

**SWISS  
+ FILM  
SEASON**

**NATIONAL FILM  
THEATRE**

**LONDON JUNE 4th-14th 1973**

# SWISS CINEMA

Feature Films: Without doubt the most important developments in cultural policy in Switzerland during the past five years took place in films. For two decades lethargy had been widespread. In the same two decades the centre of cultural interest was clearly to be found in literature. This enthusiasm has now levelled off. The force which was felt in our literature has also gone. While the writers in recent times have only come together to find common cause in protest notes and quarrels in matters of their Association, while in their writings they are either preoccupied with discontent in a small state or the narrowness of Switzerland, the film-makers have been working - together with a section of the critics and with the more or less open blessing of the state, though without the support of the Swiss cinema industry, sometimes even against this branch of business - to establish a small but solid production basis, once more, that has been lacking for a long time - in fact, since the end of the war.

The cinema industry in Switzerland is completely import orientated. Since Swiss television has a relatively small production capacity - also a consequence of the smallness of this country - cinema has been able to retain a certain attraction. The crisis of the Swiss cinema industry has therefore not so far advanced as in other European countries. Around 500 feature films a year are imported, and a large part of them are also shown. Swiss film production, however, is condemned to a kind of partisan existence in the midst of a very prolific supply of international films.

In the past five years the Swiss film partisans have regained a couple of positions which they occupied during the Second World War as a result of import restrictions. First, they are finding more work through television and second, some have also found their way into the cinema. What it was not given to Jean-Louis Roy to achieve in 1967 with the first Geneva-Group feature film, "L'Inconnu de Shandigor" ("Stranger from Shandigor"), was Alain Tanner's triumph two years later with "Charles mort ou vif?" ("Charles, dead or alive?"). In 1973 there are to be at least eight films which will appear in the cinemas of our land just like movies from the United States, France or Italy. They are Alain Tanner's "Le retour d'Afrique" ("The Return from Africa"), Claude Goretta's "L'Invitation" ("The Invitation"), Yvan Butler's "La fille au violoncelle" ("The Girl with the Violoncello"), Pierre Koralnik's "La sainte famille" ("The Holy Family"), Maximilian Schell's "Fussgänger" ("Pedestrians"), Thomas Koerfer's "Der Tod des Flohziirkusdirektors" ("The Death of the Flea Circus Director") - with François Simon in the title role, and Daniel Schmid's "Heute Nacht oder nie" ("Tonight or never") and Bruno Soldini's "Storie di confine" ("Border Tales"). Six of these films are international co-productions, which is completely new here. The co-production agreement with France was reached only in 1972 and has been in force since the beginning of 1973.

At the moment there are still some Swiss films of older vintage in the cinema distribution chain: "Charles mort ou vif?" and "La Salamandre" ("The Salamander") by Alain Tanner, "Les Arpenteurs" ("The Surveyors") by Michel Soutter, "Le Fou" ("The Madman") by Claude Goretta, "L'Inconnu de Shandigor" and "Black-out" by Jean-Louis Roy, "Dällebach Kari" and "Der Fall" ("The Case") - two Swiss German dialect films - by Kurt Früh, and "Hannibal" by Xavier Koller. So, by all appearances, the 500 imported films will be set against some ten home productions in the coming years; still, a very unfavourable position, which would be unconvivable in France or Italy.

Publisher of the brochure, and organiser of the Film Week on the Swiss side:

PRO HELVETIA in collaboration with the Swiss Film Center

The situation of the Swiss film must be considered with cautious optimism, although it has improved in this country and although interest has been aroused abroad. Above all, it remains to be seen whether the Swiss films on minimal budgets can assert themselves over the long term against the others, which cost several times as much. The pride and enthusiasm, and also the tendency to over-estimate home productions, which one can notice among some Swiss, are the reactions of numerous Davids, who are beginning to stand up to Goliaths.

Without a basic optimism and without hope in future films, not much new would appear in the unfavourable circumstances existing. Something new has recently developed: a number of films have just been completed which are conceived less for the cinema hall than for television, such as "Alfred R. - ein Leben und ein Film" ("Alfred R. - a life and a film") by Georg Radanowicz, "Le train rouge" ("The Red Train"), a long documentary by Peter Amman; other long documentary films are due to be completed shortly. For the cinema, too, a number of films should be finished or begun this year: Simon Edelstein, for years Michel Soutter's cameraman, has just ended the shooting of his first feature film, "Les mauvaises manières" ("Bad Manners"). Michel Soutter will be making his sixth film; the Swiss Germans Peter von Gunten and Markus Imhoof, till now known as documentary film makers, will be bringing out their first feature films, "Njetschajev 1869-72" ("Nechayev 1869-72") and "Fluchtgefahr" ("Flight Danger") respectively, and a team from Basle (Aebersold, Klopfenstein and Schaad) is trying the completely new field of the action film with their crime and smuggling story from the Jura.

For many Swiss film makers, the full-length feature film is in any case not the acme of production. The basis of our small national film history still consists of a relatively large number of independently produced, medium and long documentary films and an astonishingly broad spectrum of short films.

Martin Schaub

Documentary Films: Of 77 films produced in Switzerland in the years 1964 - 1971 (those which could be considered representative), 31 - or 40 % - were documentary films (feature films 14 %, "other films" (including art films) 46 %). In contrast to the feature films, the documentaries brought a better return on their investment: 58 % of all the documentary films considered covered their costs or even brought in a profit, compared with 37 % of all feature films. The documentary film is firmly anchored in the Swiss independent film scene for good material reasons. The investment is smaller, the chance of success is greater from the artistic point of view - at least with short and medium-length films. In addition, there are firm customers and co-producers for documentary films: television in the first place, but also private institutions and organisations. The Confederation restricted itself to promoting documentary films with its credits until 1969. Showings are given to short films and documentaries everywhere, except in the commercial cinema: on television, in schools, youth clubs, communal cinemas and special performances. The returns are to some extent calculable and - measured against successful feature films - quite modest. So it is perhaps typically Swiss that the documentary film has a tradition here and kept its international reputation even during the feature film crisis of the late Fifties.

There are, however, still other reasons why younger film-makers decide for the documentary film - or rather, for the documentary-type film. With the declaration "A film is a film is a film" the exile-Swiss Godard proclaimed the individuality of the film and thereby showed the "feature film" and the pre-eminent position granted to it to be a chimera. Isn't the "feature film" the Promised Land of our childhood dreams? Wanting to play God is part of it. To run the machine and the actors with a megaphone, a longing for the great glittering world, a desire for fame and stars, this may have been the attraction at the beginning for directors. But times have changed. How quickly do "feature films" age. We are amused by them in the same way as we enjoy the "Gartenlaube" Almanachs of our great-grandparents. The "feature film" is certainly not the "Crowning achievement of film", but just one possible form of film making and a particularly deceptive one as well. The best "feature film" include documentaries; I am thinking of "Man of Aran", of "Los Olvidados", of "Creed", of the Russian classics. But also of Rosi's "Le mani sulla città" or the films of Alvarez. No film-maker can escape the laws of photography. And nothing in film ages faster than make-up and decor. The most widely distributed common factor for the film-maker is to be found in what unites us: the everyday and elementary facts of life. For this reason documentary films are mostly political film. They do not divert us. The imitation and articulation of reality remains a political act.

Documentary films in Switzerland are for the most part political films. Our relationship to the Third World is analysed by Peter von Gunten in "Bananera Libertad". He does not just take a particular model of progress as his point of departure, but reveals us - black and white - as the root of the problem. The "Third World" inside Switzerland and the social tensions arising from this are treated by Peter Amman and René Buri in "Braccia si - uomini no" ("Workers yes - Humans no" the problems of foreign workers) and by Kurt Gloor's "Die Landschaftsgärtner" (showing the problems of mountain farmers). In "Zur Wohnungsfrage", Hans Stürm shown where profit maximisation is leading for apartment building.

No direct political "engagement" or problem orientation is to be found in the "portrait films" popular in Switzerland. Among them I would count Claude Goretta and Alain Tanner's film "Nice Time", about Picadilly Circus, which was produced through the British Film Institute. Through the picture of a 15 year old American girl, Alexander J. Seiler's short film "fifteen" also provides information on the society from which she comes. Fredi M. Murer uses a similar technique - though not the medium of direct cinema - in his portrait of the surrealist Hans-Ruedi Giger and his strange world which, he makes us aware, is also ours.

The documentary and documentary-style films shown in London and mentioned here are only a small part of the Swiss production in this field. Further details about documentary, short, animated and experimental film production can be found in the author index printed in this brochure or in the Swiss Film Catalogue.

Hans-Ulrich Schlumpf

## Department of Home and Cultural Affairs

The Confederation supports Swiss film production on the artistic level, along the lines laid down by Article 27 of July 6, 1958 of the Federal Constitution and the Federal Law on Motion Pictures of September 28, 1962/December 19, 1969. Support is granted from the viewpoint of cultural policy and based on the criteria of quality and continuity, independent of the content and artistic tendency of a film.

Federal film promotion includes both Swiss and Swiss/foreign productions. The present annual credit of 1,5 million francs provides for the following types of aid:

Production credits - usually up to 50 per cent of the total costs and not more than 200,000 francs for feature films and 50,000 francs for other films

Awards for films of outstanding quality, usually up to 100,000 francs for full-length films and 20,000 francs for other films

Scholarship awards, up to 5,000 francs, for films which reveal new talents

Scholarships for professional training and postgraduate studies of film-makers and film technicians

Credits for screenplays to be completed

Credits for organizations concerned with film culture and for presentation of Swiss films at international film events

Federal film promotion is the responsibility of the Department of Home and Cultural Affairs; its Office for Cultural Affairs includes a Film Section. It makes its decisions after consulting special committees of the Federal Film Commission and Pro Helvetia Foundation. Applications for quality and scholarship awards are also considered by an expert jury.

## Foundation Pro Helvetia

Swiss film production has its appropriate place in the activities of the PRO HELVETIA Foundation, which among other things promotes Swiss cultural life and cultural relations with other countries. Pro Helvetia makes considerable grants to film projects and in collaboration with the Swiss Film Center, organises film weeks abroad. It loans films on cultural themes to interested bodies abroad, mainly through Swiss Embassies and Consulates.

## Swiss Film Center

The SWISS FILM CENTER is both project and reality. The project: a film promotion institute which, complementary of the aid granted by the Confederation, will 'support Swiss film-making in production, promotion and all other aspects'. The reality: some progress towards this goal has already been made. The "Society for a Swiss Film Center" has set up a permanent office in Zurich. Apart from its activity in film politics, it is doing practical work in distribution, documentation and promotion at home and abroad. This office takes care of the Film-Pool (p. 12). It organises performances of Swiss films on a national and international level and

collaborates with equivalent organisations in other countries. It concerns itself also with the international exchange of films. An example for this part of its activity is its contribution to the programs of the Zurich City FILMPODIUM. (This institution, in a first step towards a Municipal Cinema, makes available to a wider public those films which under the present distribution system do not, or no longer, reach the public in the commercial theatres.)

## Film-Pool

The Film-Pool is an organisation for film rental and distribution set up by film-makers in collaboration with the SWISS FILM CENTER. Its services are available to all Swiss film-makers. The SWISS FILM CENTER's office takes care of the rental and distribution service, and orders of Film-Pool prints can only be accepted through the Center. The SCHWEIZER SCHUL- UND VOLKSKINO (Swiss School and General Film Institute) in Berne stocks, services and dispatches the prints. After projection the copies have to be returned to the storehouse in Berne.

Nearly all films of recent production in Switzerland can be obtained through the Film-Pool. Author-producers of most films also have their own copy, so that a print may also be obtained from them at the same price.

The prices asked by the Film-Pool are SFr. 20.-- for handling, plus a rate proportional to the length, ranging from SFr. 2.50 for a one-minute film to SFr. 1.67 per minute for a 90-minute film. The prices are nominal ones for a single projection. In individual cases, and for several performances, lower charges may be made. Prints that are out of the hands of the Film-Pool for an extended period (abroad) are charged at the rate of a single projection for each week or part of a week. Commercial presentation is governed by special regulations. Films must be ordered from the pool at least ten days before performance.

The Film-Pool works on a non-profit basis and in the best interest of the author-producers.

## Swiss Association of Film-makers

The Swiss Association of Film-makers is a national organisation of independent film directors. The Association today has about sixty members and is open to all film-makers who produce 'film d'auteur' as defined in the statutes, without limitations to the type of film. The Association concerns itself mainly with questions of film politics. Thus, for example, it has made decisive efforts for a revision of the Federal Film Law, which as a result now permits subventions for feature films.

## Association of Swiss Film Producers

The Association of Swiss Film Producers is the biggest and the oldest organisation of Swiss film producers (founded 1934).

## Swiss Animation Film Group

The Swiss Animation Film Group was founded in 1968. Today it has 58 active members in 1972. It is a national section of the International Association for the Animated Film (ASIFA). This comprises 813 members in 30 countries. The generic title, Animated Film, covers all film productions which use single-frame techniques to make films. The art of the animated film, in no matter what form it is presented (cinema, televi-

## SWITZERLAND'S ORGANISATIONS PROMOTING FILMS:

### Department of Home and Cultural Affairs

The Confederation supports Swiss film production on the artistic level, along the lines laid down by Article 27 of July 6, 1958 of the Federal Constitution and the Federal Law on Motion Pictures of September 28, 1962/December 19, 1969. Support is granted from the viewpoint of cultural policy and based on the criteria of quality and continuity, independent of the content and artistic tendency of a film.

Federal film promotion includes both Swiss and Swiss/foreign productions. The present annual credit of 1,5 million francs provides for the following types of aid:

Production credits - usually up to 50 per cent of the total costs and not more than 200,000 francs for feature films and 50,000 francs for other films

Awards for films of outstanding quality, usually up to 100,000 francs for full-length films and 20,000 francs for other films

Scholarship awards, up to 5,000 francs, for films which reveal new talents

Scholarships for professional training and postgraduate studies of film-makers and film technicians

Credits for screenplays to be completed

Credits for organizations concerned with film culture and for presentation of Swiss films at international film events

Federal film promotion is the responsibility of the Department of Home and Cultural Affairs; its Office for Cultural Affairs includes a Film Section. It makes its decisions after consulting special committees of the Federal Film Commission and Pro Helvetia Foundation. Applications for quality and scholarship awards are also considered by an expert jury.

### Foundation Pro Helvetia

Swiss film production has its appropriate place in the activities of the PRO HELVETIA Foundation, which among other things promotes Swiss cultural life and cultural relations with other countries. Pro Helvetia makes considerable grants to film projects and in collaboration with the Swiss Film Center, organises film weeks abroad. It loans films on cultural themes to interested bodies abroad, mainly through Swiss Embassies and Consulates.

### Swiss Film Center

The SWISS FILM CENTER is both project and reality. The project: a film promotion institute which, complementary of the aid granted by the Confederation, will 'support Swiss film-making in production, promotion and all other aspects'. The reality: some progress towards this goal has already been made. The "Society for a Swiss Film Center" has set up a permanent office in Zurich. Apart from its activity in film politics, it is doing practical work in distribution, documentation and promotion at home and abroad. This office takes care of the Film-Pool (p. 12). It organises performances of Swiss films on a national and international level and

collaborates with equivalent organisations in other countries. It concerns itself also with the international exchange of films. An example for this part of its activity is its contribution to the programs of the Zurich City FILMPODIUM. (This institution, in a first step towards a Municipal Cinema, makes available to a wider public those films which under the present distribution system do not, or no longer, reach the public in the commercial theatres.)

