



62<sup>nd</sup> Internationale  
Filmfestspiele  
Berlin  
Competition

# HOME FOR THE WEEKEND

A FILM BY **HANS-CHRISTIAN SCHMID**



*With an ensemble of top-class actors, director Hans-Christian Schmid shows in HOME FOR THE WEEKEND how in just a few days families can fall apart and find each other again. After his award-winning films “Requiem” (2006) and “Storm” (2009), this is his third collaboration with the screenwriter Bernd Lange.*

## **SYNOPSIS**

Marko is in his mid-thirties, has just published his first book, and has been living in Berlin since his university days – far enough away from his parents Gitte and Günther with their bourgeois lifestyle that he could never quite get used to. He visits them once or twice a year, mainly to give them a chance to spend a few days with their grandson.

His hopes of spending a quiet weekend with his family fall short when Gitte, who has been mentally unstable since Marko was a child, after a homeopathic treatment feels so healthy for the first time in a long time that she stops taking her medication. She asks to be treated from now on as a full member of this family and, now that her husband Günther is finally selling his publishing company, is looking forward to their retirement days together.

Gitte’s announcement triggers reserved reactions. Fearing for his mother’s health, Marko’s younger brother Jakob insists she continue her medication treatment, whilst Gitte’s unexpected recovery evidently seems to be foiling Günther’s retirement plans. Marko is the only one who stands behind Gitte’s decision, seeing in it a chance for her and the family.

When Jakob can no longer hide his financial troubles due to setting up his doctor’s practice and building a house, Marko is the only one who respects his mother’s wishes and doesn’t hide this bitter failure away from her and, in so doing, tips his family’s seemingly well-established structure out of balance.





## INTERVIEW

### WITH HANS-CHRISTIAN SCHMID AND BERND LANGE

*How did you arrive at the subject of this film?*

**Bernd Lange:** For me HOME FOR THE WEEKEND is an inventory of personal issues that have accumulated over the past years and that had no place in a plot-oriented and subject-dedicated film like “Storm”. The theme of dealing with your own family: exploring the fact that we belong to a generation that are having children but are still caught up in the role of being children to our parents, as well as the subjects of sickness and death.

**Hans-Christian Schmid:** We had a great desire to tell a story that personally had something to do with us. Even whilst working on “Storm”, I felt the next project should be based on a

straightforward, strongly character-driven story. Bernd and I met numerous times and discussed the several narrative possibilities to express these ideas. In the process we discovered that going home for the weekend is something we all experience and is an event that seldom runs smoothly. From there on, we began to explore the different ways to recount such a weekend, the main characters’ distinguishing elements, and the conflicts that might possibly emerge. At a certain point, Bernd took over the reins, because it’s difficult to work out the details of this type of story in dialogue. Even though it doesn’t reflect our own family stories, the film is still about personal issues. As a writer you source this type of material from deep within you and not from talking to others. Bernd produced a first treatment very early on, which broadly outlined the full story.

**BL:** In HOME FOR THE WEEKEND, the plot develops out of the characters and how they react to each other, which is perhaps the reason why I had to write it alone. That way I could listen carefully to the characters and then translate that into the script. This sort of thing is difficult to develop in discussion.

Marko’s character, a figure Hans-Christian and I most identify with, lives in a situation quite similar to ours. He lives a self-determined life in the big city, and independent of his parents. Marko’s family was based on observations of family tensions and dynamics that either we or friends and acquaintances had experienced in recent years. We decided to tell the story of a middle-class, bourgeois family in order to stress the emotional issues. In a socially disadvantaged family, material needs would have played a greater role.

*The film paints the picture of a generation of 30-somethings who are no longer automatically better off financially than their parents.*

**BL:** The promise of fortune and happiness, especially on a material level, was certainly much easier to keep in the past. Judging from today’s perspective, it seems to me that in the Sixties it was simply easier to make a living and finding self-assurance in it. In this story, Marko and Jakob find it difficult to succeed in the same way their father has. Though Marko has published a book, he is at odds with how best to reconcile his life as a writer and his life as a family man. And Jakob tries unsuccessfully to copy his father’s life plan, perhaps an unconscious act on his part, so he can be close to his mother.

*The two sons talk on a first-name basis with their parents. Are they part of a generation that no longer rebels against parents because they meet on equal terms?*

**HCS:** I come from a family that is a more lower middle-class family than the one in the film, but I had had no idea what I was supposed to rebel against. When after graduating from high school I had wanted to go abroad or then later to film school, my parents didn’t try to stop me in any way nor would have they been unhappy if nothing had come of it. They simply accepted my decisions.

