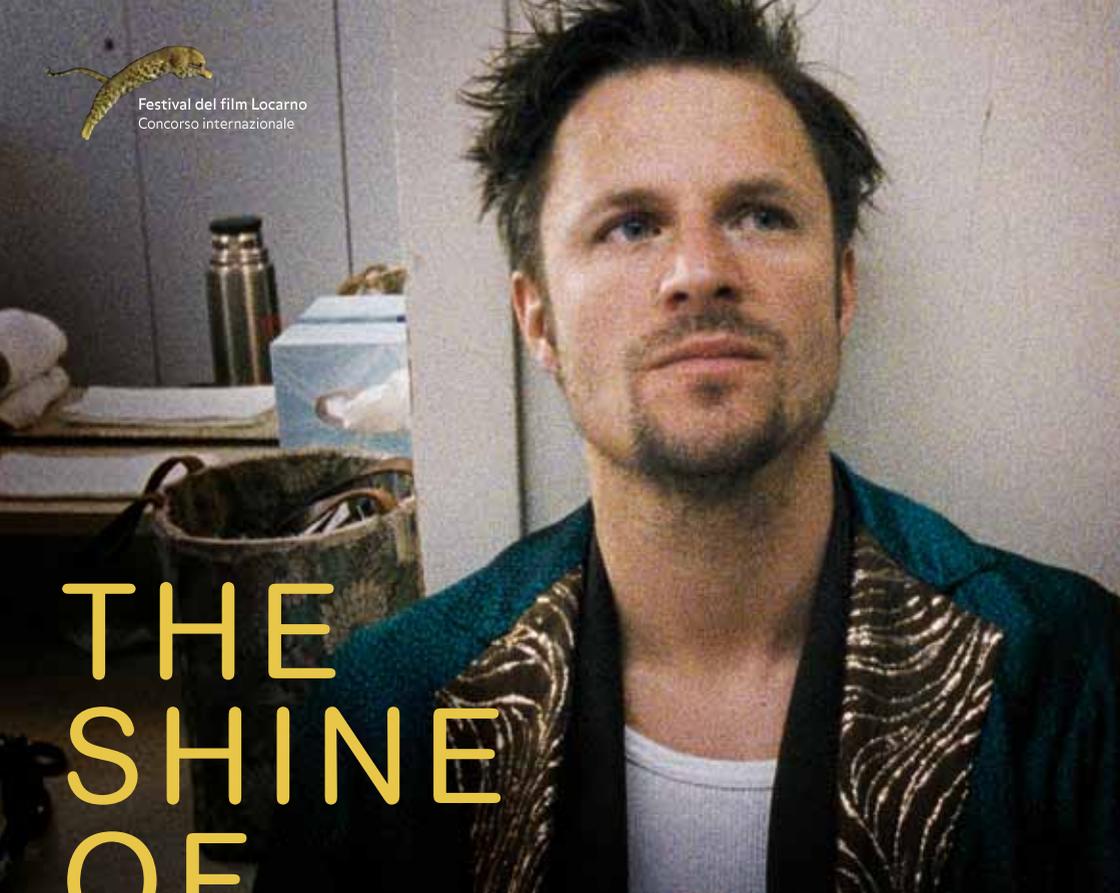
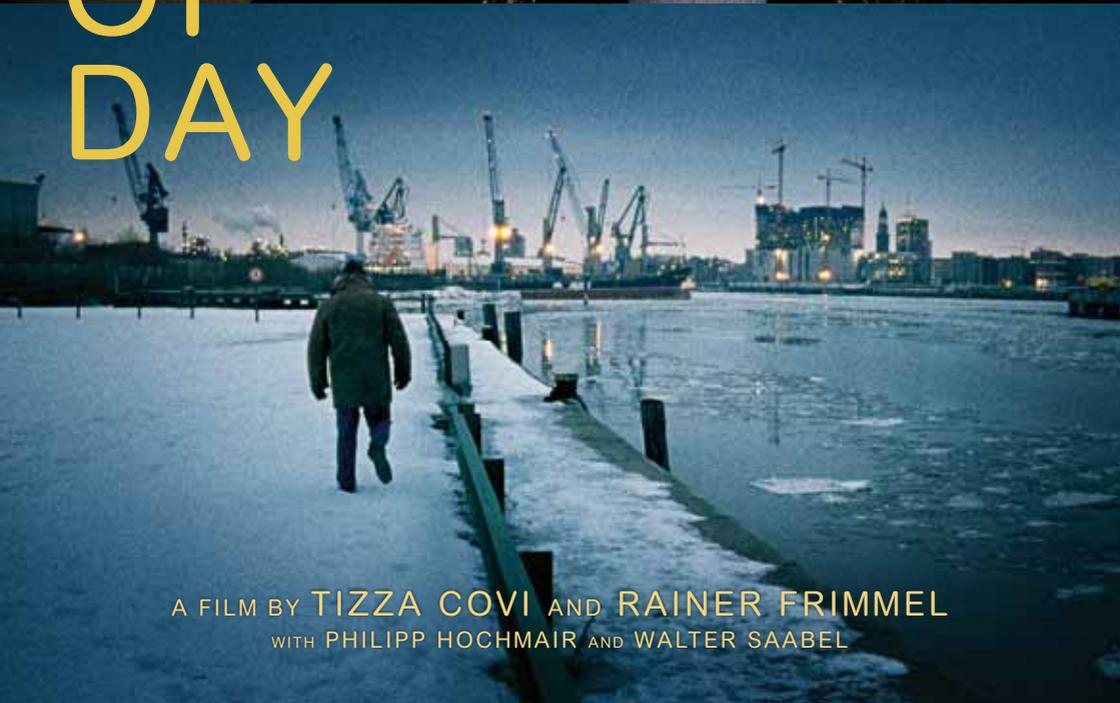




