

*Tajoun, Tajoun.*

*Ein Film von Richard Rossmeire*

Contents:

Short Synopsis .....	page 2
Long Synopsis .....	page 3
Interview extracts from the film .....	page 4
Protagonists' Biographies .....	page 13
Key Crew Biographies.....	page 18
Imprint .....	page 23

Short Synopsis:

„The day I stop work is the day I die!“

When my grandfather died in 1958, my grandmother Thresl took on the farm and inn at Harhamhof, high in the Austrian Alps. Day-in, day-out, she works the farm and runs the guesthouse. Next April she will be 100 years old, yet for her guests, she remains mistress of a timeless world. But not everyone likes how Thresl manages the Harhamhof. Thresl's determination to keep working denies her son, Hans, his chance to take over. A documentary about persistence, will power and and dignity of old age.

Long Synopsis:

"The day I stop work is the day I die."

When my grandfather died in 1958, my grandmother Thresl took on the farm and inn at Harhamhof, high in the Austrian Alps. Day-in, day-out, she worked the farm and ran the inn. Fifty years on, Thresl is 99 years old and still working. In summer, she enjoys life in Harham; in winter, it seems the snow will never end. Thresl mows the meadows around the inn with a scythe and stacks wood, log by log, for the winter. She waits on the guests at the inn; regulars stop by daily for a beer or two, a home-distilled schnapps or a plate of Thresl's famous Kasnocken. Rest is of no interest to Thresl: 'I'm glad to be busy. The day I stop work will be the day I die'. Nothing would be worse for my grandmother than to be in a nursing home because the younger generation have no time for her - a fate which unfolds for her 103 year-old sister Moidei. Thresl's independence was hard-won; in the years after the untimely death of her husband, life was hard, the work unceasing. The inn was deep in debt, and the farm yielded just enough to get by with the two children, both put to work early to replace their father. Yet, subsequent offers of marriage were turned down: 'I'm going to take orders from nobody.' With the arrival of the main road, the fortunes of the inn transformed and things started looking up for Thresl. Yet not everyone likes how she runs the Harhamhof. Some say Thresl is too old-fashioned, not modern enough - and one of these critics is her son. Hans has been keen to take on the Harhamhof for decades. The power of her will, places my grandmother above social conventions about how the elderly should be regarded. For her guests she remains mistress of a timeless world.

Interview extracts from the film:

### **Thresl on Heimat**

I could never be without mountains.  
You get used to the mountains all your life.  
Everyday day I look out at the Steinerne Meer.  
That's beautiful.



Every day I look up at the  
Schwalbenwand and the Sausteige.  
What would it be like to never see a mountain.  
I couldn't stand the city, one building after another.  
Heavens!

### **Thresl on her marriage and coming to Harhamhof farmstead in 1938**

Mother said: "I shouldn't marry into here,  
because I would only have work to do."

And she was right.



I had been cooking for 2 months,  
and then they said, they don't like my food.  
Then I stopped cooking.  
I didn't cook anymore.  
And Hans built me a kitchen.  
And I didn't go in to  
this kitchen here anymore.  
I was angry.  
I refused to speak,  
as if I was deaf-mute.  
When they shouted at me,  
I didn't say a word.  
Then my husband's father said: "How could  
you marry into here and not bring a dowry?"

Then my husband's father said: "How could you marry into here and not bring a dowry?"  
Because the fools had so much debt.  
What were they thinking?



And Hans, my husband,  
mobilised on the 13th of January.  
And he filled the woodshed up with wood,  
so there would be enough.  
But my husband's siblings locked the shed,  
so that I had no wood.  
I didn't like it much here.

### **Hans on the loss of his father**

Dad had a haemorrhage, ended up in hospital and died shortly thereafter.

That was in August 1958.



Yes, that Papa was no more,  
that was very hard for me.

Then we were on our own with the inn and the farming.

We just told ourselves, we had to keep going.

People started talking: "They won't be able  
to manage long at Harham farmstead,  
they won't make it anyway."



### **Maresi on the loss of her father**

I couldn't believe that he wouldn't return.

It was just terrible, so it was.

You had to look at the facts and thought:

"It is a catastrophe, that the person you like so much won't come back."



