

T & C F I L M A G

presents

Daniel Schmid

Le chat qui pense

A film by Pascal Hofmann and Benny Jaberg

Switzerland 2010 | 83 minutes | Stereo Digital 5.1 | Format 1:1.78 | HD CAM

WORLD SALES & INTERNATIONAL PRESS

T&C FILM

Seestrasse 41 a

CH 8002 Zürich

Phone +41 (0) 44 208 99 55

edition@tcfilm.ch

CONTACT FOR THE DURATION OF THE BERLINALE

SUSA KATZ

Phone +41 79 509 65 08

skatz@tcfilm.ch

GERMAN PRESS CONTACT DURING BERLINALE 2010

JAN KÜNEMUND

Phone +49 30 285 290 90

presse@salzgeber.de

Information & photographs, see www.danielschmid-film.com



WORLD PREMIERE at the 60th Berlin International Film Festival Berlin 2010

16.02.2010, 17:00 Uhr, KINO INTERNATIONAL

SECOND SCREENING 17.02.2010, 12:00 CINESTAR 7

SHORT SYNOPSIS

Daniel Schmid, who grew up during the 1940s in a Belle Epoque hotel at Flims in the Grisons mountains, succumbed to the powers of the imagination already as a child. Spurred by his grandmother's fantastic stories, he made the hotel foyer his stage and its international array of guests his protagonists. Daniel Schmid became a storyteller – and remained one all his life.

»Daniel Schmid – Le chat qui pense« is a kaleidoscopic portrait of the eventful life and unusual work of an outstanding Swiss film artist. A cinematic exploration of the eventful life and legacy of Daniel Schmid, the exceptional Swiss film director.

LONG SYNOPSIS

The gray rock of Mount Flimserstein. The luminous rectangle of a screen in an old Paris cinema. The glittering skyscrapers of Tokyo. »Daniel Schmid – Le chat qui pense« is a cinematic journey comprising a rich array of images and memories marking an outstanding career.

The first feature-length film by Pascal Hofmann and Benny Jaberg documents the eventful life and cineastic legacy of an exceptional Swiss director of both films and operas. It spans his formative childhood in a Belle Epoque hotel in the Grisons mountains, and follows his escape from the peaceful Alps to turbulent 1960s Berlin, his love for the cinema, and his encounters with Rainer Werner Fassbinder. It delves into the worldly nightlife of 1970s Paris, and shows Schmid filming on location in Morocco, Portugal, and his native Grisons. »Daniel Schmid – Le chat qui pense« traces the eventful life of a gifted artist. It is a film about arriving, time and again, and about taking leave, for ever.

»Daniel Schmid – Le chat qui pense« lets us hear several of his loyal companions comment on this exceptional artist, among others his muse Ingrid Caven, his cameraman Renato Berta, and close friends like director Werner Schroeter, actress Bulle Ogier, and film scholar Shiguéhiko Hasumi. And we hear Daniel Schmid himself – in a cinematic exploration of his life and work carried by his own voice and view of the world. A world situated between reality and fiction.

DIRECTORS' STATEMENT

Daniel Schmid was one of Switzerland's greatest filmmakers – as well as an exceptionally gifted storyteller. Our documentary »Daniel Schmid – Le chat qui pense« lends insight into the spirited vision of life that came from a man whose charisma gripped many and whose work possesses a power that will continue to glow for a long time. As a cosmopolitan commuter between the peaceful Grisons mountains and the pulsating metropolises of the world, Daniel Schmid created a rich and multifarious oeuvre that accommodates not only a microscopic gaze attentive to detail, but also a far-reaching one conversant with the ways of the world. We very much hope to have captured some of the fleeting magic of his extraordinary life.

Pascal Hofmann already knew Daniel Schmid in his youth, since both grew up in Flims. Our project starts out from the mutual sympathy between Daniel and Pascal, as well as our shared interest in his life and work. In the winter of 2006, our idea became a vision, namely, to shape an independent and emotional portrait reflecting Daniel's life and creative cosmos. Throughout, we sought to make a film not only about but also with Daniel Schmid.

As it happens, everything turned out differently. Half a year later, Daniel Schmid died of cancer. We shelved the project for months. Notwithstanding these circumstances, our desire to approach Daniel through the medium of film remained alive. We resumed working, and were able to gain the trust and support of his relatives and friends. This allowed us to access first-hand information and documents. Ultimately, we found an excellent ally in Marcel Hoehn, Daniel's longstanding producer, who lent his support to the project.

»Besides, what does truth mean in a life anyway?« Uttered by Daniel Schmid, this sentence became the point of departure for our exploration of its author. His free-thinking approach to reality and fiction struck a strong chord in us. Elsewhere in »Daniel Schmid – Le chat qui pense«, he says: »In describing someone else, you are in fact describing yourself«.