Festival del film Locarno
Concorso internazionale



THE SHINE OF DAY



A FILM BY TIZZA COVI AND RAINER FRIMMEL
WITH PHILIPP HOCHMAIR AND WALTER SAABEL

THE SHINE OF DAY

Production:

Vento Film
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a film by Tizza Covi and
Rainer Frimmel

with Philipp Hochmair
and Walter Saabel

Contact:

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Austria / 2012 / 90 min / DCP / 1:1,85
Shooting format: Super 16mm

Download Photos: www.ventofilm.com



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SYNOPSIS

Phillip Hochmair is a young, successful actor with engagements at big theatres in Vienna and Hamburg. His life is marked by learning new texts by heart, rehearsals, and performances, thus gradually losing contact with the reality of everyday life. Only when he meets wandering Walter, with whom he establishes an ambiguous friendship, and also faces his neighbour Victor's destiny, he remembers that life is not just a stage.



INTERVIEW WITH THE DIRECTORS TIZZA COVI AND RAINER FRIMMEL

When we look at your films we could say that in a certain way one story is a segue of the previous one. If there is a common theme, then it would have to be the fascination for performing in its most varied forms. Do you agree?

Tizza Covi: On the stage everything is different compared to what is going on behind the scenes. And this can be applied to everyday life – as we pretend to be what we actually are not. This discrepancy, this looking behind the scenes, is what we were interested in whilst making all our films: people interpreting something completely different on stage or people standing in the ring at the circus, and in a certain way this applies to everyone.

Was Philipp Hochmair someone who you were particularly interested in or were there many actors who could have been taken into consideration for his role?

Rainer Frimmel: We always work with people we know very well. We don't need to have a casting call. We always have a common past connecting us with the people we work with. Therefore we are able to assess them better. We are friends with Philipp, we have closely followed his career, and so the idea for our film developed from our friendship.

Basically Walter and Philipp have the same job, but their characters couldn't be more different. How and why have you decided to have Philipp Hochmair be Walter's opposite?

Tizza Covi: It was clear from the beginning that we would focus on two different worlds. What caught our attention in Philipp was that he was out of touch with reality, forced into that state as a very busy actor. You live in intellectual texts, you are always someone else, and you are admired for something which is not you – i.e. the person on stage and not the one behind the scenes. For us the appeal was to confront him with someone living one hundred percent in reality.

How does the relationship between Walter and Philipp develop? When did they meet?



Rainer Frimmel: Actually they only met during the shooting. It was sort of a shot in the dark. It was not easy, because both are very egocentric types of people. This was partly very difficult, but for the film it was quite good, because both had to overcome a source of friction to find their way into the situation we created for the film. Although this friction was not planned, it was positive for the film.

Can you also consider it as a work in progress, where the input of your actors represented a subsequent building block for the narrative development?

Rainer Frimmel: Definitely. It is always an experiment, and you never know how it will turn out.

Tizza Covi: Tiny facts follow one another and during editing the story comes alive. We see the difficulties of this method, but at the same time it fascinates us very much, because there is a multitude of possible realities lying before us. We keep failing, but at the same time this is the most exciting part.

INTERVIEW WITH PHILIPP HOCHMAIR

When working with Tizza and Rainer does a professional actor find it difficult to be in constant conflict between acting oneself and being oneself?

Philipp Hochmair: This question had never been an issue for me before this project. But I was permanently made aware of this self-confrontation, this identity clash. At the beginning as the ghastly bald captain in *Woyzeck*, then the next morning shaven and with my hair nicely done in my living room. ‚Just be yourself!‘ But what does that mean, when you have constantly been changing and acting, pretending to be someone else for many years? Probably I have forgotten a little bit how I am outside the world of literature.