It went on. We worked.

Everybody worked.

And I was often busy driving the tractor.

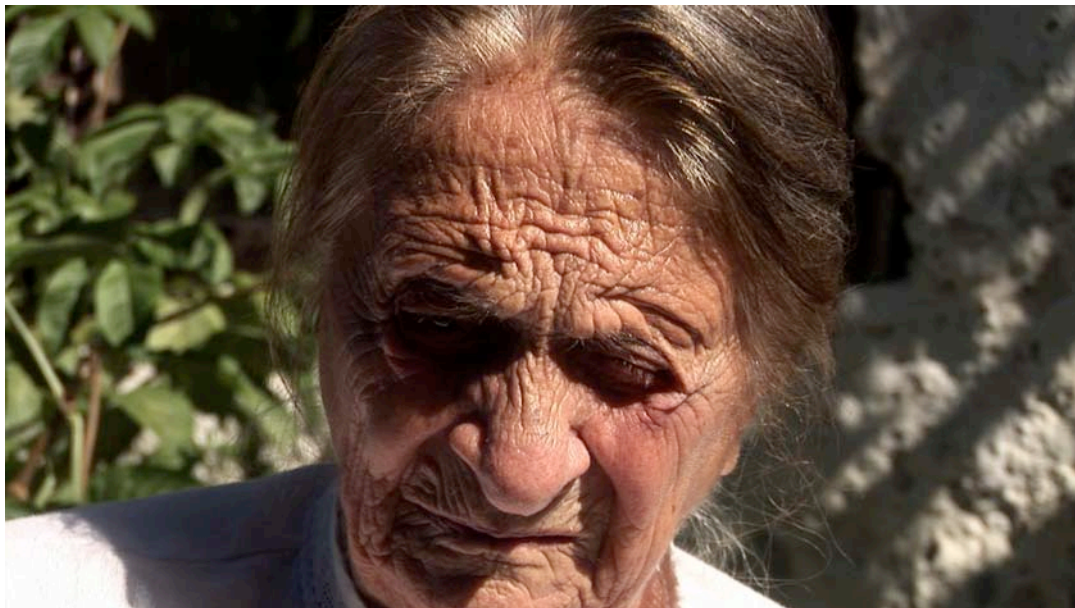
Everywhere help was needed, I helped.

### **Thresl on the loss of her husband**

I had to pay back debts and had to work hard.

There was no time for enjoyment.

It's not easy if you don't have a husband anymore.



My husband is dead all these 53 years,  
and I haven't heard from him since.

He didn't come back.

Nobody comes back.

The story ends.

Nothing happens.

Nothing happens anymore.

It all comes to an end.

### **Hans on the willpower of his mother**

Mama is doing better than Moidei was at that age, she's better.

So if she gets that old, or even older, then she'll live to be 105.

Even I won't survive her.



You have to hand it to her, but it's not right for the business.

When two generations are locked out, there's hell to pay.

No?

### **Maresi on the willpower of her mother**

As long as Mami is around, it's good, there's more quiet here.

And she can do what she feels like.

And she would never go into a home anyway.



She's a fighter.

She doesn't give up.

She moves around.

She keeps moving as long as she can.

### **Thresl on being old**

It's all not so easy.  
The way it goes.  
When you're old,  
you're not worth much anymore.  
Only some people are nice.



And my friends are all dead already.

- So would you rather die?

Well it's still fine,  
because I can still manage.  
But if I can't manage anymore,  
I'd rather die.  
But for now I can still manage.

- What happens when you die?

Then you get peace and quiet.  
When you're dead,  
you've got peace and quiet.

Protagonists' Biographies:

Thresl Handl

Maria Bichler

Hans Handl

Maresi Handl



### **THRESL HANDL**

Thresl came into this world on April 21 1912 as Thresl Deutinger, at Poltenhof, a farm in Pfaffenhofen. Pfaffenhofen is a small farming village at the foot of the Steinerne Meer, and is part of Saalfelden. This is where Thresl grew up, alongside her parents, her sister Moidei and her brother Sepp.

