

# CHRISTOPH SCHAUB

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Christoph Schaub was born in 1958 in Zurich. In 1981 begins his film career at Videoladen Zürich. In 1988 co-founder of Dschoint Ventschr and involved in the production company's development until 1994. From 1996 to 2004 guest lecturer at the ZHdK and at the F+F School of Art and Media Design in Zurich, among others. He is the co-founder of the Morgental (closed in 2002), RiffRaff and Bourbaki cinemas, serving as the chairman of the board of Neugass Kino AG to this day. Christoph Schaub is a member of the Swiss Film Academy and the European Film Academy (EFA). Audiences know of Christoph Schaub primarily as the director of successful fiction films such as **Julia's Disappearance** (Giulias Verschwinden), **Happy New Year, Jeune Homme** and **Sternenberg**. Another focal point of his work are his documentary films, particularly on architectural and urban themes.

## CHRISTOPH SCHAUB



### Balancing act between documentary and inflated fiction

Christoph Schaub's film career begins as an interventionist filmmaker during the 1980s youth movement in Zurich, where he becomes actively involved in an autonomous youth centre (AJZ). He learns his craft of filmmaking in the urban wild, while maintaining an observer's distance, a signature feature of his cinematic works to this day. As a filmmaker, Christoph Schaub is just as unobtrusive as in his personal encounters. Wait, listen, look: qualities that had already characterised the documentary

filmmaker's first fiction films.

**Wendel**, for instance, his fiction film debut in 1987, only 60 minutes long and just as much a farewell to youth as a brief respite before embarking on the next stage in life. **Wendel** reflects a concluded chapter in life, a phase which is indeed over, but only discernible precisely for that reason. Two friends whose paths had once crossed a few years earlier meet up again when one of them returns temporarily from abroad to settle an estate. Their reencounter forces them to confront the fact that their views of the world have changed.

Filmmaker and film critic Bernhard Giger, born in 1954 and hence only four years older than Schaub, sees the work of a new generation in **Wendel**: "Schaub tackles the most difficult, the personal, with remarkable ease and naturalness. He has no problem dealing with the intimate. We were the ones who had problems. We were also more inhibited, and gloomier too. In this respect, **Wendel** is indeed the product of a new generation in Swiss filmmaking." [Der Bund, August 29, 1987]

"While shooting or editing the film, I find myself in a world that protects me from the other. There I witness a story normally not experienced." Christoph Schaub,

Christoph Schaub must have been delighted to read this, although he may have also been somewhat embarrassed. The intimacy in **Wendel**, and even stronger in his subsequent film **Thirty Years** (Dreissig Jahre) in 1989, is indirect, reconstructed on film, a film by an auteur who intentionally seeks an effect. The fact that he carried it off terrified him, as he explains ten years later in *SonntagsZeitung*: "There's nothing in the film that I ever experienced myself. But naturally, the personal situation provided the impetus for it. I was in a state of shock. Out of the blue, life threatened to take a stalwart turn. After my first film **Wendel**, I was suddenly considered a director from whom people would expect further works. Admittedly, I wanted all of that, and yet the new role was a kind of shock for me." [SonntagsZeitung; May 11, 1997]

## FICTION

- 2012 **Nachtlärm**
- 2009 **Giulias Verschwinden**
- 2008 **Happy New Year**
- 2006 **Jeune Homme**
- 2004 **Sternenberg**
- 2001 **Stille Liebe**
- 1998 **Einfach so (Blind Date)**
- 1992 **Am Ende der Nacht**
- 1989 **Dreissig Jahre**
- 1987 **Wendel**

## DOCUMENTARIES

- 2013 **Millions Can Walk,**  
(co-director)
- 2011 **Responder a l'existent** (TV)
- 2008 **Bird's Nest – Herzog & de Meuron in China** (co-director)
- 2007 **Brasilia – eine Utopie der Moderne** (TV)
- 2002 **Der Wechsel der Bedeutungen** (TV)
- 2002 **Die Kunst der Begründung** (TV)
- 2002 **Der zweite Horizont** (TV)
- 2000 **Die Reisen des Santiago Calatrava**
- 1999 **Il project Vrin – «Das Vrin-Projekt»** (TV)
- 1997 **Cotgla alva – Weisse Kohle** (TV)
- 1996 **Lieu, funcziun e furma – L'architettura da Gion A. Caminada e Peter Zumthor** (TV)
- 1995 **Rendez-vous im Zoo**
- 1995 **Il Girasole – una casa vicino a Verona** (co-director)
- Kokon**
- 1984 **1 Lovesong** (co-director)
- 1982 **Nachwuchs – Zürcher Teddyszene** (co-director)
- Keine Zeiten sich auszuruhen – AJZ im Herbst 81** (co-director)
- 1981 **Schwimmdemo – Lieber blutt als kaputt** (co-director)
- 1979 **Wenn ich ein Mann wär** (co-director)

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> **Balancing act between documentary and inflated fiction**

He reacts to the shock with the ambitious fiction film **At The End Of The Night** (Am Ende der Nacht, 1992). Although well received by the critics, and invited to Cannes by the Directors' Fort-night, it is a flop with the audience. Too dismal, too gloomy. Too intimate?

Schaub makes distance his method. For almost ten years he works as a documentary filmmaker, creating another type of intimacy in portraying architects and engineers, in reconstructing and imparting the work carried out by constructors, until the desire arises to construct emotions head-on again, as only the cinema can – via fiction film.

**Secret Love** (Stille Liebe), the story of a deaf nun's emancipation, sets the stage for a new, deliberate kind of filmmaking aimed at a larger audience in 2001. In close collaboration with producer Marcel Hoehn from Zurich and the inclusion of co-screenwriters, he then goes on to develop the following fiction film projects:

**Sternenberg** (2004) is a television film production, with a screenplay by Micha Lewinsky, which ultimately experiences a successful career in the cinema as well; **Jeune homme** (2006), based on an idea from producer Marcel Hoehn and the successful attempt to overcome the so-called "Röstigraben" between the German- and French-speaking Switzerland. **Happy New Year** (2008) transposes the episodic practice of American and British films to Zurich as the setting. Schaub's subsequent fiction films, **Julia's Disappearance** (Giulias Verschwinden) and **Lullaby Ride** (Nachtlärm), are both based on a screenplay by Switzerland's best-selling author Martin Suter.

