

# HEIMSUCHUNG



*Director, Writer, Editor*  
**Wolfgang Andrä**

*Starring*  
**Markus Fennert, Walid Al-Atiyat, Elisabeth Heckel,  
Husam Chadat, Ulrike Schuster, Amina Merai**

*Director of photography*  
**Marius Böttcher**

*Producer*  
**Yvonne Andrä**

*Produced by*

**1meter60 Film**

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**Film still images and photos are available by request.**

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## Logline

Three Germans do not want to accept the refugees assigned to them, but only their favourite refugee. But the three refugees are thwarting this plan.

## Short synopsis

Caged in the bunker-like basement of a refugee hostel, three Germans make a stand against the new law that assigneds them refugees in their own homes. By inquisition the three refugees that have been assigned to them, each of them hopes to be able to choose their favourite refugee. Unfortunately, all three happen to want the same refugee, and as their original plan implodes. So the refugees should decide. In the fierce fight, each against everyone, not only the stories and secrets of the refugees are brought to light, but also those of the Germans. A surreal-weird clash, accompanied by the tragic theme.

## Extended synopsis

The new integration law has been enacted! From now on, Germans have to accommodate refugees in their own homes. A scheming elderly man, Mr Richter, convinces his townhouse neighbours, the open-minded Betti and the enraged citizen Mrs Rau and also the crooked housemaster of the refugee hostel, that it would be better not to have to accept their automatically assigned refugee, but rather to be able to choose the candidate that would suit them best. They may choose among three refugees: Djadi, who speaks German; Samira, who conceals her face behind a veil; and the aggressive Abbas. In the dark crawlway of the refugee hostel, the three refugees are subject to a torturous interrogation. But Mr Richter's plan proves to be unsuccessful, as all three Germans opt for the same refugee: Djadi. Because the fight of the Germans is getting more and more malicious, the "favorite refugee" of the Germans should now decide with whom he wants to live in the future. But after Djadi brings the Germans to more and more absurd concessions, he ultimately shuns the decision and brings Samira and Abbas in. The start of fierce, often surreal-weird clash brings not only the stories and secrets of the refugees to light, but also reveals the secrets and abysses of the neighbors. In a bizarre way, the suburban idyll of the Germans is destroyed forever and the audience has to come to their own decision.



## Summary

The integration of refugees is on the verge of failure. A hastily enacted integration law of the Federal Government obliges all German citizens to accommodate refugees in their private homes. Three townhouse neighbours are among the recipients of an allotment notification: the racist MRS RAU who panics at the mere thought of having to set foot into a refugee hostel; the lesbian do-gooder BETTI who is excited to offer a refugee a new perspective even though she hopes it will not be a man; and the stuffy MR RICHTER who would prefer a refugee with a limited duration of a residential

stay. Mr Richter convinces the hostel director that they can get to know the refugees and are able to trade their candidates among themselves. In a storeroom of the hostel, they arrange a meeting that soon turns into an interrogation for the refugees. The young DJADI from Kosovo speaks fluent German, but is soon labeled as Roma and has to face questions about the legality of his refugee status. The veiled SAMIRA from Eritrea is exposed as a former spy of her government. The experiences she shares become more and more dramatic, but also leave the listeners increasingly suspicious. The shell shocked Syrian ABBAS has to report on the loss of his wife and son. When he becomes aggressive and even becomes physical, a panicked Mrs Rau disables him with pepper spray.



