

T & C F I L M A G

presents

Julia's Disappearance

(GIULIAS VERSCHWINDEN)

Director

Christoph Schaub

Screenplay

Martin Suter

Starring

**CORINNA HARFOUCH - BRUNO GANZ
STEFAN KURT - SUNNYI MELLES - ANDRÉ JUNG
and many others**

Switzerland 2009 – 87 minutes / 24fps - Dolby SRD

INTERNATIONAL DISTRIBUTION

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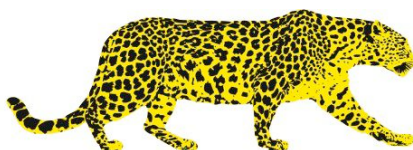
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Premiere: August 8, 2009



Film Festival Locarno
Piazza Grande

Please refer to the following site for additional information and pictures
www.giulias-verschwinden.com

BRIEF DESCRIPTION

A comedy about aging, youth and other eternal truths

Of all days, precisely on her fiftieth birthday, Julia has to experience that age makes you invisible. Frustrated, she goes shopping and makes an acquaintance, spontaneously deciding to spend the evening with this stranger, rather than with the guests of her own birthday party.

Julia's guests wait for her in a restaurant, all dressed up and groomed, the signs of age concealed by make-up, lively debating the years that have passed. The truths and wisdoms of Julia's closest friends on aging and growing old are drowned increasingly in sufficient quantities of alcohol.

Jessica and Fatima, both 14, are also out shopping - but in their very own manner. They are out looking for a birthday present and „find“ gold sneakers for the 18-year-old they both have a crush on. The store detective, however, observes and arrests them. Cornelia and Max, Jessica's divorced parents, are crushed when informed that they are to pick up their child from the police station. Whose fault is it that their daughter apparently belongs to a lost generation?

In the mean time, on her eightieth birthday, Leonie, sulking over the loss of youth, is rebelling against her daughter, the senior citizen's home, conventions, and old age in general - and joyfully sabotaging the party in her honor.

PRESS NOTE

In the film adaptation of Martin Suter's screenplay, „*Giulias Verschwinden*“ (“*Julia's Disappearance*”), renowned director Christoph Schaub (“*Happy New Year*” (2008), “*Jeune Homme*” (2006), “*Sternenberg*” (2004)) illustrates, with bitter-sweet humor, the disharmonies between the young and the old.

With his trenchant dialogues, Martin Suter, loved by a large public for his witty and entertaining columns and novels, observes the longing of everyone between adolescence and old age to remain eternally young. In all phases of life, growing older is shamelessly and successfully defied - and the corresponding hormones are allowed to run freely.

Director Christoph Schaub worked with two cameras (HD technology), thus creating the prerequisites to tell the story intensely and at a quick pace as well as ensuring witty verbal sparring between the characters. The outstanding cast (Corinna Harfouch, Bruno Ganz, Sunnyi Melles, Stefan Kurt and many others), playing off one another in top form, masterfully depicts the emotional rollercoaster, including all moments of backpedaling and self-irony.

CAST

Julia.....	CORINNA HARFOUCH
John.....	BRUNO GANZ
Stefan.....	STEFAN KURT
Lorenz.....	ANDRÉ JUNG
Alessia.....	SUNNYI MELLES
Thomas.....	DANIEL ROHR
Lena.....	TERESA HARDER
Valentin.....	MAX HERBRECHTER
Leonie.....	CHRISTINE SCHORN
Helen.....	BABETT ARENS
Lili.....	RENATE BECKER
Cornelia.....	SUSANNE-MARIE WRAGE
Max.....	SAMUEL WEISS
Jessica.....	ELISA SCHLOTT
Fatima.....	HANNAH DIETRICH
Willi.....	ALEX FREIHART
Mrs. Weber.....	ALICE BRÜNGGER
Mrs. Strasser.....	GERDA ZANGGER
Mr. Keller.....	GUIDO VON SALIS
Monisha.....	JENNIFER MULINDE-SCHMID
Hauser.....	MANFRED HEINRICH
Mrs. Schneider.....	KARIN PFAMMATTER
Courier.....	MATTHIAS SCHOCH
Perfume sales girl.....	SUSANNE MEIERHOFER
Young girl with backpack.....	ELENA NYFFELER
Student in bus.....	LAURIN BUSER
Customer in boutique.....	SARAH BÜHLMANN
1st sales girl.....	ORIANA SCHRAGE
2nd sales girl.....	JULIA SCHMALBROCK
Sales girl in sports department.....	ESTHER BECKER
Fatima's father.....	MICHAEL HASENFUSS
Civil servant.....	HANSJÖRG BAHL
Young man 1.....	AARON ARENS
Young man 2.....	SIMON HARLAN
Glasses sales man.....	ALEXANDER ALBRECHT
Choir singer.....	CLAUDIA DIETERLE
Choirmaster.....	RACHEL RÖTHLIN

CREW

Director..... CHRISTOPH SCHAUB
Screenplay..... MARTIN SUTER
Cinematography..... FILIP ZUMBRUNN
Sound HUGO POLETTI
Light..... PETER DEMMER
Music..... BALZ BACHMANN
Sound Design..... PETER BRÄKER
Editing..... MARINA WERNLI
Set Design..... SUSANNE JAUCH
Costume Design..... DOROTHÉE SCHMID
Make-up..... BARBARA GRUNDMANN
Production Manager..... CLAUDIA SONTHEIM
Location Manager..... NICOLE SCHWIZGEBEL
Casting Director..... CORINNA GLAUS
Producer..... MARCEL HOEHN
and many others