When we began describing Daniel through documentary footage, excerpts from his own films, and material that we had shot ourselves, we realised that our work would represent our view of him – beyond any alleged objectivity or truth. Nevertheless, what mattered to us throughout was that Daniel's essence should pervade our film and bring both the man and the filmmaker closer to the audience.

Overall, we had more than 200 hours of raw material from many different sources and of various kinds. We soon realised that innumerable very different films hid within it. However, a specific form already seemed to be inscribed into our material. Its essence became a single whole for the first time during the editing. Working towards the finished film compelled us to take leave of several protagonists, narrative strands, and many a personal highlight. None the less, we are convinced that this material has not vanished, but instead resonates among the images and sounds of »Daniel Schmid – Le chat qui pense«.

In one of his notebooks, we came across the drawing of a cat that Daniel Schmid had captioned, »Le chat qui pense«. Both the sketch and phrase strike us as very apt for describing a man whom we got to know as a supple, headstrong, playful, affable, and yet idiosyncratic artist. Indeed, as artist he inspired us to trust our instinct and to take our own path with this film.

Pascal Hofmann and Benny Jaberg
January 2010

PROTAGONISTS

DANIEL SCHMID

»In describing someone else, you are in fact describing yourself ... rather than this stranger, because it is your projection; in actual fact, this says more about you than about this other person, who has long departed (...).« Daniel Schmid

Daniel Schmid was born to a family of hotel proprietors on 26th December 1941 in the small Grisons town of Flims. From 1962, he studied history, journalism, political science, and art history at the Free University Berlin. From 1967 to 1969, he attended the German Film and Television Academy in Berlin and worked together with Peter Lilienthal, Rainer Werner Fassbinder, and Werner Schroeter. During this period (1971-1980), he also worked as an actor. From 1970 to 2004, Schmid made 15 films, and from 1984 he directed seven operas at the Zurich Opera House and the Grand Théâtre Geneva. In 1999, he was awarded an Honorary Leopold at the Locarno International Film Festival. Due to ill health, he was forced to discontinue shooting his last film PORTOVERO. Daniel Schmid died of cancer in August 2006.

INGRID CAVEN – The Muse

»(...) Only by telling the truth did I learn to lie. Loving others taught me how to deceive.«

»Because of Daniel, we were forever going to Flims. Then we had to climb this mountain, even through fog and storms.« Ingrid Caven

Throughout his life, Ingrid Caven was Daniel Schmid's muse, his Sarah Bernhardt, his Marlene Dietrich. Schmid and Caven were intimate friends, but their friendship resonated with gentle irony. Ingrid Caven was born Ingrid Schmidt in August 1938 in Saarbrücken. Rainer Werner Fassbinder discovered her at a Munich variety show. She appeared in a number of his films, and they were married from 1970 to 1972. Caven later appeared in almost 50 feature and television films, directed among others by Fassbinder, Schmid, Werner Schroeter, and Dani Levi. She was an acclaimed chanson singer in the 1970s, especially in France where she is occasionally described as blending Edith Piaf and Marlene Dietrich. Daniel Schmid directed her first appearance at the Pigalle in Paris. She was cast in the leading role in five of Schmid's films. Her performance as LA PALOMA in the eponymous film remains unforgettable. She was the ideal actress to appear in Daniel Schmid's playing with the romantic trinity of love, dream, and death. She lives in Paris.

For further information, see www.ingridcaven.info

WERNER SCHROETER – Schmid's friend from his days in Berlin, Munich, and Paris

»(...) and then these elements transform themselves into something new, which not only has ironic distance but also surmounts this distance again, in a kind of double somersault, thereby attaining new expressiveness.« Werner Schroeter

Daniel Schmid and Werner Schroeter, who were close friends, were both deeply passionate about opera and the silent films of German Expressionism. They shared a flat with Ingrid Caven during their time in Munich.

Born in 1945, Werner Schroeter grew up in Bielefeld and Heidelberg. Already at the age of five, he expressed the desire to become a film director. One of the most momentous experiences occurred at the age of thirteen when he heard a radio broadcast of Maria Callas's rendition of an aria. It was his first encounter with opera. At the end of the 1960s, Schroeter taught himself filmmaking and produced his first 8mm and 16mm experimental films. He enjoyed his first major success with an experimental film entitled EIKA KATAPPA (1969). Since 1972, Schroeter has been regularly producing plays and operas across Germany, as well as abroad, among others in Paris, Brasil, and Italy.