Have Tizza and Rainer made you aware of the reality of success versus everyday life, which you may not have been so familiar with? Maybe you did not even like to see it?

Philipp Hochmair: Through the history of these three people fighting for their survival, a common pain becomes clearly perceptible. The film has shown me how I am fleeing from myself, something I wasn't really aware of.

*Has the work for *The Shine of Day* changed your view of your life as actor, and has it changed your view of the shine of everyday life?*

Philipp Hochmair: Absolutely. It's a strange mirror I am looking at. Poetry and truth, one beside the other.

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BIOGRAPHIES OF THE DIRECTORS

Tizza Covi was born in Bolzano, Italy, in 1971. She lived in Paris and Berlin before studying photography at the Vienna Higher College for Graphic Art. After finishing her studies she went to Rome where she worked as a photographer. She has won several scholarships for her photographic work.

Rainer Frimmel was born in Vienna, Austria, in 1971. He graduated as a photographer from the Vienna Higher College for Graphic Art. He has received scholarships in Rome, Paris and New York for his photographic work.

Since 1996 Tizza Covi and Rainer Frimmel are working together in photography, theatre, movie projects.

In 2002 they founded their own film production company Vento Film to produce their films independently.

They won several awards for their documentaries, including the Wolfgang Staudte Award at the Berlinale for “Babooska”.

“La Pivellina”, their first fiction film, was awarded the Europa Cinemas Label at the Quinzaine des Réalisateurs in Cannes and was Austria’s official entry for the Oscars 2010.

FILMOGRAPHY

LA PIVELLINA 2009 / 100 min / 35mm / fiction

Awards (selection):

Europa Cinemas Label, Cannes

Grand Prix for Best Austrian Feature, Diagonale Graz

Best Feature Film in Gijon, Angers, Kiev, Valdivia, Pesaro

Jury Grand Prize, Mumbai

Audience Award, Dubrovnik

Austria’s official entry for the 83rd Academy Awards – Best Foreign Language Film 2010

BABOOSKA 2005 / 100 min / 35mm / documentary

Awards (selection):

Wolfgang-Staudte-Award, Berlinale

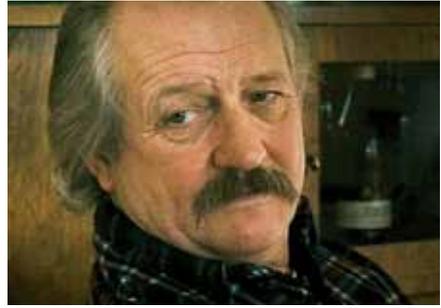
Prix Int. del la Scam, Cinéma du Réel, Paris

Grand Prix for Best Austrian Documentary, Diagonale Graz

Best Italian Documentary, Festival dei Popoli, Florence

DAS IST ALLES / THAT’S ALL 2001 / 98 min / 35mm / documentary

Award: Prix Regards Neufs – Visions du Réel, Nyon



CAST

Philipp	Philipp Hochmair
Walter	Walter Saabel
Victor	Vitali Leonti

BIOGRAPHIES OF THE ACTORS

Philipp Hochmair, born in Vienna in 1973, studied acting at the Max-Reinhardt-Seminar in Vienna under Klaus Maria Brandauer and at the Conservatoire National Supérieur d'Art Dramatique in Paris from 1993 to 1997.

His growth as an artist has been influenced by his collaboration with directors Peter Zadek and Nicolas Stemann.

From 2003 until 2009 Philipp Hochmair was a member of the Vienna Burgtheater, where he participated in debut performances of pieces by Peter Handke and Elfriede Jelinek. Since 2009 he has been a member of the Thalia Theater Hamburg, recently celebrating a great success at the Salzburg Festival portraying Mephisto in Goethe's Faust.

Walter Saabel was born 1950 in Germany. Before settling in Italy he travelled with different circuses through Europe. He performed with a boxing bear show and worked as a knife thrower. He has also worked as a stuntman on several movies. Currently he is travelling with a small Italian circus through Sicily.

Walter Saabel made his first experience as a movie actor in „La Pivellina“ by Tizza Covi and Rainer Frimmel.

CREDITS

directed by	Tizza Covi and Rainer Frimmel
based on a script by	Tizza Covi, Rainer Frimmel and Xaver Bayer
Camera	Rainer Frimmel
Sound	Manuel Grandpierre
Editor	Tizza Covi, Emily Artmann
Producer	Rainer Frimmel
Production	Vento Film
With the support of	Innovative Film Austria Provincia di Bolzano Alto Adige Vienna Culture



