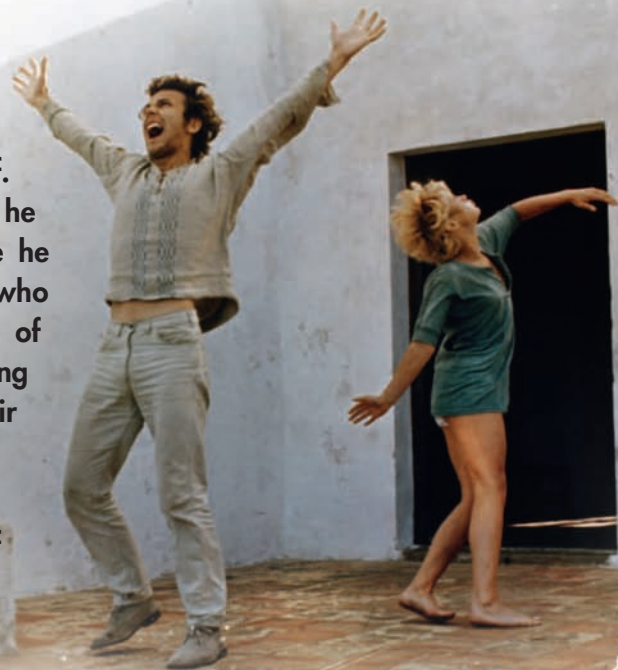


Stefan is a young student looking for adventure and hoping to find himself. Making his journey towards the sun he hitch-hikes from Germany to Paris, where he meets a young American drifter, Estelle, who introduces him to drugs. In their pursuit of powerful emotions and experiences, the young lovers go to Ibiza where they live out their dangerous passion.

As prisoners of their hopeless love affair and also of drug addiction and a former friend of Estelle's, the only end possible for them is a tragic one...



PRESS QUOTES ON THE FILM'S RELEASE IN 1969

"EXTRAORDINARY BRILLANCE IN A POWERFUL COMPELLING TRAGEDY."

"NEW YORK HERALD TRIBUNE"

"AN EXTRAORDINARILY INTELLIGENT AND BEAUTIFUL FILM. THE FILMMAKER'S EYE HAS TAKEN INTO ACCOUNT THE INCREDIBLE INTERPLAY OF SURFACE AND DEPTH, USING THE IRONY OF SETTING AND SITUATION WITH RARE COMPASSION."

"THE EAST VILLAGE OTHER"

"A FILM OF INTELLIGENCE AND, EVEN RARER, GRACE. A VERY BEAUTIFUL, VERY ROMANTIC MOVIE."

"THE NEW YORK TIMES"

"AN IMPORTANT FILM... RECORDED REFLECTIVELY AND PERCEPTIVELY."

"VARIETY"

CAST

Estelle **MIMSY FARMER** • Stephan **KLAUS GRUNBERG** • Charlie **MICHEL CHANDERLI**
 Wolf **HEINZ ENGELMAN** • Cathy **LOUISE WINK** • Salesman **GEORGES MONTANT**

CREW

Screenplay and dialogue **PAUL GEGAUFF, BARBET SCHROEDER** • From a original story by **BARBET SCHROEDER** • Music **PINK FLOYD**
 D.O.P. **NESTOR ALMENDROS** • Editor **DENISE DE CASABIANCA** • Script **MONIQUE GIRAUDY** • Sound effects **ROBERT POURET**
 Production crew **CARLOS DURAN, MICHEL CHANDERLI, STÉPHANE TCHALGADJIEFF, ALFRED DE GRAAFF**