Michael Sennhauser, Basel 2009

- 2010 **Giulias Verschwinden**  
Nominations Swiss Film Award  
«Quartz»: Best Fiction Film,  
Best Screenplay, Best Actor,  
Best Actress, Best Film Score;  
Prix du Scénario, Festival  
International du Film d'Amour  
de Mons
- 2009 **Giulias Verschwinden**  
Zurich Film Award;  
Prix du Public, Film Festival  
Locarno
- Happy New Year**  
Nominations Swiss Film Award  
«Quartz»: Best Fiction Film,  
Best Screenplay, Best Film  
Score, Bester Actor;  
Nomination Prix Walo
- 2007 **Jeune Homme**  
Nominations Swiss Film  
Award: Best Screenplay, Best  
Performance in a Supporting  
Role;  
SUISA Prize for Best Film Score
- 2005 **Sternenberg**  
Nomination Swiss Film Award,  
Best Fiction Film;  
Prix Walo
- 2004 **Sternenberg**  
Prix du public, Cinéma Tout  
Écran, Geneva
- 2002 **Stille Liebe**  
Nomination Swiss Film Award:  
Best Fiction Film;  
Award for Best Script,  
31. International Festival of  
Independent Film
- Einfach so**  
Quality Award Swiss Federal  
Department of Home Affairs
- Rendez-vous im Zoo**  
Quality Award Swiss Federal  
Department of Home Affairs
- Der zweite Horizont**  
Premi Cristal
- 1995 **Il Girasole – una casa vicino  
a Verona**  
1. Prize Biennale Film and  
Architecture Graz
- Am Ende der Nacht**  
Newcomer Award of the  
Swiss Film Center
- 1990 **Dreissig Jahre**  
Quality Award Swiss Federal  
Department of Home Affairs;  
Prix spécial, Festival du Film  
Strassbourg
- 1988 **Wendel**  
Max Ophüls Prize, Saarbrücken;  
Study Award, Swiss Federal  
Department of Home Affairs

## INTERVIEW

**“The challenge is finding – or inventing – one’s own style.”**

**Christoph Schaub, as a filmmaker you have followed an unwavering yet rather unorthodox path for Switzerland: that of a young auteur to a director who seeks his audience. Your producer Marcel Hoehn was, for his part, one of those who also considered the audience early on. And at a time when many Swiss filmmakers in particular sought to realise their own artistic vision, even bypassing the audience if need be.** I have to begin with a little background information here. My first films were personal films. My main concern was telling something important about me. As a matter of fact, I didn’t give much thought to the audience. I simply wanted to make those films, and I wanted to evoke some sort of reaction. How it came off was not all that important. The films were well received by the media and various festivals, and actually that was enough. **Thirty Years** had four showings at the Commercio cinema in Zurich in 1989. That was already considered a smash hit. Times have changed, and so have the demands. There was no distribution support at that time. Then I made the film **At The End Of The Night**, which was no longer autobiographically inspired. I sensed a desire to become more radical. And in order to do that, I had to distance myself from my own world of experience.

**When I watch your earlier films now, especially WENDEL, but also THIRTY YEARS, I cannot detect a break in your development leading up to HAPPY NEW YEAR in 2008. On the contrary. Basically, these two early films are about leave-taking. They bid farewell to the turbulent youth, to former utopias; your characters are at once full of melancholy and full of hope.** Yes, that’s true ... they explore motion and stagnation, which has always played on my mind. In both films it’s the protagonist who clings. I myself have never wanted to save anything, but paradoxically I focused precisely on such a character, and I didn’t really notice it at that time. But this struggle with either breaking loose or remaining static can actually be found in all of my films, also in **Happy New Year**. And what has also remained is the fact that these first two fiction films attempted to ensnare the audience emotionally. I haven’t changed that.

**After your third fiction film you worked exclusively on documentary films for almost ten years. Why this avoidance of fiction films?** I wouldn’t exactly say that I actively turned away from fiction films; it was more due to bewilderment. I didn’t know how to move forward. With **Wendel** and **Thirty Years** I had made two fiction films, which were prompted by my own personality and mental state. The third film, **At The End Of The Night** was based on a news item – the gruesome account of a man who had murdered his wife and son. It was an attempt to gain some distance from my own world. The film was screened in the Directors’ Fortnight in Cannes in 1992

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and received with controversy there. I was the producer, screenwriter and director of the film all in one – and essentially overwhelmed. And then during my press conference for the film, Madonna jogged down the Croisette. Naturally no journalist was interested in my film anymore. Somehow that – together with the dry spell for Swiss filmmaking in the early 1990s – led to a rift for me. Film promotion had become gruelling, and the acceptance of Swiss filmmaking among the audience and in the media was at a low point at that time. Almost unknowingly, I began concentrating on my second love, the documentary film. Not without continually working on material for fiction films – but I wasn’t making any headway.

**Could you say that after the experience with your first three fiction films you were essentially ready for the classic form of teamwork with specialists for production, screenplay and direction?** Perhaps you could see it that way. I was indeed ready for it, but didn’t find an environment that would have provided for it. I couldn’t find the right subject matters, or the right screenwriters; there were hardly any in Switzerland back then. And I also lacked the producer who would want to develop a film together with me.

**And that changed when you started working together with the producer Marcel Hoehn?** Yes, although this collaboration tellingly began with the documentary film (**Santiago Calatrava’s Travels** (Die Reisen des Santiago Calatrava)).

**That’s an architecture film, or an architect film, and hence a documentary, so to speak, with a given dramatic structure – on the architect’s personality and work. You have made other architect films as well. That was surely a rapprochement with the dramatic form?** Prior to that I had made the film **Rendez-vous In The Zoo** (Rendez-vous im Zoo), a documentary film. My interest was focused on the staged and dramatised relationship between humans and animals (also by means of architecture to some extent) over time. As a matter of fact, there are aspects related to a fiction film. There is also a “fictional” component in the architecture films; it’s also deals with working with space, which normally has a function within. It is particularly interesting to capture, relate and interpret this space on film. Aside from that, architecture only finds its real meaning when it’s used by humans. Precisely how this utilisation looks has always interested me; the atmospheric conditions that may arise, depending on the circumstances, weather, time of the year. This can be time-lapsed in a film and portrayed in a “dramatised” manner. Viewed from that angle, I’ve always dealt with the narrative potential, which architecture contains within itself.

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***And then in 1992, nearly ten years after AT THE END OF THE NIGHT, came the fiction film SECRET LOVE, which you developed together with Marcel Hoehn.*** I had developed this project with a screenwriter and submitted it to Marcel Hoehn, who didn't have time for it then. Because of our extraordinary collaboration on the Calatrava film, Marcel consented to it – even though he had reservations about entering a project midway. Luckily, it proved to be a godsend, for we were able to develop long-term prospects. He had helped me in his function as the producer, which was a new and very positive experience for me.

***Wouldn't such fruitful cooperation with a producer make it easier to tackle more complex and possibly even more expensive projects?*** Naturally, this is a positive side effect. But the size of the budgets, even if they have indeed become larger, is less important than the fact that with Marcel Hoehn I was also able to try out something new with every project. There were different parameters with all of our mutual films; it was possible each time, without having to compromise my integrity as a filmmaker. No project was ever based on entrenched systems or fixed formulas.

***To some extent, SECRET LOVE was a pioneering feat for Switzerland. Pioneering work for something which had existed in the 1950s, but virtually disappeared with the Cinéma Copain in the 1960s: the professional, collaborative production, including an international cast.*** At that time it was quite a risk for us to assume we could simply tell an emotional story, without a conceptual meta level, for example, scrutinising or even ironising the genre being used. This post-modern approach was all the rage at that time. It was rather uncommon then to merely want to tell a story, to depict a drama which should, however, also function as a metaphor. We shot the film in Zurich, but in High German and in sign language. We also aspired to make a universal film. And I sensed here that working with professional actors was something that might offer a great deal of untapped potential for me here. My enthusiasm for this work has not changed, even despite many years of experience.