In the end, they all choose the same refugee: Djadi. When nobody wants to give in, the neighbours employ malicious measures. They slowly unveil the differences of abysses behind the peaceful townhouse idyll. Betti's girlfriend cheats on her, and Ms Rau's husband beats his son. As the situation quickly escalates, the hostel director suggests that, if everybody really wants Djadi, why not let him decide with whom he wants to stay. In order to win his favour, the neighbours outdo each other with offers of luxurious comforts. Djadi plays the game to the extreme with his ever more excessive demands. In the end, however, he does not want to reach a decision by himself and consequently invites the others to join him. Betti initiates a democratic poll. Everyone is to cast a vote, and the majority rules. But there are controversies over the question of voting rights. Mr Richter demands a double vote for the Germans. Moreover, the refugees themselves now address delicate questions to the Germans who no longer dare to show their true attitudes, fearing the loss of their favourite refugee. When Mr Richter deliberately outs Betti as lesbian in front of the refugees, the poll turns into a distribution battle among the refugees. Djadi and Samira refuse to stay with Betti at any cost, and Abbas does not really want to stay with any of the three Germans. When the situation between Djadi and Abbas once more explodes into a physical battle, the hostel director barges in. Constitutional principles were used to overturn the emergency law – however, the German neighbors have not officially accepted their refugees, even though they have been assigned to them. Consequently, they may now choose whether they want to take them on voluntarily, and thus receive profitable payments in

return. The neighbours do not quite know how to react. They look at the refugees who stand next to each other and look into the camera, intently and continuously. The decision is now... with the audience.



## Crew biographies and film lists

### Wolfgang Andrä – Director, Writer, Editor



Wolfgang Andrä (n. Bauer) was born in Berlin in 1976. He successfully completed training in radio and tv engineering, before moving on to study media design at the Weimar Bauhaus University. During his studies, he was an assistant to the DEFA film director Günter Reisch and later went on to become his master scholar. In 2002, he completed his film direction

internship at the set of Andreas Dresen's „Willenbrock“ project. After his diploma in 2008, he worked as a freelance editor for the production company „Motionworks“, for MDR Television, and in several internationally acclaimed short film productions. Also in 2008, he completed a stage direction internship in Matthias Reichwald's production of „Three Sisters“ at the German National Theatre Weimar. In a joint venture with Yvonne Andrä and Stefan Peterman, he founded the artist collective „1meter60 Film“ in 2002. In 2011, he was a scholarship recipient of the Kulturstiftung Thüringen; in 2015, he received the „Grenzgänger“ scholarship of Robert Bosch Stiftung. His short film „nebenan“ (“next door“) has been acclaimed internationally many times. His documentaries „The Other Europeans in DER ZERBROCHENE KLANG“ and „Pauls Schulweg“ have been screened in film theatres nationwide. He is the father of Paul (1996) and Lale (2004), and is married to Yvonne Andrä. „Heimsuchung“ (“Visitation) is his debut feature film.

## Film list (selected works)

### Fiction films

- 2017**      **Heimsuchung (Visitation)** (*director, writer, editor*)  
debut fiction film, 90 min.
- 2013**      **Silber ist Gold (Silver is Gold)** (*writer*)  
script, funded by MDM
- 2007**      **Outsourcing** (*editor*)  
short film, (director: Markus Dietrich) Murnau short film award 2007, dkf Directorförderpreis, Camera del Lavoro Award (Milano Filmfestival), Next Generation Rolle (German Films) - Premiere auf dem Filmfestival Cannes, Filmfest Ghent, Filmfest Münster, Filmfest Lünen, Interfilm Berlin, Kurzfilmfestival Brest und 40 further international and national festivals, broadcast MDR
- 2007**      **nebenan (next door)** (*director, writer, editor*)  
short film, 20 min., u.a.: 41. Internationale Hofer Filmtage, 1. award Deutsche Filmfestspiele Hanau - GOLD Bundesfilmfestival Wiesbaden -Pressepreis der Zeitungsgruppe Thüringen, BIAFF Diamond Award 2009 (Großbritannien), Special award for best acting, 1. price Grand Prix Liechtenstein, 30 further international and national festivals, use as teaching material in Thuringian schools, broadcast MDR
- 2003**      **Der gute Herr Barkel (The good Mr Barkel)** (*director, writer, editor*)  
short film 15 min., (Co-director: Stefan Petermann), 2. Award Art of Film Dessau