Production Company T&C FILM AG
Co-Producers SCHWEIZER FERNSEHEN SF / SRG SSR idée suisse
TELECLUB
In Cooperation with EDOUARD A. STÖCKLI
MAX KOCH, COSMOPOLITAN FILM AG
With the Support of SWISS FEDERAL OFFICE OF CULTURE (FDHA), SWITZERLAND
ZÜRCHER FILMSTIFTUNG
SUCCÈS CINÉMA

TECHNICAL DATA

Duration / Length 87 minutes (24 fps)
Format 35mm 1:1.85 Dolby SRD
Original Version German
Shooting period January/February 2009 (23 shooting days)
Shooting location Town and Canton of Zurich
Shooting format HD

CAST BIOGRAPHIES

GIULIA – Corinna Harfouch

She was born in Suhl in 1954 and studied acting at the University of Dramatic Art, Ernst Busch in Eastern Berlin from 1978 until 1981. Following smaller roles in movies, in 1988, she played the lead in *Die Schauspielerin* ("The Actress"). After the political change in 1989, she first played at the Deutsches Theater in Berlin but then quickly switched to the Volksbühne where she became one of the most important protagonists of artistic director Frank Castorf. She became known to the large German-speaking audience thanks to her perceptive lead performance in the documentary *Vera Brühne* (2001) about a woman convicted for murder in 1960. In Bernd Eichinger's feature film, *Der Untergang* (2004) ("Downfall"), she movingly portrayed Magda Goebbels - a woman who poisoned her children.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2008 *This is Love* (Director Matthias Glasner)
- 2007 *Whiskey und Wodka* (Director Andreas Dresen)
- 2007 *Im Winter ein Jahr* (Director Caroline Link)
- 2006 *Plan B* (Director Franziska Meletzky)
- 2005 *Das Parfum* (Director Tom Tykwer)
- 2003 *Der Untergang* (Director Oliver Hirschbiegel)
- 2001 *Bibi Blocksberg* (Director Hermine Huntgeburth), *German Film Award 2003 - best actress in a supporting role*
- 1996 *Knockin' on Heaven's Door* (Director Thomas Jahn)



TV (excerpt)

- 2006 *Helen, Fred und Ted* (Director Sherry Hormann)
- 2005 *Rose* (Director Alain Gsponer)
- 2005 *Wut* (Director Züli Aladag), *Golden Camera 2007 – best actress*
- 2000 *Vera Brühne* (Director Hark Bohm), *German TV Award 2001*
- 1996 *Gefährliche Freundin* (Director Hermine Huntgeburth), *Adolf Grimme Award 1997, Golden Lion*

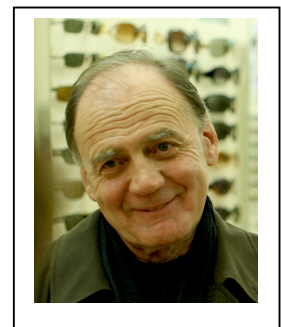
JOHN – Bruno Ganz

Born in 1941 to a Swiss factory worker and an Italian mother, attended Zurich's University of Music and Theater. In 1970, he joined the ensemble of the Schaubühne Berlin. Following this, he worked with greatly renowned directors such as Peter Zadek, Peter Stein, Claus Peymann, Klaus Michael Grüber, Luc Bondy, and Dieter Dorn. From the mid-seventies on, thanks to several roles (amongst others in Wim Wenders *Der amerikanische Freund* ("The American Friend") and *Der Himmel über Berlin* ("Wings of Desire"), Bruno Ganz became known to large audiences.

In February 1996, actor Josef Meinrad bequeathed to Bruno Ganz the Iffland Ring - a prize passed on, for 100 years now, to "the most outstanding actors" on German stages. In 2000, Ganz played in the movie classic, *Pane e tulipani* and in 2004, he incarnated Adolf Hitler in *Der Untergang* ("Downfall"), produced by Bernd Eichinger.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2009 *Dust of Time* (Director Theo Angelopoulos)
- 2008 *Der grosse Kater* (Director Wolfgang Panzer)
- 2008 *Der Vorleser* (Director Stephen Daldry)
- 2007 *Jugend ohne Jugend* (Director Francis Ford Coppola)
- 2006 *Vitus* (Director Fredi M. Murer)
- 2004 *The Manchurian Candidate* (Director Jonathan Demme)
- 2003 *Der Untergang* (Director Oliver Hirschbiegel)
- 2002 *Bruno Ganz – Behind me* (Director Norbert Widmer)
- 2000 *Pane e Tulipani* (Director Silvio Soldini)
- 1998 *Die Ewigkeit und ein Tag* (Director Theo Angelopoulos)
- 1993 *In weiter Ferne, so nah* (Director Wim Wenders)
- 1987 *Der Himmel über Berlin* (Director Wim Wenders)
- 1983 *In der weißen Stadt* (Director Alain Tanner)
- 1980 *Der Erfinder* (Director Kurt Gloor)
- 1979 *Nosferatu* (Director Werner Herzog)