For further information, see www.werner-schroeter.com

BULLE OGIER – His close friend from his days in Paris

»Daniel was not at all self-destructive like Fassbinder, for instance. His life still had rules, such as not treading too dangerous paths. He always fell on his feet. He came from the mountains. He was a man from the Swiss mountains, (...).« Bulle Ogier

In 1974, Daniel Schmid and his longstanding art director Raúl Gimenez – his first great love – moved into Ogier's Paris apartment at Rue Grenelle. Ogier played the leading role in Daniel Schmid's NOTRE-DAME DE LA CROISSETTE (1981).

Bulle Ogier, the French theatre and film actress was born in August 1959 in Boulogne-Billancourt. She became known as the co-founder of the first Paris Café-Théâtre and for her appearances in the films of Jacques Rivette and Luis Buñuel.

RENATO BERTA – A brother with a shared vision

»He always lived in a universe full of amazing fantasies and ideas, (...) unfeasible at the cinematic level. And yet it is true that for him nothing was ever unfeasible!« Renato Berta

»Ciccio«, as Renato Berta's friends nickname him, is perhaps the most widely acclaimed cameraman ever to graced Swiss cinema. His mother gave him his pet name long ago. Berta is described as an open-minded, humorous man. Anyone who has experienced his enthusiasm on panel discussions with film students will feel just how close the cinema is to his heart.

Berta was born in Bellinzona in 1945. After training to become a mechanic, he studied camera and photography at the Centro Sperimentale in Rome from 1966. Berta has worked as a freelance cameraman since 1968, in Switzerland among others with Alain Tanner. From French-speaking Switzerland, he relocated to Paris, where he still lives. He has worked with several renowned directors, among others Jean-Luc Godard, Alain Resnais, and Amos Gitai. »It is not I who creates the image, but the director«, Berta told Cahier du Cinéma in 2001. He is especially interested in how light and detail – which form an inseparable unity in his eyes – must both become part of an overall movement to attain the result hoped for by the filmmaker.

Berta's collaboration with Daniel Schmid began with TONIGHT OR NEVER (1972) and lasted up until Schmid's last finished work, BERESINA OR THE LAST DAYS OF SWITZERLAND.

Awards: Bronze Leopard Locarno 1976, César 1988, Marburg Camera Award 2008, among many others.

PROFESSOR SHIGUÉHIKO HASUMI – The Japanese friend and film journalist

»Not to express the psyche – since this resides in the heart: this is what defines the films of Daniel Schmid.« Shiguéhiko Hasumi

Shiguéhiko Hasumi was born in Tokyo in 1936. He studied literature at the University of Tokyo, and obtained his doctorate in Paris. He has been teaching French literature in Japan since 1973. He was appointed Director of the University of Tokyo in April 1997. Hasumi is one of Japan's leading intellectuals. Acknowledged worldwide as a specialist for the work of Gustave Flaubert, he has made a decisive contribution to the reception of the works of Deleuze, Derrida, and Foucault in Japan. He has published numerous books and article on film, and also initiated a retrospective of Daniel Schmid's work in Tokyo: »It was the first ever full retrospective of a European director in Japan. One wanted to present something »foreign«. Fortunately, since one had had enough of the closed Japanese identity. Schmid's appearance was very impressive. He is not only a film director but also a director of life, who organised a kind of sympathy around himself.«

Prof. Shiguéhiko Hasumi about Daniel Schmid: Le Cinéma ou l'Écriture de la Séduction, Editions Teju-Sha, Tokyo 1984.

Prof. Shiguéhiko Hasumi about Daniel Schmid: A la recherche de la lumière, Editions Teju-Sha, Tokyo 1991.

FILMOGRAPHY DANIEL SCHMID

2005	PORTOVERO (UNFINISHED)
1999	BERESINA OR THE LAST DAYS OF SWITZERLAND
1995	WRITTEN FACE
1992	OFF SEASON
1991	THE AMATEURS
1987	JENATSCH
1984	TOSCA'S KISS
1985	IMITATION OF LIFE
1982	HECATE
1981	NOTRE DAME DE LA CROISSETTE
1977	VIOLANTA
1976	SHADOW OF ANGELS
1974	LA PALOMA
1972	TONIGHT OR NEVER
1970	DO EVERYTHING IN THE DARK
1968	MIRIAM

MIRIAM (FRG 1968), shortfilm, made during his studies at dffb (German Film and Television Academy), marks Schmid's attempt at an unusual horror film. The dffb filmsets attracted an array of different characters in those days, among others Wolfgang Peterson and Holger Meins. Daniel's fellow student Gerd Conradt has said that Daniel was close to the "pie filmers," a group of very different young film students who shared a desire for film – beyond its political potential. Conradt added that "Daniel was one of the arty types at the time – one of the dreamers."