### Documentaries

- 2016**      **ORIENTAL KISSES** (*director of photography, editor*)  
documentary, (director: Yvonne Andrä), in production process
- 2015**      **WEIMARleben** (*dramaturgy, director of photography, editor*)  
longtime-documentary, (director: Yvonne Andrä) (in production process), theatrical release of the first season in Weimar 2016 (2.000 audience)
- 2012**      **PAULS SCHULWEG (Pauls way to school)** (*director, director of photography, editor, sound mix*) documentary, 87 min., theatrical release in 75 theaters in Germany
- 2011**      **The Other Europeans in: DER ZERBROCHENE KLANG (Broken Sound)** (*Co-director, director of photography, editor*)  
documentary, 125 min., (Co-director: Yvonne Andrä), 2. Award Cronograf Moldova and international festivals, Preis der deutschen Schallplattenkritik, theatrical release in 79 theaters in Germany
- 2011**      **FRANZ LISZT – Ein Europäer in Weimar (An European in Weimar)** (*Co-director, director of photography, editor*)

- Dokufiction, 37 min., (Co-director: Yvonne Andrä), on behalf of the Klassik Stiftung Weimar for the Thuringian Countryexhibition Franz Liszt, 27.000 viewer
- 2004** **WILLENBROCK** Lebenszeit-Filmdreh (Lifetime-shooting) (*director, director of photography, editing*) documentary, 45 min., Making of to Andreas Dresens fiction film „Willenbrock“, published on the official film DVD
- 2003** **Wir sind die Kinder von der Herderschule (We are the children from the Herder school)** (*director of photography, editor*) documentary, 35 min. (director: Hannelore Unterberg) 3sat broadcast 25.08.2004
- 2002** **Nelken für Reisch (Cloves for Reisch)** (*Co-writer, camera-assistent, editor*) documentary, 35 min., screenings Akademie der Künste Berlin, Filmmuseum Potsdam, theaters in Berlin und Weimar, published by Icestorm Distribution on the DVD „Wolz – Leben und Verklärung eines deutschen Anarchisten“ 2012

## Marius Böttcher – Director of photography



Marius Böttcher studied cultural studies and media art (focus on camera and direction) at the Bauhaus University Weimar. He worked for numerous film projects and commissioned productions with television broadcasts and festival prizes (including Best Camera at the 99FireFilms International

Competition 2016). From 2004-2006 he was student assistant to honorary professor and DEFA director Günter Reisch, worked as a freelance writer, was co-editor of KINOHEFT, wrote for the film magazine SCHNITT and was a member of the film collective QUENT from 2005 to 2008. Since 2009 he works freelance and works mostly as director of photography. . From 2010-2013 was a scholarship holder at the International College for Cultural Research and Media Philosophy (IKKM) with a PhD project on Historiographic Locations in the DEFA-Film. From 2011 he took on a teaching assignment at the Bauhaus University Weimar and has been working as a freelance filmmaker since 2014. "Heimsuchung" is his debut feature film.

### Film list (selected works)

#### fiction films - *director of photography*

- 2016** **Elstern**, Kurzspielfilm, 2 min (Director: Kristin Herziger)

- 2013** **Die Zeit, die bleibt. Ein Weltuntergang**, Experimentalfilm, 45 min, (director: Susann Maria Hempel)
- 2009** **The Blaze Place** short film, 15min, (director: Sebastian Binder)
- 2007** **Es gibt kein Geheimnis auf der Welt und alles lohnt sich der Mühe** drama, 30min, (director: Susann Maria Hempel)
- 2006** **Schokolade im Bauch** short film, 15min, (director: Lena Libertá)
- 2006** **Babel** short film, 45min, (director: Jarno Müller)

## documentaries

- 2016** **Sechstausend Kilometer weit weg (AT)** (director, director of photography) documentary, 60 min, (in process)
- 2015** **With the drums in their luggage** (director, director of photography), documentary, 42 min
- 2014** **Music only God could write: Mit Bach in Israel** (director, director of photography) documentary, 25 min
- 2013** **A lesson with Christian Thielemann** (director, director of photography), documentary, 12 min
- 2012** **Odyssee und Nahverkehr** (director, director of photography), documentary, 60 min

