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ERF – EDGAR REITZ FILMPRODUKTION, Munich
in co-production with LES FILMS DU LOSANGE, Paris

HOME FROM HOME

Chronicle Of A Vision

Original title:
DIE ANDERE HEIMAT – Chronik einer Sehnsucht

Director
Edgar Reitz

Length: 230 minutes

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A Statement

It took almost four years to make this film. The period that separates us from the events in the story is a mere 160 years, but for myself, the film crew and the actors it was a journey to a very different and almost entirely forgotten Germany, a country disfigured by crippling poverty. Now we have completed the film, I feel the immense boon of living at a time when liberty and enjoyment are things that everyone can legitimately claim to be theirs by right. It takes a huge effort of the imagination to realise that less than a century and a half ago people in our country were forced to eke out a living for themselves under conditions that are almost unparalleled anywhere in today's world. For a time, working on this film upended our customary perspectives. From "Schabbach" we trained our gaze on present-day life with the eyes of an outsider and it was frightening to see how apocalyptic the consumerism, egocentricity and exaggerated pretensions of our fragmented society suddenly appeared to be. Indeed, one of the effects of DIE ANDERE HEIMAT is perhaps to prompt the audience to pause for a while and experience the very different rhythm that enabled our ancestors to survive. Deep down, it may still be the true rhythm of our hearts.

Edgar Reitz

DIE ANDERE HEIMAT - Chronik einer Sehnsucht
HOME FROM HOME - Chronicle of a Vision

C A S T

| | |
|---------------------|--|
| Jakob | JAN DIETER SCHNEIDER |
| Jettchen | ANTONIA BILL |
| Gustav | MAXIMILIAN SCHEIDT |
| Margarethe | MARITA BREUER |
| Johann | RÜDIGER KRIESE |
| Florinchen | PHILINE LEMBECK |
| Lena | MÉLANIE FOUCHÉ |
| Grandmother | EVA ZEIDLER |
| Unkel | REINHARD PAULUS |
| Mrs. Niem | BARBARA PHILIPP |
| Franz Olm | CHRISTOPH LUSER |
| Doctor Zwirner | RAINER KÜHN |
| Father Wiegand | ANDREAS KÜLZER |
| Sophie | JULIA PROCHNOW |
| Fuerchtegott Niem | MARTIN HABERSCHIEDT |
| Neighbours | DETTMER FISCHBECK KATHY BECKER ANNETTE GRINGS-DOFFING ASTRID ROTH |
| Village teacher | KLAUS MEININGER |
| The Morsch Brothers | JAN PETER NOWAK JOHANNES GROßE |
| Baron | KONSTANTIN BUCHHOLZ |
| Walter Zeitz | MARTIN SCHLEIMER |
| Little Margot | ZOÉ WOLF |
| The Innkeeper | WERNER KLOCKNER |

PRODUCTION INFORMATION

Production: ERF – EDGAR REITZ FILMPRODUKTIONS GmbH, Munich
in co-production with LES FILMS DU LOSANGE sarl, Paris
with ARD Degeto BR/WDR/ARTE
with the participation of
the Ministère de la Culture et de la Communication
(Centre National de Cinéma et de l'image animée)
ARTE France
Cine+

Supported by: German Federal Film Fund (DFFF)
Eurimages
FilmFernsehFonds Bayern (FFF Bayern)
German Federal Film Board (FFA)
Federal Government Commissioner for Culture and the Media
(BKM)
ARTE Grand Accord
Minitraité
Federal State of Rhineland-Palatinate

Shooting from: 17 April 2012 to 10 August 2012

Locations: Gehlweiler, Schlierschied, Morbach, Herrstein, Bernkastel,
Wolf (Moselle), Retzstadt (Franconia)

Length: 230 minutes

Format: CinemaScope, B/W with colour effects
DCP 4K and 2K

Sound: 5.1 Dolby Surround

German Distributor: Concorde Film

French Distributor: Les Films du Losange

Start date: 3rd October 2013

SHORT SYNOPSIS

In the mid 19th century, hundreds of thousands of Europeans emigrated to faraway South America. It was a desperate bid to escape the famine, poverty and despotism that ruled at home. Their motto was: "Any fate is better than death". Edgar Reitz' new film DIE ANDERE HEIMAT is a domestic drama and love story set against the backdrop of this forgotten tragedy. It centres around two brothers who realise that only their dreams can save them.

The younger of them, Jakob, reads every book he can lay his hands on. He dreams about leaving his village, Schabbach, for adventures on an unknown continent and the freedom of the wild South American jungle. He studies the languages of the native South Americans and records his heroic attempts to escape the rural confines of the Hunsrück in an astonishing diary that not only tells us his story but reflects the aspirations and philosophies of a whole era. Everyone who encounters Jakob is drawn into the maelstrom of his dreams: his parents, bowed by the unremitting toil involved in making a living from the soil; his belligerent brother Gustav; and above all Henriette (Jettchen), the comely daughter of a gem cutter fallen on hard times.

Gustav's return from military service is destined to shatter Jakob's world and his love for Henriette.

PRESS NOTE

The film is a sweeping, epic evocation of the mass exodus of the German farmers and craftsmen to the New World. European history, a true story relegated to oblivion, a tale of faith in the future. As Jakob writes in his diary: "What higher aspiration can there be than to join forces and seek a path on which to escape from tyranny and heartlessness? For all can be lost in the twinkling of an eye, sent plunging down to the depths by some tempest. But not what we know in our hearts."

With the support of the regional population, the film accords fully with the spirit of the world-famous HEIMAT TRILOGY and lays out before us a panorama that seeks to do full justice to the arduous lives of the rural population and their yearnings for a better world and a better life.

In so doing, the film throws up, of course, issues that without much effort could be hardly more relevant; on one side is the question of belonging, tradition and faith, on the other that of freedom of thought and what one today, in times of globalisation and mobility, can still define as home.

EDGAR REITZ ON...

DEVELOPING THE MATERIAL

The impetus to producing HOME FROM HOME lies a long way back. I first encountered the subject of emigration during the filming of "Heimat", when I was in the Hunsrück and kept coming across people's memories of the time of the great exodus. More than one hundred and fifty years ago, hundreds of thousands of people left certain regions of Europe and I was astonished to see the traces of this event still marked the memories of the fifth generation afterwards. People told me of their meeting the descendants of emigrants who live in Brazil but to this day still speak the Hunsrück dialect and to whom, precisely because of the way they speak, they felt surprisingly close.

