

MORE

J E T F I L M

p r e s e n t s

M O R E

produced and directed by

barbet schroeder

barbet schroeder
LES FILMS DU LOSANGE
30, rue de Bourgogne
Paris 7ème 256-26-37

foreign sales
david lewis
TWO WORLD ENTERPRISES
90, Champs-Élysées
Paris 8ème 225-93-85

cast

MIMSY FARMER	Estelle
KLAUS GRUNBERG	Stefan
HEINZ ENGELMANN	Wolf
MICHEL CHANDERLI	Charlie
LOUISE WINK	Cathy

credits

Screenplay and dialogue	Paul GEGAUFF and BARBET SCHROEDER
from an original story by	BARBET SCHROEDER
Director of photography	Nestor ALMENDROS
Editor	Denise de CASABIANCA
Music	THE PINK FLOYD

synopsis

On a search for adventure and self-knowledge, Stefan (KLAUS GRUNBERG), a young German student from Lübeck, hitch-hikes to Paris where, over a card game in the Latin Quarter, he becomes friend with Charlie (MICHEL CHANDERLI), a genial gambler and petty crook who soon involves the penniless Stefan in some wild, illegal schemes.

At a swinging Left Bank party, Stefan falls in love -- at first sight -- with Estelle (MIMSY FARMER), despite the warnings of Charlie to keep away from the off-beat American girl. Stefan is fascinated by her freshness and casual sophistication. She even introduces him to pot-smoking. Stefan wants more.

After she leaves Paris, Stefan joins her in Ibiza, where shadows fall.

He discovers that Estelle has a curious involvement with Wolf (HEINZ ENGELMANN) who now runs a resort hotel on the island and seems to control Estelle, as well as various other unspoken enterprises. Borrowing a villa from a hippie, Stefan persuades Estelle to share the house with him far away from Wolf and Estelle's amoral crowd. For a few weeks they lead a dreamy idyllic life by the sea. But Estelle is incapable of returning a complete love. She needs something more, not just other men, but drugs. Slowly, helplessly, Stefan finds himself drawn into her private hell under the freezing sun. One morning when their sensual drive has taken them beyond the point of no return, Stefan, in a moody Germanic way, asks : "Where is pleasure without tragedy ?"

Very soon he discovers the answer.

barbet schroeder

Born on August 26, 1941 in Teheran (Iran).

Studies at Lycée Henri IV, Paris.

- 1958-63 - degree in philosophy at the Sorbonne.
- film critic (Cahiers du Cinéma, L'Air de Paris).
- organises European tours for Art Blakey, The Jazz Messengers, Slide Hampton and other jazz musicians.
- spends six months in India as photographer and journalist for an Italian publishing company.
- 1964 Founds with Pierre Cottrell LES FILMS DU LOSANGE.
Produces for Television the one hour long films directed by Eric Rohmer :
 LA BOULANGERE DE MONCEAU
 LA CARRIERE DE SUZANNE
Producer of
- 1965 SIX IN PARIS (PARIS VU PAR... Chabrol, Douchet, Godard, Pollet, Rohmer, Rouch) - color, presented at the Berlin, London, New York, Barcelona and Pesaro film festivals.
- 1966 LA COLLECTIONNEUSE by Eric Rohmer, with Haydée Politoff, Patrick Bauchau, Daniel Pommereulle.
- color. Special Jury Prize (silver bear) and Youth Prize at the Berlin film festival 1967, Grand Prix des Rencontres Internationales de Prades.
- 1967-68 TU IMAGINES ROBINSON by Jean-Daniel Pollet.
This film, which was produced for television will be presented at Cannes 1969 in the Quinzaine des Réalistes.
- 1969 MA NUIT CHEZ MAUD by Eric Rohmer, with Jean-Louis Trintignant, Françoise Fabian, Marie-Christine Barrault, Antoine Vitez.
(French selection, Cannes 1969)

excerpts from an interview with barbet schroeder

QUESTION. Don't you think that MORE could lead to some misunderstandings ?

B.S. Oh, yes, but nothing can be done about it. It is a big risk and it must be accepted.

QUESTION. The real subject of the film, in fact, is neither Drugs nor Hippies. The description you give is sufficiently subtle to limit the risks of misunderstandings and "recuperation" of the film by one side or another.