## Cast biographies and film lists

### Markus Fennert



Markus Fennert, born in 1962, received his acting education in Munich. There he played at the Kammerspiele and the Metropoltheater. Further

engagements took him to the Schauspielhaus Zurich, as well as to the Stadttheater Potsdam, Konstanz and Marburg. From 2006 to 2014, Markus Fennert worked as an actor at the DNT Weimar In addition to numerous engagements in film and television, Markus Fennert also staged e.g. for the Bremen Shakespeare Company, the DNT Weimar and the Team Theater München. He worked as a lecturer in drama at the Bavarian Theater Academy August Everding Munich, for "Next Generation" Berlin and for the University of Music Franz Liszt. Since 2014 he is a freelance actor, speaker and director.

### Film list (selected works)

- |                                   |                         |
|-----------------------------------|-------------------------|
| 2005 Das beste Jahr meines Lebens | Director: Olaf Kreinsen |
| 2003 Der Herr der Wüste           | Director: Vivian Naefe  |
| 2003 Effroyables jardins          | Director: Jean Becker   |

2002 Unter Verdacht	Director: Friedemann Fromm
2000 SOKO (TV series)	Director: Zbynek Cerven
1998 Marienhof (TV series)	Director: verschiedene
1996 Virus X	Director: Lutz Konermann
1995 Der Tourist	Director: Urs Egger
1995 Brüder auf Leben und Tod	Director: Friedemann Fromm
1995 Fesseln	Director: Xaver Schwarzenberger
1984 Der Cineast	Director: Juri Köster

## Walid Al-Atiyat



Walid Al Atiyat, born in 1996, has been playing television and cinema since he was 17 years old. Since that time he is also regularly seen as an actor on the theater stage in the Volksbühne and in Heimathafen Neukölln.

### Film list (selected works)

2017 Good Cop-Fat Cop	Director: Nico Sommer
2017 Tatort Hamburg »Alles was sie sagen«	Director: Özgür Yildirim
2017 BEAT (TV-Serie)	Director: Marco Kreuzpaintner
2017 Unterwerfung	Director: Titus Selge
2017 Lindenstraße (TV-Serie)	Director: Iain Dilthey
2016 Act! Wer bin ich?	Director: Rosa von Praunheim
2016 Soko Leipzig "Not OP"(TV-Serie)	Director: Andreas Morell
2015 Fikkefuchs	Director: Jan Hendrik Stahlberg
2014 In Gefahr - ein verhängnisvoller Moment	Director: Martina Allgeyer
2013 Das Leben geht weiter	Director: Claudia Schäfer
2013 Das Ende der Geduld	Director: Christian Wagner

## Elisabeth Heckel



Elisabeth Irmgard Marianne Heckel, born and raised in Weimar, studied acting at the University of Arts in Berlin. Already during her studies she worked with directors like Nico Dietrich, Tilmann Köhler and Sebastian Schug. Since 2005 she has been part of the ensemble of THEATER AN DER PARKAUE, where she has performed and played in productions by Milan Peschel, Carlos Manuel, Kay Wuschek or Sascha Bunge. In 2009 she won the "Best Acting Award" at BIAFF UK and the Best Actress Award at the Video Grand Prix Liechtenstein for the short film "next door" (Director: Wolfgang Andrä).

## Husam Chadat



Husam Chadat first studied civil engineering at the University of Damascus, then acting. He graduated in 1991 and then worked as an actor at the National Theater in Damascus. In 1993 he came to Germany and studied director at the College of Television and Film in Munich (HFF). As a co-author and

co-director he was involved in two documentaries about the film producer Bernd Eichinger. On the basis of Chadat's talks with Eichinger in 2012, the documentary film "Der Bernd" was created in 2012 to a substantial extent. From 2000 to 2002, Chadat supervised the project development at Constantin Film. In 2003, he and Anke Engelke reported on the Berlinale for the ARD Morgenmagazin. In 2003 and 2004, Chadat was responsible for the Discovery Channel's Arabic website. In 2015, he starred alongside Bruce Willis and Bill Murray in the US feature film Rock the Kasbah, as well as in Michael Bay's action film 13 Hours: The Secret Soldiers of Benghazi. The films in which he participated were awarded many prizes, including the Panorama Audience Award of the Berlinale 2017 for Insyriated.