The second impetus was a letter I received whilst filming "Heimat 3", from a nurse who worked in a hospital in Porto Alegre. She mentioned a Brazilian television report about "Film in Germany", which also featured an interview with me. She wrote how I bore a remarkable likeness to her boss, the head of the clinic, who was also called Reitz. She wanted to know if we were related. In my reply I was unable to give the kind lady an explanation for a presumption of relationship. Some months later a book arrived in the post, which the lady in Porto Alegre had sent me. The title is "Genealogy of the Reitz Family in Brazil", written by a Catholic missionary priest called Raulino Reitz, who, at the start of the 1960s, had researched the family's history in Brazil. Reading this small book I was very astonished to learn that ancestors of the Brazilian Reitz clan originated from the Hunsrück village of Hirschfeld. My brother, who then still lived in the Hunsrück, confirmed we had relatives in Hirschfeld, a place that lies some fifteen kilometres from where I was born.

Was it really just the suffering? Hadn't this harsh life with its failed harvests already existed for a long time? Didn't thousands of poverty stricken people starve to death in the countryside in previous times? What caused this exodus, which contemporaries criticised as "Brazil Fever" or "Emigration Epidemic"? During my research I came across something historians had barely acknowledged: people who emigrated in what is called the "Pre-March Era" (circa 1830-1848) belonged to the first generation of literate Germans from the countryside. Prussia, whose national borders encompassed the Hunsrück introduced compulsory school education in 1815. Children who had been born after 1810 learned, in the majority, to read and write. In agricultural regions especially, after a few years delay, literacy became so advanced that a new generation arose, one that knew more of the world than tradition, religious studies and farmers' wisdom could teach them.

We in Germany today have a hard time imagining what "emigration" actually means, because we know only the reverse side of the problem: we ourselves have become an immigration country.

These thoughts brought a new direction to my development of the material. Would a story that describes how people leave their home not contribute to better understanding today's immigrants? What did the farewell look like then? How long did people carry the pain of this departure around with them in their other home?

My younger brother Guido spent many years as a private scholar, studying languages, including also "indigenous" ones. He occupied himself with the basic questions of linguistics, without having left his home, unlike in the period around 1800 when people such as Georg Forster, Alexander von Humboldt and less well-known travellers explored the globe and tried to answer the question whether there is something, a universal law, that unites all the languages of the peoples of the world. My response was the character of Jakob Simon, a farmer's boy from the Hunsrück, who reads books and creates his own

universe of knowledge and dreams. The first treatment, which I wrote in 2008 shortly after Guido's death, had the working title THE PARADISE IN THE HEAD. With this I didn't want to allude only to Jakob's dreams, but had these images of a better world, which had forced its way into people's heads through their reading adventure novels.

CREATING THE SCHABBACH UNIVERSE

At the end of July 2011 we started the first location search in the Hunsrück. I was accompanied by the director of photography Gernot Roll, Christian Reitz, our assistants Anna Eigl and Nikolai Eberth. A day later we were joined by Toni Gerg, whom we had won as set-designer and prop master, and Sylvia Binder, who later took responsibility for unit production management. When we returned to Munich several days later it was with the enduring, sobering realisation; we had not found a single location in which we had the feeling that here, with the aid of the usual additions and corrections, we could create an image of the then period. There were, it is true, the odd half-timbered buildings, churches or castle walls and civic buildings from the eighteenth or nineteenth centuries, which were in good condition, but the appropriate environment was lacking. Nowhere did we feel the still living connection with village life, and what was really depressing, ambitious and eager preservationists had, through fashionable restoration methods, turned historic buildings into nostalgic backdrops, which would have driven our film into unbearable idyll.

The experiences gained on the various location searches, which took place in the following weeks, were even less encouraging. We seriously asked ourselves whether we should look for a suitable village in Eastern Europe and whether there are places on earth in which time has stood still for a hundred years. Then we heard, for example, of the legend that today's descendants of the farmers who emigrated from the Hunsrück had kept the old ways of life in remote areas of southern Brazil, still untouched by civilisation. The reality was different: the villages in Rio Grande de Sul, which Christian Reitz visited, were just as marked by the blessings of the technological age as a contemporary village in the Hunsrück.

We decided it was impossible, with the means available to the film, to return to a past age. We also wanted more: we wanted to find our own position and redefine the term history film. Almost all these films bask in the colours of the decor, costume, uniforms, teams of horses and the imposing locations. There has existed for a long time a historic parallel world, which was established in our consciousness through films. A history film is, in most cases, a document of our present day opinion of history.

Having arrived at this point in our considerations, we decided in August 2011 to build the village of Schabbach, the location of our film, with all the consequences that entailed. Toni Gerg encouraged us to create all the interiors that appear in the story as well, using his unique talents as a craftsman. It was Toni's ambition to produce all the details of village tradition and usage from what we know of them in such a way as only people of previous centuries could. Special attention was to be paid to the materials available in the Hunsrück, such as clay, shale, straw, wattling, wood or hand-forged iron for fittings, tools or wagons. The months in which we developed the film's props and locations were months of intensive discussion and thoughts about the consequences of our actions. It seemed logical and right to build the historic Hunsrück village for our film completely, but the danger, in so doing, of creating an arbitrary formation of houses, which allows for no discernment whatsoever of a previous history, was great. As careful as we wanted to be in creating the facades and interiors, there was the overwhelming risk of everything we planned coming close to an open air museum.

The history of the people in the locations has always played a role in all my films. I loved narrating a house's previous history and taking a look at the memories of the people when we showed how they moved within it. The artificial village would have reflected only our imagination and we would have had to implant what was asserted as previous history. The questions such as "where does the church go? Where is the well? Where do the property borders run?" could no longer be answered in an arbitrary way. The only solution was to construct the film village in an existing one.

The construction work was not only an adventure for our team led by Toni Gerg but also the entire community of Gehlweiler, which had to go without the use of the main thoroughfare and its usual connections for more than six months. We aligned our historic village with Gehlweiler's established property borders, in that we overlaid existing buildings with our historic facades, windows, doors and roofs. Now the buildings stood crooked and winding in a way that could no longer be explained, based on a ground plan originating from an unexplored past.

