

# THE SANDMAN



**a film by Peter Luisi**

Switzerland 2011

Fiction, 88min, color, languages: Swiss-German / German

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# Contents

- Cast and Crew
- Synopsis
- Statement of screenwriter and director: Peter Luisi
- Interview: Peter Luisi
- Leading cast
- Supporting cast
- Biofilmography: Peter Luisi
- Press reviews
- Prizes and awards
- Online

# CAST AND CREW

Benno	Fabian Krüger
Sandra	Irene Brügger
Max	Beat Schlatter
Patrizia	Florine Elena Deplazes
Stefan	Sigi Terporten
Walter	Kaspar Weiss
Dimitri	Michel Gammenthaler
Psychiater	Urs Jucker
Screenplay and director	Peter Luisi
Camera	Lorenz Merz
1. Assistant director	Simon Nagel
Lighting	André Fürst
Art director	Frederik Kunkel
Set dresser	Anna Bucher
Props	Nuria Rasche
Makeup Artist	Ana Rasic
Production Sound	Oliver Schwarz
Editor	Claudio Cea
Music	Martin Skalsky
	Christian Schlumpf
	Michael Duss
Sound Design	Michael Duss
Sound Mix	Peter Bräker
Producers	David Luisi
	Peter Luisi
Production Company	Spotlight Media Productions
Co-production Company	SRF Swiss Television
Supported by	Migros Kulturprozent
	Canon
	Star TV
	3+

## **SYNOPSIS**

One fine morning, Benno finds sand in his bed. While he tries to ignore this at first, he soon must realize that he himself is losing the sand. Day after day the sand increases and soon his time literally starts running short. Finally he is left no choice but to ask Sandra for help, who runs a small coffee shop under his apartment. Although Benno hates her with a passion, he started having dreams of her every night. What could Sandra and the dreams have to do with the sand?

## **STATEMENT WRITER AND DIRECTOR: Peter Luisi**

“The Sandman” is a modern fairy tale. It is about the discrepancy between what every person could be and what he or she actually is. A filmmaker should to try to make the films that he or she wants to see. I like entertaining movies that that also manage to inspire a little bit. That is why I am a filmmaker, to keep trying to achieve this.

## **INTERVIEW: PETER LUISI**

**How does one get the idea – a person who loses sand?**

It was a while ago. At film school the task was to make a film without any dialogue. A very good exercise, because often the simplest solution for telling a story is through the dialogue. But a film is a story in pictures. In the process of looking for a visual story, I got the idea of sand. Often in films the problem is only spoken about. Here one sees it. The protagonist is literally stuck in his problem. However the story is not just about sand.

**The leading actors are also important to the film. Did you write the script specifically for them?**

No, actually I first wrote it for two other actors. This is something I like to do; I have someone in mind and then I write the role for him or her. But things changed. I saw Fabian at the Zurich repertory theater, and thought he should be in a film. Every stage production that I saw him in, he was unbelievably good. He is a great actor. So I simply asked him whether he'd take the part, and he was delighted.

**The other leading role is played by Irene Brügger alias Fräulein Da Capo. She had never acted in a film before.**

Right, it is her first role. I saw her in a talent show for the small Walo-Prix, which she won with her one-woman-orchestra loop machine. That was in 2007. When I cast her, she was still unknown. She is great. She is extremely authentic and also unique, not someone you meet every day. Her music act suits her very well, because it is also totally unique. When I asked her if she was willing to act in the film, she wasn't sure. I did a casting with her and Fabian in the scene in which he verbally abuses her. The next day she sent a mail, saying that she didn't think she could do it. But luckily I was able to convince her otherwise. She is a great actress and perfect in the film.

**You are supposed to have said once that you are afraid of making a boring film.**

I made my first film when I was 19. When I finally finished it, after what seemed like an endless ordeal, I showed it to seven friends, and two of them fell asleep. Basically I feel that a film should do two things: the audience should be entertained and not leave the theater more stupid than he or she entered it. It should entertain and give something extra.