### Film list (selected works)

2017 Labaule & Erben	Director: Boris Kunz
2017 Paul, Apostle of Christ	Director: Andrew Hyatt
2017 Brüder	Director: Züli Aladag
2016 Insyriated	Director: Philippe van Leeuw
2016 Fremde Tochter	Director: Stephan Lacant
2015 Layla M	Director: Mijke De Jong
2015 Kundschafter des Friedens	Director: Robert Thalheim
2015 Tatort - Im gelobten Land	Director: Züli Aladag
2015 13 Hours	Director: Michael Bay
2015 Tatort: Ätzend	Director: Dror Zahavi
2014 Rock the Kasbah	Director: Barry Levinson
2009 Waffenstillstand	Director: Lanzelot von Naso
2001 Honolulu Kino	Director: Florian Gallenberger u.a.
1998 Hotel Jersey	Director: Markus H. Rosenmüller
1997 Das Trio	Director: Hermine Huntgeburth

## Ulrike Schuster



Ulrike Schuster was born and raised in Weimar. From 1990 to 1994 she studied puppetry at the "Ernst Busch" Academy of Dramatic Arts in Berlin. Subsequently, she was engaged at the Puppet Theater Altenburg-Gera and was engaged from 1998 to 2014 at the Theater of the Young Generation tjg.-Puppentheater Dresden. In the film "Tigerlilly", the Dresden filmmaker Tilo Schimenz, she played a major role and was involved as an actress in several theatrical tours by Tilo Schimenz. Since 2015 she is again engaged in the tjg puppet theater.

## Amina Merai



Amina Merai completed several drama classes during her school years at Theater Strahl. After finishing school at the Rückert Gymnasium in Berlin, she took more Camera Acting courses at the ETI workshop. Since 2015 she studies acting at the Film University Babelsberg Konrad Wolf. She plays

one of the leading roles in the ARD series "Arman's Secret". Since the beginning of her studies, she has regularly appeared on the theater stage of her university.

### Film list (selected works)

2017 Newbie (Webserie)  
2017 Glyn  
2016 Arman's Geheimnis (TV-Serie)  
2016 Notruf Hafenkante (TV-Serie)  
2010 Doctor's diary (TV-Serie)  
2009 Doctor's diary (TV-Serie)  
2017 Meine teuflisch gute Freundin  
2015 Allein gegen die Zeit 3

Director: "Franziska Paul  
Director: Jasco Viefhues  
Director: Irina Popow  
Director: Neelesha Barthel  
Director: Oliver Schmitz  
Director: Oliver Schmitz  
Director: Marco Petry  
Director: Christian Thede



## Interview with Wolfgang Andrä (director, writer, editor)

*Why did you make a film about this subject?*

I live in the same townhouse settlement in which the neighbours in the film live. In 2015, suddenly several hundreds of refugees moved into a former residential home for apprentices that is situated across the street from our settlement.



They arrived practically overnight. The residents of our 14 townhouses had very different opinions about this event. There were neighbours who received illegally escaped families into their houses, so that men, women and children were able to spend a few days together after a long and often separated flight, before they had to move to different camp accommodations. There were neighbours who invited refugees to our Christmas Carol Chantings and gave them presents. There were also neighbours who were afraid that the unpopular neighbourhood would mean a loss in value for their real estate. Some neighbours were really afraid of the many refugees and installed security systems in their houses; there was also some absolute rejection. In short, there was a lot of welcoming and fear happening at the same time. I was really interested in this clashing of completely divergent opinions regarding this same topic that moved the whole German society and has been dividing it until today. As I had gotten to know some refugees while doing some

shooting, I also learned about their very different perspectives concerning the Germans. This clashing of attitudes didn't let me go, and so I decided to look into this subject from an artistic angle.

