

T&C FILM AG  
presents

# JEUNE HOMME

the new film by  
**Christoph Schaub**

Co-produced by  
SRG SSR idée suisse / SF / TSR  
Teleclub  
Fonds Culturel Suissimage  
PLAZAVISTA ENTERTAINMENT

in collaboration with  
Swiss Federal Office for Culture, SFOC  
Zürcher Filmstiftung  
SUCCÈS CINÉMA  
FONDATION CULTURELLE SUISSIMAGE

Screenplay  
MAYA TODESCHINI ELISABETH DIOT CHRISTOPH SCHAUB  
Based on an idea by MARCEL HOEHN

With MATTHIAS SCHOCH, ALEXANDRA VANDERNOOT, DIDIER FLAMAND, JENNIFER DECKER,  
NATHALIE GRANDHOMME, HANSPETER MÜLLER-DROSSAART, ANNE-MARIE KUSTER, MONA PETRI

Length 98 min (24fps)  
35mm 1:1.85  
color, Dolby Digital

**Production:**

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**JEUNE HOMME**, Christoph Schaub's («Sternenberg») new comedy. Eighteen-year-old Sebastian, played by the new discovery Matthias Schoch, decides to go to Geneva as an au pair for a year. Yet he doesn't only learn French beyond the *Röstigraben*\*. His adventure, strewn with mishaps, becomes an initiation to life and love...

Finally adult and free? You wish! His father sees him as a future boss of the family-owned printing firm and his mother only wants the best for him. Sebastian can't take it any more. On his eighteenth birthday he announces his departure to Geneva to work as an au pair in a family, looking after children and doing the household chores. To improve his French, of course! His father flips his lid, his mother is distraught. Only his sister Kathrin thinks her little brother is really cool...

Very few men would be up to the challenge!

## **PRESS NOTE**

**JEUNE HOMME**. Puberty pimples and compulsory schooling are just behind him, but he hasn't seen anything yet. His relationship with his parents is difficult, he has to choose a career, love is a big unknown, and the «first time» has yet to happen. He fancies going to foreign parts which, in the case of Switzerland, can be within the country itself...

After his successful comedy «Sternenberg», filmmaker Christoph Schaub's new film again focuses on a Swiss rebel of a special kind: filmed in two of the four national languages on both sides of the notorious *Röstigraben*\*, he scrutinises the idiosyncracies of the Confoederatio Helvetica with a wink.

The multinational ensemble cast consists of the young stars Jennifer Decker and Matthias Schoch, who are featured in the film, as well as Hanspeter Müller-Drossaart (**GROUNDING; STERNENBERG**), Mona Petri (**FÜÜR ODER FLAMME; BIG DEAL**), Alexandra Vandernoot (**FIVE OBSTRUCTIONS; LE PLACARD**), Nathalie Grandhomme (**EMBRASSEZ QUI VOUS VOUDREZ**), and Didier Flamand (**L'EX FEMME DE MA VIE, LES CHORISTES**). The songs were composed by singer/songwriter and ex au pair Michael von der Heide.

*\*Röstigraben: the mythical cultural barrier between the german speaking and the french speaking part, named after the worldfamous swiss potatoe dish.*



## SYNOPSIS

Finally of age and free. You wish! His father sees him as a future boss of the family-owned printing firm and his mother only wants the best for him. Sebastian can't take it any more. On his eighteenth birthday he announces his departure to Geneva to work as an au pair in a family, looking after children and doing the household chores. To improve his French, of course. His father flips his lid, his mother is distraught. Only his sister Kathrin thinks her little brother is really cool.

Life in Geneva turns out to be just as complicated. There is growing unrest in the sumptuous property of his host family Dumoulin, an cold temple of modern life style: doing the household chores is stressful, Madame and Monsieur argue, their neglected children give Sebastian a hard time, and the attractive neighbour is obviously keen on him.

Shy by nature, Sebastian can't cope anymore. He'd love to just chuck it all in, were it not for the baby Mahaut who adores him - and the beautiful art student Elodie!

The situation escalates when Madame discovers that Monsieur is unfaithful. Sebastian in turn not only becomes the agitated family's unflappable troubleshooter, but also discovers his qualities as a lover. He knows what he wants now...



**CHRISTOPH SCHAUB (director)**

**JEUNE HOMME is based on an idea by producer Marcel Hoehn. What was your interest in the story?**

Marcel Hoehn called me one day and gave me a very brief pitch: «A young eighteen-year-old man goes to the French speaking part of Switzerland as an au pair, and it is to be a comedy.» This idea sparked off a great many funny, touching and charming images in me. I realised that the story had the potential to portray very existential things: exploring love, sexuality and sex roles, becoming an adult, the family as an institution, and living together in a country with several languages and cultures.

**You contributed to the screenplay. How did you research the topic?**

We didn't really do much research as such, we preferred using our imagination. We mostly shaped the protagonists and the dramaturgy; also we elaborated situation comedy. We felt it was important that not only Sebastian, the main character, evolved at the end of the film, but all the other figures as well. This way we could be sure that we had created an intense ensemble of characters interacting in a gripping way.

