

(HALF) THE TIME OF MY LIFE

original title: MEIN HALBES LEBEN

PRESS TEXT/ EXCERPT

A FILM BY MARKO DORINGER

**FILMFABRIK MARKO DORINGER FILMPRODUKTION
NGF NIKLOAUS GEYRHALTER FILMPRODUKTION**

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CONTENT

synopsis	3
original quotes	4
director's statement	5
short biography/ Marko Doringer	6
filmography/ Marko Doringer	6
world premiere/ (Half) The Time Of My Life	6
awards/ (Half) The Time Of My Life	6
technical data	7
credits	7
biography and filmography/ Marko Doringer	8

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SYNOPSIS

No kids, no job, no future - life is over before you know it.

Filmmaker Marko Doringer is in a deep crisis that is taking over his world: he is 30 years old, hasn't achieved anything in life, and has just lost his first molar. Bodily decay has begun, youth is disappearing fast. What else is there in life before it's all over?

Marko has decided to go on a very personal mission. He will visit old friends, his parents, and their friends to find out whether they are better off than him. Why does being 30 have to be this hard?

Marko questions the meaning of life with perceptive irony. He relentlessly confronts his protagonists with both the large and small questions of humanity: why is it so difficult accepting the success of others? Why it is so difficult to accept one's own?

"(Half) The Time Of My Life" is an ironic self-portrait of a whole generation - the happily depressed; a real life version of a coming-of-age novel of our present, and Marko's future.

"(Half) The Time Of My Life" is made up of the life stories of its protagonists. Director Marko Doringer exposes and sells them – as well as his own story - to the public, for that is how filmmakers earn their money, exploiting their friends and prostituting themselves in the process.

Marko Doringer: „It is this idea that was the catalyst for the formal approach to this film. I felt the need to expose myself to the public, to sell myself and part with my own life story, thus experiencing myself the effects that my own actions as a documentary filmmaker have when I use them on my peers.“

“Best Austrian documentary film 07/ 08” / Great Price “Diagonale ‘08” (AUT)

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ORIGINAL QUOTES

Marko

“Maybe I am hurt by my father's concerns about my life. They make me feel he has no confidence in me.”

Katha

“We are all egotists, we're a generation of egotists.”

Martin

“Maybe I consist of many little parts that never make up a whole.”

Tom

“I work, I eat, I sleep – that's it.”

Marko's father

“You can still use your video camera when you're on vacation whilst continuing your studies. Think about it! I'll support you.”

Marko's mother

“Life is an ongoing struggle that never ends.”

Katha's mother

“Our lives used to be structured and clear cut. Everything was safe and secure. What you are all doing nowadays seems to me like a big mess!”

Martin's mother

“We'll tear down the garage, extend the ground floor and put another on top so that Martin can move in with his family.”

Tom's father

“I had already made it by the age of 26!”

DIRECTOR'S STATEMENT

Nowadays, if one hasn't made it by the age of 30, it's all over, isn't it.

When I was 20, my life was simple, straightforward. The term "time" didn't mean anything to me. Roughly ten years later my view on life has changed completely. I've started to discover first signs of bodily decay without ever having done any physical labour, quite the opposite. How many days will I have left to fulfil my dreams? Where is my life headed, and what have I achieved so far? I haven't earned a degree, I don't have a serious profession. I haven't built a house, nor do I have any savings. Neither do I have a wife, children or any sort of female companionship in sight. I have nothing, I am nothing. Another 30 years and I will be dead.

To imagine my life ending at the age of 30 is absurd! Unlike generations before us ours has never experienced war or starvation. We have the luxury of being able to grow up late in life. So, do I have these thoughts because I'm just another spoiled 30 year old Western European middle class child? Are these existential anxieties in any way based in the material world, or are they figments of my imagination? Do our generation want to remain children forever? Are our worries just by-products of our own vanity, of our sensitive and delicate minds? Or is there something lurking behind this? Is there a biological time, when our bodies or consciousness tells us to get up and finally do something significant with our lives?

My generation exists between two opposing worlds: on the one side are our parents who raised us with their knowledge that world history or their own lives could have taken a completely different turn. Directly or indirectly they were affected by WWII and by the boom of the 60s and 70s including all of the economic and social changes of that time. They were also a generation that profited from high employment rates and stable careers.

Then there are those under the age of 20, a generation of people who are under an enormous pressure to perform, those whose lives are structured towards success. Their worlds are defined by supermodels that march up the catwalk at age 14 and who at the age of 23 are considered senior citizens. The marketing machinery surrounding them creates an ideology of performance that glorifies the power of youth.

We, the 30-somethings, are caught in the middle, brought up by our security-oriented parents and strongly influenced by today's performance-oriented society. This shifting of general perception and personal objectives has had a strong effect - especially on my generation and myself.

