



Der große Kater



Wolfgang Panzer, Director
Edwin Horak, SCS, Director of Photography

This movie portrays two days in the life of the Swiss President, Kater. While the Spanish Royal couple is visiting Switzerland, an intrigue is planned and executed by the head of the secret service – the president’s companion, closest political partner and biggest rival all at the same time – that is meant to cause Kater’s political downfall by making the president’s wife believe that her husband is deliberately using their son who has cancer as part of the fringe program of the royal couple’s visit. Devastated by the apparent sacrifice of her son on the altar of publicity, her harsh reaction starts the political downfall of her husband.

Der große Kater tells a universal story about rivalry, love and family based on a true story. It has a multilayered plot which is demanding and entertaining at the same time, aimed at a mature audience above the age of 25. The film is based on the novel by Thomas Hürlimann, who is one of the most important novelists in Switzerland today. *Der große Kater* was also a bestseller in Germany. The author lives in Berlin and Leipzig, and his works have sold over 60,000 copies in Germany to date. He has also won many German literature prizes.

Bruno Ganz, one of Europe’s leading and best-known actors, plays Kater. Other popular and highly regarded German actors such as Ulrich Tukur, Marie

Bäumer, Edgar Selge, Christiane Paul, and Justus von Dohnányi appear in this film. The Director is Wolfgang Panzer who continues his successful collaboration with DOP Edwin Horak.

The film was shot in spectacular locations including the airfield in Interlaken and the Bundeshaus parliament house in Bern. The Swiss army generously supported the shooting of the film by providing a helicopter and also sending a hundred inductees as extras for the shooting of the royal reception. During a shooting break, the army’s marching band played spontaneously for the enjoyment of the crew, creating a relaxed atmosphere on the set. A huge dinner in the grand hall of the

casino in Interlaken represents the narrative turning point and visual highlight of the film.



ETERNA 250D still is the most reliable, versatile, “workhorse” daylight-stock around Edwin Horak, SCS

It is now 38 years since I started working as a freelance DOP. Ever since I first saw a film projected in the basement of my neighbor’s house, I have been fascinated by the magic of movies. Back then, I was still going to kindergarten, and there was no television around at that time of course. My grandfather was an engineer on the railways and he explained to me all the technical aspects of the film-making process. Since I didn’t consider myself to be a “storyteller,” I think that was the reason why I finally decided to become a cameraman. Naturally, I now know that about half of being a DOP is also about story-telling.

When I first heard about this project, it was from my director, Wolfgang Panzer, who asked me if I would be interested. The book on which the script of this film is based is a rather well-known classic of newer Swiss literature. Wolfgang knows how to make the right choices: be it actors, crews, or locations, and not to work on this movie, not to accept his offer would have been a mistake.

It must be quite some time ago now when Fujifilm’s stock was introduced in Switzerland. Back then it was somehow a bold decision to choose Fujifilm’s stock, but I never regretted it;

quite the opposite. For me, the ETERNA 250D still is the most reliable, versatile, “workhorse” daylight-stock around. It is very forgiving in mixed-light conditions. You always know what you will get and I think one has to make really serious mistakes to experience unwanted results or surprises. Fujifilm’s stock is great for the ladies, since you don’t have to go into heavy filtration to achieve a gentle look. The new ETERNA Vivid 160, which I only used for the second time here, is like its name suggests, more colorful. Although this is something that you can dial in also in post-processing, perhaps it is nicer to have it right from the start in the rushes.

The ETERNA 500 comes into play when lighting conditions start to change dramatically towards the end of an outside shooting day. Then, we often had to switch from ETERNA 250D to ETERNA 500 in the middle of a sequence. From previous experience, I knew that we would not have any matching problems, although we were shooting without the 85 Filter in daylight. Here I can add that in a situation like this, I prefer the ETERNA 500 over the REALA 500D, which would be the right stock to use. However, this is purely a matter of taste.

In general, I like a stock that has not too much contrast, that is gentle. It is easier to build up contrast in post-processing than vice-versa. Contrast makes the image appear sharper, which is why manufacturers of film stocks are a bit afraid to go for a gentler look. The people at Fuji, in my opinion, are able to control those fears and are therefore giving me the stocks that I want. ■

Der große Kater

FILM PRODUCTION

Producers	Dietmar Güntsche, Wolfgang Behr, Claudia Wick, Benito Müller, Wolfgang Müller
Production Companies	Abakadabra Films, Neue Bioskop Film, Barry Films
Distributors	Central Film Verleih, Frenetic Films, Cinepool, Telepool

CREW

Director	Wolfgang Panzer
Screenplay	Claus Peter Hant, Dietmar Güntsche
Steadicam Operator	Ariel Salati
DOP	Edwin Horak
Editor	Jean-Claude Piroué
Line Producer	Philip Evenkamp
Production Manager	Claudia Sontheim
Production Design	Josef Sanktjohanser

PROJECT INFORMATION

Format	35mm
Duration	Approx. 90 minutes
Language	German
Genre	Drama
Principal Photography	August–October 2008
Locations	Germany (Munich, Bad Tölz), Switzerland (Bern, Interlaken, Bergün)
Main Cast	Bruno Ganz, Ulrich Tukur, Marie Bäumer, Edgar Selge, Christiane Paul, Justus von Dohnányi
Raw Stock	ETERNA Vivid 160, ETERNA 250D, ETERNA 500
Release Date	2009

Der große Kater	
STOCK USED	ETERNA Vivid 160 ETERNA 250D ETERNA 500

Lippel’s Dream



Lippel’s Dream is based on the German best-selling book by children’s author Paul Maar and is directed by Lars Büchel. When 11-year-old Philipp is left in the care of evil housekeeper Mrs. Jakob, he dreams himself into a fairy-tale

world, where his real-world cares turn into madcap adventure... ■

Lippel’s Dream

FILM PRODUCTION

Producer	Ulrich Limmer
Production Companies	collina filmproduktion
Co-Production	Universum Film, B.A. Produktion, Bayerischer Rundfunk, Norddeutscher Rundfunk, element e filmproduktion
German Distributor	Universum Film

CREW

Director	Lars Büchel
Screenplay	Paul Maar and Ulrich Limmer
DOP	Jana Marsik
Editor	Sandy Saffeels
Music	Konstantin Wecker

PROJECT INFORMATION

Original Title	Lippels Traum
Genre	Family Entertainment
Production Year	2008
Cast	Karl Alexander Seidel, Anke Engelke, Moritz Bleibtreu, Christiane Paul, Uwe Ochsenknecht, Edgar Selge, Eva Mattes
Length	100 minutes
Raw Stock	Super F-64D, ETERNA Vivid 160, ETERNA 250D, ETERNA 250, ETERNA 500
Format	35mm/2.35:1
Language	German

Lippel’s Dream	
STOCK USED	Super F-64D, ETERNA Vivid 160 ETERNA 250D, ETERNA 250 ETERNA 500