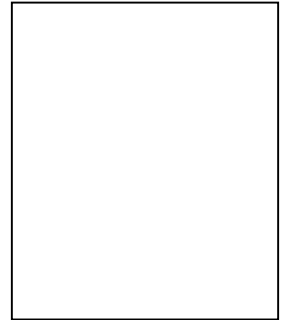


STEFAN – Stefan Kurt

Born in Bern in 1959, Stefan Kurt trained at the Music and Theater Conservatorium in Bern. Between 1985 and 1993, he was a member of the ensemble of the Thalia Theater in Hamburg and worked with directors such as Jürgen Flimm and Robert Wilson. Since 1993, in addition to stage performances in Berlin and Zurich, he also appeared in several TV movies and feature films.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2006 *Bis zum Ellenbogen* (Director Justus von Dohnányi)
- 2006 *Mein Führer* (Director Dani Levy)
- 2004 *Snow White* (Director Samir)
- 2004 *Ultima Thule* (Director Hans-Ulrich Schlumpf)
- 2001 *Birdseye* (Director Mike Huber/Stephen Beckner)
- 1998 *Long Hello and Short Goodbye* (Director Rainer Kaufmann)
- 1998 *Beresina oder Die letzten Tage der Schweiz* (Director Daniel Schmid)



TV (excerpt)

- 2007 *Ein starker Abgang* (Director Reiner Kaufmann)
- 2007 *Commissario Laurenti* (Director Hannu Salonen)
- 2006 *Kleine Fische* (Director Petra Volpe)
- 2005 *Tod eines Keilers* (Director Urs Egger) *Swissperform-Prize*
- 2003 *Die andere Frau* (Director Margarethe von Trotta)
- 2002 *Meier Marilyn* (Director Stina Werenfels)
- 2000 *Die Affäre Semmeling* (Director Dieter Wedel)
- 1998 *Tatort - Alptraum* (Director Clemens Klopfenstein)
- 1997 *Eine ungehorsame Frau* (Director Vivian Naefe)
- 1996 *Gegen die Nacht* (Director Oliver Storz) *Adolf Grimme Prize 1999*
- 1994 *Der Schattenmann* (5-Teiler) (Director Dieter Wedel) *Adolf Grimme Prize 1997, Telestar 1996*

LORENZ – André Jung

Born in Luxemburg in 1953, André Jung attended the State University for Music and Performing Arts in Stuttgart from 1973 until 1976. He then performed on stage in Heidelberg, Zurich, Brussels, Strasbourg, and Frankfurt on the Main, prior to playing at Basel Theater (1988-1993), the Deutsche Schauspielhaus in Hamburg (1993-2000), and the Schauspielhaus Zurich (2000-2004, amongst other under Christoph Marthaler's artistic direction). In addition to his work on stage, he also played in various film and TV productions.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2008 *Réfractaire* (Director Nicolas Steil)
- 2007 *Die Besucherin* (Director Lola Randl)
- 2007 *Luftbusiness* (Director Dominique Graf)
- 2005 *Perl oder Pica / Kleine Geheimnisse* (Director Pol Cruchten)
- 2004 *Im Nordwind* (Director Bettina Oberli)
- 2001 *Das Experiment* (Director Oliver Hirschbiegel)
- 2001 *Joy Ride* (Director Martin Rengel)
- 1999 *Grosse Gefühle* (Director Christof Schertenleib)
- 1986 *Vermischte Nachrichten* (Director Alexander Kluge)



TV (excerpt)

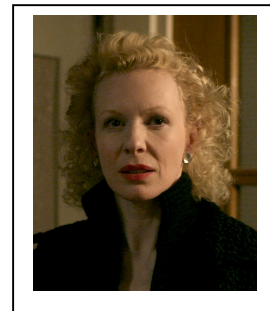
- 2007 *Würzburg-Krimi* (Director Manuel Siebenmann)
- 2006 *Freigesprochen* (Director Peter Payer)
- 2001 *Bella Block: Bitterer Verdacht* (Director Dagmar Hirtz)
- 2000 *Ariadne auf Naxos* (Director Brian Large)
- 1996 *Polizeinotruf 110 – Kleine Dealer, grosse Träume* (Director Urs Odermatt)
- 1996 *Die Stunde Null oder die Kunst des Servierens* (Director Christoph Marthaler)
- 1994 *Ausgerechnet Zoe* (Director Markus Imboden)

ALESSIA – Sunnyi Melles

Born to an emigrated Hungarian music professor and conductor and a Hungarian actress in 1958, Sunnyi Melles grew up in Basel and performed at the Stadttheater Basel for the first time at only ten years of age. At 12, she played in the feature film *Steppenwolf* with Max by Sydow. Following theater training at the Otto-Falckenberg School in Munich, as of 1980, she regularly performed at the Munich Studio Theater and the Salzburg Festival. Today, Sunnyi Melles lives in Germany with her two children. In 2005, she was awarded the Nestroy Theater Best Actress Award and in 2004, the Order of Merit of Bavaria.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2008 *Unter Strom* (Director Zoltan Paul)
- 2007 *Die Buddenbrooks – Ein Geschäft von einiger Grösse* (Director Heinrich Breloer)
- 2007 *Falco – Verdammte, wir leben noch!* (Director Thomas Roth)
- 2007 *Effi Briest* (Director Hermine Huntgeburth)
- 2007 *Der Baader-Meinhof-Komplex* (Director Uli Edel)
- 2005 *Snow White* (Director Samir)
- 1999 *Long Hello and Short Goodbye* (Director Rainer Kaufmann)
- 1998 *Die Seekönigin* (Director Vaclav Vorlicek)
- 1989 *Geld* (Director Doris Dörrie)
- 1988 *Faust – Vom Himmel durch die Welt zur Hölle* (Director Dieter Dorn)
- 1987 *Achtunddreissig – Auch das war Wien* (Director Wolfgang Glück)
- 1979 *Die Leidenschaftlichen* (Director Thomas Koerfer)
- 1974 *Steppenwolf* (Director Fred Haines)