By dint of sharing the same route to school, she met Hans Handl. He was the oldest son of the Harhamhof farmstead, a farm and an inn in Harham. The two fell in love. Thresl became pregnant and a son was born. Two years later, on June 30, 1938, Thresl and Hans married, and since then, Thresl has at the Harham farmstead.

**"And when we were together I got pregnant. When the boy was 2, Hans said he wanted us to marry because he had to pay my mother 15 shillings a month he could hardly afford. And so we left for Dürnberg at 5:30 in the morning to marry."**

Her husband Hans died in August 1958 at the age of 48. Thresl stayed with her two children Maresi and Hans at the Harham inn. Day-in, day-out she worked to maintain the farm and the inn. She has never re-married. Today Thresl is 99 years old. She still runs the Harham inn alone.



### **MARIA BICHLER**

Maria, also known as „Moidei“ was born Maria Deutinger on May 8, 1907 on the Poltenhof farmstead in Pfaffenhofen. She was the eldest daughter of Therese Scheiber, a daughter of the farm at Egger, and of Josef Deutinger, the young farmer of Polten. Moidei spent her childhood with her sister Thresl and their brother Sepp at the Poltenhof.

As a young girl she liked to play with Simon from the Schützing farmstead. The farmstead lies in Schützing , the next closest village and the only village with a train station. When Moidei was 16, her mother approved a marriage between her and Simon.

**"I spent all my life at the Poltenhof farmstead and later here at the Schützing farmstead: my whole life. I came here from the farmstead at Polten. Just that short way, for my husband. That's the way of things."**

Moidei bore her husband 3 sons, one of whom died young in a car crash. She spent her whole life as a farmer's wife at the Schützinghof farmstead. Her husband died in 1993, but Moidei lived to be 103. She died in summer 2010 after 3 weeks at the old folk's home Farmach in Saalfelden.





## **HANS HANDL**

Hans came into the world on June 25th 1937. He is the first son of Thresl and Hans Handl from the Harham farmstead. Until he was 13, he was raised by his grandmother at the Poltenhof. When his father Hans took over the Harhamhof, he moved back from Poltenhof to the Harhamhof to live with his parents.

Hans attended the school for agriculture in Bruck. When his father died young from haemorrhages in 1958, he had to leave school to work the farm and help out at the inn with his mother Thresl and sister Maresi.

**"We just told ourselves, we had to keep going. People were talking: They won't be able to manage long at Harham farmstead, they won't make it anyway."**

In 1967 he married his girlfriend Erna. For the first 20 years of their marriage they lived with Thresl and Maresi at the Harhamwirt. As his uncle Sepp, the farmer at Polten died childless in the late 1970s, Hans got the Poltenhof farmstead. He moved back to the farm he grew up on with his wife and children, and worked the farm for over 40 years. Today his son Hans manages Poltenhof farmstead but Hans still helps, day-in, day-out.



## **MARESI HANDL**

Maresi was born on May 17, 1948. She is the daughter of Thresl, daughter of the Poltenhof, and Hans Handl, the oldest son of the Harham farmstead. She grew up with her parents and her brother Hans at the Harham farmstead.

Maresi was still a girl when her father died in 1958. After his death, Maresi, aged only eleven, had to help her mother Thresl and her brother Hans, day-in, day-out, with the work at the inn and on the farm.

**"It went on. We worked. Everybody worked. I did what they told me. Everywhere help was needed, I helped. I was often busy driving the tractor. I was driving the tractor from the age of 6. That was madness."**

In her spare time Maresi discovered a passion for skiing. Alongside her work at the Harhamhof, she trained to become a licenced ski instructor. During that period she met her future husband, Richard Rossmann. For over 25 years, she ran a ski-school in Kaprun. Today Maresi uses her spare time to help her mother, Thresl, who still manages the Harham inn.

Key Crew Biographies:

Script, Director, Cinematography and Editor: Richard Rossmann

Dramatic Advisor: Ela Angerer

Soundmix: Mario Dancso

Theme Song: Maresi Handl

## **RICHARD ROSSMANN**

**Script, Director, Cinematography and  
Editor**



Richard Rossmann was born in 1971 in Saalfelden in the heart of the Austrian Alps. After graduating from the university of economics in Vienna, he took a job in Hamburg where he learned the art of television from the bottom up. Since then, he has worked as a freelance producer for international TV and commercial productions. Day-in, day-out is his second feature documentary as director and independent filmmaker. He lives in Pinzgau and Berlin.