DO EVERYTHING IN THE DARK (FRG 1970), Schmid's mid-length film debut, is a documentary fiction about Europe's last school for servants. The title is a quote from Jonathan Swift's "Direction To Servants" and is also reminiscent of the idiosyncratic Swiss author Robert Walser. It depicts an Italian palazzo in which a group of servants is busily preoccupied with a dead person, a woman talks about her past under Mussolini, and worn-out Elvis Presley songs become superimposed on the dialogs – the audience is given no leads for orientation in what is labyrinthine cinema.

TONIGHT OR NEVER (Tonight or Never, CH 1972) plays with the reversed roles of servant and master, shot in the hotel Schmid grew up in. It has become a custom at the annual soiree of a rich woman that the servants take on the roles of the master and vice versa. Actors and actresses present a revue with acts ranging from the death scene of Madame Bovary to an Anna Pavlova imitation of the Dying Swan, which the servants endure with stoic expressions. An unexpected act is one in which an artist encourages the servants to revolt – which they understand as a comical act. In his opera-like film, Daniel Schmid combines eclectic elements such as Hollywood citations and a variety of musical styles and fragments of popular fascist culture to create an allegory of the relation between masters and servants. The film finds an adequate form to deal with decadence in a hypnotic and precisely savored slowness.

LA PALOMA (CH/F 1974) Ingrid Caven plays La Paloma, a nightclub singer whom Count Isidor has been courting for years. Only after she starts suffering from consumption does she yield to his approaches. He takes her to luxurious European sanatoriums, where she soon recovers and learns to love not him but his great love for her. She agrees to marry him. Once her belief in his love for her fades, she falls ill again and wants to take revenge. With his imaginative power, the count finally succumbs to his memories. LA PALOMA is full of fantasies that make reality dissolve, allowing fiction to emerge in its most beautiful form – an excessive melodrama.

SHADOW OF ANGELS (CH/FRG 1976) Fassbinder's stage play, *Der Müll, die Stadt und der Tod*, written in 1975, originated during his time at the Frankfurt Theater am Turm. It deals with urban renewal and corruption in the financial metropolis. The attempt to analyze anti-Semitic stereotypes was interpreted as his own anti-Semitism and triggered heated debates. The play was never staged during Fassbinder's lifetime. Daniel Schmid adapted his friend's play (Fassbinder himself plays the role of the pimp alongside Ingrid Caven) in a cautiously distanced style, revealing a deep fascination with the despair, sorrow and fear found in Fassbinder's text. It's the story of the prostitute Lily, who is too beautiful for her clients. A property speculator – the “rich Jew”, as he calls himself – advises her to no longer speak, but have herself paid for listening and keeping quiet. Both have their doubts about the conditions and the coldness of the city, which they have understood to such an extent that only death appears as a realistic solution. “Yet fear is the purest emotion people can have. If one robs them of fear, one robs them of everything. That's what I addressed in SHADOWS OF ANGELS. The only ones who still feel fear are the Jew and the prostitute. They still engage in dialog, while all others soliloquize.” (Daniel Schmid)

VIOLANTA (CH 1977) is a faithful and none the less independent adaptation of Conrad Ferdinand Meyer's novella “Die Richterin” (*The Judge*, 1885). In his lectures, Freud described the book as an example of a story that he did not consider psychological but pathological. Judge Violanta (Lucia Bosé) is the ruler of a Swiss valley. She wants to marry off her daughter Laura, whose half-brother Silver hence makes his way to the valley from Venice. Laura and Silver are strangely fascinated by each other. Meanwhile, Violanta is haunted by ghosts of the past. Silver's father, who also arrives, is poisoned by Violanta. In the mystic mountain world, the times become telescoped into one another, and dreams, reality and the past are all imperviously intertwined.

NOTRE DAME DE LA CROISSETTE (CH 1981) With subtle humour, Schmid comments on the course of a major film festival, the rules of which remain unclear to outsiders. A young tourist (Bulle Ogier), who is completely oblivious to the festival circus, desperately tries to gain access to the festival. When all her attempts to obtain either accreditation or admission fail in Kafkaesque confusion, all that remains is for her to watch the events on the TV set in her hotel room.

HECATE (CH/F 1982) Bern in the year 1943. The young diplomat Julien Rochelle remembers a seemingly trivial love story. Years earlier, he arrives in Morocco, in a cosmopolitan world of stranded persons from a colonialism in decline. One night he meets Clothilde, who arouses a passion in him in which he loses himself and is driven to the edge of insanity. Clothilde is dangerously beautiful, a modern Hecate emanating a beneficial and destructive power. Daniel Schmid stages actress Lauren Hutton as a disturbingly erotic and deeply fearful woman who seems to increasingly elude her male counterpart despite physically abandoning herself to him.