TV (excerpt)

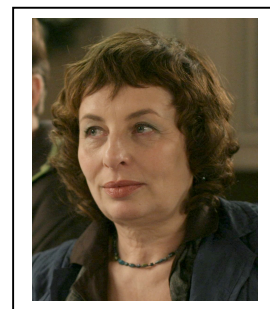
- 2009 *Krupp – eine deutsche Familie* (Director Carlo Rola)
- 2007 *Kommissar Stolberg* (Director Markus Imboden)
- 2007 *Tatort Wien – Exitus* (Director Thomas Roth)
- 2007 *Afrika, mon amour* (3-Teiler) (Director Carlo Rola)
- 2006 *Franziskas Gespür für Männer* (Director Nina Grosse)
- 2005 *Siska, Hass ist ein stiller Mörder* (Director Vivian Naefe)

LENA – Teresa Harder

Born the daughter of a midwife and a pianist in the Lake Constance area in 1960, after finishing her schooling, Teresa Harder moved to Berlin to study at the University of Arts. In 1986, she was casted on the spot as an angel (in the library) in Wim Wender's *Der Himmel über Berlin* ("*Wings of Desire*"). Following a stay in New York, she performed on various European stages, amongst others at Zurich's Schauspielhaus and Berlin's Freie Volksbühne. Since 1995, she primarily appeared in TV productions and series. In 2003, Teresa Harda won the Silver Leopard in Locarno for "En Garde" as well as being awarded the best actress awards for her performances in the short film "Meine Eltern" ("My Parents") in Barcelona (2004) and at the Guerilla Film Fest in Washington D.C. (2005) respectively.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2007 *Der Baader Meinhof Komplex* (Director Uli Edel)
- 2007 *Die Welle* (Director Dennis Gansel)
- 2007 *Die Buddenbrooks* (Director Heinrich Breloer)
- 2006 *Autopiloten* (Director Bastian Günther)
- 2004 *The Constant Gardener* (Director Fernando Meirelles)
- 2001 *Grosse Mädchen weinen nicht* (Director Maria von Heland)
- 2001 *Junimond* (Director Hano Hackford)
- 1995 *Die Spur der roten Fässer* (Director Kai Wessel)
- 1990 *Der Himmel über Berlin* (Director Wim Wenders)



TV (excerpt)

- 2008 *Die kleinen Dinge des Lebens* (Director Donald Kraemer)
- 2008 *Ein Fall für Zwei – Die Indizienfalle* (Director Patrick Wischnewski)
- 2008 *Der Kriminalist – Das Bluesgewehr* (Director Dagmar Hirz)

- 2006 *Afrika, mon amour* (3-Teiler) (Director Carlo Rola)
- 2004 *Soko Kitzbühel* (Director Georg Schiemann)
- 2004 *Tatort – Der Frauenflüsterer* (Director Kaspar Heidelbach)
- 2004 *Der Staatsanwalt* (Director Peter F. Bringmann)
- 2002 *Tatort – Hexentanz* (Director René Heisig)
- 2000 *Der Fahnder* (Director Martin Eigler)
- 1999 *Die Spur meiner Tochter* (2-Teiler) (Director Hajo Gies)

VALENTIN - Max Herbrechter

Born in Dortmund in 1958, Max Herbrechter concluded his training at the Folkwang University in Essen in 1985 and has appeared in films and TV productions since his debut in Klaus Emmerich's *"Rote Erde II"* (*"Red Earth II"*). Herbrechter also made a name for himself in the theater world. In 1990, he presented his solo program at the Satirefest in Berlin and had his own stand-up comedy show between 1992 and 1997. He also held numerous leading roles in TV productions and series.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2007 *Bauer sucht Stewardess* (Director Uwe Wilhelm)
- 2007 *Aus dem Tritt* (Kurzfilm) (Director Pia Strietmann)
- 2007 *Herzschlag* (Director Ulrike Grote)
- 2006 *Das Herz ist ein dunkler Wald* (Director Nicolette Krebitz)
- 2006 *schöner leben* (Director Markus Herling)
- 1999 *Gran Paradiso* (Director Miguel Alexandre)

TV (excerpt)

- 2009 *Soko Köln: Geister der Vergangenheit* (Director Christoph Schnee)
- 2008 *Bella Block: Der Fall Bella Block* (Director Markus Imboden)
- 2006 *Tatort - Pauline* (Director Niki Stein)
- 2004 *Einsatz Hamburg – Superzahl Mord* (Director Judith Kennel)
- 2003 *Der Fall Gehring* (Director Markus Imboden)
- 1998 *Schimanski - Geschwister* (Director Marc Schlichter)
- 1998 *Die Hohe Kunst des Seitensprungs* (Director Martin Gies)
- 1997 *Rochade* (Director Thorsten Schmidt) *Auslands-Studenten-Oskar 1998*
- 1995 *Virus* (Director Uwe Wilhelm) *Co-author Max Herbrechter*
- 1988-1989 *Rote Erde II* (Director Klaus Emmerich)



THOMAS – Daniel Rohr

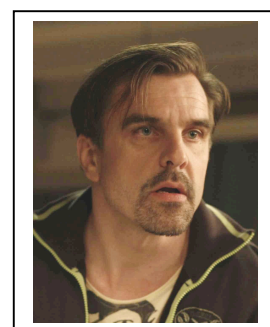
Born in Zurich in 1960, after concluding an apprenticeship and taking up studies, Daniel Rohr trained to be an actor and director at the Mozarteum in Salzburg. Following several performances at Zurich's Schauspielhaus and the Theater am Neumarkt as well as on various stages in Germany, he founded his own Theater Festival in Göttingen. Daniel Rohr has directed Zurich's Rigiblick Theater since 2004 as well as regularly appearing in films and TV productions.