***Following the successful collaboration with Marcel Hoehn on SECRET LOVE, you began working on "producer's projects," on fiction films that were clearly developed for a broad public.*** The producer Bernard Lang commissioned me with the screenplay for **Sternenberg**, written by Micha Lewinsky, unknown to me at that time. I found it surprisingly good and entertaining, and I noticed that I had the desire to make a film that would appeal to a prime time television audience on Sunday evening. The challenge for me was to see how to make it really work. The financing was

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secured within a short time, shooting the film was a pleasure and then Buena Vista Switzerland came along and wanted to run this television film in the cinema. Initially, I was wary. If it were a flop, what would the repercussions for me be? But in the end the theatrical release was a tremendous success, which led to a renewed desire for me to engage more with the audience, to really communicate with it. The film’s success liberated me in a way. Thereafter, I was able to tackle even more difficult material from a completely different position. Then Marcel Hoehn came to me with the idea of making a comedy for the cinema about a young man from German-speaking Switzerland who goes to French-speaking Switzerland to work as an au pair. Fortunately, **Jeune Homme** was well received at the box office and by the critics.

***Your fiction film HAPPY NEW YEAR generates a cinema mood, it creates a coherent, open space. That pushes the boundaries of the television format, unlike STERNENBERG, which was developed as a film for television.*** We made this film for the cinema, without a doubt, with its dramaturgy, its visual language. And behind all that was the aspiration to enable the audience to experience the film as a personal New Year’s Eve. And it required this mood between euphoria and melancholy. A clash of stories, emotions and atmospheres. Also the extreme shift in music: for example, when we cut the classical music abruptly with a techno-beat in the scenes at the lake so that the worlds really do clash.

***HAPPY NEW YEAR is set on New Year’s Eve in Zurich, and for once the city appears like Hollywood tends to stage big cities: urban, attractive, dynamic. What kind of Zurich did you imagine for the film?*** I grew up in Zurich, I live in this city. On the one hand, the challenge was portraying Zurich so that I could also rediscover it. On the other hand, I wanted to depict an urban space, and in Switzerland it’s easiest to find in Zurich. To a certain extent, we had to lend a hand in rendering this urbanity truly visible. But I was also concerned with fictionalization. Naturally, I didn’t want merely a “film about Zurich,” but aimed to create a certain degree of universality. The ambition was to ensure that the stories told in Zurich on this night could also be told in any other European city. An important theme in the film is the loneliness, the detachedness, the freedom among people themselves. It requires this symbolic abstraction of a “city,” the different perspective that you experience yourself when visiting a foreign city.

***The balancing act between documentary and inflated fiction is one of your specialties. That involves a lot of hard work.*** Yes, of course. Creating everyday situations is indeed the most dif-

Michael Sennhauser obtained his degree in German and English Studies in Basel. From 1993–95 editor of Ciné-Bulletin; from 1995–97 editor of the arts section at SonntagsZeitung. From 1998–99 works for the trigon-film foundation and from 1999–2001 editor/editor-in-chief of FILM magazine. Since 2002 film editor at Swiss Radio and Television, SRF 2 Kultur.

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difficult. It determines whether the cinema manages to be greater than reality. It’s not the sex scenes, not the explosions and not even the wild chases that are crucial. It’s actually moments the viewers know from their own lives, but which must have something a bit more decisive about them. A little more emotion, or stylisation; the characters are more fragile or more transparent than in their normal lives. This is where the work of the director and also the excellent actors begins – and maybe even ends. In **Happy New Year** we deal with a plethora of characters, but they all have the same problem, they are challenged by the same things. Already with the screenplay we attempted to find parallels, to mirror situations. The scene in which the young girl walks in front of the car, driven by Jörg Schneider’s character, and tells him indignantly that it was green after all, calling him a “wanker” and giving him the finger, is later mirrored with the scene in which he walks in front of a car while looking for his dog. One of the fundamentals in constructing this film was to find scenes that depict similar situations from different angles, and thus shape the characters.

***Decisive for freedom with montage is not least a high ratio of footage, meaning the proportion of footage actually shot to that which is ultimately used in the montage.*** A high ratio is only relevant because it’s expensive. A cost factor is not only the amount of film footage, but especially the time it takes to shoot every single metre of this footage. And then of course, it’s not just the actual time for shooting, but rather rehearsing the scenes, setting up the lighting, changing the sets. The producer Marcel Hoehn and I already discussed this when drawing up the budget for **Happy New Year**. It was immediately clear for him that I would need a great deal of footage for this film. I obtained it and thus decided together with the cameraman that we would not shoot each take four, five or six times to get it perfectly, but often only twice, sometimes only once. In the process, we tried different shots and different angles. It afforded us more options when editing, a high diversity in resolution utilised the limited time for shooting more efficiently. And of course, then you can work all the more creatively in the editing room.

Interview with Michael Sennhauser at the beginning of 2009. Abridged and updated, July 2013

## KEINE ZEITEN SICH AUSZURUHN

## - AJZ IM HERBST 81



| 1982 | Video | colour | 35'

**A** mass demonstration on Christmas and on the first day of spring – the AJZ (an autonomous youth centre) is raided twice. In autumn 1981 we close the AJZ for an indefinite period. A major detoxification campaign takes place, the AJZ is supposed to be winterised, although there is no money for it at present. Where are the 10'000 people who once took to the streets? Only a few are crushed, remaining despite the junkies, hangers, alcoholics and harassment. All this mess, all these outside attacks on the AJZ are no arguments against concepts of autonomy. We will continue searching for alternatives and keep utopias in our minds.

**Written by:** Martin Witz,  
Christoph Schaub  
**Cinematography:** Patrick  
Lindenmaier

**Sound:** Felix Singer  
**Editing:** Kathrin Plüss  
**Music:** Tomas Bächli

**Cast:** Daniel Buser, Kriton Kalaitzides,  
Lilo Wicki  
**Production:** Christoph Schaub,  
Videoladen

**World Rights:** Bavaria Film  
International  
**Original Version:** Swiss-German

He can speak of grief, pain, of the tenderness that still exists between humans in spite of everything, and of the fear that one day humans may ultimately lose it and then they will be all alone. He can speak of all these delicate matters, without arriving at the wrong tones. Schaub tackles the most difficult, the personal, with remarkable ease and naturalness. He has no problem dealing with the intimate. Bernhard

*Giger, Der kleine Bund, 29.8.1987*

The story of a friendship between men, told without the customary pensiveness and worn out clichés. (...) Casual and yet profoundly, the film fuses the present and past and reveals what has become of the alternative dreams of free love and political self-realisation. (...) Christoph Schaub has the talent to tell a story that has something to do with life. Lutz Ehrlich, TAZ, 1988

Without seeming sentimental or moralising, Schaub succeeds in presenting a striking analysis of emotions of the 1980s generation in his meticulously made film. Frankfurter Rundschau, 1988



| 1987 | 16 mm | b/w | 60'

**D**avid is well established in life. He has friends and jobs. Slightly brooding at times, but then again who isn't? Occasionally, he is an activist on the political scene. Wendel, his long-time friend, abandoned him one day; the numbskull has run away, emigrated. And yet they had really lived together once, loved one another, sometimes even the same woman. What happened? Then out of the blue Wendel returns. The two friends spend a day together. A singular concurrence of closeness and unfamiliarity.