### Film-Pool

The Film-Pool is an organisation for film rental and distribution set up by film-makers in collaboration with the SWISS FILM CENTER. Its services are available to all Swiss film-makers. The SWISS FILM CENTER's office takes care of the rental and distribution service, and orders of Film-Pool prints can only be accepted through the Center. The SCHWEIZER SCHUL- UND VOLKSKINO (Swiss School and General Film Institute) in Berne stocks, services and dispatches the prints. After projection the copies have to be returned to the storehouse in Berne.

Nearly all films of recent production in Switzerland can be obtained through the Film-Pool. Author-producers of most films also have their own copy, so that a print may also be obtained from them at the same price.

The prices asked by the Film-Pool are SFr. 20.-- for handling, plus a rate proportional to the length, ranging from SFr. 2.50 for a one-minute film to SFr. 1.67 per minute for a 90-minute film. The prices are nominal ones for a single projection. In individual cases, and for several performances, lower charges may be made. Prints that are out of the hands of the Film-Pool for an extended period (abroad) are charged at the rate of a single projection for each week or part of a week. Commercial presentation is governed by special regulations. Films must be ordered from the pool at least ten days before performance.

The Film-Pool works on a non-profit basis and in the best interest of the author-producers.

### Swiss Association of Film-makers

The Swiss Association of Film-makers is a national organisation of independent film directors. The Association today has about sixty members and is open to all film-makers who produce 'film d'auteur' as defined in the statutes, without limitations to the type of film. The Association concerns itself mainly with questions of film politics. Thus, for example, it has made decisive efforts for a revision of the Federal Film Law, which as a result now permits subventions for feature films.

### Association of Swiss Film Producers

The Association of Swiss Film Producers is the biggest and the oldest organisation of Swiss film producers (founded 1934).

### Swiss Animation Film Group

The Swiss Animation Film Group was founded in 1968. Today it has 58 active members in 1972. It is a national section of the International Association for the Animated Film (ASIFA). This comprises 813 members in 30 countries. The generic title, Animated Film, covers all film productions which use single-frame techniques to make films. The art of the animated film, in no matter what form it is presented (cinema, televi-

sion, school, etc.), should contribute as a whole towards developing and finding new possibilities of artistic endeavour. It should also serve the ideals of friendship between people's peaceful progress and mutual understanding.

A SMALL GUIDE TO SWISS FILM-MAKERS WHO ARE NOT REPRESENTED IN THE WEEK'S PROGRAMME:

AKS

Urs Aebersold, born in 1944. Hochschule für Film und Fernsehen, München (Film and Television Academy, Munich) 1968-71. Lives in Munich.

Clemens Klopfenstein, born in 1944. Kunstgewerbeschule Basel (School for Applied Arts, Basle) 1964-68, Film Cours II in Zurich 1969. Lives in Basle.

Philip Schaad, born 1943. Lives in Basle.

Georg Janett, born in 1937. Cutter, worked for Kern-Film, E. Leiser, K. Früh. Lives in Basle.

### Henry Brandt

Henry Brandt, born 1921 at La Chaux-de-Fonds. Licentiate in modern letters from Neuchâtel University. Films include: 1954 "Les Nomades du Soleil"/1955 "Les Hommes des Châteaux"/1958 "Les Seigneurs de la Forêt" (co-production with Heinz Sielmann)/1960 "Madagascar au bout du monde"/1961 "Quand nous étions petits enfants"/1964 "Les Hommes de la montre", "La Suisse s'interroge" (Expo 64)/1970 "Voyage chez les Vivants"/1972 "Chronique de la Planète bleue".

### Richard Dindo

Richard Dindo, born 1944 in Zurich. Lives in Paris. Films: 1970 "Die Wiederholung"/1971 "Dialog"/1973 "Naive Maler in der Ostschweiz".

### Frédéric Gonseth

Frédéric Gonseth, born 1950 in Lausanne. Sociology studies. From 15 on made short fiction films in 8 mm. Films: 1966 "C.F. Ramuz, évocation des lieux", "Journal d'une fugue"/1967 "La Petite est morte"/1968 "Somnifia"/1969 "La Bataillère"/1970-71 "L'Hypothèque".

### Peter Haas

Peter Haas, born 1938. Cartoonist, animated-filmmaker. After working for Swiss Television started independent production in 1969. Favourite audience: children. Films: 1971 "Valentins Mondreise", "Nach der Natur" (prize, Chur Film Days).

### Markus Imhoof

Markus Imhoof, born 1941 in Winterthur. Liberal arts studies, Zurich. Travelled Middle East. Master's thesis: Brecht's plays in relation to his theories of drama. Film course (Parts I and II), Zurich. School of Applied Art. Freelance film-maker. Films include: 1967 "Happy Birthday"/1968 "Rondo"/1969 "Ormenis 199+69"/1970 "5 Künstlerportraits" (distributed through PRO HELVETIA).

## Leslie Jenkins

Leslie Jenkins, born 1943 in London, lives in Nyon. Producer for Italian-Swiss Television. Films include: 1968 "Comment j'ai franchi la dix-septième parallèle"/1969 "L'émancipation de la princesse Heidi"/1970 "Odette".

## Louis Jent

Louis Jent, born 1936 in Zurich. Writer and filmcritic. (1965 "Ausflüchte", novels; 1966 "Lächle noch einmal Cynthia", short stories). Screenwriter for entertainment shows of German TV. Films: 1968 "Imitationen"/1970 "That's Nice"/ 1971 "Das sexte Programm".

## Xavier Koller

Xavier Koller, born 1944 in Schwyz. Precision-toolmaker, actor, assistant director, employed in West Germany, Switzerland and on television. From 1968, screenplays. Films: 1969 "Fanø Hill"/1972 "Hannibal".

## Pierre Koralnik

Pierre Koralnik, born 1937 in Paris. Films: 1968 "Happy End" (Golden Rose, Montreux)/1968 "Anna"/1969 "Salomé"/1970 "Cannabis"/1971 "Ich bin" (Bronze Rose, Montreux). Cinema essays on the black writer James Baldwin and the British painter Francis Bacon.

## Beat Kuert

Beat Kuert, born 1946 in Zurich, attended technical school. 1968-70 employed by publicity film company. Films include: 1968 "Warten auf..." /1969 "Eine Welt wie Barbara", two television films/1971 "Ansprache", ein Erfolg unserer Entwicklungshilfe oder die verwalteten Individuen".

## Erwin Leiser

Erwin Leiser, born 1923 in Berlin. Studies: literary history. Swedish citizen, has lived in Switzerland since 1961. Films: 1960 "Mein Kampf"/1961 "Eichmann und das Dritte Reich"/1963 "Wähle das Leben"/1968 "Deutschland erwache"/1972 "Keine Welt für Kinder".

## Marcel Leiser

Marcel Leiser, born 1945 in Grasswil, Canton Berne. Licencié in social science. Founder of the cinema review "Travelling" and "Cinéma Marginal Distribution". Films: 1970 "Une Fille et un Fusil"/1971 "Nathalie Ciné-Roman".

## Rolf Lyssy

Rolf Lyssy, born 1936 in Zurich. Trained as photographer, and later as camera assistant, cameraman, lighting photographer and editor. Screenplay writer. Films: 1966 "Ursula oder Das unwerte Leben" by W. Marti (photographer and editor)/1968 "Eugen heisst wohlgeboren"/1970 "Vita Parcoeur".

## Fritz E. Maeder

Fritz E. Maeder, born 1936 in Steffisburg. Since 1957 cameraman for, among others, American, Italian and West German Television ("Hans Arp", "Federico Garcia Lorca", "Begegnung in Ostende"). Documentary films in Africa, North and Central America, in the Near and Far East. Several films were given the "wertvoll" (quality) certificate. Various film prizes at festivals in Europe and overseas. Films include: 1969 Second episode of "Swissmade"/1971 Cameraman for "Dällebach Kari".

## Jean-Luc Nicollier

Jean-Luc Nicollier, born 1942 in Zurich. Photography diploma at the Zurich School of Decorative Arts (1960-64). Cameraman for Henry Brandt in "Voyage chez les Vivants" (1965-68). Films: 1970 "Nous autres Fossoyeurs", "Seul parmi tous"/1971 "Une Révolution Souterraine"/1970-72 correspondent for Fox-Movietone newsreel/1972 "La Renaissance Persane", "Les oubliés du Désert", "Aujourd'hui et demain"/1972 "Il n'y a point d'étrangers".

## Francis Reusser

Francis Reusser, born 1942 in Vevey. Vevey School of Photography, trainee at French Swiss Television. Films: 1965 "Antoine et Cléo-pâtre"/1968 "Quatre d'entre elles", the sequence "Patricia enquête"/1970 "Biladi, une révolution"/1971 "Un film en chantier".

## Jean-Louis Roy

Jean-Louis Roy, born 1939 in Geneva. With "Happy End" he wins the "Rose d'Or" at the International Festival in Montreux. Films: 1967 "L'inconnu de Shandigor"/1970 "Black out".

## Jaques Sandoz

Jaques Sandoz, born 1942 in Neuchâtel. Grammar school, Vevey School of Photography. Films include: 1966 "It's my life"/1967 "Marianne, demain"/1968 "L'oeil bleu", "Erika" sequence in "Quatre d'entre elles"/1971 Co-producer of "Stella da Falla" with Reto Savoldelli.

## Reto A. Savoldelli

Reto-Andrea Savoldelli, born 1949. Solothurn grammar school. Films include: 1966 "Rache auf italienisch"/1967 "Jipa"/1968 "Zusammenstoss", "Lydia" 1972 "Stella da Falla"

## Robert Schär

Robert Schär, born 1945 in Bern. Studied at University of Bern and directed student film club. 1966-70 film critic for DER BUND. Freelance film-maker since 1967. Films include: 1967 "fort"/1968 "Auch ein Sisyphos", "Türtortur", "Fingerübung"/1969 "Luigi Crippa"/1970 "Eine Schweiz des 17. Jahrhunderts" (TV programs)/1971 "Cave Canem".

## Hans-Ulrich Schlumpf

Hans-Ulrich Schlumpf, born 1939 in Zurich. 1969 Ph. D. Thesis on Paul Klee at University of Zurich. Executive Secretary of the Swiss Film Centre since 1970. Films include: 1966 "Fortschritt - Nach uns die Wüste"/1968 "weiter"/1971 "Sag mir, wo du stehst...".

## Ulrich Schweizer

Ulrich Schweizer, born 1941 in Steffisburg. Photographer. Independent film-maker since 1963. Films include: 1963 "Die Glasmacher von Bida" (with Dr. René Gardi)/1964 "Volk ohne Land"/1965 "URS"/1966 "Die letzten Karawanen" (with Dr. René Gardi)/1967 "Ximeroni"/1968-69 "Ein erster Schritt", "Begegnung", "Stadt H", "überleben"/1972 "Katuratura".

## Jacqueline Veuve

Jacqueline Veuve, born 1930 in Payerne. Trained as librarian-documentalist. Worked 3 years in the Musée de l'Homme in Paris (Ethnographic and sociological film department). Worked for Jean Rouch. Cinema courses. Films include: 1965 "Le Panier à Viande" (with Yves Yersin)/1969 "Musique en Tête"/1971 "Lettres de Stalingrad".

## Michael Wolgensinger

Michael Wolgensinger, born 1913 in Zurich. Photographer and film-maker since 1941. Films: 1941 "Gottfried Keller, Sein Leben und Werk" / 1944 "Mehranbau oder Hungern" zum Plan Wahlen / 1952 "Metamorphose", experimental feature film about the transformation of a young woman (music by B.A. Zimmermann) / 1953 "Deka Dodeka" With W. Zillig / 1963 "L'après-midi d'un môme" (music, Y. Lakner). Several documentaries and industrial films. 1971 "Günter Eich".

## Yves Yersin

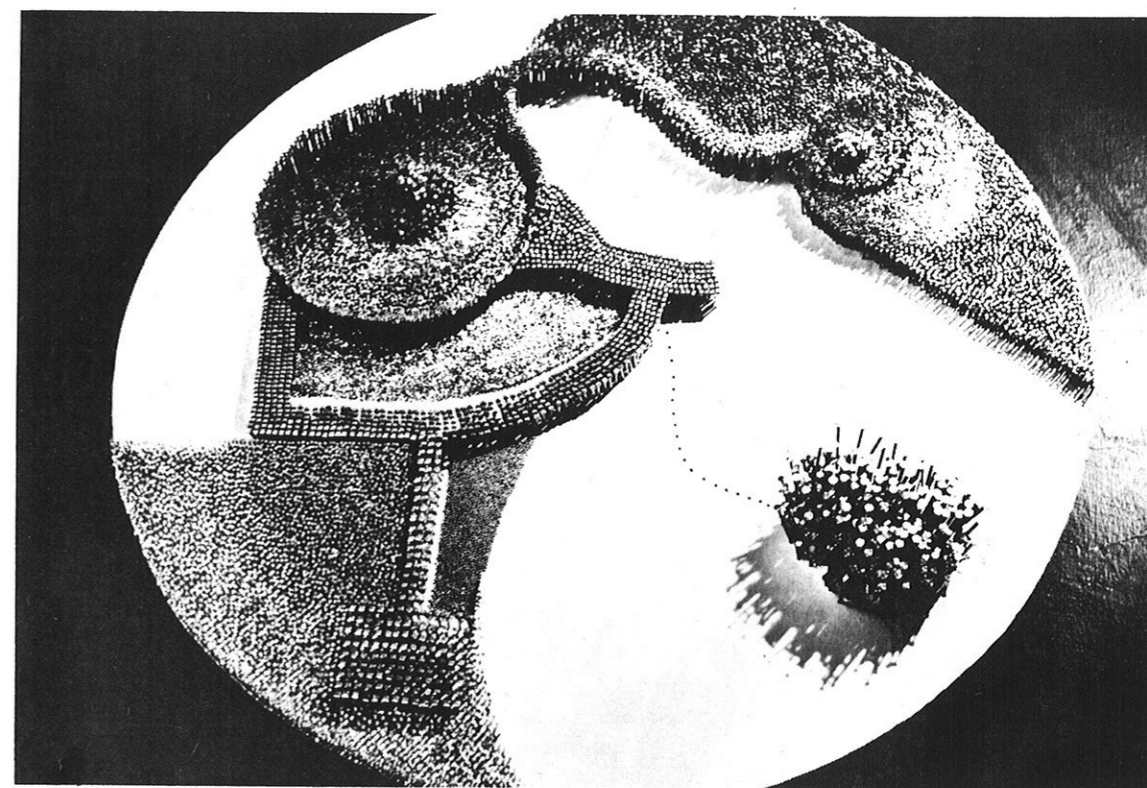
Yves Yersin, born 1942 in Lausanne. 1959-61 Vevey School of Photography. Cameraman, assistant director in several films. Films include: 1965 "Le panier à viande" with Jacqueline Veuve (q.v.)/1966-67 numerous films for "Popular Arts and Traditions"/1967 "Valvieja"/1968 fourth episode of "Quatre d'entre elles": "Angèle" (see "Quatre d'entre elles")/1969 first part of "Swissmade".

## Kurt Aeschbacher

Der Autor: Kurt Aeschbacher, geb. 1936 in Zürich. Berufslehre als Huf- und Wagenschmid, 5 Jahre Volontär in graphischem Atelier, anschliessend Photosetzer in einer Druckerei, Photolaborant, Kameraassistent, seit 1967 Kameramann spezialisiert auf Sachtrick und Spezialeffekte. Die Filme: 1968 "Jimmy" / 1969 "La Maggia" / 1971 "ok pepe ko", "Die Nägel". Kamera bei "Fanø Hill", Regieassistent bei "DDanach", div. Werbespots.