FRANCE/1969/1.66/1H55

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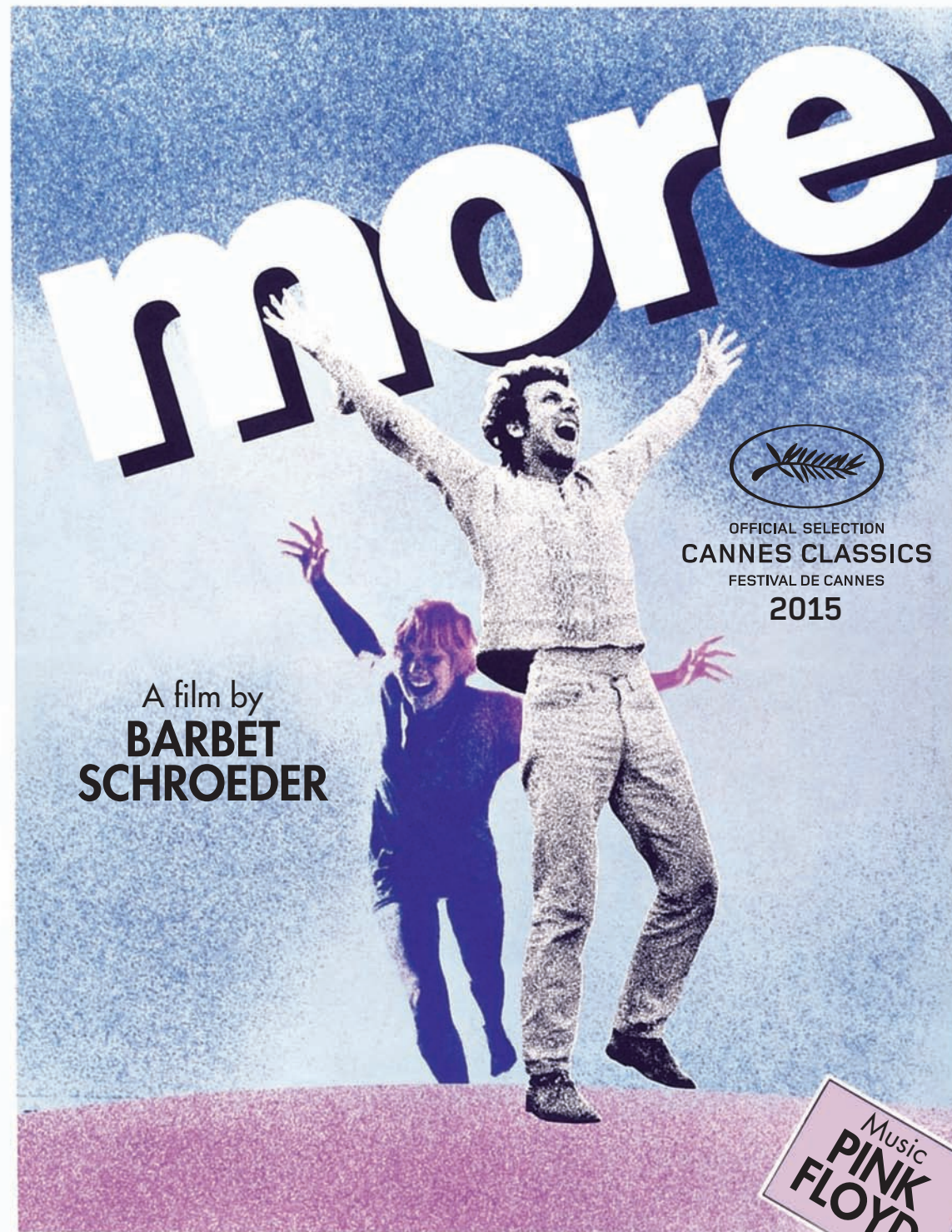
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**THE CULT MOVIE FROM 1969
 FOR THE FIRST TIME IN RESTORED VERSION!**



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 FESTIVAL DE CANNES
 2015

A film by
BARBET SCHROEDER



With **MIMSY FARMER & KLAUS GRUNBERG**
 Adaptation & dialogue **PAUL GEGAUFF** • D.O.P **NESTOR ALMENDROS**



INTERVIEW WITH BARBET SCHROEDER BY PHILIPPE PARINGAUX (1969) (Rock & Folk n°32)

/ I'm worried that people who see your film, adults especially, will misinterpret it. I'm worried they'll only see what they want to see and will hastily lump together your protagonists with youth in general.