**Written by:** Martin Witz, Christoph Schaub  
**Cinematography:** Patrick Lindenmaier

**Sound:** Felix Singer, Dieter Lengacher  
**Editing:** Fee Liechti  
**Music:** Tomas Bächli

**Cast:** Joey Zimmermann, Stefan Gubser, László I. Kish, Alfred Meier, Barbara Melzl, Stefanie Gubser

**Production:** Christoph Schaub; Dschoint Ventschr, Zürich; Videoladen Zürich; Schweizer Fernsehen  
**World Rights:** Kinowelt  
**Original Version:** Swiss-German

Like in his award-winning debut film, Christoph Schaub also deals in his second fiction film with a friendship between men and with the difficulties of breaking away from the past. In expressive poetic images and with unconstrained, slightly melancholic humour, his film in dialect recounts the difficult process of separation and leave-taking. With seismographic precision, Christoph Schaub captures, together with his screenwriter Martin Witz, the state of mind of a generation caught between conformity and resistance.

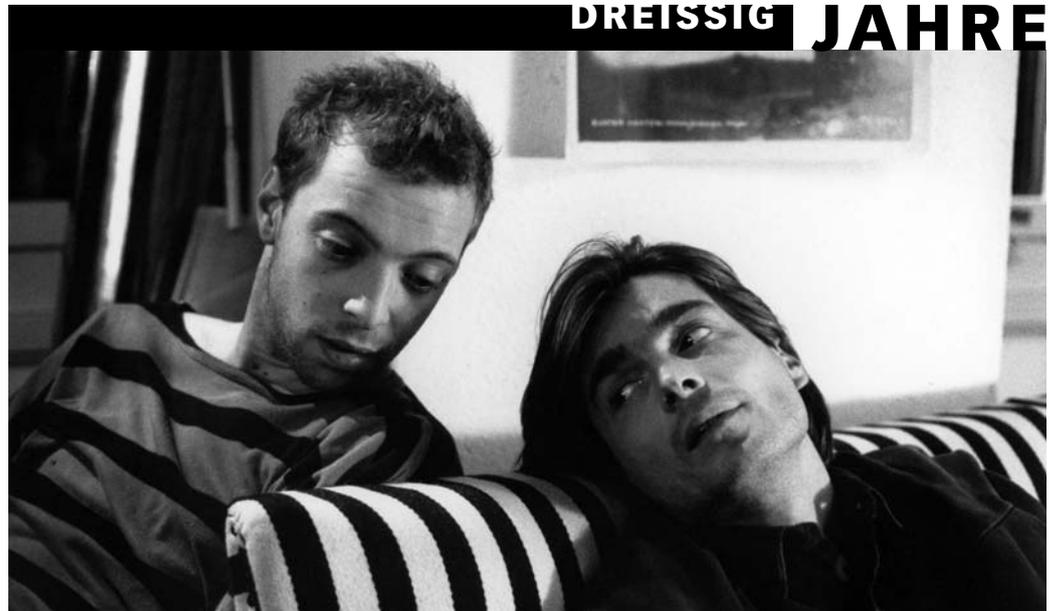
*Der Bund*, 1991

Christoph Schaub's films are just as important for Swiss cinema as the 'ghetto films' by Stephen Frears were for the new English cinema. This is not a dream factory dreaming of its audience here, but rather the author of his experiences. Like Frears with Hanif Kureishi, Schaub has found an unrivalled screenwriter in Martin Witz. A stroke of luck.

Helmut Schödel, *Die Zeit*, 18.5.1990

At the age of thirty, Schaub has made one of the most exceptional Swiss films in recent years. Franz, Nick and Thomas are actually melancholic romantics, even almost antiquated characters, who have long since been replaced by representatives of a more pragmatic and meritocratic generation – 'a generation of summiteers' (Schaub). Guido

Münzel, *Berner Zeitung*, 4.4.1990



| 1989 | 35 mm | colour | 88' | Thirty Years

There was a time when they were the centre of the world, a secret society for life. Days came and went, without anyone asking whereto. Their first apartment together, the shared household budget. A time of a thousand possibilities, each more tempting than the next, and all on demand. Philosophy, politics, love, the time for words. Thirteen years later: the heroes are older now. Franz, Thomas and Nick have been friends since their youth. Now they are thirty years old. How can they escape from the seriousness of life now? Suddenly there is more to manage, things are also more important now. Astonishingly, everyone acts as if it were natural. Where does this instinctive certainty come from? Only a lucky few dream so deeply that they do not allow themselves to be oppressed. "We wanted to leave our mark, change the world." If this is no longer possible, believes Thomas, then nothing would make sense anymore. And Franz adds: "The wise shall avoid the bustle and frenzy in this world."

**Written by:** Christoph Schaub,  
Martin Witz  
**Cinematography:** Ciro Cappellari

**Sound:** Florian Eidenbenz, Sabine Boss  
**Editing:** Fee Liechti  
**Music:** Tomas Bächli

**Cast:** Peter von Strombeck,  
Jessica Früh, Eva Scheurer, Peter  
Bollag, René Schnenberger

**Production:** Dschoint Ventschr, Zürich;  
Schweizer Fernsehen  
**World Rights:** Kinowelt  
**Original Version:** German

Films by Christoph Schaub seek the closeness to reality not distance. At the same time, he searches for the atmospheric concentration, and not a simple portrayal. (...) The atmosphere is clearly in the foreground for Schaub. Supported by Ciro Cappellari's camera, he portrays in precise strokes the picture of a small town in which life has its own rhythm, where many things appear slightly delayed, conscious thereof only in retrospect. Schaub approximates the straits at home, the lapsed euphoria of love, the ingrained tedium of everyday life. The mood becomes stifling – and then Tanner breaks loose by robbing his wife and child of their last breath, by killing them.

Walter Ruggie, *Tages-Anzeiger*, 12.5.1992

*Am Ende der Nacht* treats domestic violence in everyday life extremely realistically, yet the film itself is not brutal. It attempts to sensitively recount the how a family man unable to cope with life becomes a killer. The hushed psychogram of a "loser," who becomes a monster for five minutes never utilises the extreme violence itself as an explanation. This renders it haunting, but also non-judgementally anachronistic. Alfred Holighaus, *Tip Berlin*, 1992

*Am Ende der Nacht* offers no swift, superficial explanations. Even if one suffers from slight boredom at the end, you notice weeks later that Tanner's state of mind is oddly somehow vaguely familiar, that you still see his facial expression in his desolate garden: a film with long-term effect. Marianne Fehr, *Die Wochenzeitung (WOZ)*, 28.8.1992

## AM ENDE DER NACHT



| 1992 | 35 mm | colour | 88' | At the End of the Night

**E**ssentially, no one particularly noticed Robert Tanner until he committed his demented deed. A quiet, polite man. His job as the branch manager of a grocery store, his time at home with his family, everything proceeds in the normal way, if only it weren't for the small signs of tremendous inner pressure. If only someone had been able to look inside him at that time, the alarm would have been raised. But even then what happened during the night from Sunday to Monday might not have been prevented: Robert murders his wife and small son. He does so with remarkable serenity, almost as if he has to put something in order. Robert Tanner commits two murders. Early in the morning he leaves the horrible scene and embarks on a journey. After an initial sense of "liberation" does the feeling for what he has done, for his desperate situation, gradually increase. He wants to explain himself and goes to the press, as if he could redeem himself by revealing the truth.