**BL:** We watched movies like “Five Easy Pieces”. Despite all the qualities of the film, such confrontations seem very anachronistic today. Our parents don’t appear to me to be so far removed from us, that could allow a good basis for communicating with each other.

*The mother’s depression is the catalyst of the story...*

**HCS:** We considered the option of not revealing Gitte’s illness, but then that seemed too random. But the film is less about the suffering of a manic-depressive, and more about how women get the short end of the stick in such relationships, the downsides suffered from living an unfulfilled life that are amplified when the children are out of the house.

**BL:** In the past in West Germany, one salary used to be enough to feed an entire family, and the mothers of that generation often lived a life in a golden cage. I’m not even sure if Gitte is really sick. It is a state of unhappiness and discontent that you simply can’t fix with drugs.

*After “Requiem” and “Storm”, this is your third film together. How would you describe your collaboration and how has it changed?*

**HCS:** With “Requiem” Bernd’s screenplay was already there, as I came later to the project. For “Storm”, we spent a long time together writing the script. You get to know each other quite well in this process, and that helps because you’re quicker to understand what the other means and wants.

**BL:** While working on “Requiem”, we discovered that we have very similar ideas. “Storm” by contrast was a very complicated project that took us three years to develop. We managed to get through it as co-writers, but it was like a big test in a relationship. For my part, HOME FOR THE WEEKEND emerged out of great confidence and trust that Hans-Christian can create an exciting film with four or five actors in a house. I even went on holiday during the shooting, which is something I normally never do.

**HCS:** The most important work actually happens in advance. I read Bernd’s version and write relatively detailed comments. Then we meet, discuss possible developments, and then Bernd writes the next version. But even with “Storm”, we didn’t sit together with our laptops at a desk and read out the dialogues to each other. There are phases in which we talk and discuss and phases in which we withdraw and write. It takes

up to four runs before we have the shooting version. The final version ideally comes together with the actors and also includes their ideas and peculiarities.

*How did the cast come together?*

**HCS:** Lars Eidinger as Marko was established quite early on because, on the one hand, I find him quite convincing as an actor and, on the other hand, he is characteristic for how we imagined Marko and the life he leads in Berlin. So Lars became a sort of pivot around which we put together the family. In the case of Gitte, it was important that she did not appear ailing or sick on first glance. We wanted her to appear energetic, strong and engaging; a woman who with Günther could plausibly be a great couple in their good moments. We felt Corinna Harfouch is perfect for this role. Jakob's figure was really difficult because his character had to be convincing in so many ways: settled enough to conceivably lead a dental practice and yet at the same time instable and sensitive. We searched long for an actor that we felt confident could pull it off and were quite pleased when we finally found Sebastian Zimmler.

*How do you work with the actors?*

**HCS:** We had far less time together before the filming than I had hoped for. Besides having one day of reading rehearsals with everyone, we only had half days where we rehearsed in twos. This is not only important for getting to know each other, but also to talk about the characters and their mindsets. It greatly benefits everyone on set when the basic issues have been previously resolved. To support this process, I put together collections of material for the actors with texts that we had found during our research and preparation.

*Many of your films are based on intensive journalistic research. How was it in this case?*

**BL:** When it comes to the subject of family and dealing with each other, you can only really search within yourself for input and insight. It's about your own thoughts, feelings and experiences.

**HCS:** But the process is similar. In this case the focus is on self-examination, you pull it out of yourself. With a story like "Storm" you drive to The Hague and get your material from outside. Both are realistic.

*You also work together again with Director of Photography Bogumił Godfrejów, Production Designer Christian Goldbeck and Editor Hansjörg Weissbrich. What do you appreciate about them or about frequent collaboration in general?*

**HCS:** The intimacy and familiarity, and that you no longer need to explain many things. It's also exciting to work with new people, but when you find someone good whose work you like, you try to maintain that working relationship, which often also turns into a friendship.

*And the film music is once again by the Weilheim-based band The Notwist. What makes this band so ideal for a Schmid film?*

**HCS:** They're not typical film musicians and I find this exciting. The development and creation process is probably more extended than usual but the result for me is always surprising and fresh, everything that standard film music isn't. I find their desire to experiment very enriching. I don't particularly like it when the film score functions in a predictable and expected way.