**What kind of comedy did you have in mind?**

I was primarily interested in a story about coming of age. How do young people find their place in this complicated world? How do they experience first love and their first sexual encounters? How do they stand up against their parents' ideas? These are all existential questions, in the form of a comedy. I didn't want to create something flashy and noisy because I prefer subtle humour. What I like about films and, incidentally, about life itself is the alternation of moving, sad, amusing, and funny situations. Laughing all the time is boring, crying all the time too.



### **Are there any similarities to you as a young man?**

To be honest only one: I wasn't very good at French either, but apart from that, I was entirely different. It wouldn't even have occurred to me to become an au pair. I was more interested in politics and social resistance. At 18 I already lived in a flat-sharing community, experiencing free love as a free spirit. What interested me most about Sebastian was that he wasn't like that. I wanted to create a youth who was well-behaved, adapted, timid and slightly dreamy at first, but has the courage to stand by it. At the same time the audience should feel that something, a certain determination perhaps, is lying dormant in him. I tried to reveal the extraordinary within the ordinary with Sebastian. I didn't want him to appear, as is the current trend, outwardly cool but very ordinary and average underneath. I soon realised that, both when writing and directing, I was able to put myself in his place very easily although my childhood had been entirely different. However, Sebastian's crises and conflicts are universal.

### **The cast includes a baby...**

You can easily imagine how difficult shooting with a baby is. Baby Mahaut appears in roughly a third of all scenes! How to go about it? Our first decision was to find identical twins. This way we could exchange them when one of them was in a bad mood, tired or, heaven forbid, ill. Also, we needed very uncomplicated and relaxed parents, so we first of all casted parents. Chloé and Noémie were perfect; both girls had the necessary composure, curiosity and fearlessness to embark on such a project. We soon learned a few tricks of how to direct these little human beings. We found out how and when to act so as to guide their glances or to provoke their smile or tears. We tested it on dolls and immediately filmed with the babies afterwards.

### **What are you working on at the moment?**

I'm going to China at the end of November to document the projects of the Basle architects Jacques Herzog and Pierre de Meuron. It is a long-term observation of their work in China. The Olympic stadium in Beijing being the main focus, it will be finished by the end of 2007. In the field of fiction there are a few ideas bouncing around in my head, but I would like to take some more time before choosing a direction to take.



## **Marcel Hoehn (producer)**

### **The story is based on one of your ideas - how did it occur to you?**

On Swiss German television there used to be a programme called «Voilà»: short accounts of everyday events in the Swiss French part. Once there was a contribution about a young Swiss German who went to western Switzerland to work as an au pair. I said to myself: «That's material for a feature film.» While working on the screenplay, we met the young man in question. What we didn't know at the time was that there were serious marital problems within his guest family...

### **How did your cooperation with film director Christoph Schaub come about?**

We had already made two projects together: the feature «Stille Liebe» (2001) and the documentary «Santiago Calatrava's Travels» (1999). I simply called him. The idea appealed to him on the spot. We also had the basic concept of having a Swiss Frenchwoman, who knows the Swiss German part well, write the screenplay. This is how we found screenplay writer Maya Todeschini. The final version was written by the Frenchwoman Elisabeth Diot.

### **Why have you set the story in Switzerland?**

I live in Switzerland and I am a great supporter of the «Swiss idea», Switzerland being primarily multilingual. In this context it has saddened me to see that Swiss German film productions haven't found an audience in the Swiss French part for many years now. It was my wish to outsmart the «Röstigraben» and to bring this story to the screen, which would concern the whole of Switzerland. If we succeed, then the film will stand a chance of being exploited internationally, which is what we're aiming at. Actually, it is a French company in charge of the world sales of «Jeune Homme».

### **Was it difficult to find partners and financial support for the film?**

We knew from the start that «Jeune Homme» would be produced with a relatively small budget. In the beginning, we looked for a French partner, but we didn't find one in time. Finally the film was entirely financed with Swiss funding. In fact, the film never was entirely financed.

### **Which were the most difficult moments during this production?**

The fascination and the challenge of this production was the multilingualness and the work with Swiss German and French actors, in particular the fact that we had to cast an amateur for the leading role. Fortunately, the high school student Matthias Schoch was excellent. Working with a ten-month-old baby wasn't to be underestimated either.

### **Quite a few Swiss films have been shown at cinemas recently. «THE SWISSMAKERS», produced by you, has remained THE national film which has attracted the biggest audience ever to Swiss cinemas. What are your expectations as regards JEUNE HOMME?**

People chronically tend to identify the concept of «Switzerland» with the Swiss German part... This is why I find it important that the film has an audience on both sides of the «Röstigraben» and is perceived as an all-Swiss film.



