

Sennentuntschi

Switzerland

Michael Steiner, Director

Pascal Walder, Director of Photography

Sennentuntschi is set in the Swiss Alps in 1973. During a funeral procession in a small mountain village, a little girl is the first person to notice the weird and wild-looking woman (played by Roxane Mesquida) who suddenly appears as if out of nowhere and begins to shatter the village's precarious idyll. Who is this strange and beautiful woman that never speaks? The story takes us deep into the remote world of the Swiss Alps, and leads to a tragic tale of lust, insanity and murder. Here the protagonists lose far more than just their faith in what keeps the fabric of the world together. For where religious madness, incest and belief in demons dance their dreadful dance, every truth can turn out to be false, every event can have a horrible, darker significance, and even love itself can become the gateway to hell.

Sennentuntschi is a mystery-horror thriller in which nothing is what it seems and where personal convictions about "things between heaven and earth" are the only thing to which its protagonists can ultimately cling.

It marks the fourth feature film of the highly acclaimed and most successful Swiss director Michael Steiner (*My name is Eugen, Grounding*) and his third collaboration with cinematographer Pascal Walder (*My name is Eugen*).

Walder worked with two Compact Moviecams and one ARRI 435 for effect shots and second unit scenes, mounted with Cooke S4 series lenses and two Cooke zooms.

He selected the ETERNA Vivid 160, ETERNA 250, ETERNA 250D and ETERNA 500 films for his palette. "I chose these stocks because of how they capture subtleties," explains Walder. "I like the way the color jumps out at you, while at the same time giving you the subtle detail of color reflected in dark areas and shadows. I feel very comfortable with the range of the Fujifilm stocks."

Sennentuntschi was produced in 49 days on locations in Switzerland and Austria. The look that Walder created for the film was partly inspired by photographs and paintings. "I have always been inspired by all kinds of painters," explains Walder. For this movie his main influence and references came from the hyperrealistic paintings of Franz Gertsch and the dark romantic paintings of Heinrich Füssli.

The production schedule was very complicated in terms of the actors' availability and locations, so Walder decided to shoot both day exterior and all night exterior scenes in the mountains with the ETERNA Vivid 160. For the night scenes he used the "day for night" technique, so it was very quick and easy to switch back and forth just by setting the right filter, while staying with the same stock.

Part of the movie was shot in the studio, where he used the ETERNA 500. "This emulsion is just amazing. You can light completely by eye, my basic stop was 2.8, and the negative holds so much detail in the blacks."

Walder also knew that he would get a chance to fine-tune his work in post-production. The film was

processed at Arri-Schwarz Film, Bern, where the negatives were scanned and the Digital Intermediate (DI) timing was done. ■



www.pascalwalder.com



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PROJECT INFORMATION

Production	Kontraproduktion AG Zürich
Director	Michael Steiner
DOP	Pascal Walder
1st Assistant Camera	Stefan Stefanini
2nd Assistant Camera	Rahel Koller
Steadicam	Vladimir Müller
Gaffer	Matthias Reisser

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STOCK USED	ETERNA Vivid 160
	ETERNA 250
	ETERNA 250D
	ETERNA 500