*This is the third feature film you have produced with your own company 23/5. How has your work changed as a result?*

**HCS:** It mostly makes a difference in the months and years between two film shoots. Before starting the company, I used to be primarily focused on my next film as a writer and director. Now together with Britta Knöllner, the second producer at 23/5, I try to find material for other writers or directors and then develop screenplays with them. Nothing much has changed as far as the actual filming is concerned. Now as in the past I have always been more of a director who works together with the producer to find solutions rather than resort to confrontations. Latest two months before the shooting begins, I try to focus entirely on my role as a director and I usually give up all production matters.





## LARS EIDINGER

MARKO HEIDTMANN

Lars Eidinger was born in 1976 in Berlin. Between 1995 and 1999 he studied acting at the Ernst Busch Academy of Dramatic Arts Berlin. During his acting training he worked on various German theater stages before joining the ensemble of the Berliner Schaubühne in 1999, where he took part in the productions of "Hamlet", "Demons", "A Midsummer Night's Dream", "A Streetcar Named Desire" and "The Misanthrope" as well as his directorial debut in 2008 at the Schaubühnenstudio with a stage production of "The Robbers". After several TV guest appearances and roles in short films, Eidinger had his screen debut in 2007 in Stephan Geene's drama "After Effect". His breakthrough came in 2009 with his lead role in the film "Torpedo" (directed by Helene Hegemann, 2008), which won an award at the Max Ophüls Festival. He played opposite Birgit Minichmayr in Maren Ade's drama "Everyone Else" (2009), which won two Berlinale Jury Awards and was nominated in 2010 for the German Film Award. For his convincing portrayal in the TV movie "Verhältnisse", he gained a German Television Award nomination in 2010. He most recently performed in Tim Fehlbaum's apocalypse thriller "Hell" and Hendrik

Handloegten's "Summer Window", and has completed work on Christoph Stark's award-winning film "Tabu – Es ist die Seele ein Fremdes auf Erden", and the Dutch drama "Code Blue" (directed by Urszula Antoniak), which was featured at Cannes in 2011. Eidinger is married to opera singer Ulrike Eidinger and has one daughter.

- 2012** HOME FOR THE WEEKEND  
Director: Hans-Christian Schmid  
"Goltzius & The Pelican Company"  
Director: Peter Greenaway  
"Tabu" – Es ist die Seele ein Fremdes auf Erden«  
Director: Christoph Stark  
"Code Blue" Director: Urszula Antoniak
- 2011** "Hell" Director: Tim Fehlbaum  
"Summer Window" Director: Hendrik Handloegten
- 2009** "Everyone Else" Director: Maren Ade
- 2008** "Torpedo« Director: Helene Hegemann
- 2006** "Nur einen Sommer" Director: Tamara Staudt
- 2005** "After Effect" Director: Stephan Geene  
"American Widow" Director: Christian S. Leigh





## CORINNA HARFOUCH

GITTE HEIDTMANN

Corinna Harfouch, born in 1954 in Suhl, studied at the Ernst Busch Academy of Dramatic Arts in Berlin and began her stage career in “Faust II” in Karl Marx Stadt, now Chemnitz. She has performed at the Berliner Volksbühne in roles such as Lady Macbeth in Heiner Müller’s “Macbeth” production, and at the Berliner Ensemble where she caused a stir in the 1996/97 season for her title role of Eva Braun in Stephan Suschke’s production of “Eva”. Harfouch also performed at the Deutsches Theater, e.g. in 2004 in “Who’s Afraid of Virginia Woolf?” with Ulrich Matthes, and at the Schaubühne am Lehniner Platz. In 2010 she performed at the Staatstheater Stuttgart in the lead role of the Marguerite Duras’ adaptation “The War: A Memoir”, which she also directed.

Harfouch’s outstanding television appearances include roles in “Unser Lehrer Doktor Specht” (1991–1993), “Vera Brühne” (2001), “Blond: Eva Blond!” (2002–2006), “Tatort: Verbranntes Spiel” (1993), “Gewaltfieber” (2001), “Pauline” (2006) and “Vermisst” (2009). Recently she performed opposite Matthias Brandt in the TV drama “Tod einer Schülerin” (2010), opposite Michael Gwisdek in “Schmidt & Schwarz” and in the Hamburg Tatort episode “Die Ballade von Cenk & Valerie” (written and directed by Matthias Glasner).