IMITATION OF LIFE (CH 1985) a documentary about Douglas Sirk. It is the last filmed portrait of the great Hollywood film director Douglas Sirk (*All that Heaven allows*, *Tarnished Angels*, *There is always tomorrow*, *Imitation of Life*). Daniel Schmid visits Douglas and Hilde Sirk in their home in Lugano-Ruvigliana.

TOSCA'S KISS (CH 1984) lives, like no other of Daniel Schmid's films, on his unwaning desire for and dedication to (self-)staging. An old opera singer and a musician live in Casa Verdi, an old people's home founded by Verdi on Piazza Buonarroti in Milan. Their own past turns into the role of their lives when, for example, two elderly singers stage the death kiss scene from *Tosca* in the hallway, conjuring up the glory of bygone days despite losing their hair and leaning on walking sticks. Daniel Schmid portrays them with great affection as the enigmatic artistic characters as which they see themselves, in the way they present themselves, their acting, their fiction, which represents nothing other than reality for them.

JENATSCH (CH/F/FRG 1987) Daniel Schmid shifts the historical events surrounding the Grisons freedom fighter, politician, and priest Jürg Jenatsch from the time of the Thirty Years' War, which is still known today thanks to Conrad Ferdinand Meyer's eponymous novella, to the present. The journalist Christoph Sprecher is fascinated by this historical figure on account of an interview with an anthropologist who has directed excavations at Jenatsch's grave. He sets off for the locations in the Grisons, where crossing from one time to another becomes possible, and where he experiences

The feature film **OFF SAISON** (CH/F/D 1992) marks Daniel Schmid's return to the place of his childhood and the centre of his visual world. Along with the protagonist Valentin, he is called back to the hotel of his parents, which has now been sold and is about to be demolished. While taking a last look at the empty corridors, rooms and halls, they become animated by his memories, filled with life and old glory. They once again become a stage for the large and small everyday dramas occurring in the adult world, ranging from his grandmother, an exceptionally gifted storyteller, to the bar musicians Lilo and Max, who see to it that the mood is upbeat every evening.

THE WRITTEN FACE (CH/Japan 1995) was shot in Japan. It is an homage and a fascinating approach to the Japanese Kabuki star Tamasaburo Bando in four intertwining acts. The first act shows the dance of the drunken snake Orochi, the second is an encounter with 45-year-old Tamasaburo Bando, who talks about his art and his models. After a variation on the geisha theme, the end is marked by the dance of Tamasaburo Bando from the stage play Sagimusume, the story of the reincarnation and metamorphosis of a young girl on a snowy winter's night. Schmid does nothing to elucidate enigmatic Japan. His homage to beauty and fragility amounts to pure watching and listening.

The feature film **BERESINA OR THE LAST DAYS OF SWITZERLAND** (CH/D/A 1999), which Daniel Schmid called an "Alpine operetta", is a political satire on Swiss myths and the corruption of its elites. The Russian call girl Irina arrives in a seemingly fairytale-like Switzerland. She has only one wish, namely, to become a citizen of this wonderful country and to have her family join her. She becomes entangled in a circle of high-ranking members of the financial, economic and military world. Naïve yet at the right moment clever, Irina triggers a coup d'état that helps her reach her dreams. In the glorious final sequence, which seals the fate of royal Switzerland, fiction has once again surpassed reality.

ACTOR FOR OTHER DIRECTORS

- 1971 **THE MERCHANT OF FOUR SEASONS**, directed by Rainer Werner Fassbinder
LUDWIG, directed by Hans-Jürgen Syberberg
- 1977 **THE AMERICAN FRIEND**, directed by Wim Wenders
- 1978 **ROBERTE, CE SOIR**, directed by Pierre Klossowsky
- 1979 **JUDITH TERPAUVE**, directed by Patrice Chéreau
- 1980 **LILI MARLEEN**, directed by Rainer Werner Fassbinder

STAGE AND OPERA PRODUCTIONS

- 1978 **INGRID CAVEN** at the Pigalle, Paris
- 1984 **BARBE-BLEUE**, opera by Jacques Offenbach, Grand Théâtre Geneva
- 1985 **LULU** opera by Alban Berg, Grand Théâtre Geneva,
featuring Patricia Wise
- 87/92 **GUGLIELMO TELL**, opera by Gioacchino Rossini, Zurich Opera House,
featuring Antonio Salvatori and Salvatore Fisichella
- 94/95 **LINDA DI CHAMOUNIX**, opera by Gaetano Donizetti, Zurich Opera House,
featuring Edita Gruberova
- 1995 **I PURITANI**, opera by Vincenzo Bellini, Grand Théâtre Geneva,
featuring Ruth Ann Swenson
- 96/97 **IL TROVATORE**, opera by Giuseppe Verdi, Zurich Opera House,
featuring Marjana Lipovsek and Neil Shicoff
- 2001 **BEATRICE DI TENDA**, opera by Vincenzo Bellini, Zurich Opera House,
featuring Edita Gruberova