The concept has many advantages: this way the village's individual components, in as much as they fitted the image, could remain. We could anchor the alterations to the existing buildings and so improve the structure. What, for me, considerably enriched the atmosphere, was the fact that this film village was actually inhabited. The residents of the remodelled houses participated in the progress of the work in an admirable manner and almost all of them played bit parts or were extras as "inhabitants" of the fictional Schabbach.

When we started filming on the 17 April 2012, Toni Gerg, after months of day and night work by his construction team, was able to hand over the complete village. Not only were the facades, streets and courtyards ready, there was also life in the houses. Cows, pigs, horses, goats and sheep lived in the stables and on the street, and all kinds of poultry, such as geese, ducks and chickens, wandered freely between the actors, all having to be cared for, fed and housed outside filming. On the fourth day of shooting Toni Gerg handed over the finished interiors of the Simons' house. These rooms were situated not in the actual blacksmith's house but in a half ruined timbered house at the lower end of Gehlweiler.

Nobody could know that this was to be our last meeting with Toni Gerg. He died suddenly in the night of the sixth day of filming, on the 24 April 2012, in his flat in the Hunsrück. The news hit the team like a bolt of lightning. We were in shock for days and were able to find our way back to the project only step by step.

Hucky Hornberger, who then assumed Toni's role for the other locations, had an almost insolvable task ahead of him because he lacked the months of preparation which are required by every film. He and his prop master Sebastian Krause continued the work in the spirit of their deceased colleague and mastered it admirably.

COSTUMES

The costumes were a challenge. There is no textbook and style guide in which one can study how a poor artisan in the Hunsrück around 1840 would have dressed. Presumably the fashions and clothing styles of the time are best found with the middle classes of the towns, but our story dealt not with "style", rather struggles for survival. The clothing had to resist the weather, the rain and cold, had to protect and not get in the way of the work. The fabrics and their manufacture embodied the craftsmanship of the village's residents and had to last an entire lifetime and longer. If somebody

wanted to deck themselves out they did it by taking extra care and embellishing, enriching the fabrics with handmade decorative stitching and buttons.

As far as we were able, we clothed all the actors in original garments from the time, from the underwear outwards. The fabrics from which the costumes were sewn actually originated from the time of the story. We worked linen as well as cotton fabrics, some of which were found in the attics of farming families. Our costume designer, Esther Amuser, spent months going through the villages, collecting fabric and items of clothing. People opened their hidden trunks to her. Hand woven balls of linen were once considered items of wealth: one should consider how much effort is need to cultivate flax and just what goes into spinning fine threads from it and weaving fabric. Esther found shirts that were still embroidered with the years of the nineteenth century in red cross-stitch. It's a unique feeling, as well as being overcome with the horror of time passing, to run your hand over a shirt and know it was really sewn in the year 1843.

In addition, we discovered how thin and stunted poor people must have been in those days, because their collars and jackets barely fitted our performers. Wearing the authentic costumes they moved differently, with the rough linen on bare skin they got to know another sense of physicality. So they got used to this kind of clothing we gave the main actors the costumes to wear at home. Some of them lived in them for weeks to get used to the stubborn fabric. Nobody wanted to look like they had just stepped out of the costume department! The actor playing the blacksmith, Rüdiger Kriese, didn't take off his film clothes for weeks on end. When an actor arrived on location in a costume he or she had been wearing, they no longer stood or moved "somehow": their movements had been changed by the clothes, had become foreign. You rehearse and try everything... You can't really say it's now "right", because there is no standard for this, but there is the feeling that tells me, now the fiction is right.

CAMERA WORK

I think working with Gernot Roll had wide-reaching consequences for the film's final design. At every stage of the film's creation we succeeded in developing a joint understanding for what we call the art of film or what moves our hearts on the deepest level. We developed the film's pictorial language together and I believe our film gains its uniqueness principally from the images and our joint passion for cinematic quality. We decided to shoot in CinemaScope because it gives a completely new relationship to close-ups. In almost every shot in which a face appears in close-up, both sides of the room are still in view. Even in extreme close-up people remain part of the spatial experience, which became a secret internal narrative principle of the film, which always extends beyond the characters and keeps the living community of a village and the surrounding landscape in view. The format also showed its advantages in the often very cramped interiors of the old farmers' houses. In the horizontals we used wide-angle anamorphic lenses, for the verticals, for portraits, more advantageous medium focal lengths.

One of the reasons for opting for black and white was that today's cameras' enormous ability for resolving detail and sharpness create a fascinating spatiality that makes a black and white image appear three-dimensional, without us having to use questionable 3D technology. In a few places, and used very sparingly, there are even colour elements in the black and white photography, made possible by today's digital technology. As people know, I have been experimenting for forty years, mixing black and white photography with colour scenes. Together with Gernot Roll, I continued this search for mixed forms, hoping to overcome the compartmentalisation prescribed by the industry. We wanted to continue writing the great history of black and white photography, which we admire in

expressionist films such as those of the Russian, Italian and American masters, without excluding modern colour film technology. We always thought both systems have their large and very specific spheres of expression and it would limit our power of expression if we forego one or the other just because the industry prefers to market colour film. As long as one worked with photochemical film material, one was trapped in the system: black and white film was black and white film and colour film was colour film. Today, in the age of digital recording technology, changing systems is no longer a problem. We were able to follow without limitation our desire to use the great aesthetic traditions of black and white photography and to discover anew the beauty of this technology. But when, in just a few places in the film, an element appeared in the frame that was to be reproduced only in colour, something that signified an emotional impression or also a symbol, we were able to realise it effortlessly with today's technology.

The word "attitude" meant to us that one really looks for an attitude to things. That happens rarely through improvisation. I have never worked in my life so precisely as on this film, never with such planning and precision. Even when it was to do with love scenes, work processes, folk festivals or mass meeting, we followed a plan to turn our visions into reality.