Harfouch’s cinematic work show an impressive range that includes performances in Hark Bohm’s “Der kleine Staatsanwalt” (1986) and “Yasemin” (1987), in the DEFA productions “Die Schauspielerin” (1988) and “Treffen in Travers” (1989), in “Charlie & Louise – Das doppelte Lottchen” (1994), “The Promise” (1995), “Bibi Blocksberg” (2002), “Downfall” (2004), Oskar Roehler’s “The Elementary Particles” (2006), Tom Tykwer’s “Perfume” (2006), Caroline Link’s “A Year Ago in Winter” (2008), Andreas Dresen’s “Whisky with Vodka” (2009), Jan Krüger’s “Searching for Simon” (2011) and the comedy “Kein Sex ist auch keine Lösung” (2011). At the moment she can be seen in Christian Schwochow’s “Cracks in the Shell” (2012), and has completed shooting on Sebastian Kutzli’s debut film “Puppe” and Dietrich Brüggemann’s “Drei Zimmer, Küche, Bad”. She has previously performed opposite Ernst Stötzner, who plays her husband in HOME FOR THE WEEKEND, in Matthias Glasner’s “This Is Love” (2009).

Corinna Harfouch has won several prestigious awards and nominations for her achievements in television, cinema and on the stage. In 1997 she received Actress of the Year Award from the German Theater Critics for her portrayal of General Harras in “Des Teufels General”. In 1990 she was nominated for a European Film Award for “Treffen in Travers”. She won the Adolf Grimme Award in 1997 for “Gefährliche Freundin” (1996), the Bavarian Film Award in 1997 for “Father’s Day” (1996) and the German Film Award for Best supporting Actress in “Bibi Blocksberg” (2002). In addition she was nominated twice for the German Film Award: For her portrayal of Magda Goebbels in “Downfall” (2004) and as Best Lead Actress in Matthias Glasner’s “This Is Love” (2009). She won the German Television award in 2001 for “Vera Brühne” and a Golden Camera for “Blond: Eva Blond!” (2007). In 2010 Harfouch was honored with a star on Berlin’s “Boulevard of Stars”.

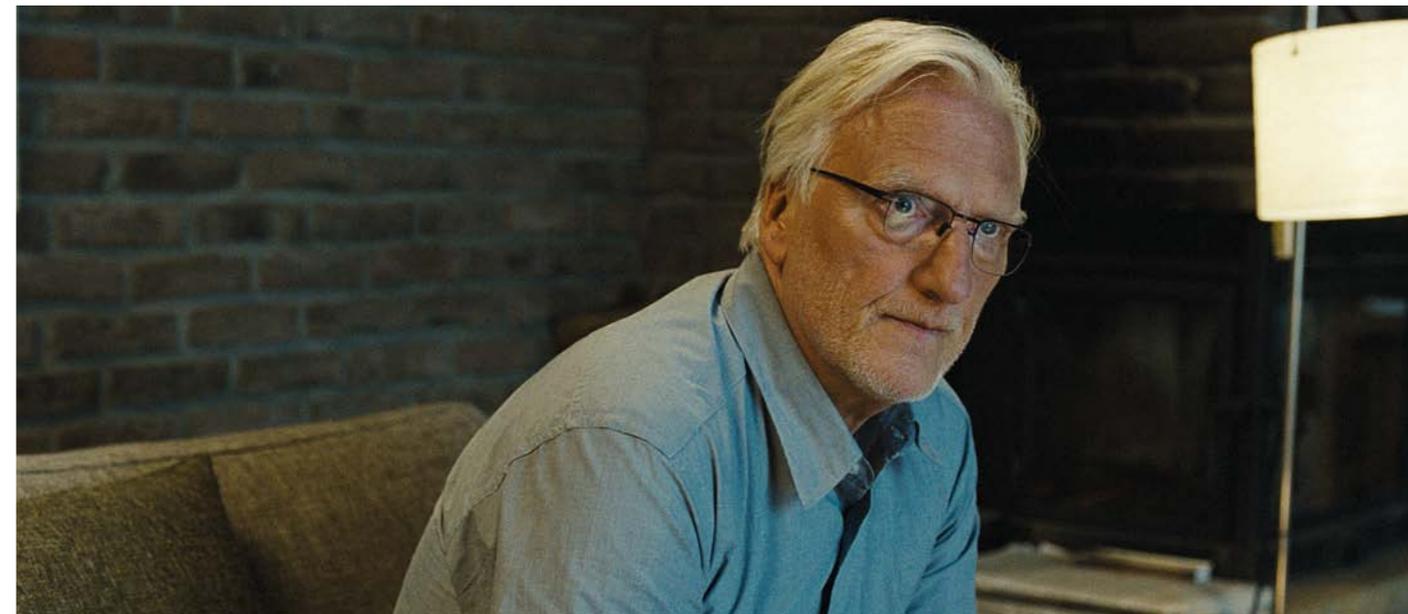
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| <b>2012</b> | <b>HOME FOR THE WEEKEND</b><br>Director: Hans-Christian Schmid<br>“Cracks in the Shell” Director: Christian Schwochow<br>“Drei Zimmer, Küche, Bad” Director: Dietrich Brüggemann<br>“Puppe” Director: Sebastian Kutzli |
| <b>2011</b> | “Kein Sex ist auch keine Lösung” Director: Torsten Wacker<br>“Looking for Simon” Director: Jan Krüger  |
| <b>2009</b> | “Julia’s Disappearance” Director: Christoph Schaub<br>“Whisky with Vodka” Director: Andreas Dresen<br>“This Is Love” Director: Matthias Glasner  |
| <b>2008</b> | “A Year Ago in Winter” Director: Caroline Link   |
| <b>2006</b> | “Perfume” Director: Tom Tykwer<br>“The Elementary Particles” Director: Oskar Roehler   |
| <b>2004</b> | “Downfall” Director: Oliver Hirschbiegel   |
| <b>2002</b> | “Bibi Blocksberg” Director: Hermine Huntgeburth  |
| <b>1998</b> | “The Big Mambo” Director: Michael Gwisdek  |
| <b>1996</b> | “Sexy Sadie” Director: Matthias Glasner  |
| <b>1995</b> | “The Promise” Director: Margarethe von Trotta  |
| <b>1994</b> | “Charlie & Louise” Director: Joseph Vilsmaier  |
| <b>1989</b> | “Treffen in Travers” Director: Michael Gwisdek   |
| <b>1988</b> | “Die Schauspielerin” Director: Siegfried Kühn  |
| <b>1987</b> | “Yasmin” Director: Hark Bohm   |
| <b>1986</b> | “Der kleine Staatsanwalt” Director: Hark Bohm  |