BOOK PUBLICATIONS

- 1985 **THE INVENTION OF PARADIES**, by Peter Christian Bener and Daniel Schmid,
in collaboration with Martin Suter; Buchverlag des Schweizerischen Beobachters,
ed. Beat Curti
- 1999 **A SMUGGLER'S LIFE**, by Daniel Schmid
with texts by Shiguéhiko Hasumi, Stefan Zweifel, Gary Indiana, Werner Oechslin
Edition Dino Simonett
- 2005 **BIZARRE EXCITEMENT**, a book by Daniel Schmid and Dino Simonett
Zyloc Publishers

AWARDS

- 1984 **ZURICH FILM AWARD**
- 1985 Los Angeles / **IDA AWARD**
Firenze Film Festival / Gran Premio dei Popoli
- 1988 **PRIX MAX PETITPIERRE**
- 1992 **ZURICH FILM AWARD**
- 1995 **ZURICH FILM AWARD**
- 1998 **ZURICH ART AWARD**
- 1999 International Film Festival, Locarno / **LIFETIME ACHIEVEMENT AWARD**
- 2002 International Film Festival Kiev / **LIFETIME ACHIEVEMENT AWARD**
ZURICH FILM AWARD

For further information, see www.daniel-schmid.com

THE FILMMAKERS PASCAL HOFMANN AND BENNY JABERG

Pascal Hofmann grew up in Flims. Many years ago, he became personally acquainted with Daniel Schmid, who encouraged Hofmann to pursue his intention to study film.

In 2005, Hofmann embarked on his film studies at what is now Zurich University of the Arts (ZHdK). He met Benny Jaberg at the admissions examination, since when they have worked together on a regular basis, especially on the music documentary »Wintersong - a film on Dakota Suite« (completed in 2005), which screened at various international film festivals and was given a special mention at »Visions du Réel« - the Nyon International Documentary Film Festival. The film is available on DVD together with the then-contemporary album of the portrayed musician.

In the winter of 2006, Hofmann and Jaberg had the idea to make a film about the life and work of Daniel Schmid, involving Schmid himself. The project was also meant to be their MA graduation film at ZHdK. Shortly after writing up their first project outline, they heard that Daniel Schmid had been taken seriously ill again.

After Daniel Schmid's death, Hofmann and Jaberg could at first not imagine pursuing the project. However, they never quite gave up their endeavour to make a film commemorating Schmid.

After intensive research and project development, they were able to submit a convincing proposal for a feature-length documentary. This led to the subsequent collaboration between T&C Film and ZHdK. DANIEL SCHMID – LE CHAT QUI PENSE is the first MA graduation film of this length to be produced in Switzerland.

BIO- FILMOGRAPHY

PASCAL HOFMANN

Born 8 February 1977 in Chur, Canton Grisons, Switzerland, Swiss Citizen

- 05–09 MA Film, Major in Film Directing, Zurich University of the Arts (ZHdK), Switzerland
DANIEL SCHMID – LE CHAT QUI PENSE, Co-directed MA graduation film
- 2002 Graduated from Zurich Vocational College of Design (GBMS)
- 1997 Completed apprenticeship as a civil engineering draughtsman

Films directed (selection)

- 2010 **DANIEL SCHMID – LE CHAT QUI PENSE**, Co-directed by Benny Jaberg,
Feature-length documentary, 85 minutes, HDCAM
Shooting format: HD CAM, S16, Super8, Video
Archive format: HD CAM, HDV, Digibeta, Beta SP, VHS, 8mm, 16mm, 35mm
Screening format: Digital / HD CAM / Stereo Digital / 1:1.78 (16:9)
- 2006 **STEINSCHLAF**, essay film, portrait of Mount Flimsenstein, HDV, 4 minutes
- 2005 **WINTERSONG – A FILM ON DAKOTA SUITE**, Co-directed by Benny Jaberg,
Music documentary, DV, 16mm, Super8, photography, 51 minutes

BENNY JABERG

Born 25 March 1981 in Baden, Switzerland, Dual Swiss and German Citizen

- 05–09 MA Film, Major in Film Directing, Zurich University of the Arts (ZHdK), Switzerland
DANIEL SCHMID – LE CHAT QUI PENSE, Co-directed MA graduation film
- 02–03 Preparatory Course in Design, with a focus on «The Moving Image»,
Zurich University of the Arts (ZHdK)
- 2002 A-levels, Wettingen Grammar School, Switzerland

Films directed (selection)