## ok pepe ko / Die Nägel

ok pepe ko: Produktion + Realisation: Kurt Aeschbacher. Darsteller: Pepe Kessler.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	3 Min.	35 m	Magnetton	Farbe	Fr. 27.40

Kontaktstelle, Auslandsrechte: Kurt Aeschbacher

Der Film: Pepe träumt still vor sich hin. Dieses Portrait dauert in Wirklichkeit nur 7 Sekunden, und zeigt was für Veränderungen in dieser kurzen Zeit im Gesicht vorgehen. Die Kamera läuft mit 500 Bilder in der Sekunde. Zum Schluss wird Pepe brutal von einer Faust aus dem Bildfeld geschlagen.

Die Nägel: Produktion + Realisation: Kurt Aeschbacher. Musik: Bruno Spoerri.

Format	Dauer	Länge	Tonsystem	Version	Richtpreis
35 mm	4 Min.	110 m	Lichtton	Farbe	Fr. 29.80

Kontaktstelle, Auslandsrechte: Kurt Aeschbacher.



## René Burri / Peter Ammann

Der Film: Der Grundgedanke dieses Films ist, auf abstrakte Weise die Entstehung, Uebervölkerung und den Zerfall der Menschen zu zeigen. Die Darsteller sind verschiedene Nägel. Grosse, kleine, dicke, dünne. Sie sind ununterbrochen beschäftigt, sich zu vermehren, Städte zu bauen, bis nirgendwo mehr Platz ist um zu Leben. Sie sind zum Untergang verurteilt.

The author: Kurt Aeschbacher, born in 1936 in Zurich. Apprenticeship as a black- and wheelsmith, five years as unpaid assistant in commercial art studio, then photo-compositor in printing shop, photo-laboratory assistant, camera assistant, since 1967 cameraman specialized in cartoons and special effects. Films: 1968 "Jimmy" / 1969 "La Maggia" / 1971 "ok pepe ko", "Die Nägel". Photography for "Fanø Hill", assistant to the director in "DDanach", various commercials.

ok pepe ok:

Producer + director: Kurt Aeschbacher. Actor: Pepe Kessler.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	3 min.	35 m	Magnetic	Colour	Fr. 27.40

The film: Pepe is seen day-dreaming. In reality the portrait lasts only seven seconds and demonstrates the changes of facial expression during this short time. The film speed is 500 frames per second. At the end Pepe is brutally thrown out of the picture by a fist.

Die Nägel: (The nails)

Production + presentation: Kurt Aeschbacher. Music: Bruno Spoerri.

Format	Duration	Length	Sound system	Version	Nominal price
35 mm	4 min.	110 m	Optical	Colour	Fr. 29.80

The film: The idea is to show the origin, overpropagation and degeneration of the human race in an abstract way. The actors in this film are various nails. Large nails, small nails, thick nails, thin nails. They are constantly busy propagating, spreading, building cities - until there is no more space to live. They are condemned to self-destruction.

Die Autoren: Peter Ammann, geb. 1931 in Zürich. Studierte Musikwissenschaft und analytische Psychologie. Seit 1966 in Rom. 1967-69 Regieassistent von F. Fellini (Episode "Toby Dammit", TV-Special "A director's notebook", "Satyricon"). Filme: 1970 "BRACCIA SI - UOMINI NO" / 1971 "Les Neinsager" (Produktion: Télévision de la Suisse romande).

René Burri, geb. 1933 in Zürich. Fachklasse für Photographie unter Hans Finsler. Freier Fotojournalismus für schweizerische und internationale Zeitschriften. 1958 Mitglied der Photographen-Gemeinschaft MAGNUM. Seit 1965 Filmarbeit, u.a. Fernsehfilm "The two faces of China" für BBC London. Dokumentar- und Industriefilme in Amerika und der Schweiz.

## Braccia si, uomini no



Produktion: "Magnum Films" in Coproduktion mit "Productions Télévisions Rencontre" Lausanne und Enrico Marussig, Rom. Buch + Idee: Peter Ammann. Kamera: René Burri, Jimmy Glasberg. Schnitt: René Martinet.

Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	50 Min.	570 m	Magnet-/ Lichtton	Farbe Deutsch Franz.* Engl.* Ital.*	Fr. 121.90

Vertrieb: (Engl.\*) **film-pool**

(Ital.\*) SABZ  
(Franz.\*) SELECTA  
(Deutsch) ZOOM

Auslandrechte:

Der Film: Am 7. Juni 1970 hatten die stimmberechtigten Schweizer über die von J. Schwarzenbach und seiner Bewegung lancierte "Initiative gegen

die Ueberfremdung von Volk und Heimat" abzustimmen. "Braccia sì, uomini no" (Arbeitskräfte ja, Menschen nein) ist ein Dokument zur Auseinandersetzung um die Ueberfremdungsinitiative und das Problem der Fremdarbeiter. Der Film wurde zwischen Ende April und dem 7. Juni 1970 gedreht, als der Abstimmungskampf seinen Höhepunkt erreichte und die Schweiz zu einem einzigen, grossen Diskussionsforum wurde, in dem jedermann sich mit der Frage der ausländischen Arbeitskräfte und der sogenannten Ueberfremdung auseinandersetzte. Es war, als sei das Land in seinem Dornröschenschlaf gestört worden. Eine Schicht von Ausländern, die mehr als 15 % der Gesamtbevölkerung ausmacht und fast nur die sogenannten "niederen" Arbeiten verrichtet, stellt die Schweiz als Nation und Demokratie in Frage. Preise, Vorführungen: Qualitätsprämie 1970 / Nyon 1970 (Prix spéciale du Jury) / Festival dei Populi Florenz 1970 / Festival Porretta 1971 / Stadt Zürcher-Filmpreis 1971.

The authors: Peter Amman, born in 1931 in Zurich. Studied music and analytical psychology. In Rome since 1966. 1967-69 assistant to Fellini (Episode "Toby Dammit", TV-Special "A director's notebook", "Satyricon"). Films: 1970 "Braccia sì - uomini no" / 1971 "Les Neinsager" (Production: Télévision de la Suisse romande).

René Burri, born in 1933 in Zurich. Class for photography directed by Hans Finsler. Freelance photojournalist for Swiss and international magazines. 1958 member of photographers' group MAGNUM. Since 1965 film-work, e.g. television film "The two faces of China" for BBC London. Documentary and industrial films in the U.S.A. and Switzerland.

Production: "Magnum Films" in co-production with "Productions Télévisions Rencontre" Lausanne and Enrico Marussig, Rome. Idea + Script: Peter Ammann. Photography: René Burri, Jimmy Glasberg. Editing: René Martinet.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	50 min.	570 m	Magnetic/ Optical	Colour	German Fr. 121.90 French* English* Italian*

The film: June 7, 1970, an 'Initiative against the foreign infiltration of people and country' launched by James Schwarzenbach and his movement, was put to vote before the Swiss citizenry. "Braccia sì - uomini no" ("Workers yes - Humans no") is a document about the discussion concerning this initiative. The film was made between the end of April and June 7, 1971, as the controversy reached its climax and Switzerland became one large discussion platform on which everybody got involved with the question of foreign workers and the so-called foreign infiltration. The country seemed to have been woken from its beauty sleep. A class of foreigners, more than 15 % of the entire population and performing almost exclusively "lower" jobs, confronts Switzerland with its own existence as a nation as well as a democracy. Festivals, Prizes: 1970: Swiss Government Award, Nyon (Prix spécial du Jury), Festival dei Populi Florence / 1971: Festival Porretta, Film Prize of the City of Zurich.

## Ernest + Gisèle Ansorge

Les auteurs: Ernest Ansorge, né en 1925. Diplôme d'ingénieur-mécanicien de l'Ecole Polytechnique de Lausanne (1951). En 1958 quitte l'industrie pour réaliser avec sa femme des films d'information, médicaux et techniques, des films sur l'art et des films d'animation. S'occupe en outre du groupe cinéma de la Clinique Psychiatrique Universitaire de Lausanne.

Gisèle Ansorge: Etudes universitaires à Lausanne. Outre sa collaboration avec son mari. Ecrit pour la radio, le théâtre et la télévision. Les films: 1964 "Sonnenstern" / 1965 "Jessica N." / 1967 "Les Corbeaux" / 1968 "Ephémère Aurélie" / 1969 "Fantasmatic" / 1970 "Tempus" et "Alunissons" etc.

## Les Corbeaux/ Fantasmatic/Alunissons



Les corbeaux: Production: NAG-Film. Scénario, caméra, découpage: E.+G. Ansorge. Montage sonore: Bernard Pichon.

Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	5 Min.	140 m	Optique	noir/	Fr. 13.--
16 mm		55 m		blanc	

Distribution: 35 mm COLUMBUS FILMS SA, Zurich  
16 mm SELECTA

Droits pour l'étranger: Les auteurs

Le film: Pour avoir cherché à vivre en marge de l'ordre établi, un homme est cerné, arrêté et pendu. Projections, Prix: 1968: Tours, Oberhausen, Cracovie, Mamaia, Londres, Cambridge, Locarno (Mention) / 1969: Kromeriz, Melbourne, Sidney.

Fantasmatic: Production: NAG-Film. Scénario, caméra, découpage: E. + G. Ansorge. Montage sonore: Bernard Pichon.

Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	8 Min.	210 m	Optique	noir/	Fr. 39.40
16 mm		88 m		blanc	

Distribution:

**film-pool**

Droits pour l'étranger: Les auteurs

Le film: Illustration onirique de quelques obsessions masculines de l'enfance à la maturité. Prix, Projections: 1969: Cracovie, Kromeriz, Locarno (Léopard d'Or) / 1970: Tours, Mamaia (Prix Oxberry-Berkey).

Alunissons:

Production: NAG-Film. Scénario, caméra, animation, découpage: E. + G. Ansoerge. Illustration sonore: Bernard Pichon.

Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	3 Min.	80 m	Optique	noir/	Fr. 13.--
16 mm		32 m		blanc	

Distribution: SELECTA

Droits pour l'étranger: Les auteurs

Le film: Tous les hommes convoitent la lune, mais: il y a ceux qui n'osent pas, ceux qui osent et se cassent la figure, ceux qui se servent des autres pour y arriver, ceux qui arrivent, ceux qui veulent la garder pour eux tout seuls, mais la lune a aussi son mot à dire. Prix, Projections: 1970: Cracovie, Oberhausen (Mention) / 1971: Tampere.

The authors: Ernest Ansoerge, born in 1925. Diploma as a mechanical engineer from The Ecole Polytechnique de Lausanne (Polytechnical High School of Lausanne) 1951. In 1958 he leaves industry in order to make informational, medical and technical films, films about art and trick films. He also works with the cinema group of the Clinique Psychiatrique Universitaire de Lausanne (Psychiatric Clinic of the University of Lausanne). Gisèle Ansoerge, University studies in Lausanne. Aside from her work with her husband she writes for radio, theater and television. Films: 1964 "Sonnenstern" / 1965 "Jessica N." / 1967 "Les Corbeaux" / 1968 "Ephémère Aurélie" / 1969 "Fantasmatic" / 1970 "Tempus" and "Alunissons" etc.

Les corbeaux (The ravens):

Production: NAG-Film. Script, photography, editing: E.+G. Ansoerge. Sound-editor: Bernard Pichon.

The film: For having tried to live outside of the established order, a man is encircled, arrested and hanged.

Festivals, Prizes: 1968: Tours, Oberhausen, Cracovie, Mamaia, London, Cambridge, Locarno (Mention) / 1969: Kromeriz, Melbourne, Sidney.

Fantasmatic:

Production: NAG-Film. Script, photography, editing: E.+G. Ansoerge. Sound-editor: Bernard Pichon.

The film: Dreamlike illustration of some masculine obsessions from childhood to maturity. Festivals, Prizes: 1969: Cracovie, Kromeriz, Locarno (Golden Leopard) / 1970: Tours, Mamaia (Oxberry-Berkey Prize).

Alunissons:

Production: NAG-Film. Script, photography, animation, editing: E.+G. Ansoerge. Soundeditor: Bernard Pichon.

The film: All men yearn for the moon, but: there are those who do not dare, those who dare and perish, those who use others to reach it, those who reach it, those who want to keep it to themselves, but the moon too, has a word to say.

## Claude Champion

L'auteur: Claude Champion, né en 1942 à Lausanne. Formation typographique, maquettiste d'édition. 1963-66 assistant réalisateur. Les films: 1963 "Les pluies de l'été" / 1968 "Sylvie", premier volet de "Quatre d'entre elles"; "Yvon Yvonne", "La pietra ollare" / 1971 "C'était un Dimanche en Automne..." "Marie Besson", "Le moulin Develey sis à la Quielle", Scénario "L'Heure des Gueux" avec Richard Gazzaroli.

## C'était un Dimanche en Automne ... / Marie Besson

C'était un Production: MILOS-FILMS SA, ZDF. Idée et Réalisation: Claude Champion.  
Dimanche...: Musique: André Jéquier.



Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	7 Min.	205 m	Optique	Couleur Français	Fr. 37.20
16 mm		85 m			

Distribution, droits pour l'étranger: MILOS-FILMS SA

Le film: "C'était un dimanche en automne (au milieu du mois de novembre) et par la fenêtre ouverte, au-delà du jardin, des arbres et de la courte haie rabougrie, je regardais le lac..."

Dédié à tous ceux qui ne peuvent pas se contenter de regarder le monde, mais qui veulent le voir changer, ce film, produit par MILOS-FILMS SA pour la Zweites Deutsches Fernsehen, a été vu (avec patience) par Claude Champion et entendu par André Jéquier et ses copains. D'autres encore l'ont fait .....

Projections, Prix: 1971: Sélection officielle Cannes, Mannheim, Nyon (Mention), Prime de Qualité.

Marie Besson:

Production: MILOS-FILMS SA. Scénario: Martine Viguet. Réalisation: Claude Champion. Son: Roger Tanner. Commentaire: dit par Jacqueline Brion. Photos: Département des Estampes (Bibl. cantonale + universitaire Lausanne), Armand Dériaz.

Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	40 Min.	1100 m	Optique	noir/ blanc	Français Fr. 105.20

Distribution, droits pour l'étranger: MILOS-FILMS SA

Le film: "Quand elle était petite, Marie n'avait pas de plus grand plaisir que de monter avec son père sur le char attelé aux deux gros chevaux pommelés et qu'il allait livrer la viande. Au retour, ils s'arrêtaient toujours au café de Jeanne..."

"Marie Besson" est l'histoire de la fille d'Edouard Besson, maître-boucher à Morges, vers 1905. Elle a dix-huit ans, elle termine l'Ecole Supérieure. C'est la fin du printemps... Une histoire douce, terrible et triste. Une histoire imaginaire, mais certainement réelle.

The author: Claude Champion, born 1942 in Lausanne. Trained as typographer, book designer. 1963-6 assistant director. Films: 1963 "Les pluies de l'été" / 1968 "Sylvie", first episode of "Quatre d'entre elles"; "Yvon Yvonne", "La pietra ollare" / 1971 "C'était un dimanche en automne..", "Marie Besson", "Le moulin Develey sis à la Quielle". Scripted "L'Heure des Gueux" with Richard Garzarolli.

C'était un Dimanche en Automne... (One Sunday in Autumn...):

Produced by: MILOS-FILMS SA, ZDF. Written and directed by: Claude Champion. Music by: André Jéquier.