## SEBASTIAN ZIMMLER

### JAKOB HEIDTMANN

Sebastian Zimmer was born in 1981 and grew up in East Berlin. He studied at the Ernst Busch Academy of Dramatic Arts in Berlin from 2006 to 2010. During his studies he worked on Andrea Breth's production of "Crime and Punishment" in 2008 at the Salzburg Festival. This was followed by "The Robbers" at the Schaubühne am Lehniner Platz in Berlin, a production that was invited to both the festival for upcoming directors "Radikal Jung" in Munich and the International Schillertage in Mannheim, and which received the Jury Award at the Berlin Festival 100°. Starting in the 2009/2010 season, he is a permanent member of the Thalia Theater ensemble in Hamburg, where he has since worked with directors such as Luk Perceval, Jan Bosse and Antú Romero Nunes. HOME FOR THE WEEKEND is Sebastian Zimmer's first film role.



## ERNST STÖTZNER

### GÜNTER HEIDTMANN

Ernst Stötzner, born in 1952, studied at the Frankfurt University of Music and Performing Arts. After his training, he was engaged by Peter Stein in 1978 as a permanent member of the Berliner Schaubühne ensemble. He worked with directors such as Stein, Luc Bondy, Andrea Breth and Robert Wilson and won in 2002 an award for the Best Actor in North Rhine-Westphalia.

From the 2006/07 to the 2009/10 season, Stötzner was a member of the Deutsches Theater ensemble in Berlin. For his role of Puck in "A Midsummer Night's Dream" Stötzner received the Gertrud Eysoldt ring in 2007. A year later he played the lead role in "Richard III" directed by Claus Peymann at the Berliner Ensemble. Since the 2009/10 season, Stötzner is once again ensemble member at the Berliner Schaubühne.

Since the late 1980s Stötzner has also worked as a director, staging productions at the Schaubühne, the Berliner Maxim Gorki Theater, the Nationaltheater Mannheim and the Schauspielhaus Bochum.

Alongside his theater work, Ernst Stötzner has played several roles in front of the camera for both television and cinema. His cinema work includes performances in Bernhard Wicki's "Spinnennetz" (1989), Emir Kusturica's "Underground" (1995), Jan Schütte's "Fette Welt" (1999), Raoúl Ruiz' "Klimt" (2006), Matthias Glasner's "This is Love" (2009) and, more recently, Lars Kraume's "The Coming Days" (2010) and Hendrik Handloegten's "Summer Window" (2011).