However, I also asked myself who we are ourselves? Should we be so perfect that we may expect the perfect refugee? I think that it's easier to handle these questions when they are asked satirically. Every German has good and bad sides to them – just as everyone of the refugees, but we shouldn't forget that our place of birth is given to us by grace, and that we ought to practice humanity with all humans.

*In the film, there are several parts in Arabic. Why didn't you sync or sub them, as the film becomes longer and more stressful?*

I wanted to make a film that puts the viewer into the uncomfortable position of having to decide. Just as the decision makers at BAMF (German Federal Office of Migration and Refugees) are experiencing it; they have to decide which refugees stay, and which refugees have to go, just by the information from the refugee's story and some background about their country of origin and possible flight reasons. Even the viewer only hears the stories of the refugees and has to decide for her- or himself, whom or what he believes. By

all means, in the ambiguous part of the translator, I saw the key to belief or disbelief, which is why I gave him such a central role and function.



*Why the title „Heimsuchung“ („Visitation/Haunting“, lit. „home seeking“)?*

At least two of the Germans regard the allotment of the refugees as a „haunting“, a blow of fate. For the three refugees, the homes of the Germans firstly and foremostly symbolize the search for a home, and finding one. But even for them, the whole procedure more and more turns in the wrong direction. To them, too, it becomes a haunting, a blow of fate. The German word „Heimsuchung“ doesn't just mean haunting or visitation. One other possible meaning is of a legal nature: it describes an unlawful entry, a breach of domestic peace. Mr Richter defines the allotments as such a breach of law, from the very start. In the religious sense, on the other hand, the term „Heimsuchung“ translates to „visitation“, the etymology of which derives from the story of the pregnant Mother Mary who wants to share the happy news with a relative and thus sets out to visit her. Betti again feels happiness over the allotment, and thus the visitation of the refugees – at least in the beginning of the story. „Heimsuchung“ is as such a term that works on different levels, and so it became the ideal title for the film.

*Why have you restricted yourself to so few camera shots?*

The film has a main character that you can't see in the film, and that is the audience. It is the audience member who by the end of the film have to awaken to the decision whether they themselves would take one of the three refugees, and if yes, whom. The audience have to position themselves.



And consequently, they will find a possibility to make that decision on the film's website. Everything in the film is only about opening new perspectives to the audience. And all the time, I, as a manipulative narrator, knock everything on its head or turn the tables, so that my main character is forced to reconsider his opinion or position with regard to the other characters or the subject as such. This is why I have always searched for aesthetic means to subliminally convey the feeling to the audience that they are constantly part of the plot, as active observers. Apart from the actors who directly address and ask questions into the camera, it was also the camera itself that I wanted to emphasize observing the status of the audience. This is why my director of photography and I decided to use a steady, strolling camera with a focal distance that would be similar to the human perception. On the other hand, the two other cameras, the surveillance cam and the smartphone cam, depict the perspective of the characters.

*Around halfway through the film, there is a long scene that has been shot from a single angle, without a single edit. Why did you make this – after all – radical decision?*

I would have liked it best if I had been able to shoot the film without edits, and with only a single camera point of view. Because the feeling of the immediate experience, and the imagination of being a part of that feeling, is always the greatest when scenes run over a long time and without editing. However, with a film that solves its conflicts on the verbal level and is psychologically as deep as this one, that would have been a true mammoth task that our budget of 26,000.00 Euros and 12 days of shooting didn't allow for. Consequently, I limited myself to realise each scene for itself with as few edits as possible. That is why we also shot all scenes in one stretch, which didn't make the realisation any easier, because everything has to be perfect and accurate on the spot when you shoot scenes that are up to 15

minutes long. Where we needed emotional closeups or observations of details and the zooming in on important elements, we always had either the smartphone camera or the surveillance cam of Mr Richter running along – and we could use the material. Most scenes, however, were supposed to run completely unedited before the eye of our moving audience-camera. This is why I have deliberately shot them without any other cameras. It was the same with the intense negotiation scene halfway through the plot, but also with the radical ending.