The film: "It was one Sunday in autumn, the middle of November, and through the open window, beyond the garden, the trees and the low stunted hedge, I saw the lake..." Produced by MILOS-FILMS SA for German Television's Channel Two, this film is dedicated to all those who are not content to look at the world but want to see it change. Performances, prizes: 1971: Cannes official entry, Mannheim, Nyon (commended), Swiss Government Award.

Marie Besson:

Produced by: MILOS-FILMS SA. Written by: Martine Viguet. Directed by: Claude Champion. Sound by: Roger Tanner. Commentary: spoken by Jacqueline Brion. Photos: Département des Estampes (Cantonal and university library, Lausanne), Armand Dériaz.

The film: "When she was small, Marie had no greater pleasure than climbing aboard her father's cart with its two huge dappled horses in harness as he set off to deliver meat to his customers. On the way home, they always stopped at Jeanne's café..."

"Marie Besson" is the story of the daughter of Eduard Besson, master butcher of Morges, at around 1905. She was eighteen, just out of school. It was the end of spring... A tender story but terrifying and sad. A work of fiction but none the less real.

## Kurt Gloor

Der Autor: Kurt Gloor, geb. 1942 in Zürich. Kunstgewerbeschule. Ausbildung als Grafiker. Autodidakt. Filme u.a.: 1969 "Die Landschaftsgärtner" 1970 "Ex" / 1972 "Die grünen Kinder".

## Die Landschaftsgärtner

Produktion: Kurt Gloor, Hans-Peter Walker, Herstellungsbeitrag des Bundes. Buch, Idee, Schnitt: Kurt Gloor. Kamera: Kurt Gloor, Peter von Gunten. Musik: Richard Strauss + andere. Kommentar: Kurt Gloor, unter Verwendung von Zitaten von Prof. Urs Jaeggi, Prof. Richard Weiss, Prof. Verzar u.a. Sprecher: Peter Ehrlich, Peter Furrer. Assistenz: Peter von Gunten.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	33 Min.	390 m	Magnetton	Farbe	Deutsch Fr. 100.--

Vertrieb: SABZ

Auslandrechte: Kurt Gloor

Der Film: Ein Film über die Schönheit der Schweizer Alpen und das Leben ihrer Bewohner, oder: "die Slums und das Proletariat sind heute nicht mehr in den Städten, sondern in den Bergtälern zu suchen." (Prof. Richard Weiss). Brief eines Geldspenders an einen Mitproduzenten: Sehr geehrter Herr Walker, Nachdem uns Herr Gloor diesen Film gestern vorgeführt hat, haben wir ihn ersucht, die Erwähnung des Migros-Genossenschafts-Bundes als mitfinanzierende Institution herauszunehmen. Wir können uns der Meinung von Herrn Gloor, der mit diesem Film sehr zufrieden ist, leider mit dem besten Willen nicht anschliessen. Wir haben Herrn Gloor gestern erklärt, dass wir in Zukunft darauf verzichten müssen, seine Filmproduktion zu unterstützen. Mit freundlichen Grüßen, Rudolf Suter, Präsident

der Verwaltungsdelegation Migros-Genossenschaftsbund.  
Vorführungen, Preise: 1970: Qualitätsprämie, Oberhausen (FIPRESCI-Preis,  
Preis d. Festivalsleitung), Locarno, London. 1971: Melbourne.

The author: Kurt Gloor, born in 1942 in Zurich. School for applied art.  
Trained as a commercial artist. Self-educated. Films i.a.: 1969 "Die  
Landschaftsgärtner" ("The Landscape Gardeners") / 1970 "Ex" / 1972  
"Die grünen Kinder" ("Children in suburbia").

Production: Kurt Gloor, Hans-Peter Walker, contribution to the production  
costs from the federal government. Script, idea, director, editor: Kurt  
Gloor. Photography: Kurt Gloor, Peter von Gunten. Music: Richard Strauss  
and others. Commentary: Kurt Gloor, based on quotations of professor Urs  
Jaeggi, professor Richard Weiss, professor Verzar and others. Speakers:  
Peter Ehrlich, Peter Furrer. Assistant: Peter von Gunten.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	35 min.	390 m	Magnetic	Colour	German Fr. 100.--

The film: A film about the beauty of the Swiss Alps and the life of their  
inhabitants, or: "the slums and the proletariat are found no longer in  
the cities, but in the mountains". (Prof. Richard Weiss.) Letter of one  
of the sponsors to the co-producer: Dear Mr Walker, after having seen  
the film yesterday, we have asked Mr Gloor to omit the mention of the  
Migros-Genossenschaftsbund as a sponsor. Unfortunately, we cannot agree  
with Mr Gloor who is very pleased with the film. We told Mr Gloor yester-  
day that in the future we will no longer be in a position to contribute  
to the financing of his films. Yours sincerely, Rudolf Suter, Chairman  
of the Executive Committee, Migros-Genossenschaftsbund.  
Performances, Prizes: 1970: Qualitätsprämie (Swiss Government Award),  
Oberhausen (FIPRESCI-Prize, Prize of the Festival administration), Locarno,  
London. 1971: Melbourne.

## Claude Goretta

The Author: Claude Goretta, born 1929 and educated in Geneva, law degree  
at Geneva University, studied at the British Film Institute in London. Ca-  
meraman and Director at the television of French-speaking Switzerland.  
Films: 1956/57 "Nice Time" with Alain Tanner (Venice Festival Award),  
1963 "Un dimanche de mai" (Trilogy, TV), 1964 "Tchekhov ou le miroir des  
vies perdues" (TV), 1965 "Jean-Luc persécuté" (TV, after a novel by C.F.  
Ramuz), 1968 "Vivre ici" (TV), 1970 "Le Fou", "Le jour des Noces".

### Le jour des Noces

Production: SSR, ORTF, RTB, Radio-Canada. Scenario: Claude Goretta.  
Dialogues: Michel Contat (after a novel by Guy de Maupassant "La partie de  
campagne"). Camera: Claude Stebler. Sound: Michel Morier. Cutting: Fran-  
çoise Lenoir. Set: Serge Etter. Music: Guy Bovet. Actors: Arnold Walter,  
Dora Doll, Martine Garrel, André Schmidt, Maurice Garrel, Pierre Collet,  
William Jacques, François Simon, Jean-Luc Bideau.



Format	Duration
16 mm	120 ' colour

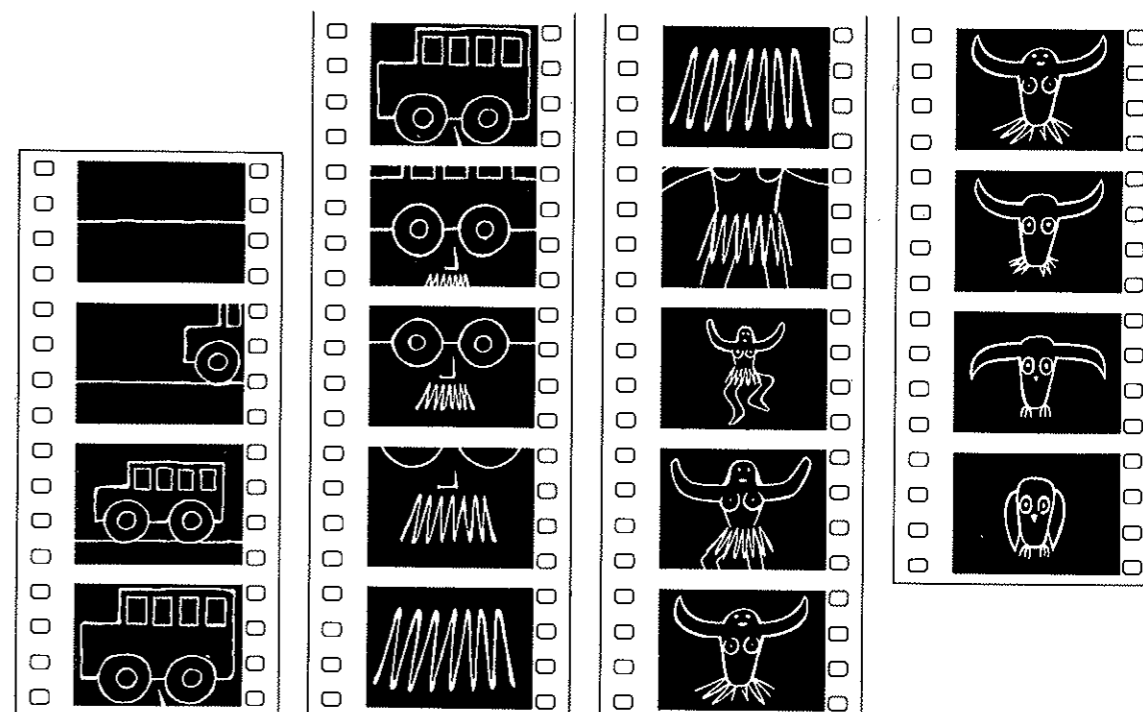
The Film: Goretta transformed Maupassant's theme into a typically French-  
Swiss picture of somewhat puritan aspect, a minor chronicle of our time.  
A Geneva family, the Dufours, want to have lunch at a restaurant out in  
the country, but find there is no room for them, a wedding party having  
taken all the available space. Following an old tradition, the party people  
invite the first passer-by, who happens to be the Dufour's son Philippe.  
Dancing with the bride, he incurs the young husband's anger, who assaults  
him. They are parted, but Philippe and the bride run away together. Her  
father-in-law, an authoritarian type, organizes a large-scale pursuit.  
"Wedding Day" depicts a gallery of characters, the catalyst of temperaments  
and sentiments being the countryside itself. Established patterns all  
crumble on making contact with nature.

# Urs Graf

Der Autor: Urs Graf, geb. 1940 in Olten. Die Filme: 1970 "z.B. Uniformen" / 1971 "Eine Linie ist eine Linie ist eine Linie".

## Eine Linie ist eine Linie ist eine Linie

Produktion: Urs + Marlies Graf. Autor: Von Urs Graf direkt auf den Film gezeichnet. Musik: Joh. Seb. Bach.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
35 mm	5 Min.	140 m	Lichtton	schwarz/ weiss	Fr. 32.30
16 mm		55 m			

Vertrieb:

**film-pool**

Auslandrechte: Urs + Marlies Graf

Der Film: Eine Linie - direkt auf den Film gezeichnet von Urs Graf. Eine Linie ist eine Linie ist eine Linie. Ein Film, in dem keine Aussagen formuliert werden - in dem man aber eine Erfahrung machen kann - für andere Linien / Bilder / Worte. Die fortwährende Auflösung des Inhalts führt immer wieder auf das Medium (die Linie) zurück. Das Medium als Medium erleben, um bei anderen Linien / Bildern / Worten bewusster den Zugang von der Oberfläche zur Aussage zu finden. Vorführungen, Preise: 1971: Oberhausen ("Verkannter Film"), Qualitätsprämie.

The author: Urs Graf, born in 1940 in Olten. Films: 1970 "z.B. Uniformen" / 1971 "Eine Linie ist eine Linie ist eine Linie".

Production: Urs and Marlies Graf. Author: Drawn on the film by Urs Graf. Music: Johann Sebastian Bach.

Format	Duration	Length	Sound system	Version	Nominal price
35 mm	5 min.	140 m	Optical	black/	Fr. 32.30
16 mm		55 m		white	

The film: A line - drawn directly onto the film by Urs Graf. Eine Linie ist eine Linie ist eine Linie (A line is a line is a line). A film which has no message - but in which one can experience things - for other lines/pictures/words. The continuous disintegration of the content leads back to the medium (the line). One experiences the medium as a medium in order to find the way from the surface to the message with other lines/pictures/words in a more conscious manner. Performances, Prizes: 1971: Oberhausen ("Verkannter Film" - "Misjudged film"), Qualitätsprämie (Swiss Government Award).

## Peter von Gunten

Der Autor: Peter von Gunten, geb. 1941 in Bern. Ausbildung als Grafiker und Fotograf. 1963 Eröffnung eines eigenen Ateliers für Grafik und Fotografie. Ab 1969 als unabhängiger Filmschaffender tätig. Filme: 1967 "Blumengedicht" / 1968 "Im schönsten Wiesengrunde" / 1969 "Mein persönlicher Beitrag zur Aktion gesundes Volk" / 1971 "Bananera Libertad".

## Bananera Libertad

Produktion: Coproduktion Peter von Gunten + HELVETAS. Herstellungsbeitrag Eidg. Dept.d.Innern. Buch, Idee, Kamera, Schnitt, Kommentar: Peter von Gunten. Musik: Jiri Ruzicka. Sprecher: Klaus W. Leonhard, Peter M. Schudel. Technische Mitarbeit: Robert + Helene Schär, Rolf Schrag.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	55 Min.	630 m	Magnet-/ Lichtton	Deutsch Franz.	Fr. 129.50

Vertrieb:

**film-pool**

HELVETAS, Zürich  
ZOOM  
SELECTA

Auslandrechte: Peter von Gunten

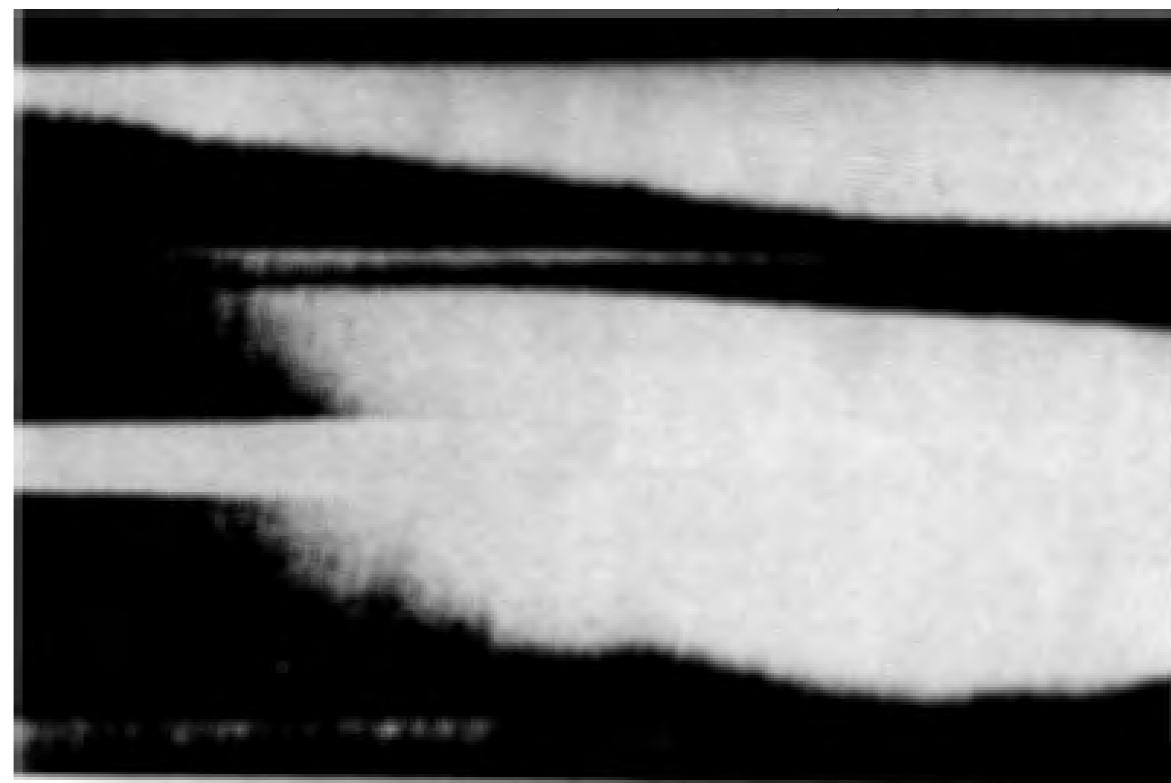
Der Film: Ein Film über die Dritte Welt - ein Film über Lateinamerika - der die Ursachen der sogenannten Unterentwicklung in Paraguay, Peru und Guatemala aufdeckt und die schweizerische Wohlstandsgesellschaft in einen Zusammenhang dazu stellt. Bananera-Libertad ist kein Bilderbuchfilm. Sie sehen keine Sehenswürdigkeiten und keine touristischen Attraktionen. Der Film zeigt die Realität in der der Grossteil der lateinamerikanischen Bevölkerung leben muss. Er zeigt die verarmten Bauern, die peru-

# Guido Haas

The Author: Guido Haas, living in Kaltacker, Canton of Berne, Switzerland.