**Written by:** Christoph Schaub  
**Cinematography:** Pio Corradi  
**Sound:** Martin Witz

**Editing:** Fee Liechti  
**Music:** Support and Editing  
Michel Seigner

**Production:** Alfi Sinniger,  
Peter Baumann, Catpics Coproductions AG, Zürich

**World Rights:** Catpics Coproductions AG  
**Original Version:** Swiss-German,  
German, French

Christoph Schaub's documentary film is about projections: thoughts and perceptions which zoo directors project on to the zoo visitors and they, in turn, on to the animals.

*Tages-Anzeiger*, 17.3.1995

Surprisingly, a lightly fashioned work that knows how to direct its theme cleverly and quite without grave reflective ballast, neither in breadth nor profundity. On the one hand, the film attempts a brief cultural history of the zoological garden and, on the other hand, recognises in this institution one of the key interfaces in the human's relationship towards animals. And in no way does it conceal the misery that usurps us when we account for what we, with all our efforts to look after its well-being, expect of the animal, it's beauty and strength, in our fascination. Christoph Egger, *Neue Zürcher Zeitung*, 26.1.1995

Curiosity is the crucial theme in Schaub's film – also conversely. (...) The context retained by the camera, the limited view of the passing animals through the car or train window addresses the filmmaker's eye, refers explicitly and repeatedly to the cinematic composition. And eventually comes full circle with its reference to another form of curiosity: the cinephiles in the cinema.

Doris Senn, *Cinema 41 Blickführung*, 1995

Ingenious, professional and fascinating. Christoph Heim, *Basler Zeitung*

## RENDEZ-VOUS IM ZOO



| 1995 | 16 mm | colour | 82' | Rendez-vous In The Zoo

**D**ay after day all around the world, hundreds of thousands of people go to the zoo. Why do we gravitate to the animals there, to their unchanging spectacle? **Rendez-vous In The Zoo** is a journey through time through the history of the zoo, a cinematic essay about the relationship between humans and animals. A film narrative that expresses art historical and anthropological considerations together with economic, political and ecological thoughts in equal measure. Centre stage at all times, however, is the fascinating rendezvous with the wild animal, the reason people visit the zoo every so often – perhaps in hopes of also experiencing something about themselves.

**Written and directed by:**  
Christoph Schaub,  
Marcel Meili

**Cinematography:** Matthias Kälin  
**Sound:** Martin Witz  
**Editing:** Christoph Schaub,  
Fee Liechti

**Music:** Michel Seigner  
**Production:** Christoph Schaub

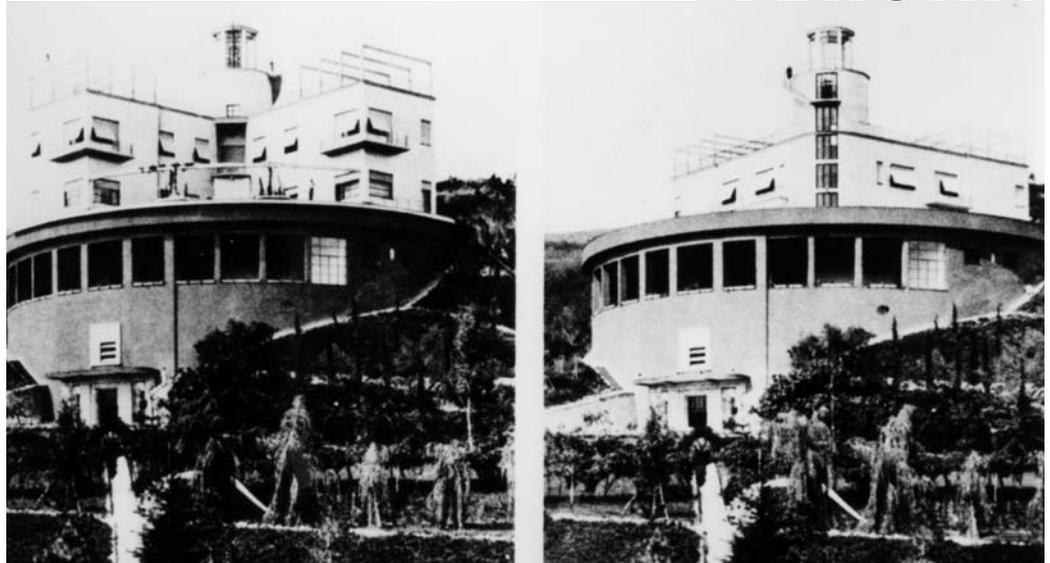
**World Rights:** Christoph Schaub,  
Marcel Meili  
**Original Version:** Italien

Schaub's film unites two things: a bold futuristic space from the past and a nostalgic look back at futurism. Matthias Lerf, *Tages-Anzeiger*, 25.9.1995

With *Il Girasole*, Christoph Schaub provides us with images of Italy as well. This is about a architectural curiosity here. About a house designed by a utopian architect (...). Schaub needs only 17 minutes to present this Gesamtkunstwerk to us: a small masterpiece, both the house and the film! Hans M. Eichenlaub, *Der Landbote*, 26.9.1995

The short film *Il Girasole – una casa vicino a Verona* is an incredible homage to this extraordinary house and its constructor. It imparts architectural and historical details as a component of the artistic spirit of optimism in the 1930s. Ruth Rothenberger, *Cinema*, 1995

## IL GIRASOLE – UNA CASA VICINO A VERONA



| 1995 | 35 mm | colour | 17'

**O**n the slope of a hill in northern Italy's Po Basin, not far from Verona, stands a remarkable house. It is a modern, shiny silver villa, set on a huge reddish stone surrounded by an extraordinary, magnificent park. Inside the house is a motor capable of turning the house 360 degrees around its own axis: the "casa Girasole" follows the path of the sun or the views across the landscape. In *Il Girasole* one senses not only the fascination of its engineering, but also a glorification of the "new world," the optimism – albeit slightly crushed – of the late Futurismo style in Italy. The house was built in the early thirties by Angelo Invernizzi, a Genoese engineer. Everything has been entirely preserved in its original state, even the furniture and curtains, even if "Girasole" is only seldom inhabited.