Feature films (excerpt)

- 2009 *Giulias Verschwinden* (Director Christoph Schaub)
- 2008 *Happy New Year* (Director Christoph Schaub)
- 2006 *Geld oder Leben* (Director Jacqueline Falk)
- 2006 *Tell* (Director Mike Eschmann)
- 2006 *Marmorera* (Director Markus Fischer)
- 2005 *Vitus* (Director Fredi Murer)
- 2004 *Grounding* (Director Michael Steiner)
- 2003 *Sternenberg* (Director Christoph Schaub)
- 2003 *Achtung, fertig Charlie* (Director Mike Eschmann)
- 2002 *Ernstfall in Havanna* (Director Sabine Boss)

TV (excerpt)

- 2007 *Das Geheimnis von Murk* (Director Sabine Boss)
- 2006 *Canzun Alpina* (Director Sören Senn)



2006 *Liebe und Wahn* (Director Mike Huber)
2006 *Briefe und andere Geheimnisse* (Director Judith Kennel)
2004 *Piff, paff, puff* (Director Lutz Konermann)

LEONIE - Christine Schorn

Born in Prague in 1944, Christine Schorn fled to Berlin where she studied at the State Acting School from 1961 to 1964 and went on to becoming a permanent member of the ensemble of the Deutsches Theater. She also appeared frequently in TV productions and was awarded the National Prize for her performance as engineer Bolzin in *“Zeit ist Glück”* (*“Time is Happiness”*). She had to wait until 1971 to be given a first role in a feature film though, playing a supporting part in *“Der Dritte”* (*“The Third Party”*). In addition to various performances in TV productions, amongst others, she also appeared in the feature films *“Der grüne Heinrich”* (*“The Green Henry”*) under director Thomas Koerfer, 1994; *“Halbe Treppe”* (*“Grill Point”*) under director Andreas Dresen, 2002; or *“Good Bye Lenin!”*, director Wolfgang Becker, 2003.

LILI - Renate Becker

Actress Renate Becker, born in 1935, was trained at the State University for Music and Acting in Hamburg after which she played on the stages of the main theater houses of Zurich, Bochum, Dusseldorf, and Cologne as well as at the Schauspiel Frankfurt.

Since 1991, she has also worked on film and TV productions, one of her first roles being that of Pauline in Roland Emmerich's saga of the Ruhr Valley, *“Rote Erde”* (*“Red Earth”*). Numerous appearances in crime stories and detective series, e.g. *“Tatort”*, *“Der Fahnder”*, *“Soko Köln”*, and *“Soko Leipzig”* followed. Amongst others, in movie theaters, she could be seen in Christoph Schaub's *“Stille Liebe”* (*“Secret Love”*) (2000), in the role of Reverend Mother Verena.

HELEN – Babett Arens

The daughter of Peter Arens and Margrit Ensinger was born in Munich in 1959 and grew up in Switzerland where she attended Zurich's Acting Academy prior to joining the ensembles of Basel Theater, Schauspielhaus Zurich, Schauspielhaus Hamburg, Volkstheater Vienna, Burgtheater Vienna, Schauspielhaus Vienna, Bayerisches Staatsschauspiel Munich, and Schauspielhaus Frankfurt. She made her first appearance as a movie actress in Kurt Gloor's *“Der Erfinder”* (*“The Inventor”*), followed by further roles in movies and TV productions, amongst others *“Die Dollarfalle”* (director: Thomas Koerfer, 1988), *“Katzendiebe”* (*“Cat Thieves”*) (director Markus Imboden, 1996), and *“Utopia Blues”* (director Stefan Haupt, 2001).

CORNELIA – Susanne-Marie Wrage

Born in Freiburg im Breisgau in 1965, Susanne Maria Wrage studied dance and singing at the Schule für Bühnenkunst in Berlin from 1985 until 1987 where she also attended the Fritz-Kirchhoff School from 1987 to 1990. Between 1993 and 1998, Wrage appeared on the stage of the Theater am Neumarkt in Zurich and from 1998 to 2006, she could be seen on the stage of Basel Theater. In addition to this, she appeared in various films, amongst others *“Tobias”* (director Mike Eschmann, 1998); *“Nachbeben”* (*“Aftershock”*) (director Stina Werenfels, 2004); *“Madonnen”* (*“Madonnas”*) (director Maria Speth, 2005) as well as the TV drama *“Flug in die Nacht – Das Unglück by Überlingen”* (*“Night Flight - The Accident of Überlingen”*) (director Till Endemann, 2008).