## **Matthias Schoch (leading role)**

### **This is your first role and, what's more, it's the lead. How did you prepare for this task?**

Before we started shooting I received a few «lessons» from Hanspeter Müller-Drossaart - he plays Sebastian's father in the film. He drew my attention to essential aspects about acting by asking the right questions. How you prepare, how you compose your character, what to look out for on the set etc. We started rehearsing quite quickly. Christoph had selected key scenes I could rehearse with all actors. This gave me a feel for what was ahead of me. On Hanspeter's advice, I jotted down a lot of notes about what occurred to me about my figure. There were a few rehearsals with Christoph alone because there are several quasi-monologues when Sebastian talks to the baby or his mirror image. As regards to cooking, I got a quick introduction to that too. Christoph has a friend who is a cook. He showed me a trick or two because when Sebastian was cooking, it had to look good.

### **You were selected among 100 candidates. How did you feel when you were accepted?**

I enrolled on the last possible day. Throughout the casting, I didn't notice the crowd. When I was accepted, my joy was mitigated. It was clear to me what a task it would be. On the last day of shooting I was really pleased and proud, though, because I knew I had made it.

### **How has this role changed your life?**

The fact that through Sebastian I discovered new aspects of myself has certainly changed me. To be away from home and the familiar school surroundings for two months, plus the French language... I think this had a similar effect on me as a student exchange at my age. It was quite an effort to readjust to school life afterwards.



**How did your teachers react?**

Happily, they did all they could to help me and to support me. Shooting took place during school term time and it was quite difficult to catch up with all the subjects. I did rather badly in some of the exams set for me afterwards! Only my French grade improved slightly; the official language on the set was French after all. So I picked up quite a bit.

**What fascinated you about your role?**

When I first read the screenplay, the story rather confused me, but then I couldn't get Sebastian's role out of my mind. So, I told myself I should give it a shot. Sebastian is very kind but there is a lot more to him than meets the eye. He has a strong will provoking many positive changes in his environment. He is not entirely aware of that his actions have consequences. Sebastian thinks of himself as a shy person but he knows exactly what he wants. However, he doesn't know that he knows. And it is that that makes him fascinating.

**Which were the most difficult scenes for you?**

I was always rather nervous during the scenes with the baby (we filmed with twins) because they don't act, they just do as they please. I realised that I had to go along with them and that the whole scene depended on me. The scenes with the babies required a lot of patience. The moment when Sebastian, having reached a low, is standing in front of the bathroom mirror, was difficult too. And of course, all the scenes in which I'm more or less naked.

**Keyword «Röstigraben» on location: you worked with a bilingual crew.**

It worked very well. Naturally, I had difficulty understanding everything at first. But there were many bilingual people who could translate for me. Actually I had the impression that there weren't that many differences between Swiss German and Swiss French people. And the conventional stereotypes were not borne out on the set at all, on the contrary!

**One last question about your future: Au pair? An acting academy? Training as a top cook? A trip around the world?**

First of all, I'm getting my high school diploma next year. Then I'll have to do my military service or civilian national service. I wouldn't mind training as an actor later, of course!



**ALEXANDRA VANDERNOOT (Madame Madeleine Dumoulin)**

**What fascinated you about the screenplay?**

I found it a simple and touching story in which the characters are very well described. The young man's personal development is lovely. I liked my meetings with Christoph because he had a very refined and subtle way of talking about the screenplay. The screenplay is the basis of our work. But it was great how many more indications he gave us and how many subtleties he added. I found it really exciting to have to invent subtle little bits of dialogue.

**How did the filming go?**

This was my first time filming in Switzerland - and I'll be back! People here are really friendly. They're very calm, no stress, no yells... very pleasant!

**How did you prepare for this role?**

We met in Zurich for three or four days, which was a real luxury. This should be done for all shoots because it helps us to go further and to understand each other better. We had to form this family and it had to be credible. We improvised too and had great fun - eg. the family dinners that go badly. Our improvisations ended in complete chaos...



## **DIDIER FLAMAND (Monsieur Huges Dumoulin)**

### **How did the screenplay appeal to you?**

I found the screenplay interesting as a little social study. I saw one of Christoph's earlier films, «Stille Liebe (Secret Love)», and I felt that the topic contained a certain human quality without becoming too overindulgent. Plus the fact that it took place abroad: I like seeing other places or meeting other cultures, knowing at the same time that it could present a certain handicap.

### **How would you describe working with Christoph Schaub?**

Christoph has this sense of propriety, this way of calm and peaceful observation. One might almost be tempted to think he's distant, but in fact it's only a different culture. He's very warm at the same time. The atmosphere on the set is bound to be defined by the film director. In our case, there were twin babies too. So we had to adapt to the director and to the general atmosphere.

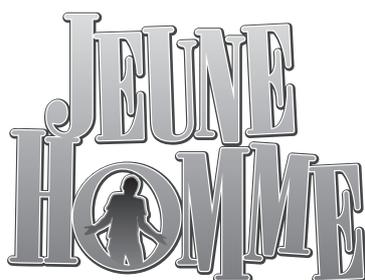
## **JENNIFER DECKER (Elodie)**

### **Jennifer, a word about the intimate scenes...**

Christoph was very nice to Matthias and me to put us at our ease, and in the end it was quite amusing. You just can't claim that shooting a love scene is pleasant. The good thing about it was that Christoph talked to us about it for a long time. He even made little sketches to explain technically how they were going to take place... In the end, they were very interesting scenes because you really had to act them out since there wasn't much dialogue.