Gernot Roll and his colleagues often worked with extremely little electric light. No imposed camera aesthetic was allowed to determine the image, everything had to arise naturally from the situation. We asked ourselves constantly the question: where does the light come from? With what light did people live? How did they experience nighttime? When we, for example, celebrate a folk festival and it lasts into the evening, then we asked ourselves, did people dance into the night in those days and carouse in the darkness? Did they always go to bed early or did they use torches, candles and oil lamps? Torches, open fire; that was a danger for the thatched roofs and barns! We were sometimes scared ourselves of burning down the village when we worked with oil lamps, kindling and fireplaces. A large number of scenes, especially the interior shots, feature reduced brightness and dark zones; sunlight, which falls in through the windows during the day, has to appear as a special source of light. Our ALEXA camera from ARRI has an unbelievable light sensitivity. That's sufficient for one candle to light a scene. We no longer have to light five thousand candles, as Stanley Kubrick did with BARRY LYNDON (1975), to create a dim red light.

LEAD ACTOR JAN DIETER SCHNEIDER

Selecting a lead actor for the role of Jakob took a great deal of effort. Consultations with a casting agency, my assistants searching acting schools, Internet appeals, then weeks of screen tests. There were many candidates, with whom I rehearsed scenes written especially for them to test their abilities to empathise with nineteenth-century lifestyles. You have to bear in mind that the candidates were all very young, so had hardly any life- and acting experience to show. I demanded a lot of them because a young person today rarely comes into contact with the working environment of a blacksmith or farmer, with agriculture and cattle, let alone this kind of romantic hunger for education that is characteristic of Jakob. In the months leading up to the start of production we knew, of course, the film can work only when we find the right Jakob. That meant this decision carried a special pressure. Salome Kammer accompanied me during all the casting talks, screen tests and decisions. Amongst the candidates for the role of Jakob were young people who had already acted in films and had camera experience, but what disturbed me about them was their professional ambition and also a kind of over-expression in their facial expressions and gestures, which caused me to hesitate. Jakob's dreaminess, which I wanted to depict, could not be allowed slip into fairytale-like artificiality: it had to have a naturalism or innocence which, at the same time, was capable of fighting to fulfil its ideas. After

months of searching and screen tests I was close to despair when, quite unexpectedly, Jan Dieter Schneider appeared. He was originally not even invited to the casting of the role. Jan was a spontaneous suggestion by Helma Hammen, who was responsible for casting extras in the Hunsrück. She said, I've got this guy, he's done amateur dramatics and speaks the Hunsrück dialect. We were already tired this day and a bit out of hope as we'd failed to find Jakob yet again. I gave Jan one of Jakob's diary entries, put him in front of the camera and told him to play the diary's writer. "Now read that aloud and give us an insight into your thoughts," I said. We lit the scene with a candle while he concentrated on the text. With no great expectation we turned on the video camera.

When we viewed the result two hours later the assistants, producer and Helma were completely silent. Of all the candidates we had tested up to now, he was the first one you listened to when he recited the text written in old-fashioned German. Who was this boy? It turned out Jan was not an actor and, moreover, did not plan on being one. He studied medicine in Mainz and turned up more or less out of curiosity because he was interested in the film. We fought against the thought of taking an amateur for this important role. We were also unsure if we had not fooled ourselves with the first screen test. I don't know why I overcame all my reservations and, in the middle of the discussion, said, "Let's try it with Jan, all the same." It was an inner voice that advised me to say yes. Then I sent Jan to study with Ute Cremer-Barzel. He got a crash course in acting, three months to the start of shooting. Ute and Jan were completely beyond my reach. They buried themselves, exercised, trained and improvised and had all kinds of magical, secret meetings, of which I was a little scared. To this very day I have not tried to fathom the secrets of this preparation. When Jan stood, finally, in front of the camera he was changed. He had become my Jakob.

THE CHARACTERS AND THEIR DESIRES

In *HOME FROM HOME* I am not narrating a love story in the usual sense of the term because in the impoverished farming world of the time the romantic dream of all-devouring love had yet to arrive. Love stories did not yet detach themselves from everyday life, as we would call for them to do from today's individual viewpoint. Love is a heavenly power and perhaps also a force of nature, but one can also learn love. In the circumstances in which young people in nineteenth-century Shabbach live, it was not about love. They have to make the best of their connections and see where feelings come to rest. The later marriage between Jakob and Florinchen is a small plea for the union of love and reason, which is possible. Thus we call it perhaps a higher common sense, which becomes effective in love and creates at least a foundation out of which love can grow, on which one also learns love.

I talked a lot with Antonia Bill about Jettchen's motive. Most of the things that determine her behaviour take place "off", that is to say in the times of the narrative in which she does not appear at all. You have to imagine the situation: she is living as Gustav's wife in this house in which Jakob also has a room, a difficult situation for her. There is a small scene in which the two encounter one another: they suddenly stand opposite each other in the kitchen doorway and you can feel the tension: her with the child in her arms! It's not easy for Jakob to bear. You could maybe live for a couple of months in this tension in the same house, but not for a lifetime. So I said: "Antonia, Jettchen is the one who has the idea of emigrating and looking for another home." There are also other sources for her ideas of escaping. But from where does Jette get this definitive impulse to break loose? Is the first encounter with Jakob, who dreams of faraway places and reports of birds as big as they are, enough? Is the sight of the boy, who raves about Brazil's forests and the Indians, who speaks their language, enough? I'm convinced that in the harsh world of the then Hunsrück an encounter like this could set something in motion that today we would call the flash of love. After the child's death it will be Jettchen who is the

one who convinces Gustav: "I want to get away from here. And I want you to want it too: it's the best thing for us". Jettchen also seeks the dream. Her actual departure is, however, rather as an escape than a departure to the dream realm. The dreamer stays here, the sensible woman leaves.

For a long time I intended to have the father be much more evil or violent, which is not far so far away from a blacksmith who has iron hands and a short-tempered nature. I had one time a version in mind in which the father, as early as the first scene, mistreats his son Jakob so terribly that he leaves him permanently damaged, beating him into a cripple. That would have escalated the injustice, forbidding the son to read, into a screaming wrong. At some time this version would have had to come to a conflict between father and son, Jakob's escape on the Moselle or his running away on the potato field would have then appeared much more dramatic. As it is narrated now, I want to find other answers to the question why Jakob runs so far away. Perhaps the father deliberately missed Jakob with the fork that he threw at him.

Jakob keeps on running without any apparent reason, visibly into his dream world. Only by consciously avoiding the dramaturgically planned drama was I able to let Jakob become the romantic character who reminds us of Eichendorff's Good-for-Nothing.