## Anamorphosis

Production, Script, Camera, Cutting: Guido Haas. Music: Bihag-Raga, an Indian player.



The Film: An abstraction, based on anamorphous reflections, an attempt of visualising everyday optic phenomena by means of film.

anischen Minenarbeiter, die Kaffeepflanzer und die Grossgrundbesitzer. Bananera-Libertad schildert den Einfluss der nordamerikanischen Gesellschaften in den Silber-, Blei- und Kupferminen und auf den Bananenplantagen von Guatemala. Der Film ist in einer Sprache gesprochen, die auch Schweizer verstehen und akzeptieren müssen. Es ist kein Film für Revolutionäre - aber ein Dokument über die Notwendigkeit sozialer, wirtschaftlicher und politischer Veränderungen in Lateinamerika - es ist ein Film für die Revolution. Bananera-Libertad ist eine Stellungnahme. Eine Stellungnahme gegen die 500 Jahre dauernde Vernichtung der Indios durch unser Eindringen in ihre Kultur und durch unseren Eingriff in ihre Freiheit. Der Film zeigt, dass unser Anspruch auf kulturelle und technologische Ueberlegenheit das Merkmal des weissen Rassismus in sich trägt. Eines Rassismus im Dienste der immer noch vorhandenen Unterdrückung und Ausbeutung in der Dritten Welt durch die Industrienationen. Vorführungen, Preise: 1971: Solothurn, Oberhausen, Int. Forum d. jungen Films Berlin (Preis), Qualitätsprämie.

The author: Peter von Gunten, born in 1941 in Berne. Training as a commercial artist and photographer. 1963 Opening of his own studio for commercial art and photography. Since 1969 working as a freelance filmmaker. Films: 1967 "Blumengedicht" / 1968 "Im schönsten Wiesengrunde" / 1969 "Mein persönlicher Beitrag zur Aktion gesundes Volk" / 1971 "Bananera Libertad".

Production: Co-production Peter von Gunten and HELVETAS, with a contribution from the Federal Government. Script, idea, photography, editing, commentary: Peter von Gunten. Music: Jiri Ruzicka. Speakers: Klaus W. Leonhard, Peter M. Schudel. Technical assistants: Robert + Helene Schär, Rolf Schrag.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	55 min.	630 m	Magnetic/ Optical	Colour German French	Fr. 129.50

The film: A film about the third world - about Latin America - which uncovers the origins of the so-called underdevelopment in Paraguay, Peru and Guatemala and shows how Switzerland's affluent society is connected to it. Bananera Libertad is not a picture-book film. It offers no sights to see. The film shows the reality in which most Latin-Americans have to live. It shows impoverished farmers, Peruvian miners, coffee-planters and great landowners. Bananera Libertad demonstrates the influence of the North American corporations on the silver, lead and copper mines and on the banana plantations in Guatemala. The film uses a language which must be understood and accepted also by people in Western Europe. It is not a film for revolutionaries, but a document about the necessity of social, economic and political changes in Latin America - a film for the revolution. Bananera Libertad - takes a stand - a stand against the extermination of the Indios which we started 500 years ago and continued ever since by our invasion of their culture and our intervention in their freedom. The film shows that our pretension to cultural and technological superiority bears in fact all the characteristics of racism - a racism in the service of the still existing oppression and exploitation of the third world by the industrial nations.

Performances, prizes: 1971: Oberhausen, Int. Forum d. Jungen Films Berlin (prize), Qualitätsprämie (Swiss Government Award).

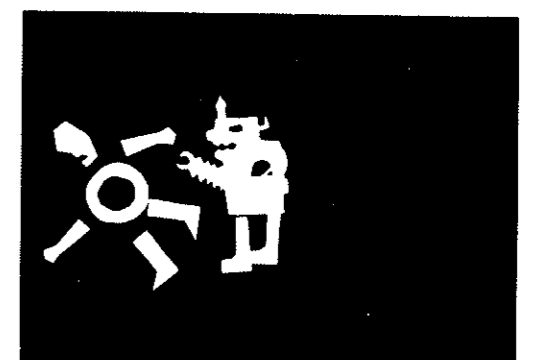
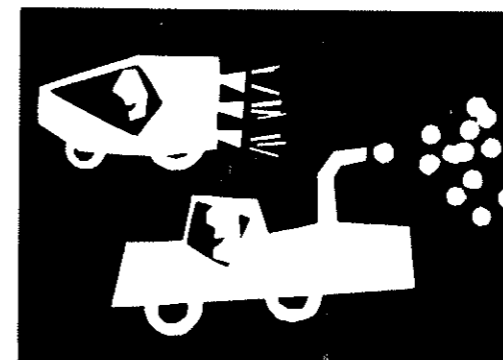
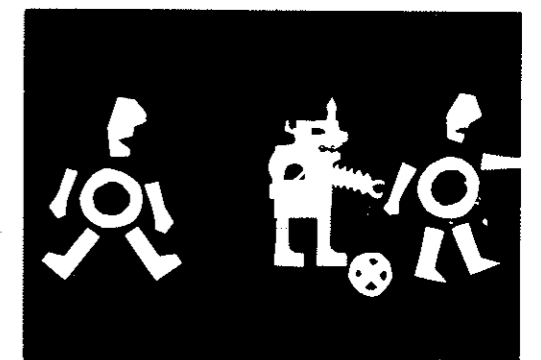
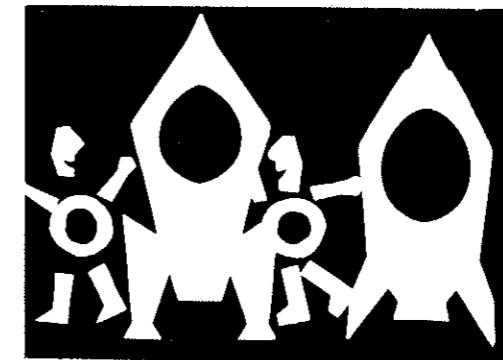


# Gorgon Haas

The Author: Gorgon Haas, son of Guido Haas, living in Kaltacker, Canton of Berne, Switzerland. Born in 1957, he began to sketch stunt-films when eleven years old, cutting his improvisations from paper without any script-plans. His father just helped him to develop the exposed series and to set them up. "Hick's and Hack's Adventures" got a first-rate award for stunt-films in 1970 at the 9th International Youth Festival "Decima Musa" in Belgrad.

## Hick's and Hack's Adventures

Conceit, Camera, Animation: Gorgon Haas. Cutting: Gorgon and Guido Haas. Production: Guido Haas.



Format	Duration	Length	Sound System
16 mm	2'40"	30 m	soundless      b/white

## Ernst Bertschi/Isa Hesse

Die Autoren: Isa Hesse, geb. in Zürich. Ausbildung als Grafikerin, freie Illustratorin, später autodidaktisch zur Fotografie übergegangen. 1968 erste Filmskizze. Filme: 1969 "Monumento-Moritat", "Spiegelei"/1971 "Viele Grüsse aus..."/"Der rote Blau"/1972 "Ueber einen Teppich".

Ernst Bertschi, geb. 1937 in Zürich. Matur, versch. Auslandsaufenthalte. Kameramann. Lebt in Rom.

### Über einen Teppich

nach einer Kunstbetrachtung von Hermann Hesse

Produktion: Isa Hesse. Konzeption, Drehbuch, Regie: Isa Hesse, Ernst Bertschi. Kamera: Ernst Bertschi. Schnitt: Isa Hesse. Text: Hermann Hesse gesprochen von Gert Westphal (dt.) und Fred Haines (engl.).



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	10 Min.	110 m	Magnet-/ Lichtton	Farbe Deutsch Engl.	Fr. 75.--

Vertrieb: Isa Hesse

Auslandrechte: USA: NEW YORKER FILMS, New York  
Isa Hesse

Der Film: Der Teppich mit den Liebespaaren, von Maria Gerö eigens für Hermann Hesse gewoben, schmückte während langer Jahre sein Arbeitszimmer. Der Dichter hat das ihm innerlich verwandte Kunstwerk hoch geschätzt und hat ihm einen Text gewidmet.

Diese Worte bilden die Grundlage zum Film "Ueber einen Teppich".  
Preise, Ausgewählt für das Festival von: 1972 New York (First womens Film Festival).

The authors: Isa Hesse, born in Zurich. Training as graphic artist, freelance illustrator, later a self-taught photographer. First film sketches 1968. Films: 1969 "Monumento-Moritat", "Spiegelei"/1971 "Viele Grüsse aus...", "Der rote Blau"/1972 "Ueber einen Teppich".

Ernst Bertschi, born 1937 in Zurich. Matura, several stays abroad. Cameraman. Lives in Rome.

Ueber einen Teppich (About a Tapestry)

Production: Isa Hesse. Conception, Script, Direction: Isa Hesse, Ernst Bertschi. Photography: Ernst Bertschi. Editing: Isa Hesse. Text: Hermann Hesse, spoken by Gert Westphal (German) and Fred Haines (English).

Format	Duration	Length	Sound system	Version	Nominal Price
16 mm	10 min.	110 m	Magnetic/ Optical	German English	Sfr. 75.--

The film: The tapestry with its loving couples was especially woven for Hermann Hesse by Maria Gerö. For many years it decorated his workroom. The poet had prized the work of art highly and devoted a text to it. The prose piece form the basis for the film "Ueber einen Teppich".  
Prizes, festivals: 1972 New York (First women's Film Festival)

## Fredi M. Murer

Der Autor: Fredi M. Murer, geb. 1940 in Beckenried. Kunstgewerbeschule Zürich. Die Filme: 1962 "Marcel-Tag eines Elfjährigen"/1963 "Der gefallene Turm von Pisa"/1965 "Pazifik oder die Zufriedenen"/1966 "Chicorée", "Bernhard Luginbühl"/1968 "Vision of a blind man"/1969 "Swissmade-2069", "Sad-is-fiction"/1972 "Passagen".

## Passagen

Eine Studie über den phantastischen Realismus des Schweizer Malers H.R. Giger

Produktion: NEMO-FILM GmbH, Zürich + WDR, Köln. Konzeption, Regie, Kamera: Fredi M. Murer. Ton: Benny Lehmann. Darsteller: H.R. Giger (Kunstmaler). Recherchen: Hans-Ulrich Jordi. Kommentar: Dr. Konrad Farner, Dr. Fritz Billeter.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis	
16 mm	50 Min.	550 m	Magnetton	Farbe	Deutsch	Fr. 121.90

Vertrieb:

**film-pool**

Auslandrechte: NEMO-FILM GmbH, Zürich

Der Film: "Passagen" zeigt das Werk und die Arbeit des Malers H.R. Giger, der zu den bedeutendsten Vertretern des phantastischen Realismus in der Schweiz gehört. Die Inhalte seiner Bilder gehen über das Private hinaus und enthalten eine Bedeutung für eine Epoche, die, wie man sagt "mit der Bombe lebt". Wobei "die Bombe" stellvertretend für alle Gefahren zu verstehen wäre, die das Ueberleben der Menschheit in Frage stellen, - oder handelt es sich nur um das Ueberleben einer bestimmten Gesellschaft? Seine Bilder sind wie Träume eines Seismographen. Bewusste und unbewusste Erfahrungen schlagen sich in ihnen nieder. Das Spektrum seiner Inspiration reicht von frühen Kindheitserinnerungen und Träumen über Musik, Literatur und Wissenschaft bis zu den gesellschaftlichen Verhältnissen. Es geht aber nicht darum, anhand seiner Bilder, Giger einer Psychoanalyse zu unter-

ziehen; hingegen versucht der Film seine künstlerische Arbeit, ihr Lavieren zwischen bewussten und unbewussten Einflüssen, ihre Strukturierung und Entwicklung sichtbar zu machen. Auch geht es nicht in erster Linie darum das fertige Bild zu zeigen, sondern vielmehr den Weg, der zu ihm geführt hat. Es soll ersichtlich werden, dass der Maler mit einem in seiner Innen- und Aussenwelt vorhandenen Material arbeitet. Das Bild ist insofern nicht allein ein "schönes" Objekt, sondern das Produkt einer Arbeit, ein Gewebe von Erfahrungen, ein Seismogramm, das vom Betrachter nicht nur angeschaut, sondern auch gelesen werden kann - oder muss, wie ein Text oder ein Traum. In diesem Sinne soll der Film das idealistische Künstler-Image vom Genius, der aus nichts etwas macht, entmystifizieren.  
 Preise, Ausgewählt für das Festival von: 1972 Mannheim ("Bester Fernsehfilm").

The author: Fredi M. Murer, born 1940 in Beckenried. School of Decorative Arts, Zurich. Films: 1962 "Marcel - Tag eines Elfjährigen"/ 1963 "Der gefallene Turm von Pisa"/ 1965 "Pazifik oder die Zufriedenen"/ 1966 "Chicorée", "Bernhard Luginbühl"/ 1968 "Vision of a blind man"/ 1969 "Swissmade - 2069", "Sad-is-fiction"/ 1972 "Passagen".

Passagen (Passages)  
 Eine Studie über den phantastischen Realismus des Schweizer Malers H.R. Giger (A study of the phantastic realism of the Swiss painter H.R. Giger).

Production: NEMO-FILM GmbH, Zürich + WDR (German Television), Cologne.  
 Conception, Direction, Photography: Fredi M. Murer. Sound: Benny Lehmann. Cast: H.R. Giger (the artist). Research: Hans-Ulrich Jordi. Commentary: Dr. Konrad Farner, Dr. Fritz Billeter.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	50 min.	550 m	Magnetic	Colour	German Sfr. 121.90

The film: "Passagen" (Passages) shows the work and works of the painter, H.R. Giger, who is one of the most important representatives of realistic fantasy in Switzerland. The content of his pictures goes beyond the purely private and contains a message for an age which - as one says - "lives with the Bomb". By which the "Bomb" is to be understood as standing for all the hazards which put the survival of mankind in question, - or is it only the survival of a certain society? His pictures are like the dreams of a seismograph. Conscious and unconscious experiences vie with each other on his canvasses. The spectrum of his inspiration ranges from early childhood memories and dreams, to music, literature and science to social relationships. But the aim is not to use Giger's pictures to produce a psychoanalytical account. On the contrary, the film tries to make visible the structure, development and swings between conscious and unconscious influences in his artistic work. Nor is it the film's main concern to show the completed picture, but rather the way which led towards it. It should be clear that the painter works with material from his inner and outer world which lies close to hand. The picture is not just a "beautiful" object, but the product of an effort, a reworking of experiences, a seismogram, which should not just be observed by the spectator, but also "read" as a text - or a dream. In this sense, the film should help destroy the myth of the artist genius who makes something out of nothing.