### **How was it to shoot «between two cultures»?**

The atmosphere was great. When acting I experimented with a wide range of sensations. Since neither of us necessarily had a good command of the other's language, there was probably something else to express than the mere meaning of words - something more physical.



## CAST

Sebastian Zollweger.....MATTHIAS SCHOCH  
Madeleine Dumoulin.....ALEXANDRA VANDERNOOT  
Hugues Dumoulin.....DIDIER FLAMAND  
Anne Sophie Dumoulin.....ANAÏS FROSSARD  
Ben Dumoulin.....LÉANDRE DUGGAN  
Ernst Zollweger.....HANSPETER MÜLLER-DROSSAART  
Sonja Zollweger.....ANNE-MARIE KUSTER  
Kathrin Zollweger.....MONA PETRI  
Elodie.....JENNIFER DECKER  
Evelyne Carter.....NATHALIE GRANDHOMME

## CREW

Director.....CHRISTOPH SCHAUB  
Producer.....MARCEL HOEHN  
Screenplay.....MAYA TODESCHINI, ELISABETH DIOT, CHRISTOPH SCHAUB  
Idea.....MARCEL HOEHN  
Cinematography.....STÉPHANE KUTHY  
Sound.....LUC YERSIN  
Production design.....GEORG BRINGOLF  
Costumes.....DOROTHEE SCHMID  
Make-up.....BARBARA GRUNDMANN  
Lighting.....ERIC WALTHER  
Production management.....FILIPPO BONACCI  
Unit production management.....NICOLE SCHWIZGEBEL  
Casting.....CORINNA GLAUS, JACQUES DUBLIN, MARTINE DEMIERRE  
Editing.....MARINA WERNLI  
Songs.....MICHAEL VON DER HEIDE  
Music.....BALZ BACHMANN/PETER BRÄKER

## Technical information

Shot on 35mm  
April - June 2005, in 8 weeks between Zurich and Geneva  
Length: 98 min. (24fps) 35mm  
Dolby Digital, 1:1.85 colour



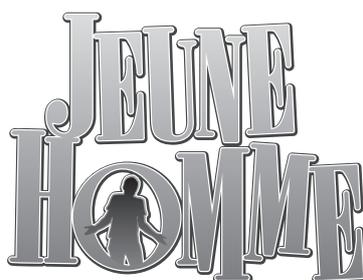
## **CHRISTOPH SCHAUB (director)**

Audiences know Christoph Schaub mainly by his film STERNENBERG which was a great success in Switzerland. Apart from several well-known features, STILLE LIEBE among them, Christoph Schaub made documentaries such as DIE REISEN DES SANTIAGO CALATRAVA, DER ZWEITE HORIZONT or IL GIRASOLE - UNA CASA VICINO A VERONA.

The film director was born in Zurich in 1958. In 1982 he stopped his German studies to devote himself to films. Christoph Schaub became a member of "Videoladen Zurich" and contributed to founding Dschoint Ventschr AG. Since 1996 he has been a freelance lecturer for film/video making at the higher institute of design and at F+F, Zurich. Christoph Schaub is the co-founder of the two cinemas Morgental and RiffRaff. He was the art director of the ONOMA EXPO 02 exhibition.

## **FILMOGRAPHY (selection)**

- 2005 JEUNE HOMME (feature) 98'
- 2004 STERNENBERG (feature) 88'  
Nominated for the Swiss Film Award  
Award of the Public at the Festival «Cinéma Tout Ecran» in Geneva, Prix Walo
- 2002 DER ZWEITE HORIZONT (documentary), video, 48', Premi Cristal 2002 (media award)  
STILLE LIEBE (feature) 92', Premiere at the competition of the "Festival des Films du Monde" in Montréal, Canada, Nominated for the Swiss Film Award,  
DIE KUNST DER BEGRÜNDUNG - JÜRIG CONZETT DIPL.ING. (documentary), video, 15'  
DER WECHSEL DER BEDEUTUNGEN - ARCHITEKTEN MEILI, PETER (documentary), video, 15'
- 1999 DIE REISEN DES SANTIAGO CALATRAVA (documentary), 35mm, 77'  
World premiere at the international competition «Medien und Architektur, Biennale», Graz  
DAS VRIN-PROJEKT (documentary), video, 48'
- 1997 EINFACH SO (short feature), 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'  
World premiere: Solothurn Film Festival  
IL GIRASOLE - UNA CASA VICINO A VERONA (Short documentary film), 35mm, 17'  
World premiere: Competition «Visions du Réel», Nyon, First prize of the international architecture jury at the biennial «Film und Architektur», 1995, at «film + arc. Graz».
- 1992 AM ENDE DER NACHT (feature), 35mm 88'  
World premiere: Film Festival Cannes: Film Directors' Fortnight  
Young Talent Award by the Swiss Film Centre
- 1989 DREISSIG JAHRE (feature), 35mm, 88'  
World premiere: Competition Locarno International Film Festival  
«Special Award» at the Strassburg International Festival, 1990
- 1987 WENDEL (feature), 16mm, 58'  
World premiere: Solothurn Film Festival, Max Ophüls Award, Saarbrücken,
- 1984 1 LOVESONG (documentary essay), video, 17' with Thomas Krempke
- 1982 KEINE ZEITEN SICH AUSZURUHEN - AJZ IM HERBST  
(documentary), video, 35' with Thomas Krempke
- 1982 NACHWUCHS - ZÜRCHER TEDDYSZENE (documentary), video, 45', with Marcel Müller