**Written by:** Christoph Schaub, Martin Witz  
**Cinematography:** Matthias Kälin

**Sound:** Martin Witz, Lukas Piccolin, Dieter Meier

**Editing:** Fee Liechti  
**Production:** T & C Film Zürich; Schweizer Fernsehen

**World Rights:** T&C Edition  
**Original Version:** German

Christoph Schaub's film portrait is an intoxicating tribute to Calatrava the artist, engineer, architect, urbanist and manager, with interdisciplinary deliberations on the perception and effect of architecture. Elisabeth Schieme, *Die Weltwoche*, 20.1.2000

Alongside fiction films, Schaub repeatedly deals with architectural themes. Now he has succeeded in creating a spellbinding portrait of the Spanish sculptor, structural engineer and architect. Schaub concentrates on just a few projects which illustrate Calatrava's philosophy on dynamic architecture and spatial adaptability. Matthias Kälin's camera adeptly captured the harmony of the structural elements. A highly astute contribution to architecture, to possibilities and risks, as well as to the environment. *TR7*, Nr. 5/2000

The obvious dual perspective is conveyed in a parallel montage comprised of two different types of images throughout the entire film. Precisely composed takes portray the artist Calatrava patiently sketching in the solitude of his apartment. And the enticingly beautiful views of the final results are a pure visual pleasure. (...) The perceptive portrait depicted from tangible proximity enables an enlightening view from an insider's perspective of an outstanding work, strikingly non-Swiss in its formal design. Andreas Janser, *Neue Zürcher Zeitung*, 22.1.2000

## DIE REISEN DES SANTIAGO CALATRAVA



| 1999 | 35 mm | colour | 77' | Santiago Calatrava's Travels

**S**antiago Calatrava's *Travels* is the provisional conclusion of a series of preceding short films on architecture. In these films Schaub examined buildings closely and took a critical look at various architects. Santiago Calatrava had attained international fame already at a very early stage. His constructions around the world are just as popular as they are controversial. What distinguishes him from other star architects is his dual talent as an architect and structural engineer. He has a profound interest in sculptural works. The film accompanies Calatrava at his construction sites, in his hectic everyday life, in quiescent moments while sketching somewhere in transit. The journey leads to his structures: railway stations, bridges, halls, airports, towers... An encounter with extraordinary forms; dynamic equilibria; ossified movements; manoeuvrable architecture; structures as sculptures, forms reminiscent of nature.

**Written by:** Peter Purtschert,  
Christoph Schaub  
**Cinematography:** Thomas  
Hardmeier

**Sound:** Bela Golya  
**Editing:** Fee Liechti  
**Music:** Antoine Auberson

**Cast:** Emmanuelle Laborit, Lars  
Otterstedt, Renate Becker, Wolfram  
Berger, Renate Steiger, Roeland  
Wisnekker, Michael Neuenschwander,  
Katharina von Bock u.a.m.

**Production:** Marcel Hoehn,  
T&C Film, Zürich  
**World Rights:** Kinowelt  
**Original Version:** German

Because this is a love story between two hearing impaired – presumably, a premiere in film history – the gestures are a natural means of communication for them. Cinematically, it requires a different approach to communication. The challenge works to Schaub's advantage and elevates the film above other love stories. Sign language has always fascinated him as a visual language in the spatial context. This fascination remains palpable throughout the entire film and lends it its freshness. Told from the perspective of the Mother Superior – who can hear – is an ingenious trick; otherwise it could become rather outlandish to have the world be portrayed through the world of the hearing when two hearing impaired are presented as such positive role models. Senta van de Weetering,

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

**And that is the reason why *Stille Liebe* is one film you won't easily forget. The images appear simply too uncommon, too unexpected. (...) The nun steps before the mirror in the gray of dawn and regards her naked body. We've seen it a hundred time, but here it is effectively rediscovered.** Andreas Kilb, *Frankfurter Allgemeine*, 29.9.2003

**Laborit's strong performance as a deaf nun who follows her heart renders the Swiss drama a gratifying and gripping story about constraint and emancipation.** Eddie Cockrell, *Variety*, 3.9.2001

**The most beautiful, tender and touching love story I have seen on the screen for a long time emerged from Schaub's production.**

Heinz Kersten, *Neues Deutschland*, 23.1.2002



| 2001 | 35 mm | colour | 90' | Secret Love

In order to get to her job at the shelter for the homeless, the deaf nun Antonia has to take the train from the convent into the city every day. She meets Mikas. A fascinating, new world opens up for Antonia, for Mikas is also deaf. The two, so very different, can converse in their common language – in sign language. Antonia and Mikas fall in love. What Antonia does not know, however, is that Mikas is just pretending to be an artist in the circus; he only came to Switzerland to get money as a pickpocket. Mikas is apprehended by a victim of theft and killed in his attempted escape. Antonia is bewildered and sad. Her experiences with Mikas have moved her so that she ultimately feels the world could be open for her as well. She decides to begin a new life and travels to Washington D.C. to study at the university for the deaf there.

**Written by:** Micha Lewinsky  
**Cinematography:** Peter Indergand  
**Sound:** Laurent Barbey

**Editing:** Marina Wernli  
**Music:** Balz Bachmann,  
Peter Bräker

**Cast:** Mathias Gnädinger, Sara  
Capretti, Walo Lüönd, Daniel Roh,  
Hanspeter Müller, u.a.

**Production:** Langfilm, Freienstein  
**World Rights:** Telepool  
**Original Version:** Swiss-German

Even if the content alone in *Sternenberg* seems to smack of an easy life in the countryside, it is still no soap in a henhouse that filmmaker Christoph Schaub presents to us here in Swiss dialect. The screenplay subtly and rhythmically interweaves the meticulously balanced comic, melodramatic and (self) deprecating elements to form this portrait of a rural community. The prominent cast also appears like a cross-section of the crème de la crème of various Swiss acting generations, with pointed scenes. (...) The tones have certainly become quieter and more differentiated since Franz Schnyder's thundering Gotthelf screen adaptations and Kurt Früh's quaint blue-collar realism. Nevertheless, *Sternenberg* could be labelled as a "Heimatfilm" to the effect that under the surface it blithely considers which micro-components actually encompass the term. Alexandra Stäheli, *Neue Zürcher Zeitung*, 23.4.2004

Sparkling like a comedy, romantic like a love story, touching like a melodrama and home-made like a 'Heimatfilm'. *Berner Zeitung*, 19.4.2004

*Sternenberg* successfully balances between a touching "Heimatfilm" and Kurt Früh's sociocritical engagement. Its strength also lies in the precise depiction of inconspicuous and narrow-minded petit bourgeois, conflicts are also resolved here, without artificially acted storylines, but rather in judicious dialogues. Schaub's direction is unspectacular, and it macht renders the film credible, affectionate and powerfully emotional. Mario Cortesi. *Blick*, 22.4.2004



| 2004 | 35 mm | colour | 88'

**A**fter having lived abroad for over 30 years, Franz Engi returns to the village where he grew up, only to realise that things are entirely different. The school is about to be closed because now there are only a few families with children living in the village. Franz is shocked. The closing of the school is particularly significant for him: the school's teacher, Eva, is his daughter, but he does not dare to tell her. In order to help Eva and get to know her better, Franz decides to enrol as a pupil at the school. Although he does indeed become friends with Eva, a lot has to happen before he can tell her who he really is...