Prizes, festivals: 1972 Mannheim ("The best TV-film")

## Georg Radanowicz

Der Autor: Georg Radanowicz, geb. 1939 in Aarau, aufgewachsen in Basel. Fotoklasse der Kunstgewerogesule Zürich. Architekturstudium ETH Zürich. Die Filme: 1960 "Was ist Film!"/1967 "Pic-Nic", "Mottensack", "Glump"/ 1968 "13 Berner Museen", "Pausenhof" (TV)/1969 "22 Fragen an Max Bill"/ 1970 "Grenzwächter - ein Beruf"/1972 "Alfred R. - ein Leben und ein Film".

## Alfred R. - ein Leben und ein Film

Produktion: CZADINAWOR BROTHERS + SISTERS zusammen mit NEMO-FILM GmbH, dem Eidg. Dept. des Innern und dem Schweizer Fernsehen. Konzeption: Giovanni Blumer, Xavier Koller, Urs Lüthi, Georg Radanowicz. Regie: Georg Radanowicz. Kamera: 16 mm: Werner Zuber, 8 mm (blow-up): Georg Radanowicz. Ton: Christoph Wirsing + Werner Zuber. Schnitt: Heinz Berner,



Georg Radanowicz, Werner Zuber. Musik: Steve Lacy mit Irène Aebi, Steve Potts + Anton Bruhin. Darsteller: Xavier Koller. Text: Giovanni Blumer, Heinz Hänni. Sprecher: Christoph Schwegler. Assistentinnen: Pamela Ammann, Barbara Davatz, Raphi Leggeri. Script: Hans-Ulrich Jordi.

Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	99 Min.	1100 m	Magnetton	schwarz/ weiss	Deutsch Fr. 170.--

Vertrieb:

**film-pool**

Auslandrechte: NEMO-FILM GmbH, Zürich

Der Film: Ausgehend von einer wahren Biographie eines Freundes aus Zürich, der Selbstmord verübt hat, sucht Radanowicz in seinem Film nicht so sehr die Auseinandersetzung mit einem "falschen Leben", als vielmehr die Reflexion über die emotionelle und gesellschaftliche Bedeutung des Todes. Im Film sieht man den letzten Morgen von Alfred R. in seinem Zimmer und in Rückblenden einen Bruchteil seiner geschäftlichen Tätigkeit, verwoben mit

optischen und musikalischen Interpretationen subjektiver Zustände. Der einzige Darsteller im Film ist Xavier Koller in der Rolle des Alfred R. Die unausgesprochene politische Aussage des Filmes ist das in Frage stellen des leistungsbedingten Erfolgsdenkens. Alfred R. ist gescheitert, weil er an einem einseitigen Erfolgsmodell festhielt, was auch seine psychische Manie bedingte. An den Zuschauer werden Anforderungen gestellt. Der Film behandelt ein gesellschaftliches Tabu, das des Selbstmordes, und beinhaltet weder gesellschaftliche noch psychologische Urteile. Dies, um dem Zuschauer eine offene Auseinandersetzung mit dem Tod und dem Alltagsleben des Alfred R. zu ermöglichen. Der Film hält sich unvermeidlich in Allgemeinheiten über Alfred R. auf, aber in reichlich auslegbaren Allgemeinheiten.

The author: Georg Radanowicz, born 1939 in Aarau, grew up in Basle. Photo class at Zurich School of Decorative Arts. Architecture studies at Zurich Technical University. Films: 1960 "Was ist Film !"/ 1967 "Pic-Nic", "Mottensack", "Glump"/ 1968 "13 Berner Museen", "Pausenhof" (TV)/ 1969 "22 Fragen an Max Bill"/ 1970 "Grenzwächter - ein Beruf"/ "Alfred R. - ein Leben und ein Film".

Alfred R. - ein Leben und ein Film (Alfred R. - a life and a film)

Production: CZADINAWOR BROTHERS + SISTERS together with NEMO-FILM GmbH, the Department of Home and Cultural Affairs and Swiss Television. Preparation: Giovanni Blumer, Xavier Koller, Urs Lüthy, Georg Radanowicz. Direction: Georg Radanowicz. Photography: 16 mm: Werner Zuber, Super 8 mm (blow-up): Georg Radanowicz. Sound: Christoph Wirsing + Werner Zuber. Editing: Heinz Berner, Georg Radanowicz, Werner Zuber. Music: Steve Lacy with Irène Aebi, Steve Potts + Anton Bruhin. Cast: Xavier Koller. Text: Giovanni Blumer, Heinz Hänni. Reader: Christoph Schwegler. Assistants: Pamela Ammann, Barbara Davatz, Raphi Leggeri. Script: Hans-Ulrich Jordi.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	99 min.	1100 m	Magnetic black/ white	German	Sfr.

The film: Starting from the true story of a friend from Zurich who committed suicide, Radanowicz in his film is not aiming to delineate the struggle with an "inauthentic life" so much as to reflect the emotional and social meaning of a death. In the film Alfred R. is seen in his room on the last morning and a fraction of his business activity in flashback, interwoven with optical and musical interpretations of subjective states. The only actor in the film is Xavier Koller in the role of Alfred R. The unspoken political message of the film is to throw into question the philosophy of success. Alfred R. lost his battle with life because he clung to a one-track idea of success, which was also responsible for his psychological problems. A challenge is made to the spectator. The film treats a social taboo, that of suicide, and makes neither social nor psychological verdicts. This is to enable the audience to come to grips with the death and everyday life of Alfred R. The film keeps inevitably to the ordinary facts of life about Alfred R., but to significant facts.

## Daniel Schmid

Der Autor: Daniel Schmid, geb. 1944 in Flims. 1962 Matura Kantonsschule Chur. 1962-1968 Studium an der Freien Universität Berlin (Geschichte, Politologie, Publizistik, Kunstgeschichte). Studienaufenthalte in Mexico und USA (Berkley-University). 1966-1970 Deutsche Film- und Fernsehakademie Berlin. Die Filme: 1971 "Thut alles im Finstern Eurem Herrn das Licht zu ersparen"/ 1972 "Heute Nacht oder nie".

## Heute Nacht oder nie

Produktion: Daniel Schmid und Mitarbeiter. Idee, Drehbuch + Regie: Daniel Schmid. Kamera: Renato Berta. Ton: Jetti Grigioni. Schnitt: Ila von Hasperg. Darsteller: Ingrid Caven, Voli Geiler, Peter Chatel, Igor Jozsà, Peter Kern, Harry Bär, Peter-Christian Bener, Béatrice Stoll, Viktor Latscha, Anna Fadda, Angelika Pross, Bohoumil Octabecz u.a.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
35 mm	90 Min.	2450 m	Lichtton	Deutsch-	Fr.
16 mm		1000 m	Magnetton	Ital. Franz.*	

Vertrieb,  
Auslandrechte: Daniel Schmid

Der Film erzählt die Geschichte einer Soirée, die einmal jährlich gegeben wird. Während man sich zum Souper begibt, werden die Rollen vertauscht: Die Herrschaft bedient, die Dienerschaft tafelt. Eine Komödiantentruppe ist für die Nacht engagiert worden, die während des Essens eine dramatisierte Fassung der Sterbeszene von 'Madame Bovary' gibt. Die Soirée nimmt ihren rituellen Verlauf. Vor dem Hintergrund einer kollektiv empfundenen Dekadenz wird von allen Seiten mit allen verfügbaren Mitteln falsch gespielt. Die Störungsversuche der Komödianten, die sich mit der Dienerschaft zu solidarisieren versuchen, werden von letzteren ignoriert oder nicht verstanden, von der bedienenden Herrschaft jedoch als "Ueberraschungsnummer" applaudiert. Man lacht, flirtet und tanzt Tango in einem Raum, der den deutlichsten Ausdruck der bürgerlichen Ideologie darstellt:

dem Salon. Die "handelnden Personen" sind keinem Konzept einer psychologischen Charakterisierung verbunden, sondern sind vielmehr Ausdruck von sich scheinbar permanent verändernden Situationen. Die Soirée endet damit, dass ein jeder sich auf seine Anfangsposition zurückzieht. Preise, Ausgewählt für das Festival von: 1972: Venedig (Premio di Selezione Venezia Giovane) / Mannheim (Filmdukat) / Los Angeles/San Francisco.

The author: Daniel Schmid, born 1944 in Flims. 1962 Matura at the Chur Cantonal School. 1962-68 Studies at the Free University of Berlin (History, Political Science, Publicity, History of Art). Study trips to Mexico and USA (Berkeley). 1966-70 West German Film and Television Academy, Berlin. Films: 1971 "Thut alles im Finstern Eurem Herrn das Licht zu ersparen"/ 1972 "Heute Nacht oder nie".

Production: Daniel Schmid and collaborators. Idea, Script + Direction: Daniel Schmid. Photography: Renato Berta. Sound: Jeti Grigioni. Editing: Ila von Hasperg. Cast: Ingrid Caven, Voli Geiler, Peter Chatel, Igor Jozsà, Peter Kern, Harry Bär, Peter-Christian Bener, Béatrice Stoll, Viktor Latscha, Anna Fadda, Angelika Pross, Bohoumil Octabecz, and others.

Format	Duration	Length	Sound system	Version	Nominal price
35 mm	90 min	2450 m	Optical	Colour	German-
16 mm		1000 m	Magnetic		Italian French*

The film tells the story of a banquet which is given once a year. During the meal the traditional roles are reversed: the masters serve and the servants sit at table. A troop of actors is engaged for the evening. They give a dramatic rendering of the death scene from 'Madame Bovary' during the banquet. The evening runs its ritualistic course. Against the background of collective decadence, each side plays a false role with all available means. The actors' attempts at disruption, in an effort at solidarity with the servants, are ignored or not understood by the latter, and applauded by the serving masters as a "surprise number". People laugh, flirt and dance the tango in a hall which presents the clearest expression of bourgeois ideology. The "cast of characters" does not represent psychological character-drawing, but rather permanently changing situations. The evening ends with everyone withdrawing to the position he started from. Prizes, festivals: 1972 Venice (Premio di Selezione Venezia Giovane)/Mannheim (Filmdukat)/Los Angeles/San Francisco.

## Sebastian C. Schroeder

Der Autor: Sebastian C. Schroeder, geb. 1939 in Berlin. Dipl. Architekt ETH. Visiting lecturer in USA; auch Handwerker, Maurer, Automechaniker und Häuserbauer. Jetzt Filmmacher. Die Filme: 1966-67 Home movies/ 1968 "Mr. Eichhorns golfball"/ 1969 "Collage Nr. 1"/ 1970 "The balloon job", "Die Mauer", "Duck-Duck", "Status Symbol"/ 1971 "Unterschätzen Sie Amerika nicht"/ 1972 "Cinema"; "Dandapantsch", "Visit to a distant relative".

سینما  
**Cinema**

Produktion, Idee, Regie + Kamera: Sebastian C. Schroeder. Ton: Jean-Charles Blanc.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	4 Min.	45 m	Magnetton Farbe	Farsi IT	Fr. 29.80

Vertrieb:

**film-pool**

Auslandrechte: Sebastian C. Schroeder

Der Film: Ein Film über Film in der Dritten Welt, an einem Vormittag in Kabul, Afghanistan, gedreht. Afghanistan, die Schweiz Asiens, hat 12 Millionen Einwohner und 12 Kinos. Eines davon sehen Sie in diesem Film. Der Eintritt kostet 1 Afghani (5 Rappen), die Vorstellung dauert 3 1/2 Minuten. Aber sehen Sie doch selbst ...

The author: Sebastian C. Schroeder, born 1939 in Berlin. Architect's diploma from the Federal Technical University, Zurich. Visiting lecturer in the United States; also odd-jobber, mason, car mechanic and house builder. Now film-maker. Films: 1966-67 Home movies/1968 "Mr. Eichhorns golfball"/1969 "Collage Nr. 1"/1970 "The balloon job", "Die Mauer", "Duck-Duck", "Status Symbol"/1971 "Unterschätzen Sie Amerika nicht"/1972 "Cinema", "Dandapantsch", "Visit to a distant relative".

Production, Idea, Direction + Photography: Sebastian C. Schroeder. Sound: Jean-Charles Blanc.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	4 min.	45 m	Magnetic	Colour	Farsi SFr. 29.80 IT

The film: A film about film in the Third World, made one morning in Kabul, Afghanistan. The Switzerland of Asia, Afghanistan has 12 million inhabitants and 12 cinemas. One of them you see in this film. It costs 1 Afghani (about 1 cent) to get in, the performance lasts 3 1/2 minutes. But see for yourself...

## Marcel Schüpbach

L'auteur: Marcel Schüpbach, né à Zurich en 1950. Etudes de lettres à Lausanne; assistant-caméraman (Renato Berta, Erwin Huppert) ou caméraman pour des films indépendants (Gonseth, Schibler, Amiguet). A partir de 1965, plusieurs courts métrages en 8 mm. Les films: 1970 "Death and Dumb"/ 1971 "Murmure"/ 1972 "La Semaine de 5 Jours".

## Murmure

Production, scénario + réalisation: Marcel Schüpbach. Musique: Aladar Racz. Interprètes: Julien Matthey et sa famille.



Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
16 mm	15 min.	170 m	Magnétique	noir/ blanc	IT Fr. 55.40

Distribution:

**film-pool**  
CINEMA MARGINAL

Droits pour l'étranger: MILOS-FILMS, Les Verrières

Le film: Une image d'un homme parfaitement heureux; un univers qui se rétrécit peu à peu jusqu'à une absence totale de contacts extérieurs. D'où l'assurance d'être dans la vérité sans avoir besoin de se regarder; d'où la certitude que tout ce qui échappe à ce monde minuscule est complètement fou ou inexistant.

Prix, Sélectionné aux festivals de: 1972: Oberhausen/Locarno.

The author: Marcel Schüpbach, born 1950 in Zurich. Literature studies in Lausanne; assistant cameraman (Renato Berta, Erwin Huppert) and cameraman for independent films (Gonseth, Schibler, Amiguet). From 1965 on, several short films in 8 mm. Films: 1970 "Death and Dumb" / 1971 "Murmure" / 1972 "La Semaine de 5 Jours".

Production, Script + Direction: Marcel Schüpbach. Music: Aladar Racz.

Cast: Julien Matthey and his family.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	15 min.	170 m	Magnetic	b/white IT	Fr. 55.40

The film: A picture of a completely happy man; a world which gradually contracts until there is a complete lack of contacts with the outside. Hence the conviction of being in the right without the need to observe oneself; hence the certainty that everything which is foreign to this minimal world is completely mad or does not exist.

Prizes, festivals: 1972 Oberhausen / Locarno.

## Rob Gnant/June Kovach

### Alexander J. Seiler

Die Autoren: Alexander J. Seiler, geb. 1928 in Zürich. Dr.phil. in Theaterwissenschaft, Journalist und Publizist. 1962 Gründung einer unabhängigen Filmproduktion zusammen mit Rob Gnant.

Rob Gnant, geb. 1932 in Luzern. Pressefotograf + Kameramann.

June Kovach, geb. 1932 in Chicago. Ursprünglich Konzertpianistin. Seit 1961 Mitgestalterin der Filme ihres Gatten Alexander J. Seiler.

## Fifteen

Produktion: SEILER+GNANT, Zürich. Buch + Regie: Alexander J. Seiler.