- 2012** HOME FOR THE WEEKEND  
Director: Hans-Christian Schmid  
"Das Herz meiner Schwestern" Director: Lars Kraume
- 2011** "Summer Window" Director: Hendrik Handloegten
- 2010** "The Coming Days" Director: Lars Kraume
- 2009** "This is Love" Director: Matthias Glasner
- 2006** "Klimt" Director: Raoúl Ruiz  
"Ein Dichter in der Familie" Director: Johannes Klaus
- 2002** "Die Klasse von '99" Director: Marco Petry
- 2000** "The Loneliness of the Crocodiles"  
Director: Jobst Oetzmann
- 1999** "Fette Welt" Director: Jan Schütte
- 1995** "Underground" Director: Emir Kusturica
- 1989** "Spinnennetz" Director: Bernhard Wicki



## **PICCO VON GROOTE**

ELLA STAUDT

Picco von Groote was born in 1981 in Cologne and studied at the University for Music and Performing Arts Stuttgart. She has worked with several acclaimed German theater directors such as Wilfried Minks, Jürgen Gosch, Sebastian Baumgarten, Luk Perceval and Nuran David Calis. From 2005 to 2009, she was ensemble member at the Schauspiel Hannover, where she worked on “Three Sisters”, “Emilia Galotti” and “As You Like It”. In 2009 Picco von Groote was awarded Best Newcomer Actress of the Staatstheater Hannover. Since the 2009/10 season, she is a member of the Staatsschauspiel Dresden ensemble, where she played the role of Solveig in Ibsen’s “Peer Gynt” as well as performed in Goethe’s “Wilhelm Meister’s Apprenticeship” and E.T.A. Hoffmann’s “The Golden Pot”. Starting on 28 February Picco von Groote plays the lead role in Simon Solberg’s new staging of Lessing’s “Minna von Barnhelm” at the Staatsschauspiel. She will also soon be appearing in the TV series “Der Turm” based on Uwe Tellkamp’s award-winning bestseller. HOME FOR THE WEEKEND is her first cinematic performance.



## **EGON MERTEN**

ZOWIE HEIDTMANN

Egon Merten was born in Berlin in 2004. Egon holds a yellow belt in karate and attends the 3rd grade of a Berlin primary school. HOME FOR THE WEEKEND is his first time in front of the camera.



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## HANS-CHRISTIAN SCHMID

### DIRECTOR, PRODUCER

Hans-Christian Schmid was born in Altötting 1965 and lives in Berlin. After his studies in documentary filmmaking at the University for Television and Film Munich, he received a scholarship for the Munich Screenplay Workshop and studied screenwriting at the University of Southern California in Los Angeles.

As part of his studies he made “Sekt oder Selters”, a documentary about addicted slot machine players, the short film “Das lachende Gewitter”, and the documentary film “Die Mechanik des Wunders”, which deals with the conflict between faith and commerce in his hometown Altötting.

Hans-Christian Schmid has a long-standing collaboration with producers Jakob Claussen and Thomas Wöbke: “Himmel und Hölle”, a television feature film about a sect within the church, Schmid’s cinema debut “Nach Fünf im Urwald”, as well as his later films “23”, “Crazy” and “Distant Lights” were all produced by Claussen and Wöbke.

His film “Nach Fünf im Urwald” marks the beginning of his collaboration with the writer and director Michael Gutmann, producing a series of jointly written screenplays. Alongside Michael Gutmann’s directorial work, they made the feature film “23” in 1998, a year later the film adaptation of the novel “Crazy”, and in 2003 the episode film “Distant Lights”, which premiered in the competition section at the 2003 Berlinale.

In 2004 Hans-Christian Schmid founded the production company 23/5, which produced his feature film “Requiem” based on

a screenplay written by Bernd Lange. “Requiem” premiered at the Berlinale in 2006 and won Best Actress for Sandra Hüller. The second film produced by 23/5 was Robert Thalheim’s feature film “And Along Come Tourists”. Shot in the autumn of 2006 in Poland, the film premiered in the »Un Certain Regard« section in Cannes.

From 2007 to 2009, he made the documentary film “The Wondrous World of Laundry” and the feature film “Storm”, for which Bernd Lange and Hans-Christian Schmid wrote the script. Both films premiered at the 59th Berlinale (in the sections »Forum« and »Competition« respectively).