MAX - Samuel Weiss

Born in Männedorf near Zurich in 1967, Samuel Weiss underwent training as an actor at the Max-Reinhardt-Seminar in Vienna. Between 1986 and 1990, he concluded training as an actor at the Max-Reinhardt-Seminar in Vienna. In the mean time, he gave guest performances at the Burgtheater and at the Schauspiel Frankfurt which were followed by engagements at the Staatstheater Stuttgart, the Salzburger Festival, and the Deutsches Schauspielhaus Hamburg. In addition to this, amongst others, he played in the movies *“Summertime”* (director Anna Luif, 1999) and *“Im Sog der Nacht”* (*“In the Wake of the Night”*) (director Markus Welter, 2008) as well as in numerous German TV productions.

JESSICA - Elisa Schlott

Born in Berlin in 1994, this young German talent already made her first stage experiences at the school theater. In 2005, she furnished proof of her talent in a Kellogg's TV commercial as well as in the ZDF movie, *“Das Geheimnis von St. Abrose”* (*“The Secret of St. Abrose”*), in which she played the daughter of Ulrich Mühe under the direction of Michael Wenning. In 2007, she could be seen in the role of the daughter of Veronica Ferres, alongside Maria Ehrich, in the successful two-part television special, *“Die Mrs.vom Checkpoint Charlie”* (*“Mrs. Checkpoint Charlie”*).

INTERVIEW WITH THE DIRECTOR, CHRISTOPH SCHAUB

Christoph Schaub, a film on growing older. What fascinates you about this subject? You yourself are over 50 years old...



You can defy it, you can pout - or you can throw a roaring party. I decided to celebrate... although I always attempted to ignore my birthdays before my 50th came about.

I've always been personally interested in how we age, in our mortality, and in the different phases of life. In 1988, I directed my first feature length movie „*Dreissig Jahre*“ (“*Thirty Years*“). It's the story of three friends who turn thirty and attempt to escape from the onset of the serious part of life - in different manners. It's a movie about the bitter-sweet farewell to youth. So it cannot be by pure coincidence that, 20 years later, T&C Film offered me this screenplay that has to do with a 50th birthday. I wrote the screenplay to „*Dreissig Jahre*“ together with Martin Witz and it was based on very personal experiences. The present screenplay was written by Martin Suter, an author whose books and columns I always enjoy reading tremendously.

What do you want your audience to take home with them?

I hope that the audience will leave the movie theater with the same feeling that Giulia has when she leaves her birthday party at the end of the film. She's pleasantly surprised about the unexpected turn of events and thus somehow reconciled with her own existence. In addition to this, the audience - at least I hope so - will enjoy the clever and witty dialogues on a universal topic with which everyone is confronted in the one or the other form. Three generations deal very differently with their feelings on growing older - with the generation of 50-year-olds being the focus of the movie. Growing old also means realizing, for the first time, that you are leaving behind youth, attractiveness, vigor, and sexual vitality. Surprisingly enough, the positive aspects of aging, such as experience and possibly wisdom, serenity, or charisma are considered to be less important and play only a secondary role on the value scale.

You often work with the same team (editing; score; set and costume design; make-up). In your opinion, which are the advantages of this?

I believe that trust in the people with whom you work is very important. I've worked regularly with T&C Film and Marcel Hoehn for 10 years now. Common experiences help you to progress and give you the necessary security. This is important, in particular in the film industry, where there is only a very fine line between failure and success. Simultaneously, I also try to integrate actively into the work process elements unknown to me - and thus risky. Otherwise, I would run the risk of being too sure of my work and of myself.

Your cooperation with Filip Zumbrunn could be described as such a new element. How did you approach your cooperation with him?

The screenplay is structured unconventionally. There are very long scenes (up to 9 minutes long) with many different characters. The dialogues play a decisive role during these intimate takes. Filip and I asked ourselves which working method would be best to capture the energy and dynamics of this as well as ensuring intense film moments at the same time. We thus decided in favor of an HD format that would allow us to avoid cost pressure with regard to film material as well as being able to play through long scenes with as little interruption as possible. I wanted to ensure that the actors have as much freedom as possible. We also decided to use two cameras in order to generate sufficient editing options on the one hand and to film in a more risky and experimental manner on the other. Camera A was used for narrative scenes; whereas we filmed additional and extraordinary takes with camera B. We referred to these takes as „bonus material“ - that proved to be highly valuable for the montage. It was the first time that I used this method; whereas Filip had already used it with „*Grounding*“.

Having directed several films in Swiss-German dialect, you made this movie in High German and with famous German actors. What is particularly memorable about this process and which differences could you make out?

A director's work remains the same, no matter whether you film in dialect, High German or French. The impact of the dialogues, however, differs. For us Swiss-Germans, a movie in our dialect is simply different than a movie in High German. When we read Martin Suter's screenplay, we all agreed immediately that it would have to be filmed in High German. This made it possible for us to cast actors throughout the German-language area. The cast consists of actors and actresses from Germany and Switzerland. I could not make out any differences at all with regard to their work. Everyone appreciated being able to rehearse intensively for a long time prior to filming and I discussed extensively with all of the actors the characters they played. I realized how Suter's dialogues motivated them; how positive a work experience it was for them to work with two cameras; and how they finally all challenged one another in their performances.

To put it in a nutshell: In my career to date, this was the most intense, wonderful, and unconventional work with actors that I have ever experienced.