Kamera: Rob Gnant. Schnitt: June Kovach. Darsteller: Joan Sonberg, Suzanne Perrottet, Nina.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	20 Min.	240 m	Lichtton	schwarz/ weiss Engl. Deutsch*	Fr. 66.30

Vertrieb:

**film-pool**

Auslandrechte: NEMO FILM GmbH

Der Film: Kurz nach ihrem 15. Geburtstag kommt Joan aus Kalifornien auf ein Jahr nach Europa. Sie bringt mit: ihre Gitarre, eine hübsche Stimme, ein paar Beat-Platten, Freude am Tanzen und den Drang, sich selber darzustellen. Sie bringt aber auch mit: 20 Kilo Uebergewicht, einen "hübschen Fall von Selbstzerstörung" und das Gefühl, in eine Welt hineinzuwachsen, die jeden Augenblick explodieren kann.

"Das präziseste Porträt war jedoch zweifellos Alexander J. Seilers Film 'Fifteen', ein erstaunlich direkter Monolog eines jungen amerikanischen Mädchens, das allerlei Sorgen mit seinem Gewicht und wohl auch mit seinen



Eltern hat, das oft und schön Gitarre spielt und manchmal auch ans Sterben denkt. Mit 'Fifteen' hat Seiler zweifellos seinen bisher besten Film geschaffen - eine äusserst subtile Aufzeichnung von heimlichen und offenen Wünschen, von grossen und kleinen Bedenken und Aengsten, in denen nicht nur die Seelenverfassung eines Mädchens sichtbar wird, sondern auch vieles von der Verfassung der Gesellschaft, in der es lebt." (Beat Müller, ZUERICHSEE-ZEITUNG).

"Man dringt ein, und zwar ohne das Gefühl, indiskret zu sein, in die Sensibilität eines Teenagers und meint, es sei das Ganze auch hervorragend geeignet, etwas von den Vereinigten Staaten begreifen zu können. So offen der Film daliegt: er birgt, als erster in Seilers Schaffen, auch ein faszinierendes Geheimnis." (xb., NEUE ZUERCHER ZEITUNG).

Produktionsjahr: 1968.

Vorführungen, Preise: 1969: Qualitätsprämie, Locarno, Florenz.

The authors: Alexander J. Seiler, born 1928 in Zurich. Ph.D. in Drama, journalist and writer. Started independent film production with Rob Gnant in 1962.

Rob Gnant, born 1932 in Lucerne, press and cinema photographer.

June Kovach, born 1932 in Chicago. Former Concert pianist. Collaborated with Alexander J. Seiler, her husband, on his films since 1962.

Produced by: SEILER + GNANT, Zurich. Written and directed by: Alexander J. Seiler. Photography by: Rob Gnant. Edited by: June Kovach. Featuring: Joan Sonberg, Suzanne Perrottet, Nina.

Format	Duration	Length	Sound system	Version	Nominal price	
16 mm	20 min.	240 m	Optical/ Magnetic	black/ white	English German*	Fr. 66.30

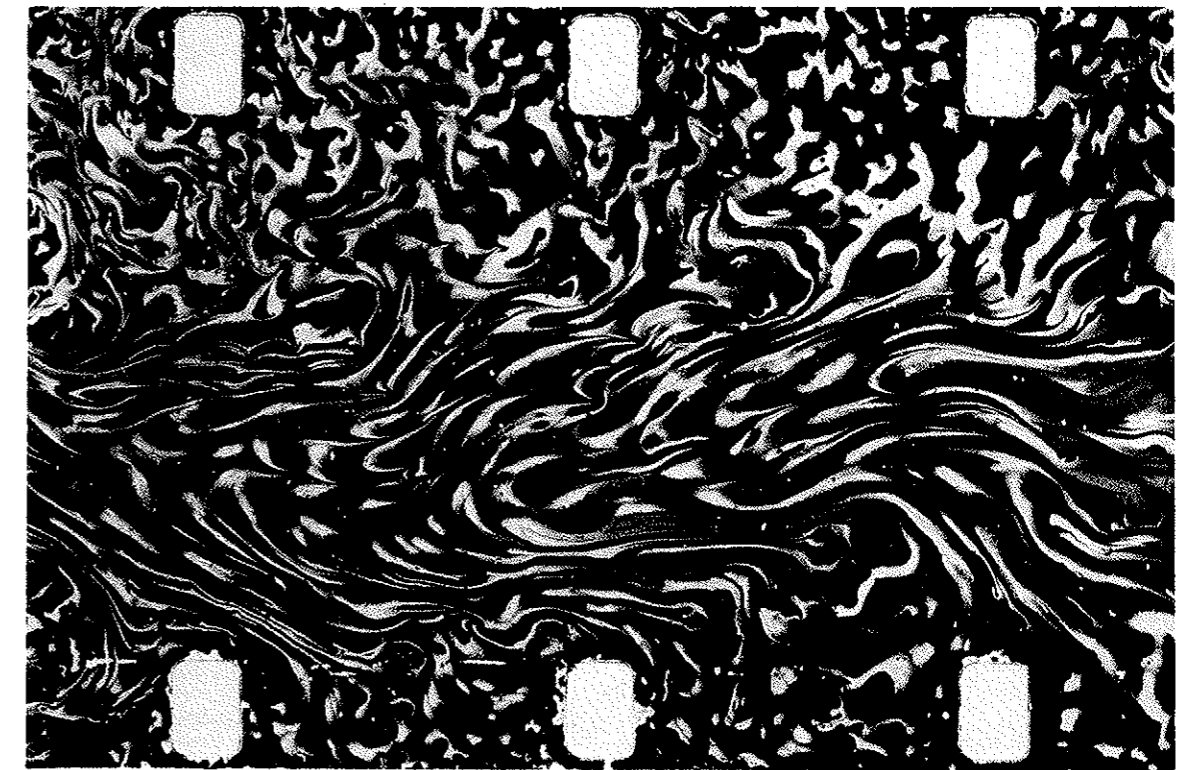
The film: Shortly after her fifteenth birthday Joan comes from California to Europe for a year. She brings along: a guitar, a sweet voice, a couple of beat records, her love of dancing and her urge to be herself. But she is also accompanied by a surplus 40lb., a "nice case of self destruction" and the feeling that she has grown up into a world that could explode at any moment. "The most accomplished portrait was - no doubt about it - Alexander J. Seiler's film 'Fifteen', an astonishingly direct monologue by a young American girl, who has all kinds of problems with her weight and her parents, who doesn't know what to do and frequently plays guitar - and who sometimes thinks of death. 'Fifteen' is probably Seiler's best film so far - an extremely subtle presentation of secret and overt desires, of pangs of conscience - small and large, of fears which lay bare not only the soul of young girl, but also much of the state of society in which she lives". (Beat Müller, ZUERICHSEE-ZEITUNG). Made in 1968. Performances, prizes: Swiss Government Award, Locarno, Florence.

## Hans-Jakob Siber

Der Autor: Geb. in der Jungfrau 1942 in Zürich. Maturität in Zürich. Amerika-Aufenthalt. Begründer und Leiter des FILMFORUMS (1966-68). Auto-didakt. Filme: 1966-67 "Liebe 1" (mit Paul Weiller), "ktion" (2 und 3 Projektoren) / 1967 "Jalousie" / 1968 "Max Bosshard", "Selbstgespräch", "Paul Droz erzählt", "Fahrt durch die Nacht" (Film zum Ballett, Choreographie Jean Deroc), "Ein TV-Film", "Der schwarze Mönch", "Der blaugrüne Mönch", "Der vierte Mönch" / 1969 "Yours", "Die Hexer von Veyangoda" / 1972 "Arise like a Fire".

## Arise like a Fire

Produktion, Konzeption, Realisation: Hans-Jakob Siber.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	11 Min.	125 m	Magnetton	Farbe	IT Fr. 46.40

Vertrieb:

Auslandrechte: Hans-Jakob Siber

Der Film: Alle Bilder dieses abstrakten Trickfilms sind mit Farbe direkt auf Blankfilm gemalt. Dabei sind einzelne Passagen genau so verwendet worden, wie sie gemacht wurden; andere sind im Trickverfahren ab dem gemalten Original mit der Kamera aufgenommen oder in der Stillprojektion ab der Leinwand gefilmt worden, um so ein möglichst intimes Zusammenspiel zwischen Bild und Musik zu erreichen.

Preise, Ausgewählt für das Festival von: 1972: Studienprämie des Eidg. Dept. des Innern, Oberhausen (Erwähnung).

The author: Hans-Jakob Siber, born 1942 in the Jungfrau in Zurich. Matura in Zurich. America trip. Founder and leader of the FILMFORUM (1966-68). Self-educated. Films: 1966-67 "Liebe 1" (with Paul Weiller), "ktion" (2 and 3 projectors)/1967 "Jalousie"/1968 "Max Bosshard", "Selbstgespräch", "Paul Droz erzählt", "Fahrt durch die Nacht" (Ballet film, choreography Jean Deroc), "Ein TV-Film", "Der schwarze Mönch", "Der blaugrüne Mönch", "Der vierte Mönch"/1969 "Yours", "Die Hexer von Veyangoda"/1972 "Arise like a Fire".

Production, Conception, Realization: Hans-Jakob Siber.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	11 min.	125 m	Magnetic	IT	SFr. 46.40

The film: All the images in the abstract film are painted directly onto blank film. Individual passages are used exactly as they were made; others have been photographed from the painted original or a still picture has been filmed, in order to achieve as intimate a connection as possible between picture and music.

Prizes, festivals: 1972 Study award from the Department of Home and Cultural Affairs, Oberhausen (Commended).

## Michel Soutter

L'auteur: Michel Soutter, né en 1932 à Genève. Assistant de Claude Goretta et de Jean-Jacques Lagrange de 1960-64. Réalisateur TV-Suisse romande dès 1964. Les films: 1967 "La Lune avec les Dents"/1968 "Haschisch"/1969 "La Pomme"/1970 "James ou pas"/1972 "Les Arpenteurs".

## Les Arpenteurs

Production: GROUPE 5, Genève + Télévision Suisse (SSR). Scénario + mise en scène: Michel Soutter. Images: Simon Edelstein. Son: Marcel Sommerer. Montage: Joele van Effenterre. Musique: Brahms, Schubert. Interprètes: Marie Dubois, Jean-Luc Bideau, Jacqueline Moore, Jacques Denis, Michael Cassagne, Benedict Gampert. Producteur-délégué: Yves Gasser.



Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	80 Min.	2400 m	Optique	noir/ blanc	Français Allemand* Anglais*

Distribution: MAJESTIC-FILM, Lausanne

Droits pour l'étranger: Michel Soutter

Le film: Afin de rendre service à Lucien, Léon, grand bavard qui arpente dans le secteur, accepte de porter un panier de légumes chez Alice. Il y trouve Ann qu'il prend pour Alice. Elle le reçoit avec une telle gentillesse qu'il en oublie son panier. Il vient donc le rechercher, un peu plus tard, et découvre Alice, qui interprétant l'indice offert par un briquet, finit par deviner qu'une mystérieuse idylle s'est nouée dans sa chambre. Alice fait des avances à Léon, cœur de lion. Mais ce séducteur désire avant de se laisser séduire, se préoccuper de la troublante disparition d'Ann.

Prix. Sélectionné aux festivals de: 1972: Cannes (Selection officiel), Dinard (Grand Prix), Mannheim (Mention).

The author: Michel Soutter, born 1932 in Geneva. Assistant with Claude Goretta and Jean-Jacque Lagrange 1960-64. Television producer for French-language Swiss TV since 1964. Films: 1967 "La lune avec les Dents"/1968 "Haschisch"/1969 "La Pomme"/1970 "James ou pas"/1972 "Les Arpenteurs".

Les Arpenteurs (The Surveyors)

Production: GROUPE 5, Geneva and French-Swiss Television. Script + Direction: Michel Soutter. Photography: Simon Edelstein. Sound: Marcel Sommerer. Editing: Joele van Effenterre. Music: Brahms, Schubert. Cast: Marie Dubois, Jean-Luc Bideau, Jacqueline Moore, Jacques Denis, Michael Cassagne, Benedict Gampert. Delegate producer: Yves Gasser.

Format	Duration	Length	Sound system	Version	Nominal price
35 mm	80 min.	2400 m	Optical	b/white	French German* English*

The film: As a favour to Lucien, Léon, a big talker who is surveying in the district, agrees to take a basket of vegetables to Alice. At her home he finds Ann, and takes her for Alice. She gives him such a welcome that he forgets to take his basket away with him. So he returns to collect it a little later and discovers Alice, who following up the clue offered by a cigarette lighter guesses that a mysterious secret is locked up in her room. Alice makes advances to Léon, Lionheart that he is. But he is a seducer who wants to find out the explanation for the worrisome disappearance of Ann before allowing himself to be seduced.

Prizes, festivals: 1972 Cannes (Official entry), Dinard (Grand Prix), Mannheim (Commended).

## Hans + Nina Stürm

Die Autoren: Hans Stürm, geb. 1942. Dipl. Kameramann (a.e.dipl. IDHEC, Paris). Kameramann in verschiedenen Filmproduktionen und freier Filmschaffender. Die Filme: 1968 "Metro"/1972 "Zur Wohnungsfrage".  
Nina Stürm, geb. 1943. Die Filme: 1968 "Metro"/1972 "Zur Wohnungsfrage".

## Zur Wohnungsfrage

Produktion: Hans Stürm mit einem Herstellungsbeitrag des Dept. des Innern.  
Konzeption: Hans + Nina Stürm. Drehbuch + Regie: Hans Stürm. Kamera + Ton: Hans Stürm + Hansueli Schenkel. Schnitt: Hans + Nina Stürm. Kommentar: Jörn Janssen, Dozent Düsseldorf; Dr. D. Mackrodt, Berlin. Mitarbeiter: Ruedi Krebs + Hanspeter Stalder.



Format	Dauer	Länge	Tonsystem	Version	Richtpreis
16 mm	30 Min.	330 m	Magnet-/ Lichtton	Farbe Deutsch Franz.	Fr. 86.70

Vertrieb:

**film-pool**

ZOOM

Auslandrechte: BRD: LANDESZENTRALE FUER  
POLITISCHE BILDUNG, Düsseldorf

Hans Stürm

Der Film: Friedrich Engels schrieb 1972 in "Zur Wohnungsfrage", dass das Wohnungsproblem nicht nur eine Frage der räumlichen und hygienischen Verhältnisse, sondern immer auch ein Herrschaftsinstrument in den Händen der herrschenden Klasse sei.

"Zur Wohnungsfrage" ist ein Film zum Wohnungsproblem in den heutigen europäischen Grossstädten wie Berlin, Dortmund, Düsseldorf, Essen, Mannheim, München und Zürich.

Im ersten Kapitel: "Wohnen im Grünen" geht es um diese Ideologie, die Ruhe, Gesundheit und Natur suggerieren soll, und mit der sich die Investoren und Immobilienfirmen ein Alibi für ihre Interessen schaffen wollen. Das zweite Kapitel: "Wohnen im Ghetto" zeigt die entstehenden Konsequenzen, die soziale und wirtschaftliche Isolierung und Desintegration dieser Menschen auf. Im dritten Kapitel: "Zuckerbrot und Peitsche" wird die Frage nach dem Zusammenhang, respektive der Trennung von Arbeitsplatz und Wohnplatz, der Sphären von Produktion und Konsum gestellt, und es werden die verheerenden Konsequenzen dieser wirtschaftlichen Ausbeutung, die Obdachlosensiedlungen, aufgezeigt. Im vierten Kapitel: "Wohnungsnot und Herrschaft" wird die entscheidende Frage nach den Kriterien für die Entwicklung und Planung unserer Städte gestellt und aufgezeigt, wer letzten Endes hier entscheidet. Preise, Ausgewählt für das Festival von: 1972 Qualitätsprämie, Oberhausen, Leipzig, Nyon (Prix de L'Association Internationale des Documentaristes; Prix de la Fédération Internationale des Ciné-Clubs).