**Written by:** Maya Todeschini,  
Elisabeth Diot, Christoph Schaub  
**Cinematography:** Stéphane Kuthy

**Sound:** Luc Yersin  
**Editing:** Marina wernli  
**Music:** Balz Bachmann

**Cast:** Matthias Schoch, Alexandra  
Vandernoot, Didier Flamand,  
HansPeter Müller-Drossaart

**Production:** T&C Film, Zürich;  
Schweizer Fernsehen  
**World Sales:** T&C Edition  
**Original Version:** French, Swiss-German

Director Schaub has taken the long-standing Swiss tradition of spending a year in the Romandy as the starting point of his new film and turned the gender roles upside down. A charming comedy which is convincing due to its unerring dealing with cultural stereotypes. While the German-speaking Switzerland milieu comes across as stifling and provincial, the residence in French-speaking Switzerland exudes a sense of urbanity and elegance. The mishap scenes in the film, with its continual crisp dialogues, are indeed its highlights. This is where coherent timing, adept setting of punchlines and excellent acting all converge. Nicole Hess, *Tages-Anzeiger*, 4.1.2006

Christoph Schaub succeeds in offering here something which seldom progresses beyond more or rather less imaginative sex, especially in fictions films from German-speaking Switzerland still has scarcity value: erotic cinema that is at once uninhibited and not in the least cynical. This is thanks to Stéphane Kuthy's discrete, elegant cinematography, yet most definitely also due to the concentrated and remarkably modest acting on the part of the eponymous hero. Christoph Egger, *Neue Zürcher Zeitung*, 06.01.2006

Astonishingly unpretentious, without the propensity for cramped-verknorzten Helvetic mundanity, Christoph Schaub successfully delivers an effectively romantic comedy with his new film, replete with youthful vitality. (...) *Jeune Homme* not only plays nonchalantly with the host of issues concerning the 'Röstigraben', but also sets the characters' psychological accents with precise, ironic casualness.

Wolfram Knorr, *Die Weltwoche*, 01/2006



| 2006 | Video | colour | 35'

Finally of legal age and free. Don't you wish! Eighteen-year-old Sebastian from German-speaking Switzerland soll als the future boss in the family-owned print shop einsteigen. Der Junge can't take the pressure from his parents anymore and announces his plans to go to Geneva for one year and work as an au pair there. However, on the other side of the «Röstigraben» lernt man(n) nicht not only French: an adventure with a few mishaps becomes an initiation into life. And love...

Following his hit comedy **Sternenberg**, director Christoph Schaub's new film focuses again on a Swiss rebel of a very special sort. Shot in two of the four national languages, he scrutinises the local idiosyncrasies of the Confoederatio Helvetiae with a wink.

**Written & directed by:** Christoph Schaub, Michel Schindhelm

**Cinematography:** Matthias Kälin, Stéphane Kuthy  
**Editing:** Marina Wernli

**Music:** Peter Bräker  
**Production:** T&C Film, Zürich; Schweizer Fernsehen; Arte

**World Rights:** T&C Edition  
**Original Version:** German, Chinese, English

No one other than Schaub and Schindhelm had the possibility to document the creation of this construction, to trace its ideas and limits. With this, they are chroniclers not only of building history, but also screenwriters of a caesura. Gerhard Matzig, *Süddeutsche Zeitung* 23.4.2008

In its cross-linked struction, the film resembles the architecture of its prinipal characters. Schaub and Schindhelm interweave the pictures of the built and bustling Beijing with images of architectural vision, the models and the shots of growing construction sites. (...) And precisely at this point, the film-makers reveal, on the one hand, the tensions and transverse forces that run between Europeans and the Chinese, and on the other hand, the turning points that can instantly cause projects to topple, as well as moments that those far removed from the world of architecture and construction have no clue.

Ute Woltron, *Der Standard*, 24.5.2008



| 2008 | DigiBeta | colour | 87'

**B**uilding between two cultures, two architectural traditions, two political systems. Jacques Herzog and Pierre de Meuron design, in one case for China's international appearance, and in another for the daily needs of its populace. The two architects from Basel do not develop their solutions in an ivory tower, but rather through local encounters and frictions. The documentary film traces two very different projects by Basel's star architects: the National Stadium for the Olympic Summer Games in Beijing in 2008 and an entire district in the provincial city of Jinhua.

**Written by:** Grischa Duncker, Thomas Hess, Christoph Schaub  
**Cinematography:** Stéphane Kuthy

**Sound:** Hugo Poletti  
**Editing:** Marina Wernli  
**Music:** Balz Bachmann, Peter Bräker

**Cast:** Nils Althaus, Johanna Bantzer, Bruno Cathomas, Jörg Schneider, Denise Virieux, Joel Basmann, Irene Fritschi, Pascal Holzer, Katharina von Bock

**Production:** T&C Film, Zürich  
**World Sales:** T&C Edition  
**Original Version:** Swiss-German

The most warm-hearted comedy for the coldest time of the year (...) and Zurich is no less sparkling, dangerous or sordid than New York, London or Berlin. Many scenes are at times cool, at times beguiling and at times audacious. Here, too, the night vibrates with lights, life and music, while defiantly maintaining its place in the world. Simon Meier, *Tages-Anzeiger*, 13.11.2008

*Happy New Year* is refreshing, buoyant, unconstrained and witty – simply the best that Swiss cinema can have to brave the sense of crisis. Short cuts are interwoven to tell several New Year's tales in parallel. An excellent selection of short sequences, wholesomely proportioned and light-footed amount to a surprising film with an ending full of hope. (...) The array of actors is outstanding, and their performance is stunning. *ensuite Kulturmagazin*, Bern, 11/2008

A personal yet universal look at the turn of the year; a fireworks of emotion, touching, charming. Mathias Lerf, *SonntagsZeitung*, 9.11.2008



| 2008 | 35 mm | colour | 95'

**E**very year on New Year's Eve, caught somewhere between the pressures of the annual balance sheet and the need to celebrate: a nocturnal taxi ride through Zurich to an empty villa, a lost dog, a late-night shift at the police station and an acute babysitter problem offer nine human souls under the city's sky to seize the chance to change their lives immediately and ring in the New Year with promising resolutions.

**Written by:** Martin Suter  
**Cinematography:** Filip Zumbunn  
**Sound:** Hugo Poletti

**Editing:** Marina Wernli  
**Music:** Balz Bachmann

**Cast:** Corinna Harfouch, Bruno Ganz,  
Stefan Kurt, André Jung, Sunny  
Melles, Daniel Rohr, Teresa Harder,  
u.a.

**Production:** T&C Film, Zürich;  
Schweizer Fernsehen  
**World Sales:** T&C Edition  
**Original Version:** German

A delightful fairy tale that depicts aging earnestly and cheerfully all at once. In directing the actors staged with such ease reminiscent of major comedies by the likes of Frank Capra, as only otherwise mastered by Claude Lelouche and Robert Altman. (...) And all this presented by a precisely concerted ensemble, in which no one sticks out as the star. (...) It is simply a pleasure to watch, all the while loving nothing more than waiting for Giulia again at her next birthday. Rolf-Ruediger Hamacher, *Filmecho* 4/10

A clever and entertaining romantic comedy for adults. Ray Bennett, *The Hollywood Reporter*, 18.8.2010

Rarely has mortality turned out to be more refreshing than in this cinematic fountain of youth. (...) Light and airy – thanks to consistent characters, somnambulistic acting in passing and Suter's dialogues. Hans Jürg Zinsli, *Berner Zeitung*, 10.8.2009

This is what's fascinating about film – the fact that it you can simply forget the world around you for a moment. Like on a Saturday evening on the Piazza Grande, for example, when Christoph Schaub's film *Giulias Verschwinden* cast a spell over the festival. (...) » Claudia Schwartz, *NZZ*, 10.8.2010

And it is not often that such elegant, such nonchalant and endearingly brutal dialogues are strewn, told and vividly presented in a film as in *Giulias Verschwinden*. (...) The concrete, realistic originality of Schaub's film was completely capable of captivating the audience on the Piazza. Christoph Schneider, *Tages-Anzeiger*, 10.8.2009



| 2009 | 35 mm | colour | 90' | Julia's Dissappearance

**O**n her fiftieth birthday, of all things, Giulia has to experience first hand that old age renders you invisible. Frustrated, she goes shopping and meets a stranger. Spontaneously, she decides to spend the evening with him, rather than with her friends at her birthday party. Giulia's guests wait for her in a restaurant, all dressed up, perfumed and all signs of age concealed with make-up, lively debating the years that have passed. The truth and wisdom of her closest friends on aging are increasingly drowned in sufficient quantities of alcohol.