CHRISTOPH SCHAUB (Director)

The last film of the director of the popular successes, *Sternenberg*, *Jeune Homme*, and *Happy New Year*, received 4 nominations for the Swiss Film Prize and was, amongst others, shown at the International Film Festival in Moscow in 2009. (Will be shown within the scope of the "Appellations Suisse" selection in Locarno on August 10 & 11, 2009).

Christoph Schaub, born in Zurich in 1958, is an autodidact who has been realizing movies and documentaries for theaters and television since 1984. Since 1988, he has focused on his work as a director and less so on his activities as a screenplay writer and producer. In the field of documentaries, he has specialized on films on architectural themes. He has been invited to show his films at festivals throughout the world and has won national and international awards.

- 1981 Entrance into the media cooperative "Videoladen" in Zurich (leaves in 1991)
- 1988 Member of the production company Dschoint Ventschr AG (resigns 1994)
- 1991 Initiator and co-founder of the Morgental movie theater in Zurich (shut down in 2002)
- 1998 Initiator and co-founder of the movie theater, bar and bistro RiffRaff in Zurich as well as the movie theater and restaurant Bourbaki in Lucerne (2005)
- 2002 Artistic Film Director for the ONOMA exhibition at the Swiss National Exhibition, EXPO 02
- 1996-2004 Freelance teaching assignment in the field of study "Film/Video" at the Zurich University of the Arts and the F + F Zurich / Zurich.
- Since 2005 Member of the board of trustees and member of the committee of the Zurich Film Foundation

FILMOGRAPHY (EXCERPT)

- 2009 *Giulias Verschwinden* (feature film), in Swiss theatres starting October 2009
- 2008 *Happy New Year* (feature film) 94'
- 2008 *Bird's Nest – Herzog & De Meuron In China* (full feature documentary) 88'
- 2007 *Brasilia – Utopie Der Moderne* (TV film) 26'
- 2006 *Jeune Homme* (feature film) 98'
- 2004 *Sternenberg* (feature film) 88'
- 2002 *Der Zweite Horizont* (documentary) Video, 48'
- 2001 *Stille Liebe* (feature film) 92'
- 1999 *Die Reisen des Santiago Calatrava* (full feature documentary) 35mm, 77'
Das Vrin-Projekt (documentary) video, 48'
- 1997 *Einfach So* (short movie) 35mm, 13'
Cotgla Alva - Weisse Kohle (documentary) video, 24'
- 1996 *Lieu, Funcziun e Furma - L'Architectura da P. Zumthor E*
Gion Caminada (documentary) video, 24'
- 1995 *Rendez-Vous im Zoo* (documentary essay) 35mm, 82'
Il Girasole - Una Casa Vicino a Verona (documentary short film) 35mm, 17'
- 1992 *Am Ende Der Nacht* (feature film), 35mm, 88'
- 1989 *Dreissig Jahre* (feature film) 35mm, 88'
- 1987 *Wendel* (feature film) 16mm, 58'
- 1982 *Nachwuchs - Zürcher Teddyszene* (documentary) video, 45', with Marcel Müller

www.schaubfilm.ch

www.swissfilms.ch/portraits/-1992451635_Schaub_de.pdf

INTERVIEW WITH SCREENPLAY WRITER AND AUTHOR MARTIN SUTER



Martin Suter, your novels appeal to a very large public and your columns are often stories that are structured like movies. What incited you to write a screenplay on growing older - was it your own experience or is the screenplay based on observations you made? What served as your source of inspiration?

At the latest when you're my age, you cannot avoid dealing with growing older. My late friend, Daniel Schmid, and I often discussed this topic and practically always, we were amused by our own symptoms and by those of our friends and acquaintances. I had some time to spare between two novels and Daniel's extensive project, „Portovero“, had lost momentum and stalled. I asked him whether he would like to film a comedy on this never-ending theme - and he did. This led to the first and second versions of the screenplay, „Giulias Verschwinden“ („Julia's Disappearance“).

Would you please describe the writing process and how you created the plot and the characters?

Plots and characters are always based on my imagination and are created at the writing desk. They are not something that you can work out in teamwork. When writing a screenplay, I usually draft an exposé which I then discuss with the director and the producer. Then I determine the order of the scenes, discuss it once more with the director and the producer and then write a first draft of script and dialogues - which I then again discuss with the director and the producer. Things were somewhat different in the case of „Giulias Verschwinden“, though. I was never commissioned to write the screenplay. Because the film depends so strongly on the dialogues, I did not define a sequence of scenes but went straight to writing the dialogues as soon as I had finished the exposé. Thanks to my cooperation of many years with T&C, it was only logical to show this version to Marcel Hoehn. He liked it and from then on, I was able to count on his valuable contributions with regard to all of the further versions.

What's the difference between developing dialogues for a screenplay and dialogues for a novel - do you proceed differently?

Once again, „Giulias Verschwinden“ proved to be somewhat different than other projects. Many dialogues are actually based on statements that were made in discussions with my wife, with Daniel Schmid, or with other friends. At the end of the day, growing older is always autobiographical - and that is information I always refrain from using in my novels.

What's your next project? What are you currently working on?

I'm currently working on a novel about an ingenious Tamil cook who comes to Switzerland seeking for asylum and is forced to work as a kitchen hand. The book will be published at the beginning of next year.

MARTIN SUTER (SCREENPLAY)

Martin Suter is one of the most successful Swiss authors in the German-language area (amongst others: *Der letzte Weynfeldt* ("The Last Weynfeldt"), *Lila Lila*, *Der perfekte Freund* ("A Perfect Friend"), *Die Dunkle Seite des Mondes* ("The Dark Side of the Moon"), *Small World*) as well as a frequent screenplay writer for Daniel Schmid.