SHORT BIOGRAPHY Marko Doring

Born 1974 in Salzburg, Austria
1999-2002 Communications Studies (Vienna University)
1999 Formation of production company „Filmfabrik“
1997-2001 process engineering (Technical University Graz)
Lives in Austria and Berlin, Germany

FILMOGRAPHY

“(Half) The Time Of My Life“ (original title: “Mein Halbes Leben“)
documentary, 93 minutes, 35mm (digital blow-up), 2008

“Tirana And Elsewhere“ (original title: “In Tirana Und Anderswo“)
documentary, 59 minutes, DigiBeta, 16:9, 2004

“Voices Of(f) – Beirut“
documentary, 52 Minuten, BetaSP, 16:9, 2002

www.halfthetimeofmylife.com

www.meinhalbesleben.com

NATIONAL PREMIERE

‘Diagonale’ film festival/ 03rd of April 2008 (Graz/ Austria)

Awarded as **“Great Price for Best Austrian documentary film 2007/ 08”**

Jury statement:

A filmic interim statement on midlife. The filmmaker believes himself in a time of crisis and he goes on a journey to search for the reasons. He speaks to school day friends and relatives, he lets them talk and he talks about himself.

So far it sounds like the usual lamentation on the meaning of life. But out of this constellation Marko Doring is able to create a clever and funny tour d'horizont on growing up, mobility and persistence, utopias and an 'ability for reality'. The self-evident familiarity and great openness inherent to the conversations he leads is owed to the competent use of Marko Doring's filmic method: he works in the smallest possible team, wielding the camera himself, pointedly stimulating the conversations and thereby creating an intense communicative space, into which the audience is drawn without ever feeling uncomfortable.

Almost casually the film not only tells the story of his generation but also addresses topics significant to our society today: the dissolution of family bonds and material securities, the shift of value systems, the unreasonable demands on the modern flexible woman and man. A intimately personal film for everyone.

Christine A. Maier (Director of photography, AT)
Werner Ruzicka (Head of Duisburger Filmwoche, DE)
Elisabeth Scharang (Filmmaker, AT)

TECHNICAL DATA

Length: 93 minutes.
Original Language: German
Subtitles: English
Format: 35mm (digital blow-up)/ colour
Sound: Dolby SRD
Country of production: Austria/ Germany
Year of production: 2008

CREDITIS

“(HALF) THE TIME OF MY LIFE“

with Katha Harrer, Martin Obermayr, Thomas Berger, Marko Doringer and others

written, shot and directed by	Marko Doringer
editor	Marko Doringer, Martin Hoffmann
sound	Johannes Schmelzer-Ziringer
sound editor / sound mixer	Markus Böhm
music	Kristof Hahn, Viola Limpet
film content advisor	Andres Veiel, Klaus Charbonnier
colour grader	Till Beckmann
production manager	Marko Doringer
line producer	Markus Glaser
producers	Marko Doringer, Markus Glaser, Michael Kitzberger, Nikolaus Geyrhalter, Wolfgang Widerhofer
production companies	Filmfabrik Marko Doringer Filmproduktion NGF Nikolaus Geyrhalter Filmproduktion
funded by	Austrian Film Institute (OEFI), City of Salzburg, Government of Lower Austria, Government of Styria, Government of Salzburg;
supported by	Toshiba Europe, South African Airways

Further information on music used in the film: www.les-hommes-sauvages.org

Further information on Kathas fashion line: www.kmamode.com

BIOGRAPHY AND FILMOGRAPHY/ MARKO DORINGER

Marko Doringe, born 1974 in the city of Salzburg, lives in Austria and Berlin as producer and free-lance documentary film director.

After dropping out of the Technical University Graz and also quitting his journalism studies at the University of Vienna he formed his own film production company "Filmfabrik" in 1999. So far he has produced and directed the documentaries "Voices Of(f) Beirut" (2002), "Tirana And Elsewhere" (2004) as well as "(Half) The Time Of My Life" (2008).

At present Marko Doringe is working on a "documentary novella" on love and relationships.

„Voices (Of(f) – Beirut“ /short description
documentary, 52 minutes, BetaSP, 16:9, 2002

The Lebanese civil war came to an end ten years ago. For 17 years, between 1975 and 1992, it defined daily reality for the Lebanese people. This film does not focus on blood and violence, however, their unseen shadows touch every picture, every wish, every attempt at understanding. „Voices Of(f) – Beirut“ provides an insight into the thoughts and feelings of eight people to speak frankly about life, in what was once one of the most war-torn places on earth.

Two generations of people - pre-war Lebanese and the war children who followed - explain their approaches to the conflict, based on their different experiences and the history of the war itself. „Voices Of(f) – Beirut“ is a 52-minutes documentary about the war-generation in the Lebanon of today.

„Tirana and Elsewhere“ /short description
documentary film, 59 minutes, DigiBeta, 16:9, 2004

After the communist regime collapsed in 1991, three young people in Tirana, the capital of Albania, found themselves in a world unknown to them. Wild years of radical personal re-orientation followed. Ervin Hatibi puts it this way: „We went to church and at the same time founded a punk movement“. The dictatorship had created a strict atheist society, in which for 24 years, belief was to be prohibited – religion was a crime. After such a change, how do values, conflicts and beliefs develop – in Tirana and elsewhere?