HOME FOR THE WEEKEND is Hans-Christian Schmid’s third collaboration with Bernd Lange as a writer/co-writer. The film premieres in the competition section at the 62nd Berlinale.

Alongside Bernd Lange and Michael Gutmann, longstanding collaborators also include editor Hansjörg Weissbrich, director of photography Bogumił Godfrejów, and production designer Christian Goldbeck.

In recent years Hans-Christian Schmid has also taught as a guest lecturer at the University of Television and Film in Munich, the Film Academy Ludwigsburg, and the Academy for Media Arts Cologne. He is a member of the German Film Academy as well as the Academy of the Arts.

- 2012** HOME FOR THE WEEKEND  
Feature – Director
- 2009** “Storm”  
Feature – Director and Writer, with Bernd Lange  
“The Wondrous World of Laundry”  
Documentary – Writer and Director
- 2006** “Requiem”  
Feature – Director
- 2003** “Distant Lights”  
Feature – Director and Writer, with Michael Gutmann
- 2000** “Crazy”  
Feature – Director and Writer, with Michael Gutmann
- 1998** “23”  
Feature – Director and Writer, with Michael Gutmann
- 1996** “Nach Fünf im Urwald”  
Feature – Writer and Director
- 1994** “Himmel und Hölle”  
TV Feature – Writer and Director
- 1992** “Die Mechanik des Wunders”  
Documentary – Writer and Director
- 1991** “Das lachende Gewitter”  
Short – Writer and Director
- 1989** “Sekt oder Selters”  
Documentary – Writer and Director





## BERND LANGE

### SCREENPLAY

The Berlin-based writer and director was born in Herrenberg and studied at the Film Academy Baden Württemberg in Ludwigsburg. In addition to his screenwriting work, Lange directed the two award-winning short films “Weichei” and “Bomben auf Berlin” as well as the feature film “Rabenbrüder”. In 2004 Lange wrote the script to Hans-Christian Schmid’s feature film “Requiem”, which premiered in the competition section at the Berlinale in 2006 and won several awards including the German Film Critics Association Award and the Silver German Film Award. Lange teaches screenwriting at the film schools in Ludwigsburg and Munich. After “Requiem” and “Storm”, HOME FOR THE WEEKEND is his third film project collaboration with Hans-Christian Schmid.

- 2012** HOME FOR THE WEEKEND (Script)  
Director: Hans-Christian Schmid
- 2010** “Der Verdacht” (Script)  
Director: Matti Geschonneck
- “If Not Us, Who?” (Script Consultant)  
Director: Andres Veiel
- 2009** “Storm” (Script, with Hans-Christian Schmid)  
Director: Hans-Christian Schmid
- 2006** “Requiem” (Script)  
Director: Hans-Christian Schmid
- “Rabenbrüder” (Director)
- 2005** “Bomben auf Berlin” (Script, Director)



## BRITTA KNÖLLER

### PRODUCER

Britta Knöller was born in 1975 in Montreal, Canada, came to Germany in 1985 and lives today in Berlin. From 1998 to 2001 she worked as a production assistant and director assistant for various directors including Hans-Christian Schmid, Stefan Ruzowitzky, Rainer Kaufmann, Gregor Schnitzler and Sabiha Sumar. Then she went on to work as the assistant to the producer Maria Köpf at X Filme creative pool for three years. In early 2005 Knöller took over the postproduction coordination for “Requiem”. Since 2005 she is producer and managing director at 23/5 film production company. Her first project as a producer, “And Along Come Tourists” by Robert Thalheim, premiered in May 2007 at the Festival de Cannes in the »Un Certain Regard« section. Since then Knöller has produced the documentary film “The Wondrous World of Laundry” as well as the international co-productions “Storm” (both directed by Hans-Christian Schmid) and “The Edge” (“La Lisière”) by Géraldine Bajard. HOME FOR THE WEEKEND is her fourth collaboration with Hans-Christian Schmid.

- 2012** HOME FOR THE WEEKEND  
Director: Hans-Christian Schmid
- 2010** “The Edge”  
Director: Géraldine Bajard
- 2009** “Storm”  
Director: Hans-Christian Schmid
- “The Wondrous World of Laundry”  
Director: Hans-Christian Schmid
- 2007** “And Along Come Tourists”  
Director: Robert Thalheim
- 2006** “Requiem” (Postproduction Coordination)  
Director: Hans-Christian Schmid



## THE NOTWIST

### MUSIC

THE NOTWIST was formed in 1989 by Markus Acher (guitar, vocals), Michael Acher (bass) and Mecki Messerschmidt (drums). Contrary to what their band name suggests, the three advanced quite quickly with their quite melancholic songs to become a German indie band par excellence. In 1995 Martin Gretschmann joined the band, turning the trio into a quartet.