**The therapist in the film tells Benno, that his losing sand is a nice metaphor. What is it a metaphor for?**

I don't want to answer that. I'm always disappointed when I see a film and think that I've understood it, and then the director says something entirely different. I wouldn't want to do that to anyone. But of course the author has to know exactly why what happens in the story, both in order to write it and also to direct. For every story, it is important that the teller knows exactly what is happening and why. I'm convinced that even when the viewer doesn't understand everything exactly, he still knows whether the story works or not. The same is true with a painting. One knows whether one likes it or not, even if one can't always say why.

**Yesterday when the film was being shown, I was afraid that some people in the audience were going to choke, they were laughing so hard. Can you say what makes something funny? Or is it impossible to say?**

It is a good question. Humor, like all other tastes, is subjective. One person can find something extremely funny and another the same thing not at all. Therefore I can't make a film to suit you. I can only try to make a film that I like and hope that other people share my taste. As a director, I have 1000 decisions to make. I can't guess, I have to know, and the only taste I know about for certain is my own. It is somewhat paradoxical. One makes a film for others, but to do so one has to follow one's own taste.

## LEADING CAST



### **Fabian Krüger as Benno**

Fabian Krüger completed his actors training at the School of Music and Theater in Zurich. He has been a member of the Independent Theater Group 400asa, and acted at the Maxim Gorki Theater in Berlin. After guest engagements, Fabian Krüger became a permanent member of the ensemble of the Bochum Schauspielhaus 2003-2005. For the seasons 2005-2009, he was part of the ensemble of the Zurich Schauspielhaus. Since the 2009/10, he is a member of the ensemble at the Vienna Burgtheater.



### **Fräulein Da Capo as Sandra**

Irene Brügger was first the Office Fräulein before she mutated to Music Fräulein. Since October 2006 she has toured Switzerland as the one-woman-orchestra “Fräulein Da Capo,” and won the small Prix-Walo for comedy. She acquired her acting experience in the Jugendtheater Willisau and afterwards in the Kleintheater Lucerne. Since January 2010 the Fräulein can be seen every Sunday on the stage of the “Giaccobo/Müller” show.



## SUPPORTING CAST



### **Florine Elena Deplazes as Patrizia**

Early training in ballet, jazz und modern dance brought Florine Deplazes to the musical and theater stage already as a teenager. After years of working as an international model, lots of experience in front of the camera and recommendations by notable directors, Florine made her way to film. In 2008 she studied the Meisner method at an acting school in London. She continuously attends workshops in Method acting in Germany, England and Switzerland. Florine has played in the Swiss soap "Tag und Nacht," in various short films as well as in art-house and commercial films.



### **Beat Schlatter as Max**

Beat Schlatter is especially well known for the two films "Katzendiebe" (1996) and "Komiker" (2000), for which he is the scriptwriter and the main actor. "Katzendiebe" won the Prix-Walo, and "Komiker" the SSA Prize for the best screenplay. With his stage partner Patrik Frey, Schlatter has enjoyed years of stage success, most recently with "Der beliebte Bruder" and currently with "Das Drama." In 2009 Schlatter could be seen in Micha Lewinsky's film "Die Standesbeamtin." "Hoselupf," in which Beat Schlatter plays the lead, will open in film theaters in Switzerland in 2011.

## SCREENWRITER AND DIRECTOR



### Peter Luisi

Peter Luisi has attracted attention with his feature films “Verflixt Verliebt”, “Love Made Easy” und “The Sandman,” as well as being co-author of Fredi Murer’s “Vitus.” His films have received the Zurich Film Prize, 8 nominations for the Swiss Film Prize in different categories, the Grant Award and Audience Prize at the Max Ophül Film Festival as well as numerous other prizes.