- 2010 **DANIEL SCHMID – LE CHAT QUI PENSE**, Co-directed by Pascal Hofmann,
Feature-length documentary, 85 minutes, HDCAM
Shooting format: HD CAM, S16, Super8, Video
Archive format: HD CAM, HDV, Digibeta, Beta SP, VHS, 8mm, 16mm, 35mm
Screening format: Digital / HD CAM / Stereo Digital / 1:1.78 (16:9)
- 2010 **PICTURING A MEMORY**, essay film, 16mm, ca. 20 minutes (work in progress)
- 2008 **UNFALL**, short feature, Super16, 5 minutes
- 2005 **WINTERSONG – A FILM ON DAKOTA SUITE**, Co-directed by Pascal Hofmann,
Music documentary, DV, 16mm, Super8, photography, 51 minutes

Website of Benny Jaberg

www.testfeld.ch

Distribution «Wintersong - a film on Dakota Suite»

Selection of Festivals featuring **WINTERSONG – A FILM ON DAKOTA SUITE**

- 2009 North by Northeast Film and Music Festival, Toronto, Canada
- 2007 Music on film – Film on music Festival, Prague, Tschech
- 2007 Jecheon International Music & Film Festival, South Korea
- 2007 DOK.FEST, Munich International Documentary Film Festival, Germany
- 2007 IndieLisboa, Lisbon International Independent Film Festival, Portugal
- 2007 EuroDok, European Documentary Film Festival, Oslo, Norway
- 2006 Un choix de film de visions du réel, «Cinéma des Cinéastes», Paris, France
- 2006 idfa International Documentary Film Festival Amsterdam, Holland
- 2006 Visions du Réel, Nyon International Documentary Film Festival, Switzerland

Awards for **WINTERSONG – A FILM ON DAKOTA SUITE**

- 2007 Documentary Award of the Alexis Victor Thalberg Foundation, Zurich, Switzerland
- 2006 «Special Mention», Visions du Réel, Nyon International Documentary Film Festival, Switzerland

CREW

DIRECTED AND EDITED BY

Pascal Hofmann
Benny Jaberg

DIRECTORS OF PHOTOGRAPHY

Pascal Hofmann
Benny Jaberg
Filip Zumbrunn

COLLABORATION DRAMATURGY (Consultant)

Peter Liechti

COLLABORATION EDITING

Caterina Mona

COMPOSER

Peter Scherer

SOUND AND SOUND DESIGN

Christoph Brünggel

SOUND EDITING & SOUND MIXING

Hans Künzi

VOICEOVER (German)

René-Philippe Meyer

RESEARCH, DIRECTORS' ASSISTANT

Martin Handschin

ARCHIVE RESEARCH

Michael Konstabel

ZHDK MA FILM DIRECTORS OF STUDIES

Lucie Bader Egloff
Marille Hahne

MA PROJECT SUPERVISOR

Bernhard Lehner

EDITOR SWISS TELEVISION SF

Urs Augstburger

EDITOR SRG SSR IDÉE SUISSE

Alberto Chollet

LINE PRODUCER

Susa Katz

PRODUCER

Marcel Hoehn

PRODUCED BY T&C FILM

IN CO-PRODUCTION WITH

Zurich University of the Arts (ZHdK)

Department of Performing Arts and Film, in cooperation with netzwerk cinema ch

Swiss Television SF

SRG SSR idée suisse

Teleclub

Beat Curti

SUPPORTED BY

Zürcher Filmstiftung / Zurich Film Foundation

Swiss Federal Office of Culture (FOK), Bern

Cultural Funding of the Canton Aargau

Cultural Funding of the Canton Grisons

UBS Cultural Foundation

Grisons Cantonal Bank

Foundation Pro Flims

Succès Cinéma

as well as our families and various private sponsors

© 2010 T&C FILM

TECHNICAL FACTS & FIGURES

Shooting format	HD CAM, S16, Super8, Video
Archive format	HD CAM, HDV, Digibeta, Beta SP, VHS, 8mm, 16mm, 35mm
Screening format	Digital / HD CAM / Stereo Digital / 1:1.78 (16:9)
Running time	85 minutes
Original version	German, French, Italian, Japanese with German subtitles
Versions	French subtitles, English subtitles
Shooting period	September 2007 – March 2008 / 40 shooting days
Shot on location at	Berlin, Flims, Ibiza, Meggen, Penthaz, Shanghai, Tokyo, Zurich
Edited	April 2008 – August 2009

T&C FILM - PRODUCER FILMOGRAPHY (SELECTION)

Kino (Auswahl der Spiel- & Dokumentarfilme)