*How did you find this unusual location?*



The film is set in a real refugee camp. And that is situated only about 100 meters from my own townhouse. In 2015, the apprentices of a trade school who had been housed there before had to move out due to the unexpected arrival of so many refugees. For the room in which the most part of the story

is set, I had originally looked for a storage room or a boiler room in the basement, to which the Germans would have to retire for their talks, so that no one would notice. When we inspected the location, the janitor showed me his entire reservoir of basement rooms, and eventually opened the door to the crawlway. A completely useless room in which I, with my 1,67m height could barely stand upright, and it wasn't much wider, either, with the air seemingly still from the GDR era. At first I laughed and said no, we can't be that crazy, and I dismissed the idea. When I came home, though, I noticed that I couldn't get that room out of my head. I imagined Mr Richter sitting in there, trying to point out to the irritated refugees that he only wanted a brief talk amongst neighbours to get to know them. I couldn't stop laughing at the thought. And when I thought of the refugees' stories and how nightmarish they were at times, and I imagined them told in that room, they became all the more nightmarish. The next morning I woke up and knew: this is our room!

*How did the crawlway affect the actors and the team during the shooting?*

It was cramped, it was dusty, it was hot and there was no sunlight. We always sprayed water to avoid dust formation. We had one day of shooting when the air humidity was unbelievably high, and in terms of breathing, it was hellish, because there were no windows or ventilation. It was all difficult enough when you had to spend day after day, hour after hour there. Plus, the room was only 1,70m high. For the actors, performing in a ducked

stance was challenging, but it also destroyed that specific power struggle: that taller people would be able to intimidate smaller people entirely by means of their physique. Everybody encountered each other more or less on the same level, they all saw eye-to-eye. Especially for the cinematographer with his hand camera, it was a hard piece of work. He had a contorted neck weeks after that. However, it came in handy for the shooting that there were several small chambers up behind the crawlway. This is how the language trainer of Walid and Amina had a chamber directly next to the two actors and could always interrupt when needed.

The director and the sound engineer had their own chambers, too. But of course, the team would always rush outside for fresh air whenever we had a break. Maybe my next project should be set exactly there – outside in the fresh air.



## Credits

### Crew

Director, Writer, Editor: Wolfgang Andrä  
Based on a conception by: Wolfgang Andrä und Stefan Petermann  
Producer: Yvonne Andrä  
Director of photography: Marius Böttcher  
Sound: Stefan Petermann  
Language trainer: Tareq Al Ghamian  
Sound mix: Marc Meusinger  
Production and Costume Designer: Yvonne Andrä  
Translations: Tareq Al Ghamian  
Husam Chadat

### Cast starring

Mr Richter: Markus Fennert  
Djadi Jarrah: Walid Al-Atiyat  
Betti Offenhäuser: Elisabeth Heckel  
Abbas Kahlawi: Husam Chadat  
Mrs Rau: Ulrike Schuster  
Samira Alsahamien: Amina Merai



### Minor role:

Housemaster: Christoph Heckel  
Refugees: Tareq Al Ghamian  
Molham Al Khodari  
Sermet Abdul Macid  
Mr Rau: Tilo Schiemenz

## **Funded by Kulturelle Filmförderung Thüringen**

### **Technical Informations**

Running time: 90 min.  
Screening Format: DCP  
Shooting Format: 4k  
Aspect Ratio: Cinemascope (1:2,35)  
Audio: 5.1  
Colour: Colour  
Languages: German, Arabic, English  
Available subtitles: German, English

*If you need further language subtitles please do not hesitate to contact us.*

Country of production: Germany  
Year of production: March 2018

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