Martin Suter, born in Zurich in 1948, is an author and columnist (he wrote the weekly column ›Business Class‹ for the Swiss magazine ›Weltwoche‹ and for the ›Magazin‹ of the newspaper ›Tages-Anzeigers‹ as well as writing the "Geri Weibel" stories published in the ›NZZ-Folio‹ magazine (both have been published as books by Diogenes) as well as a screenplay writer.

Up until 1991 and prior to concentrating on the writing of his books alone, he also earned his livelihood as a copywriter and Creative Director. His novels - the last to be published was ›Der letzte Weynfeldt‹ – are also great international successes. Martin Suter lives in Spain and Guatemala with his wife and their two children.

NOVELS AND AUDIO BOOKS (EXCERPT)

2009	<i>Das Bonus-Geheimnis</i>
2008	<i>Der Letzte Weynfeldt</i>
2007	<i>Unter Freunden</i>
2006	<i>Der Teufel von Mailand</i>
2004	<i>Lila, Lila</i>
2002	<i>Ein perfekter Freund</i>
2001	<i>Richtig leben mit Geri Weibel</i>
2000	<i>Die dunkle Seite des Mondes</i>
1997	<i>Small World</i>
1994	<i>Business-Class</i>

SCREENPLAYS / FILM ADAPTATIONS (EXCERPT)

2009	<i>Giulias Verschwinden</i> filmed by Christoph Schaub, Production T&C FILM
2009	<i>Lila, Lila</i> filmed by Alain Gsponer, based on the book " <i>Lila, Lila</i> "
1999	<i>Beresina or The last days of Switzerland</i> by Daniel Schmid, Production T&C FILM
1992	<i>Zwischensaison (Off Season)</i> filmed by Daniel Schmid, Production T&C FILM
1986	<i>Jenatsch</i> filmed by Daniel Schmid

T&C FILM (PRODUCTION)

Producer Marcel Hoehn is the initiator and co-founder of the independent production company of internationally successful films such as *DIE SCHWEIZERMACHER*, (“*THE SWISSMAKERS*”), *IL BACIO DI TOSCA*, *DER LAUF DER DINGE* (“*THE WAY THINGS GO*”), *BERESINA oder DIE LETZTEN TAGE DER SCHWEIZ*, *VOLLMOND* (“*FULL MOON*”), *JEUNE HOMME*, *HAPPY NEW YEAR*. Since its founding in 1976, this Zurich production company has continued to produce films and documentaries for movie theaters. The company employs three full-time employees in production and administration. *GIULIAS VERSCHWINDEN* marks the 6th cooperation of T&C Film with Christoph Schaub.

FILMOGRAPHY (EXCERPT)

GIULIAS VERSCHWINDEN by Christoph Schaub. CH. 2009.

HAPPY NEW YEAR y Christoph Schaub. CH. 2008.

BIRD'S NEST – Herzog & de Meuron in China by Christoph Schaub and Michael Schindhelm. Documentary. CH. 2008.

JEUNE HOMME by Christoph Schaub. CH. 2006.

NÄKKÄLÄ by Peter Ramseier. Documentary. CH. 2005.

DIMITRI – CLOWN by Friedrich Kappeler. Documentary. CH. 2004.

MUTTER by Miklós Gimes. Documentary. CH. 2002.

STILLE LIEBE by Christoph Schaub. CH. 2001.

BERESINA oder DIE LETZTEN TAGE DER SCHWEIZ by Daniel Schmid. CH/D/A. 1999.

DIE REISEN DES SANTIAGO CALATRAVA by Christoph Schaub. Documentary. CH. 1999.

VOLLMOND by Fredi M. Murer. CH/D/F. 1998.

DAS WISSEN VOM HEILEN by Franz Reichle. Documentary. CH. 1996.

DAS GESCHRIEBENE GESICHT by Daniel Schmid. Documentary and motion picture. CH/J. 1995.

ZWISCHENSAISON by Daniel Schmid. CH/D/F. 1992.

DER LAUF DER DINGE by Peter Fischli and David Weiss. CH. 1987.

AFTER DARKNESS by Dominique Othenin-Girard and Sergio Guerraz. CH. 1985.

IL BACIO DI TOSCA by Daniel Schmid. Documentary and motion picture. CH. 1984.

DER RECHTE WEG (“*THE RIGHT WAY*”) by Peter Fischli and David Weiss. CH. 1983.

HECATE by Daniel Schmid. CH/F. 1982.

DER GERINGSTE WIDERSTAND (“*THE POINT OF LEAST RESISTANCE*”) by Peter Fischli and David Weiss. CH. 1981.

DIE SCHWEIZERMACHER by Rolf Lyssy. CH. 1978.

Minority coproductions (excerpts)

HEADSMAN (Henker) by Simon Aeby. A/CH/HU/D/UK. 2006.

MOSTLY MARTHA by Sandra Nettelbeck. D/CH/A. 2001.

SECRET DEFENSE by Jacques Rivette. F/CH/I. 1998.

LA TREGUA by Francesco Rosi. I/F/CH/D. 1997.

LE CRI DE LA SOIE by Yvon Marciano. F/CH/B. 1996.

BARNABO DELLE MONTAGNE by Mario Brenta. I/CH/F. 1993.

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