### **MATTHIAS SCHOCH (Sebastian Zollweger)**

Matthias Schoch makes his cinema début with the role of Sebastian in JEUNE HOMME. Playing in several amateur theatre groups was his passion. The 19-year-old high school student from outside Winterthur came out on top against 100 candidates at the casting. Selection proceedings took several months until Christoph Schaub «discovered» Matthias Schoch.

### **ALEXANDRA VANDERNOOT (Madame Madeleine Dumoulin)**

Alexandra Vandernoot became famous by her role as Tessa Noel in HIGHLANDER by Grégory Widere. She has also played in films such as Francis Véber's LE DINER DES CONS, Lars von Trier's FIVE OBSTRUCTIONS and Robert Altman's PRET-A-PORTER. She was born in Brussels in 1956. She has taken part in over 50 films and TV productions.

### **FILMOGRAPHY (selection)**

- 2005 JEUNE HOMME by Christoph Schaub
- RUDOLF (TV) by Robert Dornhelm
- CARLA RUBENS (TV) by Bernard Uzan
- 2004 LA BATTANTE (TV) by Didier Albert
- 2003 LE BLEU DE L'OCEAN (TV) by Didier Albert
- FIVE OBSTRUCTIONS by Lars Von Trier
- 2002 HOP by Dominique Standaert
- UN MOIS A NOUS (TV) by Denys Granier-Deferre
- 2001 GANGSTERS by Olivier Marchal
- 2000 CHARMANT GARCON by Patrick Chesnais
- LE PLACARD by Francis Véber
- 1999 L'ANGE TOMBE DU CIEL (TV) by Bernard Uzan
- 1998 LE DINER DE CONS by Francis Véber
- 1997 LE BAL MASQUE by Julien Vrebos
- 1996 LE JAGUAR by Francis Véber
- UN WEEK-END EN BOURGOGNE (TV) by Alain Bonnot
- 1994 DAME DE COEUR - Les justiciers dans la ville (TV) by Gérard Marx
- PRÊT-A-PORTER by Robert Altman
- 1993 L'AFFAIRE - La dernière carte by Sergio Gobbi
- AUX MARCHES DU PALAIS - Le juge est une femme (TV) by Serge Leroy
- 1992 HIGHLANDER - the TV series by Grégory Widere
- LE SOUPER - Le vice au bras du crime by Edouard Molinaro
- 1991 MAIGRET CHEZ LES FLAMANDS by Serge Leroy
- 1990 LES SECRETS PROFESSIONNELS DU DR APFELGLÜCK by Thierry Lhermitte
- 1989 DILEMMA by Freddy Coppens
- TROUBLE IN PARADISE by Robbe de Hert
- 1986 LES EXPLOITS D'UN JEUNE DON JUAN - L'iniziazione by Gianfranco Mingozzi
- MASCARA by Patrick Conrad

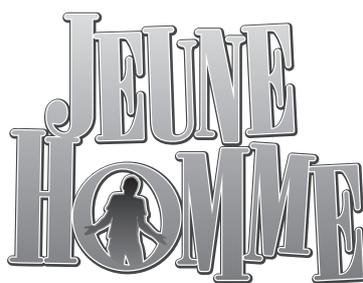


## **DIDIER FLAMAND (Monsieur Hugues Dumoulin)**

Didier Flamand, who was born in 1947, worked with film directors such as Mathieu Kassovitz in *LES RIVIERES POURPRES* (1999) and Wim Wenders in *LES AILES DU DESIR* (1986), as well as with surrealist Luis Buñuel. Didier has also been a successful film director. His short film, *LA VIS*, received several awards and an Academy Award nomination in 1994.