REBELLION

In the depicted world of 1843 in the fictional village of Schabbach in the Hunsrück, and this stands for similar milieux of this former era, certain rules applied regarding the two extremes, freedom and inevitability. The characters have the possibility of rebellion within themselves, such as, for example, rebellion against the father's narrow-mindedness or against the rules of the family or the evil power of the state. But when I am describing a world such as this one here, then one has to pose oneself another question: how do people survive in the midst of the constraints of inevitability? How do they cope with the many ambivalences of their lives?

LOVE

It is the contradictions of love that interests me. If we think, for example, of the late happy end that isn't one, in the last night in which Jettchen offers herself to Jakob simply as a farewell gift. It remains her secret, whether she is honouring a promise of love, or whether she can continue with Gustav more easily afterwards. To relate such a story of beautiful ambivalences never succeeds by 'heating' the individual stations, but always only if you keep your eyes open for the escape route in every scene in which the subject of 'love' announces itself and is touched upon. What I am looking for are stories that stand out through their proximity to life. We have to make clear constantly: the world in which these young people live is very far from the romantic culture of love in which the so-called "great" or "crazy" love exists. This is a matter for the higher levels of society and literature.

RELIGION AND DREAM

Religious doctrine is something in which I am unable to believe. In the Protestant Simon family the daughter is cast out brutally due to confessional differences. The Catholic son-in-law Walter says at one point in the bitterest winter: "The Devil invented all the religions because they bring nothing other than strife to the world." That indicates something of the way I understand religion. Indeed, the people in my film are not religious. They have traditions, crucifixes, say grace, go to church, celebrate the holidays. But the metaphysical elements of the story, which really move me, come from other roots. This is why I find it always important in a film to describe, for example, the existence of people's souls and things. Yes, things also have a soul. When Jakob reads about a wind in a book, that rises, sweeps a mysterious gust behind him over the village road and drives two grey horses past him. The galloping

horses are witnesses to a spiritual force of magic, which is active in Jakob. Jakob is a dreamer who can move horses, who can also countermand gravity. I mean the reality alongside the reality, into which one can cross cinematically and narratively.

THE VIEWERS

I don't call for viewers to have any particular interpretation. Everything in art has more than one meaning. I don't want to declare my own intention to be a binding interpretation. I simply mean that books are more than just something for reading and a source of information. Reading books connects us with the world of the intellect. A passionate reader like Jakob lives in a parallel world in which other laws apply than in normal life. Jakob succeeds in making this change into this other world by reading books, through love and through a particular form of being alone. Whoever does not want to see it, whoever is not susceptible to it, does not have to see it. I'm not a preacher and no Terence Malick, who would hammer something like this into people.

BIOGRAPHIES

Script and Direction

EDGAR REITZ

Filmmaker, author and producer. Born 1 November 1932, grew up in the Hunsrück region, studied German language and literature, journalism and dramatics in Munich. In the mid-1950s he worked in the literary field, was involved with the avant-garde in music, literature, the visual arts and film. He published poems, was the publisher of a literary magazine and founded a studio theatre at Munich University. From 1957 he worked as a cameraman and director of industrial and documentary films. Member of the "Oberhausener Gruppe", which spawned the German auteur film in 1962. Founded the "Institute For Film Design" at the Ulm School of Design. Here, at the Federal Republic of Germany's first film school, Reitz taught direction and camera for eight years. His first feature film, MAHLZEITEN (script, direction, production), which was accoladed at the Venice Film Festival 1967, belongs amongst those debut films which later bore the hallmark "Junger Deutscher Film". In 1967-68 he was a jury member at the Experimental Film Festival in Knokke. 1968, he mentored an educational experiment on film theory and practice in Bavaria's high schools. (In 1973 he made a documentary, FILMSTUNDE, about the project). In 1971 he founded a bar room cinema, in which viewers could select their own programme from a "menu" of twenty-three GESCHICHTEN VOM KÜBELKIND (with Ula Stöckl) films and others from cinema's early days. From the mid-1960s he participated in film-political joint actions by the New German Cinema movement, founding the Working Group New German Feature Film Producers. He followed this with more feature, documentary and experimental films, which found international recognition and won numerous accolades. In 1995 he founded the "Europäisches Institut des Kinofilms EIKK" in Karlsruhe, which he led until 1998. From 1994 he has been Professor of Film at the Karlsruhe University of Arts and Design. He has been published widely in books and magazines on film theory, film aesthetics and the future of film art, as well as writing stories, essays, verse and literary editions of his films.

Amongst his most important films are CARDILLAC, DIE REISE NACH WIEN, DER SCHNEIDER VON ULM, STUNDE NULL and the world-renowned HEIMAT TRILOGY, which consists of thirty-one evening-length single films linked into a centurial epic and, at more than fifty-six hours long, is one of the most extensive narrative work in the history of film.

In 2005, together with his son Christian Reitz, he founded the REITZ & REITZ MEDIEN company in Munich.

In 2006 he was awarded an honorary Dr. phil. h.c. at the Johannes Gutenberg University of Mainz and the Università degli Studi di Perugia. This same year he created HEIMAT FRAGMENTS, a 145-minute long epilogue to the HEIMAT TRILOGY, as well as ORTSWECHSEL, a multimedia project with live music for the Musiktage Donaueschingen 2007 festival.

Edgar Reitz' early works appeared in 2009 as a DVD collection of six features and six experimental films, as well as being shown theatrically in retrospective.

After three years preproduction, research and collecting material, in 2012 Edgar Reitz commenced principal photography of his 'successor' to HEIMAT, the German-French co-production HOME FROM HOME, in which he narrates a 19th century family story during the time of mass emigration from Germany to Brazil.

Edgar Reitz is a member of several academies such as the Academy of the Arts, Berlin, the European Film Academy, German Academy of Performing Arts and the Bavarian Academy of Fine Arts, where he heads the Department of Film and Media Art.

Reitz has received numerous international awards and accolades including the Golden Lion of Venice, six Federal Film Awards, four Adolf Grimme Awards, the Luchino Visconti Award, the Federico Fellini Award, the Premio Opera d'Autore, the Carl Zuckmayer Medal, the State Art Award of Rhineland-Palatinate, the Honorary Award for Culture of the City of Munich, the Konrad Wolf Award of the Academy of Arts, the German Television Award, the "Kultur groschen" of the Deutscher Kulturrat and many others. In 2006 he was awarded the Grand Merit Cross of the Federal Republic of Germany.