Quite a scene has emerged around THE NOTWIST in their hometown of Weilheim. The band has produced six studio albums – their last album “the devil, you + me” (without Messerschmidt) came out in 2008 – and has worked on a host of other band projects such as Tied & Tickled Trio, Lali Puna and 13&God.

THE NOTWIST’s film music career began with recording scores for various short films. In 1999 they contributed six songs to Sebastian Schipper’s “Gigantics”. Their first project with Hans-Christian Schmid came in 2000 for his film “Crazy”. Their

collaboration continued in 2001 with a commercial for “jetzt:”, the former youth magazine published by the Süddeutsche Zeitung. Hans-Christian Schmid directed the commercial and THE NOTWIST contributed their song “Pick Up The Phone” from their album “Neon Golden”. THE NOTWIST have written the complete soundtrack for “Distant Lights”, “Storm” and now HOME FOR THE WEEKEND. For their music for “Storm” they won a German Film Award in 2010.

<http://www.notwist.com/>



## 23/5 FILMPRODUKTION

### PRODUCTION COMPANY

23/5 Filmproduktion (twenty three five) was founded in April 2004 by director and writer Hans-Christian Schmid. In August 2005 producer Britta Knöllner joined the company, and is now second managing director and co-partner.

23/5 makes feature and documentary films for cinema. In addition to the films by Hans-Christian Schmid, the company is also responsible for the projects of other writers and directors. The focus of the company lies on the thorough development of sophisticated and advanced material that targets a wide spectrum of art-house viewers

- 2012** HOME FOR THE WEEKEND  
Director: Hans-Christian Schmid
- 2010** “The Edge” (“La Lisière”)  
Director: Géraldine Bajard
- 2009** “Storm”  
Director: Hans-Christian Schmid
- “The Wondrous World of Laundry”  
Director: Hans-Christian Schmid
- 2007** “And Along Come Tourists”  
Director: Robert Thalheim
- 2006** “Requiem”  
Director: Hans-Christian Schmid





## THE CAST

Marko Heidtmann	LARS EIDINGER
Gitte Heidtmann (Mother)	CORINNA HARFOUCH
Jakob Heidtmann	SEBASTIAN ZIMMLER
Günter Heidtmann (Father)	ERNST STÖTZNER
Ella Staudt	PICCO VON GROOTE
Zowie Heidtmann	EGON MERTEN
Susanne Graefe	BIRGE SCHADE
Tine Gronau	EVA MECKBACH

## THE CREW

Director	HANS-CHRISTIAN SCHMID
Screenplay	BERND LANGE
Director of Photography	BOGUMIŁ GODFREJÓW
Production Design	CHRISTIAN M. GOLDBECK, SFK
Editor	HANSJÖRG WEISSBRICH, BFS
Music	THE NOTWIST
Casting	SUSE MARQUARDT, BVC
Costume Design	LISY CHRISTL
Make-up & Hair	HENNY ZIMMER, MARKUS SCHARPING
Original Sound	PATRICK VEIGEL
Sound Design	DIRK JAKOB
Sound Mixer	MARTIN STEYER
1st Assistant Director	CHRISTOPHER DOLL
Production Manager	INGRID HOLZAPFEL
Commissioning Editors	ULRICH HERRMANN, SWR GEORG STEINERT, ARTE GÖTZ SCHMEDES, WDR
Producers	BRITTA KNÖLLER HANS-CHRISTIAN SCHMID
Funded by	FILM- UND MEDIENSTIFTUNG NRW MEDIENBOARD BERLIN-BRANDENBURG FILMFÖRDERUNGSANSTALT FFA DFFF BKM
Distribution Germany	PANDORA FILM VERLEIH
World Sales	THE MATCH FACTORY
Filming Locations:	RECKLINGHAUSEN AND SURROUNDING AREA BERLIN
Shooting Period:	15 June - 3 August 2011
Running Time:	88 min
Format:	35MM / COLOR / 1:1.85 / DOLBY DIGITAL

23/5  
FILMPRODUKTION

SWR  
SÜDWESTRUNDFUNK

arte

WDR

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Stiftung NRW

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