The authors: Hans Stürm, born 1942. Qualified cameraman (a.e. dipl. IDHEC, Paris). Cameraman in several film productions and a freelance film-maker. Films: 1968 "Metro"/1972 "Zur Wohnungsfrage".  
Nina Stürm, born 1943. Films: 1968 "Metro"/1972 "Zur Wohnungsfrage".

Zur Wohnungsfrage (About the Housing Question)

Production: Hans Stürm with a production grant from the Department of Home and Cultural Affairs. Conception: Hans + Nina Stürm. Script + Direction: Hans Stürm. Photography + Sound: Hans Stürm + Hansueli Schenkel. Editing: Hans + Nina Stürm. Commentary: Jörn Janssen, Dozent Düsseldorf; Dr. D. Mackrodt, Berlin. Assistants: Ruedi Krebs + Hanspeter Stalder.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	30 min.	330 m	Magnetic/ Optical	Colour German French	Sfr. 86.70

The film: In "Zur Wohnungsfrage" (About the Housing Question), Friedrich Engels wrote that the housing problem was not just a matter of physical and hygienic conditions, but was still an instrument of control in the hands of the ruling class. "Zur Wohnungsfrage" is a film about the housing problem in today's European cities such as Berlin, Dortmund, Düsseldorf, Essen, Mannheim, Munich and Zurich.

In the first chapter, "Wohnen im Grünen" (Living in the Green Belt), the spotlight turns on this ideology with its suggestion of quiet, health and nature, which gives the building firms and investors an alibi for their business promotions. The second chapter, "Wohnen im Ghetto" (Living in the Ghetto), shows the inevitable consequences, the social and economic isolation and the disintegration of these people. In the third chapter, "Zuckerbrot und Peitsche" (The Sweet and the Whip), the question is raised about the connection between the separation of workplace and home and the sectors of production and consumption, and the usual consequences of this economic exploitation, the shacks of those without homes, is presented. In the fourth chapter, "Wohnungsnot und Herrschaft" (Housing shortages and control), the decisive question is put: what are the criteria for developing and planning our cities? The film shows who finally decides.

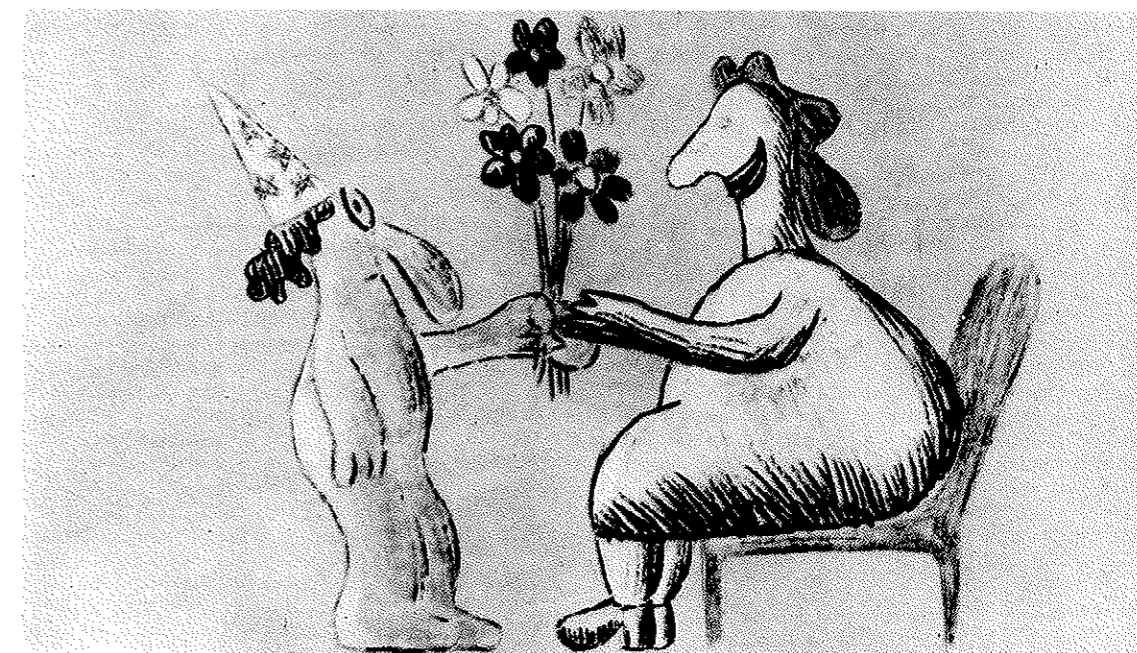
Prizes, festivals: 1972 Commended, Oberhausen, Leipzig, Nyon (Prize from the International Association of Documentary film-makers; Prize from the International Federation of Ciné-Clubs).

## Daniel Suter

The Author: Daniel Suter, born 1943 in Geneva. School of Decoratif Arts, designer and collaborator at a publicity firm, later worked at TV Suisse Romande and Studio GDS at Carouge. Co-production of the film "Patchwork" (mentioned at Annecy Festival 1971) with Manuel Otéro, Claude Luyet, Georges Schwitzgebel and Gérald Poussin.

## Le Macaque

Production: STUDIO GDS. Direction and Photography: Daniel SUTER. Song: ALMA



Format	Duration	Sound system
35 mm	1'40"	Magnetic colour cartoon

The Film: Illustration of a song from Louisiana, interpreted by Alma, a black singer.

# Alain Tanner / Claude Goretta

Les auteurs: Claude Goretta, né en 1929 à Genève. Etudes de droit à Genève. Fondateur du Ciné-Club universitaire. Réalisateur à la Télévision de la Suisse Romande, Genève. Les films: 1957 "Nice Time" (avec Alain Tanner) / 1963 "Dimanche de Mai" / 1964 "Tchékhov ou Le Miroir des Vies perdues" / 1965 "Jean-Luc persécuté" (de C.F.Ramuz) / 1968 "Vivre ici" / 1970 "Le Fou", "Le jour des Noces".

Alain Tanner, né en 1929 à Genève. Les films e.a.: 1957 avec Claude Goretta "Nice Time" / 1960 "Ramuz - Passage d'un Poète" / 1964 "Les apprentis" / 1966 "Une ville à Chandigarh" / 1969 "Charles mort ou vif?" / 1971 "La Salamandre".

## Nice Time

Production: British Film Institute Experimental Production Committee.

Réalisation: Claude Goretta, Alain Tanner. Images + Son: John Fletcher.



Musique: Chas.McDevitt Skiffle Group, Pete Timlett, Susan Baker, Nancy Whiskey, The Pete Ashton Quintet.

Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
16 mm	19 Min.	210 m	Magnétique	noir/ blanc	Fr. 64.20

Distribution: **film-pool**

Droits pour l'étranger: Les auteurs

Le film: La recherche du divertissement et de l'évasion pousse les gens à se rassembler en un endroit où, comme dans toutes les villes, sont concentrés les divers moyens de satisfaire à ces besoins. A Londres, le phénomène est particulièrement frappant car le centre des amusements n'occupe qu'une surface très limitée: Piccadilly Circus et les rues environnantes. La statue d'Eros domine la foule du samedi soir. Les gens font la queue devant les cinémas pendant que les portiers crient les prix des places. Les vendeurs ambulants offrent leur camelote. Des jeunes gens déambulent en quête d'aventures. Pour certains le spectacle est la

rue elle-même et ses immenses enseignes lumineuses... Onze heures: l'hymne national marque la fin des spectacles. Lentement la foule se dirige vers le métro. Un employé annonce bientôt la dernière rame. Après minuit, des groupes demeurent: filles, marins, soldats américains que le police essaie de temps en temps de disperser, sans beaucoup de succès. Aux premières heures du matin, quelques insatisfaits restent et attendent... "Nice Time" est une série d'impressions sur la réalité du samedi soir. Une réalité que nous avons interprétée pour en dégager une signification et présenter ce que Jean Vigo appelait: un point de vue documenté.

Produced by: British Film Institute Experimental Production Committee.  
Directed by: Claude Goretta, Alain Tanner. Photography + Sound: John Fletcher. Music: Chas. McDevitt Skiffle Group, Pete Timlett, Susan Baker, Nancy Whiskey, The Pete Ashton Quintet.

Format	Duration	Length	Sound system	Version	Nominal price
16 mm	19 min.	210 m	Magnetic	black/ white	English Fr. 64.20

The film: In any big town, the search for amusement and escape brings people together into one place, where all the different means offered to satisfy their needs are concentrated. In London the phenomenon is particularly striking because the area in which the amusements are centred is so restricted: Piccadilly Circus and the streets around it. The statue of Eros - aptly - dominates the Saturday night crowds. People queue in front of the cinemas while the commissionnaires call out the prices of the seats. The street vendors offer their baubles. Boys and girls wander about in search of some sort of adventure. For many the show is the street itself, with its huge neon signs. Eleven o'clock, the National Anthem marks the end of the performances in cinemas and theatres. Slowly the crowd pushes towards the tube station. A porter announces the departure of the last train. After midnight a few people still remain; girls, sailors, American servicemen - groups which from time to time the police try to disperse, without much effect. Two o'clock in the morning, and a few unsatisfied people still stay and wait.

"Nice Time" is a series of impressions of the actuality of Saturday night - an actuality which we have interpreted to extract from it a meaning, to present what Jean Vigo called: un point de vue documenté.

## Alain Tanner

L'auteur: Alain Tanner, né en 1929 à Genève. Les films e.a.: 1957 avec Claude Goretta (voir Goretta) "Nice Time" / 1960 "Ramuz - Passage d'un Poète" / 1964 "Les apprentis" / 1966 "Une ville à Chandigarh" / 1969 "Charles mort ou vif?" / 1971 "La Salamandre".

## Charles mort ou vif?

Production: GROUPE 5 Genève avec la TV Suisse. Scénario, metteur en scène: Alain Tanner. Caméra: Renato Berta. Musique: Jacques Olivier. Son: Paul Girard. Montage: Sylvia Bachmann. Acteurs: François Simon, Marcel Robert, Marie-Claire Dufour, Maya Simon, André Schmidt.



Format	Durée	Longueur	Piste sonore	Version	Prix souhaité
35 mm	94 Min.	2600 m	Optique	noir/ blanc	Fr. 170.--
				Allemand*	
				Anglais*	

Distribution:

**film-pool**

Droits pour l'étranger: sauf CH/F/B: NOUVELLES EDITIONS DE FILMS, Paris / Alain Tanner

Le film: Charles est un film en trois temps. Premier temps: Charles-qui-ne-parle-pas. Charles paie de son silence cinquante ans de confort suisse. Ulcère à l'estomac, ulcère familial, petit vin blanc traître, tout cela parce que les mots n'étaient pas définitivement morts: ils grenouillent sous la surface tranquille. Deuxième temps: Charles-qui-parle. Dans le passé, les hommes s'adressaient à Dieu. Aujourd'hui, ils préfèrent de beaucoup parler à la Télévision. L'audience est plus large, mais les risques sont plus difficiles à évaluer. Charles, un peu par hasard (mais était-ce un hasard?) fait ses confessions aux téléspectateurs. Troisième

temps: Charles-qui-a-parlé. Charles exorcisé. Charles qui disparaît. Il est irrécupérable: ne saute pas à l'eau qui veut. Le monde se démantibule. Il faut recourir au détective, à l'avocat, au psychiatre. Charles est à la fois libre et prisonnier. Il s'en va à la dérive. Malheur et bonheur. De son canot de sauvetage, il envoie quelques fusées. Paul, un garçon qui passait par là avec Adeline les aperçoit. Projections, prix: 1969: Cannes (sélectionné par la Semaine de la Critique), Locarno ("Grand Prix"), Prime de Qualité.

The author: Alain Tanner, born 1929 in Geneva. Films include: 1957 "Nice Time" with Claude Goretta / 1960 "Ramuz - Passage d'un Poète" / 1964 "Les apprentis" / 1966 "Une ville à Chandigarh" / 1969 "Charles mort ou vif?" / 1971 "La Salamandre".

Produced by: GROUPE 5, Geneva, in association with Swiss Television.  
Written and directed by: Alain Tanner. Photography by: Renato Berta.  
Music by: Jacques Olivier. Sound by: Paul Girard. Edited by: Sylvia Bachmann. Cast: François Simon, Marcel Robert, Marie-Claire Dufour, Maya Simon, André Schmidt.

Format	Duration	Length	Sound system	Version	Nominal price
35 mm	94 min.	2600 m	Optical	black/white French German* English*	Fr. 170.--

The film: (Charles dead or alive?) Charles is a film in three modes. First mode: Charles the Silent. For his silence Charles has enjoyed fifty years of Swiss comfort. Stomach ulcer, family ulcer, white-wine hypocrisy, all because words have not become finally dead: they croak and groan under the tranquil surface of his life. Second mode: Charles speaks out. In the past, man communicated with God. Today man prefers to communicate with Television. The audience is larger, but the risks are harder to judge. Charles, apparently by chance (but is it chance?), makes his confession to the television viewers. Third mode: Charles Exorcised. He has spoken. Charles the Vanished. He is irrecoverable: they only jump into the deeps who want. The world is out of joint. The cure is to be found at the psychiatrist's, at the lawyer's, at the detective's office. Charles is free and a prisoner. He sidles out. Happiness and misery. From his lifeboat he sends up lights. They are seen: by Paul, a young man passing by, and Adeline. Performances, prizes: 1969: Cannes (selected by the Critics' Week), Locarno ("Grand Prix"), Swiss Government Award.

# DAS KAPUTTE KINO

Kurt Kuehn

Kurt Kuehn, born 9th August 1941 in Wettingen near Baden. Architect ETH (Technical University).

Werner von Mutzenbecher

Werner von Mutzenbecher, born 30th Oktober 1937, Frankfurt a.Main. Since childhood has lived in Basle, married, 2 children. Painter (art) + Film-maker. Films: "NO II/68", "NO II/69" (Kunsthalle), "NO III/71 A".

Werner Ott

Werner Ott, isolated from the Swiss film scene, makes Underground films. He does not show his work at festivals.

HHK Schoenherr

Hans Helmut Klaus Schoenherr, born 1936 in Nordhausen (Germany). Resident of Zurich since 1963. Demonstrator and film-maker. Inventor of the frame notation system for rhythmic exposures. Produces films independently. Schoenherr is director, cameraman and sound-recordist all in one. He edits and prints his black-and-white films himself. Filme: 1967 "Das Gesicht der alten Frau, die Suppenterrine, Vreni Keller spricht und der Popo von Madame", "Sonate", 1968 "Kleinbürgerliches Drakula-Idyll am Familientisch", "Thoughts while defiling a young girl's skin", 1969 "Das Portrait der Cordua", 1970 "Day-dream", "Portrait: Kurt Kren", 1967-71 "Play 1 - 11", 1971 "Das kaputte Kino".

Raphaela Schoenherr

Raphaela Schoenherr, born 1966 on a Sunday in Zurich.

Charles André Voser

Charles-André Voser, born 1946 in La Chaux-de-Fonds. Art School at La Chaux-de-Fonds (4 years). Amateur films from 1964. Independent professional film-worker since 1969. At present, in charge of film production course for La Chaux-de-Fonds Secondary Schools. Films include: 1968 "L'échelle contre le mur"/1972 "Point Zéro"/1973 "Images d'un pays en train de se défaire".