Edgar Reitz lives with his wife, the singer and actress Salome Kammer, in Munich.

During their months of research, Edgar Reitz and his co-writer Heidenreich collected family histories from the Hunsrück and examined archives and private collections in order to depict the lives of the Hunsrück farmers and artisans in the mid-nineteenth century as authentically as possible.

Extensive information can be found at www.DieAndereHeimat.de, www.edgar-reitz.de and www.heimat123.de. For information on the literary works of Gert Heidenreich: www.gert-heidenreich.com.

Filmography of the director, Edgar Reitz (Selection):

MAHLZEITEN (*Table of love*), 1967, 94 min., feature film
FILM STUNDE (*Film lesson*), 1968, 110 min., documentary
CARDILLAC, 1969, 97 min., feature film
GESCHICHTEN VOM KÜBELKIND (*Stories from the bucket kid*), 1971, 224 min., feature film series with 22 episodes
DAS GOLDENE DING (*The Golden Fleece*), 1972, 118 min., feature film
DIE REISE NACH WIEN (*The trip to Vienna*), 1973, 103 min., feature film
STUNDE NULL (*Zero Hour*), 1977, 112 min., feature film
DER SCHNEIDER VON ULM (*The tailor from Ulm*), 1979, 120 min., feature film
GESCHICHTEN AUS DEN HUNSRÜCKDÖRFERN (*Stories from the Hunsrückian villages*), 1981, 118 min., documentary
DIE NACHT DER REGISSEURE (*The directors' night*), 1995, 87 min., semi-documentary

DIE HEIMAT-TRILOGIE (*THE HEIMAT-TRILOGY*)

HEIMAT – Eine deutsche Chronik (*HEIMAT – A German Chronicle*) 1984, 931 min., series of 11 feature films

1. Fernweh (*The Call Of Far Away Places*) (1919-1928), 119 min.
2. Die Mitte der Welt (*The Center Of The World*) (1929-1933), 93 min.
3. Weihnacht wie noch nie (*The Best Christmas Ever*) (1935), 58 min.
4. Reichshöhenstraße (*The Highway*) (1938), 58 min.
5. Auf und davon und zurück (*Up And Away And Back*) (1938-1939), 58 min.
6. Heimatfront (*The Home Front*) (1943), 58 min.
7. Die Liebe der Soldaten (*Soldiers And Love*) (1944), 59 min.
8. Die Amerikaner (*The Americans*) (1945-1947), 102 min.
9. Hermännchen (*Little Hermann*) (1955-1956), 138 min.
10. Die stolzen Jahre (*The Proud Years*) (1967-1969), 82 min.
11. Das Fest der Lebenden und der Toten (*The Feast Of The Living And The Dead*) (1982), 100 min.

DIE ZWEITE HEIMAT – Chronik einer Jugend (*Leaving Home – Chronicle of a Generation*),

1992, 1567 min., series of 13 feature films

12. Die Zeit der ersten Lieder (*The Time Of The First Songs*) (1960), 120 Min.
13. Zwei fremde Augen (*Two Strange Eyes*) (1960-1961), 115 Min.
14. Eifersucht und Stolz (*Jealousy And Pride*) (1961), 116 Min.
15. Ansgars Tod (*Ansgar's Dead*) (1961-1962), 100 Min.
16. Das Spiel mit der Freiheit (*The Game With The Freedom*) (1962), 119 Min.
17. Kennedys Kinder (*Kennedy's Children*) (1963), 108 Min.
18. Weihnachtswölfe (*Christmas Wolves*) (1963), 110 Min.
19. Die Hochzeit (*The Wedding*) (1964), 120 Min.
20. Die ewige Tochter (*The Eternal Daughter*) (1965), 118 Min.
21. Das Ende der Zukunft (*The End Of The Future*) (1966), 132 Min.
22. Zeit des Schweigens (*Time Of Silence*) (1967-1968), 120 Min.
23. Die Zeit der vielen Worte (*A Time Of Many Words*) (1968-1969), 121 Min.
24. Kunst oder Leben (*Art Or Life*) (1970), 133 Min.

HEIMAT 3 – Chronik einer Zeitenwende (*HEIMAT 3 - A Chronicle Of Endings And Beginnings*) 2004, 689 min., series of 6 feature films

25. Das glücklichste Volk der Welt (*The Happiest People In The World*) (1989), 106 Min.

26. Die Weltmeister (*The Champions*) (1990), 100 Min.
27. Die Russen kommen (*The Russians Are Coming*) (1992 – 1993), 125 Min.
28. Allen geht's gut (*Everyone's Doing Well*) (1995), 132 Min.
29. Die Erben (*Follow Me*) (1997), 103 Min.
30. Abschied von Schabbach (*Goodbye to Schabbach*) (1999-2000), 105 Min.

HEIMAT-FRAGMENTE (*HEIMAT-FRAGMENTS*) 2006, 146 min., feature film

ORTSWECHSEL (*Changing places*) 2007, 37 min., live theatre experimental film

DIE ANDERE HEIMAT – Chronik einer Sehnsucht (*Home from home – Chronicle of a vision*)
2013, 230 min., feature film

The Cast

JAN DIETER SCHNEIDER – Jakob

"When I shut my eyes, I go everywhere."

Jakob is the only boy for miles and miles who reads books and dares to dream of parts of the world that nobody gets to see. His motto: Dreams Change The World. He loves the beautiful Jettchen.

Jan Dieter Schneider was born in 1990 in Oberwessel and grew up in Kastellaun in the Hunsrück. After a term studying political economics in Mannheim in 2010 he changed to medicine at the Johannes-Gutenberg University Mainz in 2011. He has already served several medical internships, including one in the US, in Arizona. Jan is now a fifth term medical student and was a member of the No Limits youth choir in Kastellaun.

While he was a fifth grade school student, his German teacher recognised how much fun he had acting. He became the only young pupil allowed to participate in a play for senior students, "Antigone". He continued to take part in other school plays, sang or danced in the annual school concerts and, as a senior student, performed a musical he had written.

Jan Dieter Schneider had his first film role at the age of eleven, a small scene in "Heimat 3" which, however, did not make the final cut.

