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OFFICIAL SELECTION 2013

THE GATES OF HELL ARE MADE OF ICE

THE
STATION

A FILM BY
MARVIN KREN

GERHARD LIEBMANN EDITA MALOVČIĆ HILLE BESELER
PETER KNAACK FELIX RÖMER BRIGITTE KREN

SCREENPLAY WRITTEN BY BENJAMIN HESSLER D.O.P. MORITZ SCHULTHEISS PRODUCTION DESIGNER ALEXANDRA MARINGER MAKE UP ARTIST SUSANNE WEICHESMILLER
SPECIAL MAKE UP ROMAN BRAUNHOFER COSTUME DESIGNER HANYA BARAKAT EDITOR DANIEL PROCHASKA MUSIC STEFAN WILL MARCO DRECKKÖTTER
CASTING NICOLE SCHMIED DIRECTOR MARVIN KREN PRODUCER HELMUT GRASSER EINE ALLEGROFILM PRODUKTION

SYNOPSIS

Janek is a technician on a climate observation station high up in the Alps. He is a loner, the regularly changing scientists who share the rocky idyll with him are just tolerated by him. Making things more difficult is the approaching visit of the environment minister, which brings rivalries at the station to the boil.

So everyone involved is grateful when their barren routine is interrupted by a strange discovery. A red liquid pours from a nearby glacier, melted free from the ice crust shrinking with climate change. This "glacier blood" turns out to be a very special juice, with unimagined effects on the local animals.

Soon Janek has his hands full defending himself and the station against a growing horde of monstrosities: biological ones lurking outside, human ones inside. And as if all that wasn't already dangerous enough, his heart also threatens to break: among the minister's entourage is Tanja, who is the only one who knows the reason for Janek's self-chosen isolation...

DIRECTOR

Marvin Kren

CAST

Janek - Gerhard Liebmann
Tanja Monstatt - Edita Malovcic
Birte - Hille Beseler
Falk - Peter Knaack
Harald - Felix Römer
Minister Bodicek - Brigitte Kren
Bert Krakauer - Wolfgang Pampel
Luca - Murathan Muslu
Urs - Michael Fuith
Irene - Adina Vetter
Geli - Coco Huemer

CREW

Screenplay - Benjamin Hessler
Producer - Helmut Grasser
Cinematographer - Moritz Schultheiss
Lighting - Christoph Auerböck
Sound - Dietmar Zuson
Production Designer - Alexandra Maringer
Music - Stefan Will, Marco Drechkötter
Editing - Daniel Prochaska
Make up Artist - Susanne Weichesmiller
Special Make up - Roman Braunhofer
Costume Designer - Hanya Barakat

DIRECTOR'S BIO

Born in 1980 in Vienna. Starting out as an assistant in 2000 he gained experience in the areas of directing, cinematography and production as well as working as an actor. During this period, he also studied European Economic and Business Management at the University of Applied Sciences BFI Vienna. In 2008 he graduated with his short film SCHAUTAG from a two-year course in directing at the Hamburg Media School, where he studied under Stefan Krohmer and Friedmann Fromm. The feature RAMMBOCK – produced by ZDF/moneypenny – was Kren's directorial debut. Marvin Kren is represented by Players.

DIRECTOR'S NOTE

Nerds and geeks who divide the genre of horror movies into countless subgenres would label BLUTGLETSCHER / THE STATION an animal or monster horror movie or creature feature. However, the monster creatures in my film serve a bigger purpose:

THE STATION is a horror movie which takes mischievous delight in showing what will face "civilisation" if there is no change in attitude. In THE STATION, the source of this horror is not an alien invasion from another universe, nor does it come from the depths of someone's troubled mind, like in so many – almost too many – 20th century horror movies.

The evil in THE STATION brings misery to everyone, making them shoulder the global guilt, the greatest sin of mankind: the systematic destruction of our planet. We are all aware of it and yet we block out the fact that the melting of glaciers will be our downfall. Nevertheless, THE STATION is not intended to be an apocalyptic horror movie without a silver lining. We also need humour and a touch of empathy for our characters. THE STATION is meant to send shivers down our spine, while easing this feeling with light-hearted moments and moving us with the love story, which forms the emotional heart of the movie.

THE STATION is also – and above all – the tale of an unhappy, abandoned man, who gets a second chance with the love of his life at the end of the world. Melodrama meets monster movie – is there any better definition of "family"? THE STATION employs the same genre clash as in RAMMBOCK to deal with the real topic in an unusual way: "cohabitation of men and women".

By taking RAMMBOCK a step further – here the characters are almost a generation older – Benjamin Hessler (script writer) and I integrate a new topic into the story, which preoccupies our generation in one way or another: The issue of children – or rather the wish to have children – in the age of the sixth great species extinction. We do not claim to have solutions for this issue, nor are we optimistic about it. In our opinion it would be a huge lie to offer a solution that pretends to be anything more than a bleak bogus-solution. The picture of a united "new" family getting on the helicopter and flying off into the morning sun is certainly not enough to establish order and security. We do not intend to throw dust into the audience's eyes – but we would like to throw a spanner in the works of their mental snugness, numbed by countless happy ends.

DIRECTOR'S FILMOGRAPHY

2010 - RAMMBOCK

- Locarno IFF 2010 - Piazza Grande Official selection
- Strasbourg European Fantastic Film Festival 2010
- Best European Fantastic Feature Film

2008 - SCHAUTAG (Short)

TECHNICAL INFO

Duration: 93 minutes

Ratio: 2.39

Sound: 5.1

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