### **FILMOGRAPHY (selection)**

- 2005 JEUNE HOMME by Christoph Schaub
- VIVE LA VIE! by Yves Fajnberg
- 2004 L'EX-FEMME DE MA VIE by Josiane Balasko
- TRAVAUX by Brigitte Rouan
- 2003 VICE & VERSA by Patrick Bouchitey
- LES CHORISTES by Christophe Barratier
- L'ENTENTE CORDIALE by Vincent de Brus
- 2002 AH SI J'ÉTAIS RICHE by Michel Munz and Gérard Bitton
- 2001 MERCI DOCTEUR REY by Andrew Itvack
- 2000 CECI EST MON CORPS by Rodolphe Marconi
- 1999 LES RIVIÈRES POURPRES by Mathieu Kassovitz
- 1998 QUASIMODO by Patrick Timsit
- 1995 EN AVOIR OU PAS by Laéitia Masson
- 1993 J'AI PAS SOMMEIL by Claire Denis
- 1992 RUPTURES by Christine Citti
- LA CRISE by Coline Serreau
- 1991 KRAPATCHOUK by Enrique Gabriel
- Grand prix crystal globe at the International Film Festival Karlovy Vary
- 1986 LES AILES DU DÉsir by Wim Wenders
- 1976 LA VOCATION SUSPENDUE by Raoul Ruiz
- 1974 INDIA SONG by Marguerite Duras
- 1974 LE FANTÔME DE LA LIBERTÉ by Luis Buñuel



## **JENNIFER DECKER (Elodie)**

For this young French actress celebrating her first television success from 2002 on, particularly in Steve Suissa's film «La Cavale» in which she played the lead opposite Nicolas Cazalé. 2005 represents a succession of great parts for French television. After playing Hortense de Beauharnais in «Joséphine», by Jean-Marc Vervoort, she played Marina in «Les Amants du Flore», directed by Ilan Duran Cohen (about Jean-Paul Sartre's and Simone de Beauvoir's youth).

The same year she filmed in London (in English) in an American production, playing the role of a young French woman opposite James Franco, in «Flyboys», which was directed by Tony Bill and which describes the destiny of the Lafayette Squadron during the Second World War. JEUNE HOMME by Christoph Schaub is her first Swiss production.

## **FILMOGRAPHY**

- 2005 JEUNE HOMME by Christoph Schaub
- JOSEPHINE by Jean-Marc Vervoort
- 2002 LA CAVALE by Steve Suissa



### **NATHALIE GRANDHOMME (Evelyne Carter - the neighbour)**

Audiences know the French actress Nathalie Grandhomme from theatre productions as well as from various TV series and films. She appeared in EMBRASSEZ QUI VOUS VOUDREZ by Michael Blanc among others.

#### **FILMOGRAPHY (selection)**

- 2005 QUI A DIT QUE NOUS ÉTIONS MORTS? by Robin Renucci  
JEUNE HOMME by Christoph Schaub
- 2004 VENUS ET APOLLON (TV series) produced by Tonie Marshall
- 2003 QU'ELLE EST BELLE LA QUARANTAINE! (TV) by Alexis Lecaye
- 2002 EMBRASSEZ QUI VOUS VOUDREZ by Michel Blanc  
VÉRITÉ OBLIGE (TV) by Claude Michel Rome  
BRIGADE DES MINEURS (TV) by Miguel Courtois



## **HANSPETER MÜLLER-DROSSAART (Ernst Zollweger - the father)**

Audiences know Hanspeter Müller-Drossaart from many Swiss films. He played Superintendent Anatol Wasser in VOLLMOND, was part of the cast in BERESINA ODER DIE LETZTEN TAGE DER SCHWEIZ and in STERNENBERG.

Hanspeter Müller-Drossaart studied at the theatre academy in Zurich. Apart from films, he also feels very much at home in a theatre. He played at the Zurich Theatre under the direction of Christoph Marthaler. He also teaches at the Zurich theatre academy.

### **FILMOGRAPHY (selection)**

- 2005 JEUNE HOMME by Christoph Schaub
- GROUNDING by Michael Steiner
- 2003 STERNENBERG by Christoph Schaub
- 2000 ANNA WUNDER by Ulla Wagner
- LÜTHI & BLANC (TV series)
- 1999 BERESINA by Daniel Schmid
- 1998 BRANDNACHT by Markus Fischer
- VOLLMOND by Fredi M. Murer



## **ANNE-MARIE KUSTER (Sonja Zollweger - the mother)**

Anne-Marie Kuster's great passion is the theatre. She played Gretchen in «Urfaust» directed by Friedrich Dürrenmatt, Klara in «Maria Magdalena», Lena in «Leonce und Lena» and Irina in «Die Möwe». Anne-Marie Kuster played at the theatres in Zurich and Hamburg for many years. Last season she appeared at the «Neumarkt Theater» in Zurich.