#### BIOGRAPHY

1982 – 1994	Rudolf Steiner School Zurich
1994 – 1996	University of North Carolina, Wilmington
1996 – 1998	University of California, Santa Cruz BA in Film-Production (University & College Honors)
1998 – 1999	Commercial film editor with Techo Film and Wirz und Fraefel Productions
2000	Founded Spotlight Media Productions

#### FILMOGRAPHY (Selection)

- 2011 **The Sandman** | Direction and screenplay  
Feature film 90min, Spotlight Media Productions in co-production with Swiss Television.  
Festivals/Prizes: Audience Prize Max Ophül Film Festival 2011 in Saarbrücken. Three nominations for the Swiss Film Prize March 2011: Best Film. Best Screenplay (Peter Luisi). Best Actor (Fabian Krüger).
- 2010 **The Trainee** | Direction and screenplay  
Short film 30min, Spotlight Media Productions  
Festivals/Prizes: Solothurner Filmtage. 2 Edi Spezialpreise: Best Direction 2010. Best Concept & Screenplay 2010. Nomination for the Swiss Film Prize: Best Short Film.
- 2010 **Länger Leben** | Co-Author  
Feature film 105min, Bernhard Lang, Direction: Lorenz Keiser
- 2006 **Love Made Easy** | Direction and screenplay  
Feature film 83min, Spotlight Media Productions  
Festivals/Prizes: Opening film at the Max Ophül Festival 2008 in Saarbrücken.

2006 **Vitus** | Co-Author

Feature film 120min, Vitusfilm GmbH, Direction: Fredi Murer

Festivals/Prizes: Swiss Film Prize 2007: Best Film. Swiss Film Prize 2007.

Nominations: Best Screenplay. Shortlist Oscar, Academy Awards 2007. Berlinale, Bronze Bear, 2006. Audience Prize AFI, Chicago, Seattle, Rome, among others.

2004 **Verflixt Verliebt** | Direction and screenplay

Feature film 93min, Spotlight Media Productions in co-production with Teleclub.

Festivals/Prizes: Grant Award at the Max Ophül Festival in Saarbrücken. Zurich Film

Prize. Main Prize at the International Film Festival in Braunschweig/ Audience Prize.

Three nominations for the Swiss Film Prize 2005: Best Film. Best Main Actor (Pablo Aguilar). Best Supporting Actor (Philipp Stengele)

## VOICES FROM THE PRESS

"Wonderfully crazy and irresistible." *Kino-Zeit.de*

"The Sandman is one of those unexpected surprises, that one can have from time to time in the cinema." *Kino-Zeit.de*

"A Swiss film that is not a castle in the air but instead a solid sand castle full of humorous good cheer" - [outnow.ch](http://outnow.ch)

"An enjoyable gem" - [outnow.ch](http://outnow.ch)

"Very entertaining and original" [sr-online.de](http://sr-online.de)

"Despite the clever idea and the many funny scenes, the film certainly also has depth. Rarely does a film succeed so well in bringing entertaining humor together with serious subjects. Definitely worth seeing!" [sr-online.de](http://sr-online.de)

"In this comedy, the lightness of being celebrates a small triumph" Zürcher Landzeitung.

"Successful comedy. "The Sandman" not only entertains, it is also moving." [aargauerzeitung.ch](http://aargauerzeitung.ch)

"Everyone who allows themselves be drawn into the fairy tale quality of the film is in for the greatest delight." *Zürcher Tages Anzeiger*

"The most charming film of the year" *Stuttgarter-Zeitung*

"Pleasantly light and playful." *Zeit.de*

## Prizes and Awards:

- Audience Prize at the Max-Ophül Film Festival, January 2011

- Three nominations for the Swiss Film Prize 2011, to be given this coming March. (Best Film, Best Main Actor, Best Screenplay)

## Online:

[www.facebook.com/dersandmannfilm](http://www.facebook.com/dersandmannfilm)