B.S. Personally, if I speak of MORE in esoteric terms, I say that it is the story of someone who sets out on a quest for the Sun and who is not sufficiently armed to carry it through successfully. So, instead of the Sun, he finds the moon or rather, the black Sun. On his way he is submitted to all the rites of initiation and mystery...

I did not want to deal with the Drug problem. The first chapter of Burroughs' "NAKED LUNCH" deals with that problem thoroughly and in the fairest possible way. I used drugs in relationship to the characters. Drugs only interfere as an element in a destruction, only as a motor in a sado-masochistic relationship between a boy and a girl. Precisely, one of the dangers preying on the film is to limit it only to Drugs. There is a current of paranoia at the moment on the subject, which is reflected in the press

and is emphasized by mis-informed circles. There is, therefore, a great danger of misunderstanding and of "recuperation" by the Establishment of the film. Some people will say : "You see, they begin by smoking and end up shooting !" In short, those people will put all drugs together in the same bag...

In fact, Stefan dies the first time he makes love with Estelle, and by the way she closes his eyes the way one draws down the lids of a dead woman. Stefan is passionately in love but in fact is unable to really love. You see that there is not only a drug story favorising scandal, but a love story in which mythical and psycho-analytical elements find their place.

QUESTION. But there is a precise description of this subject (drugs) ?

B.S. Yes, and I always refused to cut certain parts which are almost didactic, where I show the differences between the various drugs and where I insist on the fact that this is one particular case. Naturally, there will be spectators who, impressed by the dramatic violence of the end will forget the "nuances" shown before and will believe that they have seen a moralizing film against drugs. My film is not that either !

By the way, I hate films against something... I simply told one particular story, and kept as close as I could to the truth of things. Everyone may draw whatever lesson they want from it.

QUESTION. Why does your film take place in Ibiza ?

B.S. Ibiza may be one of those centers where the representatives of the avant-garde of a new civilization are

experimenting with a new way of life. It is more primitive, more spiritual and its main goal is no longer a quest for a pre-existing culture, but a total opening, as intense communion with Nature, human as well as cosmic. It is also, for the film, the idea of being trapped on an island in the sun, which is very powerful mythically and psychologically... But I didn't want to make a film about Ibiza. This subject is not dealt with any more than that of drugs. The whole thing could have very well taken place on another island, but the ideal in Ibiza is that everything is beautiful in its simplicity. With a few sheep-skins and some carpets, you can make a palace, and in fact that is what this new group of people who live there are doing.

QUESTION. Your character is always "an outsider".

B.S. He is the very opposite of a hippie. As far as he is concerned, there is no pleasure without tragedy, and he says so. Among young people today there is a current of thought where that type of idea has no place. A revolution in culture and in mores is taking place at the moment. My hero feels very clearly that he is not a part of it; he has nothing to do with it.

QUESTION. He is blocked at the level of an adolescent culture in his country.

B.S. Exactly ! The extraordinary movement of the current generation does not concern him. He allows himself to be trapped by this girl. That is his death. It is not a new subject. It is that, among others of "Blue Angel", of "The Devil is a Woman". As for "love potions" they are centuries old, and we have never quite known what they were made of !

QUESTION. Estelle's character is placed on the level of rituals and, what's more, it seems obvious that the relationship of the couple will be a mother-child one.

B.S. Yes, if you like. But that is not the way I imagined the film. My work was an attempt to tune into my unconscious in order to try to reach the collective unconscious. After faltering and fumbling, I managed to discover certain mythical elements whose presence in my mind was for me a discovery and an enrichment. Among these things rising to the surface, the myth of Icarus imposed itself on me with such impact that I considered, for a while, calling my film "Icarus". Vampirism, as well, found a favourable ground in the drug scene.

QUESTION. You are one of the people carrying Stefan's coffin. Why ?

B.S. It is very personal. It is like an exorcism. While I am burying my hero, I am also burying part of my old self.

What I would like to do are films like those of Mizoguchi, where people are struggling within a net of attachments. If my film is against anything, it is against attachments, illusions, selfishness, egotism, alienation... As for myself, I have no compassion for my hero. Someone who destroys himself is very unattractive to me.

(excerpts from an interview
with Noel Simsolo,
copyright "Image et Son",
1969)