### **Theatre (selection)**

- 1972-1978      Schauspielhaus Zurich:  
Urfaust • part: Gretchen • director: Friedrich Dürrenmatt  
Schauspielhaus Hamburg:  
Glaube, Liebe, Hoffnung • part: Elisabeth • director: Luc Bondy  
Leonce und Lena • part: Lena  
Maria Magdalena • part: Klara  
Die Möwe • part: Irina • director: Dieter Giesing
- 1980 - 1985      Schauspielhaus Zurich
- 1985 - 1991      Thalia-Theater Hamburg:  
Nibelungen • part: Kriemhild • director: Jürgen Flimm  
Hamlet • part: die Königin • director: Jürgen Flimm  
In Zurich in: Die schöne Fremde / Die Wildente
- 2004              Neumarkt-Theater Zurich  
Emilia Galotti • part: Claudia
- 2005              Islam project together with the Moralam Theater and the Islamic Institute in Zurich  
Theater Basle: taking part in a des Daleres play: Lukas Bärfuss's Bus



### **MONA PETRI (Kathrin Zollweger - the sister)**

For her role as Tina Müller in FÜÜR ODER FLAMME, by Markus Fischer, Mona Petri received the Swiss Film Award of Best Actress. In 2003, she was the Swiss Shooting Star in Berlin.

Mona Petri was born in 1976, the granddaughter of Anne Marie Blanc (the grand lady of Swiss films) and the niece of producer P.C. Fueter. She was exposed to the film and theatre world already as a child. BIG DEAL, by Markus Fischer, was her first major cinema role.

### **FILMOGRAPHY (selection)**

2005 JEUNE HOMME by Christoph Schaub  
2002 FÜÜR ODER FLAMME by Markus Fischer  
2001 BIG DEAL by Markus Fischer  
2000 LAST ORDER by Baumann / Sigrist

### **Theatre (selection)**

2003 Der zerbrochene Krug  
• National Theatre Karlsruhe, part: Eve • director: Donald Berkenhoff  
2002 Der Kaufmann von Venedig • National Theatre, part: Jessica • director: Hasko Weber  
2002 Nathan der Weise • National Theatre, part: Recha • director: Donald Berkenhoff  
2002 Hamlet • Landestheater Tübingen, part: Ophelia • director: Donald Berkenhoff  
2002 Die Jungfrau von Orleans • Landestheater Tübingen,  
part: Die Jungfrau von Orleans / lead • director: Jessica Steinke  
2001 Rosenkranz und GÜldenstern sind tot • Landestheater Tübingen,  
part: Rosenkranz / lead • director: Jasper Brandis



## **MICHAEL VON DER HEIDE (songs)**

Michael von der Heide is the epitome of a charming pop chansonnier. For many years now he has been a cult figure who knows how to enchant even a large audience. He is brilliant at presenting and combining pop, dance and songs with a great deal of authenticity. He sings in dialect, in German and in French. He is also very much at ease on a theatre stage, where he has been just as successful. The title song «Elodie» in JEUNE HOMME is his first film composition.

There are not many Swiss German artists who have been invited to perform three times at the Montreux Jazz Festival, the Summer Festival in Canada and who were all the rage at the Paléo Festival in Nyon. German TV channels, such as ZDF and 3sat, have paid tribute to his talent. He has also received praise in a German cultural magazine. He was the supporting act of Juliette Greco, he recorded duos with Nina Hagen and Kuno Lauener (Züri West) and received the «Deutscher Kleinkunstpreis» and the «Walo Award».

His double album «2pièces», for example, consisted of a CD with German/Swiss German songs and a second CD with songs in French. It is a retrospective of more than ten years of creative work. This compilation does not simply rely on its glorious past. Familiar songs from all creative periods of the artist, such as «Jeudi Amour», «Where the Wild Roses Grow» or «Bad Hair Days», intermingle with four brand new songs, two live versions, an unearthed gem, as well as a touched-up version of the highly appreciated concert hit, «Erfolg».

### Discography / Albums:

2005 2pièces  
2003 Helvetia  
2002 Frisch  
2001 Hildegard  
2000 Tourist  
1998 30°  
1996 Michael von der Heide

[www.michaelvonderheide.ch](http://www.michaelvonderheide.ch)

# T & C F I L M A G

2006: 30 Years T&C Film

## Feature Films & Documentaries for Cinema

- 2006 **JEUNE HOMME**  
by Christoph Schaub.
- 2005 **NÄKKÄLÄ**  
by Peter Ramseier. Documentary
- 2005 **REMEMBERING (ERINNERN)**  
by Bruno Moll. Documentary
- 2004 **DIMITRI – CLOWN**  
by Friedrich Kappeler. Documentary
- 2004 **MONTE GRANDE - what is life?**  
by Franz Reichle. Documentary
- 2002 **MOTHER (MUTTER)**  
by Miklós Gimes. Documentary
- 2001 **SECRET LOVE (STILLE LIEBE)**  
by Christoph Schaub.  
with Emmanuelle Laborit, Lars Otterstedt, Wolfram Berger.  
(Competition Filmfestival Montreal 2001)
- 1999 **BERESINA or THE LAST DAYS OF SWITZERLAND**  
(Beresina oder Die letzten Tage der Schweiz)  
by Daniel Schmid. CH/D/A.  
With Elena Panova, Geraldine Chaplin, Martin Benrath, Ulrich Noethen, Stefan Kurt  
(Official Selection UN CERTAIN REGARD Cannes 1999, Quality Award FDI).
- 1999 **SANTIAGO CALATRAVA'S TRAVELS (Die Reisen des Santiago Calatrava)**  
by Christoph Schaub. Documentary
- 1999 **COINCIDENCE IN PARADISE (Ein Zufall im Paradies)**  
by Matthias von Gunten. Documentary. CH/A.  
(Quality Award FDI).
- 1998 **BRAIN CONCERT**  
by Bruno Moll. Documentary
- 1998 **FULL MOON (Vollmond)**  
by Fredi M. Murer. Feature CH/D/F.  
("Grandprix" The World Film Festival Montreal 1998, Quality Award FDI)