The two teenagers Jessica and Fatima are also out shopping – albeit in their own manner. They are looking for a birthday present and “find” a pair of gold sneakers for their 18-year-old heartthrob. However, they do not escape the attention of the store detective. Cornelia and Max, Jessica's divorced parents, are shattered when informed that they have to pick up their child from the police station. Whose fault is it that their daughter apparently belongs to a lost generation?

Meanwhile, Léonie, sulking over the loss of youth on her eightieth birthday, is rebelling against her daughter, the senior citizen's home, conventions and old age in general while joyfully sabotaging the party in her honour.

A comedy about aging, youth and other eternal truths.

**Written by:** Martin Suter  
**Cinematography:** Nikolai von Graevenitz  
**Sound:** Patrick Becker, Hubert Bartholomae

**Editing:** Marina Wernli  
**Music:** Peter Scherer  
**Cast:** Alexandra Maria Lara, Sebastian Blomberg, Georg Friedrich, Carol Schuler, Andreas Matti, Ingo Ospelt, Tiziano Jähde

**Production:** T&C Film AG, Zürich; X Filme Creative Pool GmbH, Berlin; Schweizer Radio und Fernsehen, Teleclub AG, Zürich; Degeto Film GmbH, Frankfurt a.M.

**World Sales:** T&C Edition, Zürich  
**Original Version:** German

**Nachtlärm** captivates from the start. (...) A turbulent road movie with atmospheric imagery, suspenseful to the very end. (...) Georg Friedrich typifies the squeeze with raw charm, and Carol Schuler is a knockout as a self-assured, lower-class toking ninny. Christian Jungen, *NZZ am Sonntag*, 05.08.2012

An airy comedy about plight of over-tired parents, an earnest psychodrama about the subversive potential of a crybaby to undermine a relationship and a fast-paced thriller about child abduction. (...). **Nachtlärm** has assembled an exceptional cast, and Suter has afforded them many epigrammatically trenchant dialogues. Daniel Sander, *Spiegel Online*, 23.08.2012

A couple of crooks, two desperate parents and an infant on the motorway: best-selling author Martin Suter develops an impelling marriage psychogram in **Nachtlärm**. And a thoroughly comical appeal reminiscent of wild American action films, including a showdown in the early morning mist. David Steinitz, *Süddeutsche Zeitung*, 23.08.2012

A perfectly composed comedy borne by an excellent cast, replete with road-movie and thriller elements ensuring suspense, yet riveting due to alternating drama and situation comedy. (...) With director Christoph Schaub, best-selling author Martin Suter and producer Marcel Hoehn, three creative minds are at work here with **Nachtlärm**, regarded as the current dream team in Swiss filmmaking – and with good reason. Hans Messias, *Film-Dienst*, 16.08.2012



| 2012 | 35 mm | colour | 94' | Lullaby Ride

Life would be perfect for Livia and Marco, if only their nine-month-old son Tim would give them some peace and quiet. Night after night he robs them of their sleep, and their marriage is heading towards a crisis. It seems their attempt to save it with the baby has failed. Every night Tim's parents are forced to drive him around because the noise of the engine is the only thing that puts him to sleep. One night the unthinkable happens: the car is stolen together with the baby. An action-packed chase through the night ensues. While the unintentional kidnappers Claire and Jorge manage remarkably well as babysitters, Marco and Livia continue to quarrel even in this situation and go astray – until they can finally hold the baby in their arms again.

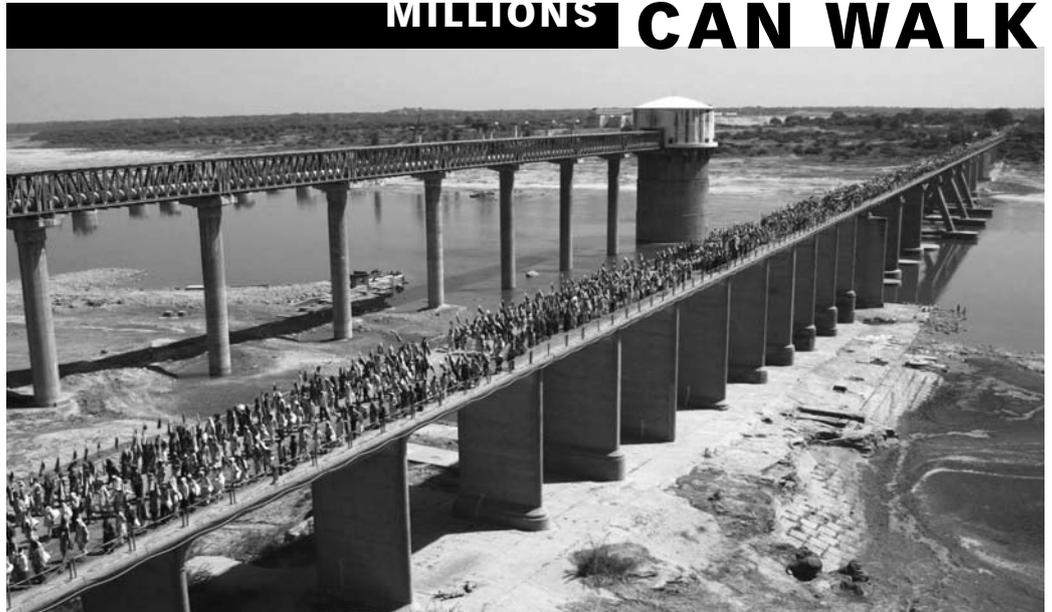
**Directed by:** Christoph Schaub,  
Kamal Musale  
**Written by:** Christoph Schaub, in  
collaboration with Paolo Poloni

**Cinematography:** Lorenz Merz,  
Kamal Musale  
**Sound:** Balthasar Jucker  
**Editing:** Marina Wernli

**Music:** Peter Bräker  
**Production:** Reck Filmproduktion,  
Zürich; Schweizer Radio und  
Fernsehen

**World Sales:** CAT&Docs, Paris  
**Original Version:** Hindi/English/Tamil/  
Oriya (german/english/french subtitles)

## MILLIONS CAN WALK



| 2013 | DCP | colour | 88'

**T**ens of thousands of women, men and children in India, the poorest in the society – the untouchables, the Adivasi, the landless, the forced labourers – all take part in the long march for justice through India. The film portrays the protest march in all its facets while taking a closer look at the harsh everyday lives of these people in their villages.