- 2010 **DANIEL SCHMID – LE CHAT QUI PENSE**
Feature-length documentary, directed by Pascal Hofmann und Benny Jaberg
- 2009 **JULIA'S DISAPPEARANCE**
Feature film, directed by Christoph Schaub
- 2008 **HAPPY NEW YEAR**
Feature film, directed by Christoph Schaub
BIRD'S NEST - HERZOG & DE MEURON IN CHINA
Feature-length documentary, directed by Christoph Schaub and Michael Schindhelm
- 2006 **JEUNE HOMME**
Feature film, directed by Christoph Schaub
- 2005 **NÄKKÄLÄ**
Feature-length documentary, directed by Peter Ramseier
ERINNERN
Feature-length documentary, directed by Bruno Moll
- 2004 **DIMITRI - CLOWN**
Feature-length documentary, directed by Friedrich Kappeler
MONTE GRANDE what is life?
Feature-length documentary, directed by Franz Reichle
- 2002 **MOTHER**
Feature-length documentary, directed by Mikos Gimes
- 2001 **SECRET LOVE**, feature film, directed by Christoph Schaub
- 1999 **BERESINA OR THE LAST DAYS OF SWITZERLAND**
Feature film, directed by Daniel Schmid
SANTIAGO CALATRAVA TRAVELS
Feature-length documentary, directed by Christoph Schaub
- 1998 **FULL MOON**
Feature film, directed by Fredi M. Murer
BRAIN CONCERT
Feature-length documentary, directed by Bruno Moll
- 1996 **THE KNOWLEDGE OF HEALING**
Feature-length documentary, directed by Franz Reichle
- 1995 **THE WRITTEN FACE**
Documentary feature, directed by Daniel Schmid
- 1992 **OFF SAISON**
Feature film, directed by Daniel Schmid
- 1987 **THE WAY THINGS GO**
Short feature, directed by Peter Fischli and David Weiss
- 1985 **AFTER DARKNESS**
Feature film, directed by Dominique Othenin-Girard and Sergio Guerraz
- 1984 **IL BACIO DI TOSCA**
Documentary feature, directed by Daniel Schmid
- 1983 **THE RIGHT WAY**
Short feature, directed by Peter Fischli and David Weiss
- 1982 **HECATE (CH/F)**
Feature film, directed by Daniel Schmid
- 1981 **THE LEAST RESISTANCE**
Short feature, directed by Peter Fischli and David Weiss
- 1978 **SWISSMAKERS**
Feature film, directed by Rolf Lyssy

CO-PRODUCTIONS (Selection)

- 2001 **MOSTLY MARTHA (D/CH/A)**
Feature film, directed by Sandra Nettelbeck
- 2001 **LA STRADA DEL MARMO (D/CH)**
Feature-length documentary, directed by Michael Trabitzsch
- 1998 **SECRET DEFENSE (F/CH/I)**
Feature film, directed by Jacques Rivette
- 1997 **LA TREGUA (I/F/CH/D)**
Feature film, directed by Francesco Rosi
- 1996 **LE CRI DE LA SOIE (F/CH/B)**
Feature film, directed by Yvon Marciano
- 1995 **BARNABO DELLE MONTAGNE (I/CH/F)**
Feature film, directed by Mario Brenta

IN PRODUCTION

BAD BOY KUMMER

Feature-length documentary, directed by Mikos Gimes

IN MY FATHERS HOUSE ARE MANY MANSIONS

Feature-length documentary, directed by Hajo Schomerus (co-production)

THE FLOWERS OF KIRKUK

Feature film, directed by Fariborz Kamkari (co-production)

THE GUANTANAMO TRAP

Feature-length documentary, directed by Thomas Wallner (co-production)

For further information, see www.tcfilm.ch

T&C Film / January 2010

CONTACTS

PRODUCTION

T&C FILM

Seestrasse 41a
CH-8002 Zurich
Phone +41 (0) 44 208 99 55
Fax +41 (0) 44 208 99 54
tcemail@tcfilm.ch
www.tcfilm.ch

WORLD SALES

T&C EDITION

Seestrasse 41a
CH-8002 Zurich
Phone +41 (0) 44 208 99 55
Fax +41 (0) 44 208 99 54
tcemail@tcfilm.ch
www.tcfilm.ch/edit1e.htm

DISTRIBUTOR SWITZERLAND (THEATRE ONLY)

COLUMBUS FILM

Steinstrasse 21
CH-8036 Zurich
Phone +41 (0) 44 462 73 66
Fax +41 (0) 44 462 01 12
info@columbusfilm.ch
www.columbusfilm.ch

DISTRIBUTOR GERMANY (THEATRE + DVD)

EDITION SALZGEBER & CO. MEDIEN GMBH

Mehringdamm 53
D-10961 Berlin
Phone +49 30 285 290 90
Fax +49 30 285 290 99
info@salzgeber.de
www.salzgeber.de