- 1996 **THE KNOWLEDGE OF HEALING (Das Wissen vom Heilen)**  
by Franz Reichle. Documentary  
(Quality Award FDI, Film Award Zurich).
- 1995 **THE WRITTEN FACE (Das geschriebene Gesicht)**  
by Daniel Schmid. Documentary-fiction. CH/J.  
(Quality Award FDI, Film Award Zurich).
- 1995 **MEKONG**  
by Bruno Moll. Feature  
With Andrea Zogg, Sinta Tamsjadi.
- 1992 **MEN OF THE SEA (Gente di Mare)**  
by Bruno Moll. Documentary  
(Quality Award FDI).
- 1992 **OFF SEASON (Zwischensaison)**  
by Daniel Schmid. Feature. CH/D/F.  
(Quality Award FDI, Film Award Zurich).  
With Sami Frey, Andrea Férréol, Maria M. Fellini, Dieter Meier, Arielle Dombasle.
- 1987 **THE WAY THINGS GO (Der Lauf der Dinge)**  
by Peter Fischli and David Weiss. Shortfilm.
- 1985 **AFTER DARKNESS**  
by Dominique Othenin-Girard and Sergio Guerraz. Feature  
With John Hurt, Julian Sands, Victoria Abril.  
(Quality Award FDI, Comp. Berlin 1985).
- 1984 **TOSCA'S KISS (Il Bacio di Tosca)**  
by Daniel Schmid. Documentary-fiction.  
(Winner of several festival Awards, Quality Award FDI).
- 1983 **THE RIGHT WAY (Der rechte Weg)**  
by Peter Fischli/David Weiss. Short feature film.
- 1982 **HECATE**  
by Daniel Schmid. Feature. CH/F.  
With Lauren Hutton, Bernard Giraudeau.  
(Quality Award FDI, Competition Berlin 1983).
- 1981 **LONELY HEARTS CALL VIDEO (Kassettenliebe)**  
by Rolf Lyssy  
with Emil Steinberger.
- 1978 **THE SWISSMAKERS (Die Schweizermacher)**  
by Rolf Lyssy.  
With Emil Steinberger and Walo Lüönd.  
One million spectators only in Switzerland. (Quality Award FDI).

### Coproductions

- 2005 **HEADSMAN (Henker)**  
By Simon Aeby. Feature. A/CH/D/HU/LUX/UK
- 2001 **MOSTLY MARTHA (3 Sterne)**  
by Sandra Nettelbeck. Feature. D/CH/I/A.  
With Sandra Gedeck, Sergio Castellitto, Sybille Canonica.  
(World Premiere, Festival Internationale del Film, Locarno 2001.)

- 2001 **THE MARBLE ROAD (La Strada del Marmo)**  
by Michael Trabitzsch. Documentary. D/CH
- 1998 **SECRET DEFENSE**  
by Jacques Rivette. Feature. F/CH/I.
- 1997 **THE TRUCE (La Tregua)**  
by Francesco Rosi. Feature. I/F/CH/D.  
With John Turturro (in competition Cannes 97).
- 1996 **THE CRY OF SILK (Le Cri de la Soie)**  
by Yvon Marciano. Feature. F/CH/B.  
With Sergio Castellitto, Marie Trintignant, Anémone.  
(Quality Award FDI).
- 1995 **MEKONG by Bruno Moll.**  
With Andrea Zogg, Sinta Tamsjadi.
- 1993 **BARNABO OF THE MOUNTAINS (Barnabo delle Montagne)**  
by Mario Brenta. I/CH/F. (Competition Cannes 1994, Quality Award FDI).

#### **TV-Documentaries (selection)**

- 2003 **DRUMS AND TRANCE (Candomblé in Salvador do Bahia)**  
by Bruno Moll.
- 2003 **SPEAKING DRUMS (Religious music in the south of India)**  
by Wolfgang Rommel.
- 2001 **THE DRUMS OF HARAR (Religious music in Ethiopia)**  
by Bruno Moll.
- 2000 **BODY OF SOUND (Klangkörper) - The Swiss Pavillon on the Expo 2000 in Hannover**  
by Bruno Moll.
- 1999 **THE HERDSMEN'S FEAST (Das Fest der Hirten)**  
by Bruno Moll.

#### **In Production**

**CHALLENGE HERZOG & DE MEURON IN CHINA**  
by Christoph Schaub and Michael Schindhelm, Documentary

T&C Film / January 2006