Barbet Schroeder : This is not a film on drugs, nor is it one about youth. Like you I'm worried this film will act as a pretext for some kind of clampdown or suppression. The only way I can explain myself is by giving interviews - a lot of them. A work of art must be judged on its own terms. It should be... So no, my film is the story of a passion in which one person is incapable of loving because his passion is only a projection of himself. When two people love each other, there is always one who loves more than the other.

/ Why drugs?

B.S. : Drugs are only ever a source of destruction. I tried to tell the story in the truest way possible about drugs. I am not against drugs, I would never make a film against something, but it is inconceivable to make a film in favour of heroin. An objective film can be against this, or it's a justification for suicide. Heroin is a death journey.

/ Is this an autobiographical film?

B.S. : Not exactly no, but a writer always finds traces of himself in his characters. I got the idea for this film four or five years ago when a similar story happened to me. I was both terrified and fascinated by the story of this young man, destroyed by a woman. Drugs are just the way, a way that represents very well a modern vampirism idea. But yes, there is a bit of me in Stefan. I built my film



on this basis. It's a gamble in a way: show two people who are caught up in something subjective, drugs, and yet never move away from the most down-to-earth reality. So, for the road to LSD, I only show things that exist, that are real and palpable, and distorted by the effect of the drug. When you take LSD you see real things transfigured, you don't see ghosts.

/ Your protagonists?

B.S. : My protagonist finds the woman who incarnates his soul and his unconscious, who was the crystallization of an internal phenomenon. He began to die the first time he made love with her. She is the classic mysterious woman. I look at her from a male point of view, I don't know anything more about her than Stefan does.

/ Your film is not a film about hippies either, though there are some in certain scenes shot in Ibiza.

B.S. : First I want to stress that all through the film, and in a quasi-didactic way, I tried to explain the differences between types of drugs, all the nuances there are. I know a lot of people mix up marijuana and heroin and I did everything I could to show that they are absolutely not the same thing. I even added some passages to be sure there would not be any possible confusion, even for the least informed viewers.

Hippies? There are hippies in Ibiza, real ones and fake ones. I set my film in Ibiza because everything is beautiful there. The same movie shot in black and white and in bleak locations would have been unbearable. In Ibiza, with the beauty of its landscape, the film loses its disturbing quality. I am interested in hippy philosophy but I have too much of a taste for the tragic, for the disturbing, and for reality to take it on completely. In any case, I never want to be part of any movement. Lots of hippies live in a total dream world where everything is beautiful. What interests me, actually, is the process they go through to achieve this harmony. I agree when hippies destroy a whole load of prejudices to get to the essence of humanity but I could never live in their dream world.

/ And now the music.

B.S. : Pink Floyd composed an absolutely perfect music. I showed them the film and asked them to create a music that would go with it, be a part of it. They found an incredible magical quality and in particular they created a feeling of space. It's really music, far more than just a simple set of songs. Often music is used to try to make us accept weaknesses in a film. That's not the case in *More*. The music here adds a dimension to the film. For the recording, Pink Floyd composed their music in the afternoon as they watched the film a second time and then recorded it the same night. They did this for five days straight between



midnight and nine in the morning on a tape recorder with sixteen tracks. The guy in the recording studio told me he had never seen such energetic and conscientious musicians!

/ I think of Stefan's death and the death of Brian Jones...

B.S. : I don't think it's the same thing. Brian Jones had destroyed everything and found himself face to face with anxiety. He was totally invested in the movement, in the avant-garde, and in a way he is a victim of its first expressions. Will he have followers? I admit this worries me. As for Stefan, he's neither a hippy nor a character from the world of pop music. The only similarity between the two deaths is their ambiguity. Stefan has lost everything and his death is what we call a suicidal accident. For Brian Jones I don't know. Perhaps it's the same thing? ■