HOME FROM HOME is his first starring role in a film.

ANTONIA BILL – Jettchen

"I have noticed everything."

Jettchen is a contradictory mixture of cunning and romance. She loves Jakob and marries Gustav. Jettchen, the most beautiful girl in the area, is not spared by life.

Antonia Bill was born in Munich in 1988. She studied acting at the renowned Hochschule für Schauspielkunst "Ernst Busch" in Berlin. In 2008 she acted her first roles at the academy's own bat-Studiotheater and the Theater in Erlangen, then at the Deutsches Theater. In 2011 Antonia Bill won the top award in the Chanson category at the Bundeswettbewerb Gesang in Berlin. She has been a regular member of the Berliner Ensemble, under the direction of Claus Peymann, since 2012 and played Lucile in "The Death Of Danton" under Peymann's direction, Olivia in "Twelfth Night" (D.: Katharina Thalbach), Luise in "Intrigue and Love" (again under Peymann) and is currently a mermaid and Whibbeles in "Peter Pan" (D.: Robert Wilson & CocoRosie). HOME FROM HOME is Antonia Bill's first film role.

MAXIMILIAN SCHEIDT – Gustav

"I want to build a steam engine."

Gustav is Jakob's brother. As the oldest son of the village blacksmith he is destined to take over the farm. He is a realist, a daredevil and workhorse, explosive and always striving to achieve a goal. He is Jakob's rival.

Maximilian Scheidt was born in 1988 in Aachen and grew up there. He has acted in various productions at the Theater Aachen. After graduating from high school he studied acting from 2008 to 2012 at the Hanover University of Music, Drama and Media. Even whilst studying he participated in many productions at the Studiotheater Hannover and the Schauspiel Hannover theatre. A guest appearance took him to the Theater Bremen, where he played in Herbert Fritsch's "Nibelungen". In 2011 he won the Duo Award at the Theatertreffen deutschsprachiger Schauspielschultreffen in Hamburg. In summer 2012 he made his first front-of camera appearance for Edgar Reitz's latest feature, HOME FROM HOME. Following the filming, Maximilian accepted his first regular theatrical engagement at the Theater Münster in September 2012.

MARITA BREUER – Margarethe Simon

"There is something in your gaze, Jakob. I don't know where you get it from."

She is the mother of Jakob, Gustav and Lena. Of the nine children to whom she gave birth only three have survived to adulthood. Hardship and work have marked her. All her love goes to Jakob, her youngest. She is the only one in the family who protects him and has understanding for his reveries.

Marita Breuer graduated in acting at the Folkwang University of the Arts in Essen. After her first engagement at the Stadttheater in Giessen she undertook Lee Strasberg training in Parma and Vienna. For her portrayal of Maria, one of the main roles in Edgar Reitz' eleven part TV-event

movie "Heimat", she was awarded the Bavarian Film Award and Best Actress Award. Alongside regular theatrical engagements at the Schauspielhaus Düsseldorf, the Städtische Bühnen Cologne, the Aalto Theater Essen, the Theater Aachen and the Schauspielhaus Zürich, she has appeared in many television productions, such as the hugely popular "Scene of Crime" TV-movie series, TV-dramas and films. Since 2000 Marita Breuer has also appeared with various musicians and colleagues, including her brother, the composer and pianist Wolfgang Breuer, the harpsichordist Stefan Horz, or the actor Carlos Lobo. In these appearances she combines music with recitation.

RÜDIGER KRIESE – Johann Simon

"That's how it is."

Johann Simon is the village blacksmith and a farmer just like all his ancestors. Marked by the harshness of the times he still believes, however, in a miracle that will one day relieve all the hardship. In this he is more like his son Jakob, whom he believes to be a failure, than he would care to know.

Rüdiger Kriese was born 1 April 1965 in Kusel and grew up in Lauterecken. This is where he went to primary and secondary school and then trained as a carpenter and joiner. He founded a forestry and agricultural company with the emphasis on the use of horses in agriculture and forestry and the breeding and training of working horses, principally the "Pfalz-Ardenner" breed. He was forced to rethink the business when the introduction of modern forestry machinery meant the end of horse usage in the forest, and retrained as a blacksmith with the emphasis on shoeing and old smithying techniques. In horse breeding he specialised in trekking, coach- and open wagon rides and festival processions and developed his own show programme (Hungarian post, quadriga chariot with archers, mounted archery and demonstrations of various agricultural and forestry equipment at the most various of events), which, from then on, was to become, alongside the smithying, another field of work for him. At the end of 2009 he moved to Medard. When Edgar Reitz was looking for a genuine blacksmith for the role of "Johann" he found him in Rüdiger Kriese, who makes his film debut in HOME FROM HOME.

PHILINE LEMBECK – Florinchen

"She sings so beautifully."

Florinchen is Jettchen's best friend, always a bit scared, never quite at home in her adult woman's body. She flies sky high one moment, is in the depths of despair the next. Secretly, she admires Jakob for his imagination.

Philine Lembeck, born in Hanover and raised in Munich, studied theatre and acted in a youth troupe at the Munich Kammerspiele under the direction of Lena Lauzemis and in role studies with Sandra Hüller. She gained her first film experience in the British drama "Strings" by Rob Savage. Alongside filming HOME FROM HOME, Philine Lembeck began studying the violoncello at the Hochschule für Musik und Theater, Munich.

Team

CHRISTIAN REITZ – Producer

Born on the 11th January 1960 in Munich. At the age of twelve he played the lead role in the feature film DAS GOLDENE DING, by Edgar Reitz, Ula Stöckl, Alf Brustellin, Nikos Perakis.

As early as 1978 he registers a business for photography and film services and works as a still photographer for film and theatre.

From 1982 he studied physics at the Ludwig Maximilian University of Munich. From 1984 to 1989 he was assistant cameraman to Gernot Roll on, amongst others, HEIMAT. He then worked camera for HEIMAT 2 and HEIMAT 3 by Edgar Reitz as well as on numerous feature films. From 1990 he worked as an editor and in post-production on various film projects.

In 2001 he founded the multimedia workshop Coop-Filmwerk and the production company Reitz Medien. Since 2002 he has worked on his own productions as producer and expanded the profile of Reitz-Medien for digital intermediate and animation work, as well as the conceptual design of post-production processes, digital film restoration and the preservation of endangered 35 mm negatives. For HOME FROM HOME he set up and ran an online production line for digital Cinemascope.