### **FILMOGRAPHY**

Day-in, day-out. Documentary 80 min. Austria 2011

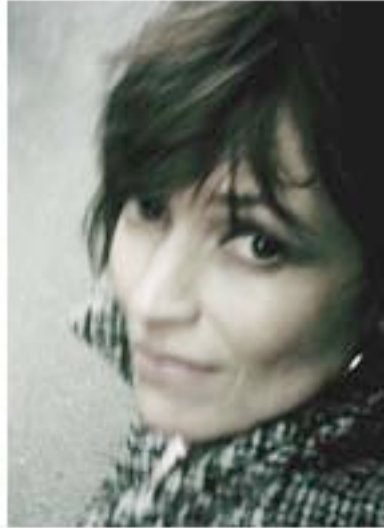
Ski Heil – The two planks that mean the world. Documentary 86 min. Austria 2009

**<http://www.richardrossmann.com>**

**Best European Documentary at ÉCU in Paris 2009.**

**Nominated for an award with the Int. Ski History Association in the US 2011.**

**ELA ANGERER**  
**Dramatic Advisor**



Ela Angerer was born in 1964 in Vorarlberg, Austria. She works as a journalist and writer in Vienna. For the last 6 years, she has managed a weekly supplement for the Austrian daily newspaper KURIER. She also publishes a literary book supplement called “MODERNE NERVEN” and works as a dramatic advisor on theatre projects. In autumn 2011, her first play (which she will also direct) will premiere at the Rabenhof Theatre in Vienna.

Day-in, day-out is her first documentary film project.

## **MARIO DANCZO**

### **Soundmix**



Mario Danczo was born in Feldkrich, Austria in 1978. At the age of 15 he bought his first electronic guitar, soon after he was jamming with Jazz musicians from all over the world, making ends meet as a session leader in Vienna's finer jazz bars. Five years later he enrolled at the highly regarded Vienna conservatoire, studying jazz guitar. After his graduation he started teaching at the conservatoire himself, where he still teaches today. Today, his work as a composer for international Film, TV and Theater productions is at the core of his oeuvre.

### **FILMOGRAPHY (extract)**

Ski Heil! Documentary by Richard Rossmann, 86', A 2009

Feuchtwanger lebt! Documentary directed by Herbert Krill, 3sat/ZDF, 2008

Das afrikanische Jahrzehnt. Documentary directed by Peter Zurek, 3sat/ZDF, 2007

Caves of Oman. Documentary directed by 2006 Manfred Haspel, ZDF/3SAT, 2006

Explosiv War. Documentary by Marco Rosi, ORF/ZDF/History Channel, 2006

Spuren im Sand. Documentary by Wolfgang Hackl, 3sat, 2004

## **MARESI HANDL**

### **Theme Song**



Maresi was born with music in her blood. Alongside his work as farmer and innkeeper, her father Hans was a professional musician who played the trumpet. Between the inn and the farm Maresi had little time to learn a musical instrument as a girl, but later bought herself her first guitar and took lessons. Soon she had a large repertoire of Austrian folksongs under her belt. Today she composes her own songs on the Styrian harmonica and writes and sings her own lyrics.

Day-in, day-out is her first documentary on-screen project.

Imprint:

All photographs of this press kit are copyrighted. Copyright © 2011.  
All rights reserved. Richard Rossmann, Harham 18, A- 5760 Saalfelden

Email: [mail@tagaustagein-derfilm.com](mailto:mail@tagaustagein-derfilm.com)

Please note that the usage of the picture material is only granted in connection within the coverage of the movie “Day-in, day-out”. Archiving is not allowed. Please note further that in any case the naming of the source and the creator is mandatory. For the credit line please contact the press department.

Press contact:

Richard Rossmann

Email: [mail@tagaustagein-derfilm.com](mailto:mail@tagaustagein-derfilm.com)

<http://www.tagaustagein-derfilm.com/>