



a film by Anna Martinetz

Fräulein Else

a film by Anna Martinetz
based on the novel by Arthur Schnitzler
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Feature film

Duration: 70 min

Country of Production: Germany / Austria / India

SYNOPSIS

The world financial crisis is over. A small circle of rich Western people has survived the economic breakdown and they spend their holidays in a remote luxury hotel in India. Miss Else joins her aunt to spend her holidays there. She receives a message by her mother disclosing that her father has enormous debts and her mother asks Else for help. This gets Else into serious troubles - with deadly consequences.

TEAM (filmography)

Cinematographer: Jakob Wiessner

Sound: Martial Kuchelmeister, Music: Markus Lehmann-Horn

Producer: Alexandra Böhm, Toni Nottebohm

Costumes: Anna Sophie Howoldt, ANSOHO Berlin

Editor: Heike Parplies ("Alle Anderen" / Ade), Anna Martinetz,
Florian Duffe (44-minute version)

DIRECTOR'S STATEMENT

„Fräulein Else“ by ARTHUR SCHNITZLER

The film is based on Arthur Schnitzler's novel Fräulein Else. Born in Vienna in 1862, Arthur Schnitzler wrote various novels at the same time as Freud and the Psycho-analysis developed. Eventhough his work has been adapted for film various times, there is only one adaptation of „Fräulein Else“ for the cinema: Paul Czinner's silent film „Fräulein Else“ from 1929 with Elisabeth Bergner as Else in St. Moritz. Later Hans-Jürgen Syberberg made a video of a reading of the novel by Edith Clever in 1987.

The novel is revolutionary because it is one of the first continuous „Innerer Monolog“ (interior monologues) in Austrian and German literature. It was written when the world was sliding into the first financial crisis. Therefore we have decided to adapt the novel at this historical moment in time as the second world financial crisis has



CAST (filmography)

Else: Korinna Krauss

Paul: Michael Kranz

(„The White Ribbon“ / Haneke,
„Inglorious Basterds“ / Tarantino)

Dorsday: Martin Butzke

(„The Downfall“ / Hirschbiegel)

Cissy: Marion Krawitz

Aunt Emma: Katalin Zsigmondy

(„Rosenstrasse“ / von Trotta)



just happened and the art of film is developing new forms of subjective story telling. The film „Fräulein Else“, set in a lavish, colonial hotel makes among others references to „Letztes Jahr in Marienbad“ by Alain Resnais who also dealt with a special kind of literature and elite. The form of the film „Fräulein Else“ reflects on the workings of the mind by being associative and experimental.

The costumes have been specifically designed by Berlin fashion designer ANSOHO in a timeless fashion capturing the double nature of presence and memory in film. The film is semi-fictional with documentary elements and reflects hereby on the nature of reality, trauma and the stream of consciousness.

The film shows the cool prehills of the Himalayas where the British colonialists and the rich Indians went during the hot summers and where the elite sent their children

to prestigious boarding schools. It is a hunting region. The tiger in India stands for the universal mother as well as for the „Man-eater“. Tiger temples are supposed to help against tiger attacks but nowadays the nearby stationed armies, formerly British, now Indian, are also called „Man-eaters“. The tiger is also the riding animal of the goddess Durga. In the film „Fräulein Else“ Else also unites with the tiger and thus associates visually with the goddess: Durga is the only goddess, that is not associated with a male god. She rides a tiger and according to legend she was a beautiful young woman born to kill the evil demon of greed, discontent, rage, blindness, pride and envy.

The film could be regarded as an Indian author's film (Autorenfilm) and shows a special side of India that is not known from modern Bollywood films.

Like the novel that was originally set in Italy 1924 the

A TRILOGY ABOUT MONEY („Trilogie über das Geld“)

„Fräulein Else“ is the first film in a trilogy about money. It deals with questions about the exchange between immaterial and material goods and how economy and capitalist forces can strip people naked or try to change them into products.

Essentially „Fräulein Else“ is a film about people that suffer from their stimulated expectations and desires. They fight against the fragility of life and communication. „Fräulein Else“ is an homage to the beauty of nature with its constructive as well as destructive forces. Schnitzler's Fräulein Else defines a state of mind. Our younger generation has to deal with economic and environmental problems inherited from the previous ones. In a somnambulant way it navigates between crises.

Why India? The biggest democracy, a traditional society, visible work, skin differences and poverty make it an equivalent to Schnitzler's 1924's Italy and to the challenges Western culture faces. The colonial economic

inheritance of the West is being challenged by the emerging nations.

The trilogy looks at the human aspects of the financial crisis and at way it affects human relationships and changes their nature and the exchanges of our social system. The next film will be Chekhov's „Uncle Vanya“ located in Austria, Romania and France.

DIRECTOR'S BIOGRAPHY

Anna Martinetz, born in Vienna, Austria, studied Archaeology and Anthropology at Cambridge University and documentary film directing at the University of Television and Film in Munich. She writes her PhD in Trauma and Film. „Fräulein Else“ is her first fiction film and her graduation film at the University of Television and Film in Munich.

Awards: Bavarian Young Award for the feature film "Fräulein Else". Nomination for the German Human-Rights-Film-Award 2012 for the documentary "Edna - a Nanny in Hong-kong". Best Newcomer Film in 2005 / 2006 at the Diagonale, Festival of Austrian Film, for the documentary "Urban Utopias or the Legend of Synia". The film "Chukka" was bought by the Film Archive Austria and shown together with "Urban Utopias" at retrospectives about Austrian film and various festivals.

film sports a luxurious hotel setting in a rich highly hierarchical world that distinguishes between skin colour, working classes and a foreign elite.

Arthur Schnitzler: „Dieses Wort von der abgetanen oder versunkenen Welt [...] erinnert mich so sehr an jenes andere, von der großen Zeit, das ebenso [...] trügerisch vor noch nicht einem Jahrzehnt unsere Ohren umschwirrt hat. Es war damals keine große Zeit und die angeblich versunkene und abgetane Welt ist genauso lebendig und vorhanden als sie es jemals war. In den einzelnen Menschen hat sich nicht die geringste Veränderung vollzogen [...].“



REACTIONS (Stimmen)

„Highly interesting, exciting, suprising, somehow crazy setting in a globalized hotel. Still completely spellbound.“ (Dominik Graf)

"The film is really original and interesting, with a fascinating narrative coté." (Programmer of the Giornate degli Autori - Venice Days)

CONTACT

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