Since 2011 he has been a producer and the managing director of ERF Filmproduktion GmbH. Christian Reitz lives in Munich and is the father of three children.

GERNOT ROLL – Director of Photography

Gernot Roll was born in Dresden in 1939. He trained from 1953 to 1956 at DEFA in Potsdam-Babelsberg and left the DDR for West Germany in 1960. For many years he was a cameraman at Bavaria Film in Munich, working on a great many TV dramas and series. 1976 he saw the start of his cooperation with Edgar Reitz, on the moving post-war drama "Stunde Null", which continued in 1984 with the epic "Heimat - A Chronicle Of Germany", "Heimat 2 - Chronicle Of A Generation" (1987) and in 2012, HOME FROM HOME.

In the 1980s and '90s Gernot Roll filmed almost without break, working on the widest range of genres. "Wohin und zurück - Welcome in Vienna" (1985), "Mit meinen heissen Tränen" (1986, series), "Tatort - Die Macht des Schicksals" (1986, with Helmut Fischer), "Der Schwammerlkönig" (1988, series), "Die Hure des Königs" (1990, with Timothy Dalton), the celebrated film of the Heinrich von Kleist play "Der zerbrochene Krug" (1990) and Jo Baier's drama "Wildfeuer" are just some of the many films and series on which he has demonstrated his outstanding camerawork.

He shot Caroline Link's drama "Beyond The Silence" and her Oscar-winning "Nowhere in Africa", Sönke Wortmann's comedies "Kleine Haie" and "Maybe, Maybe Not", Peter Sehr's biography "Kaspar Hauser", Bernd Eichinger's melodrama "The Girl Rosemarie" and Helmut Dietl's comedy "Rossini".

The 1994 TV-three-parter "Radetzkymarsch" marked a break in Roll's career: for the first time he operated not only the camera but also worked as co-director alongside Axel Corti. Following the latter's death during filming, Gernot Roll completed the project's direction. Since then Gernot Roll has also directed several films.

In 2011 he made the two-part "Der Mann mit dem Fagott", the fictionalised family chronicle of Udo Jürgens. In 2012, again in the double role of director and director of photography, he made "Die kleine Lady", a variation of the classic Frances Hodgson Burnett story "Little Lord Fauntleroy". That same year he took on the art work for Edgar Reitz' HOME FROM HOME, thus continuing their joint journey.

During his career Gernot Roll has received 25 awards and prizes. Amongst them are the German Camera Award 1988 for "Mit meinen heißen Tränen", The Bavarian Film Award and the German Film Award in Gold 1992 for "Wildfeuer", the Golden Lion 1997 for "The Girl Rosemarie" and in 2002 the German Film Award for "Nowhere in Africa" as well as six Adolf Grimme Awards in Gold.

TONI GERG – Production Design

Toni Gerg, born in 1965, died unexpectedly on the 24 April 2012 in the Hunsrück during the first shooting days of HOME FROM HOME. It is he whom the film has to thank for the monumental designs and construction of the fictional village of "Schabbach", which transformed the village of Gehlweiler into a realistic nineteenth-century one. Amongst his earlier works are "Die Geschichte vom Brandner Kaspar" (2008) and "Nanga Parbat" (2009), both by Joseph Vilsmaier, "Russisch Roulette" (D.: Les Gutmann 2011) and "Messner" (D.: Andreas Nickel, 2011).

HUCKY HORNBERGER – Production Design

Hucky (actually, Hansjörg) Hornberger was born in 1963 and grew up in a family of artists. After graduating high school he trained and worked as a carpenter until, in 1987, he studied interior architecture and architecture at the University of Applied Sciences Rosenheim. After graduation he continued his studies there, in Production Design (1992 to 1993). Since 1993 he has worked as an assistant and art director to Götz Weidner at Bavaria Studios Munich. Amongst his projects are "The Devil's Architect" (D.: Heinrich Breloer, 2005), "Perfume - The Story Of A Murderer" (D.: Tom Tykwer, 2006), "The Baader Meinhof Complex" (D.: Uli Edel, 2008), "Pope Joan" (D.: Sönke Wortmann, 2009), "The Three Musketeers" (3D, D.: Paul W.S. Anderson, 2011), "Türkisch für Anfänger" (D.: Bora Dagtekin, 2012). After the sudden death of Toni Gerg he took over the production design for HOME FROM HOME.

ESTHER AMUSER – Costume design

Esther Amuser was born in Munich, where she lives today. She started her career at various opera houses and theatres, worked as a seamstress at the Oper de la Monnai in Brussels, and for the Bayreuth and Salzburg Festspiele, the Theater St. Gallen as well as the intimate theatres (Richard III, D.: Peter Zadek; Cymbeline, D.: Dieter Dorn).

From 1992 to 1995 she worked on the pattern making, layout and costume manufacture for several international productions such as "Hamlet", "Little Buddha" and "Interview With The

Vampire" in London. Alongside numerous wardrobe and costume assistant engagements for film and television, including "Verlorenes Land" (2001), "Stauffenberg" (2003) and "Karl Valentin und Liesl Karlstadt" (2007) by Jo Baier, "Der Wunschbaum" (2003) by Dietmar Klein, "Der Räuber Hotzenplotz" by Gernot Roll, "Das Blaue von Himmel" (2010) by Hans Steinbichler or "Russisch Roulette" (2010) by Joseph Vilsmaier, Esther Amuser has remained loyal to the theatre as well and designed the costumes for "Blaubarts Burg" at the Teatro Municipal Rio de Janeiro and "The Magic Flute" and "Vogelhändler" at Munich's Gärtnerplatztheater. She worked at the fashion companies "Lily Farouche" and MCM Fashion and, in 2007, launched her own label, "Ripsband". Since 2001 she has been a freelance costume designer and worked with Margarethe von Trotta ("Vision", 2009), Frank Apprederis ("Zeit der Stille", 2011) and Jo Baier ("Die Heimkehr", 2012). In 2012 she took over the costume department for HOME FROM HOME. Most recently, she worked with Edzard Onneken in England ("Inspektor Jury ... schläft ausser Haus"). She is currently preparing a new production in India.