

ESTHER MARIA  
PIETSCH

TATJA  
SEIBT

MATTHIAS  
LIER

HERMANN  
BEYER

 65<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Perspektive Deutsches Kino

# HOMESICK

A FILM BY JAKOB M. ERWA

PASSION AND INSANITY

ARE DARK NEIGHBOURS

## PRESSKIT



MOJO-PICTURES PRODUCTION ACCORDANT PRODUCTIONS OTWIN BIERNAT MATHIAS FORBERG FRITZ KOCH KARSTEN SCHULMANN AND CLEVER PRODUCTION DOMAR FILM

EXECUTIVE PRODUCERS CHRISTIAN TRIELOFF PRODUCED BY STEFANIE ÜBELHÖR EDITOR WIERKE HEINRICH COSTUME DESIGNER NORWÉN BODNER MAKEUP DESIGNER CARINA HOHENHOF ORIGINAL SCORE BY MARTIN SCHMIDT LUIS ARAYA EXECUTIVE PRODUCERS STEFAN WEDAM EXECUTIVE PRODUCERS CHRISTOPHER FRANK

PRODUCED BY SABINA FRIEDLAND PRODUCED BY DANIELA MUCK DIRECTED BY JAKOB M. ERWA



WWW.HOMESICK-FILM.DE

 /HOMESICKFILM

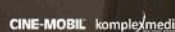


wide EYE ON FILMS





CINE-MOBIL













*Passion and insanity are dark neighbours.*

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## TECHNICAL DATA

TITLE	<b>HomeSick</b>
DURATION	<b>98'</b>
COUNTRY/YEAR OF PRODUCTION	<b>Germany, 2015</b>
GENRE	<b>Psychodrama, Psychogramm, Psychothriller</b>
DATE OF SHOOTING	<b>19. Nov. – 19. Dez. 2013 (26 Days)</b>
PLACE OF SHOOTING	<b>Berlin</b>
SHOOTING FORMAT	<b>Black Magic Cinema Camera RAW 2.5K CinemaDNG</b>
END FORMAT	<b>DCP 2K 1:2,35 (Cinemascope)</b>
ORIGINAL LANGUAGE	<b>German (with english subtitles)</b>

## PLOT

**HOMESICK** tells the story of ambitious cello student Jessica who moves into her first own flat with her boyfriend Lorenz. When she receives the honorable invitation to represent Germany in an international contest for classic music it seems to be her great opportunity – at the same time it means enormous pressure. The increasing pressure and stress begin to noticeably gnaw on Jessica's everyday life and pretty soon reality and imagination blur.

## SYNOPSIS

Ambitious cello student Jessica moves into a new flat, together with her boyfriend Lorenz. When she receives the honorable invitation to represent Germany in an international contest for classic music it seems to be her great opportunity – at the same time it means enormous pressure.

In her home, Jessica starts to prepare herself meticulously for the contest. However, her own four walls don't seem to give her shelter as Jessica finds herself more and more exposed to small and major anonymous harassments. What is the neighbour's involvement prying mysteriously behind half-closed curtains? Lorenz doesn't notice any of this and therefore finds it hard to believe Jessica's assumptions, which creates conflict between the young couple. The increasing pressure and stress begin to noticeably gnaw on Jessica's everyday life and pretty soon reality and imagination blur. Eventually Jessica finds her life scattered, caused by her own ambition. In the desperate hope to restore her felicity, she starts to defend her home – at all cost...



## PRESSE NOTE

After his well-received, unconventional debut film “Heile Welt” (“All the Invisible Things”, 2007) and the mini-series „Tschuschen:Power“ (2009), JAKOB M. ERWA now presents his second feature film which is at the same time his made-in-Berlin debut – the impressionistic psycho drama HOMESICK. It is an ode to reduction, a tribute to the power of acting, images and atmosphere. The writer/director depicts in HOMESICK, in a very delicate and explicitly focused way, the disturbing psychogram of a young musician, who becomes caught in her own spiral of high goals and demands. She puts herself under pressure to meet the high expectations by others – which finally drives her close to the edge.

Four walls, two people, one happiness. This is what the young, ambitious cello student Jessica (played by newcomer ESTHER MARIA PIETSCH) has in mind when she moves into a new apartment with her boyfriend. The happiness seems complete when she receives the honorable invitation to an international contest for classic music. This could be her great opportunity – but at the same time it means enormous pressure. The increasing stress begins to noticeably gnaw on Jessica’s everyday life and pretty soon reality and imagination blur. HOMESICK addresses issues such as life goals, pressure to achieve and self-doubts. It shows in a powerful way how the feeling of permanent monitoring has an impact on all our private lives.

This independent project was financed by crowd-funding and sponsors, as well as funding by the county of Styria and the city of Graz. Jakob M. Erwa, who also appears as producer for the first time, wanted to act independently, fast-paced and flexible. The making of the film from the first idea until the very end took all in all less than 18 months. Erwa could win a fantastic ensemble for his cast: TATJA SEIBT (“Sein letztes Rennen”), MATTHIAS LIER (“Antons Fest“, “Lerchenberg“) and HERMANN BEYER (“Töchter“, “Vergiss dein Ende“). The formal and austere style turned out great, especially attributable to Director of Photography CHRISTIAN TRIELOFF and Editor WIEBKE HENRICH.

Jakob M. Erwas first feature „Heile Welt“ (2007, *All the Invisible Things*), also began as independend-production. And then...

- Winner „*Grand Diagonale-Award 2006/07*“
- Gewinner „*German Idependence Award 2007*“ (Int’l Filmfest Oldenburg)
- Nominated for numerous Awards (s.a. *First Steps Award, Studio Hamburg Award, Max-Ophüls-Award, Pilar Mió al Nuevo Director*)
- Numerous international filmfestivals all around the globe.





## **A SPECIAL PRODUCTION**

### **David is probably smaller than Goliath... But more versatile.**

**There's a young team that used 15 tons of enthusiasm, 30 bags of time, 700 mouthfuls of high spirit and a hint of naivety to bake a full-blown feature film. Cheeky. And I've seen it. I was there.**

As a young filmmaker one has primarily three things: ideas, enthusiasm and the idealism to make a difference or to affect someone with a film. Sometimes, due to the long lasting development and funding period movies lose their soul. I, full of youthful recklessness, thought to myself: It must be possible to do it differently. So, is it possible for a young film maker to just follow the impulse of a brilliant idea and simply get started with shooting a movie? Briskly, unconventionally, bold. Freely and independently, without being intimidated by a file of bureaucracy or by being quote-standardize. At the beginning I thought: I don't know... but I'll give it a try!

To realize this small project rapidly and independently, I decided to forgo involving big film funding or TV participation. While our means were limited, we were flexible, faster and even more free. From the start of the project until the finished film not more than 18 months have gone by.

Artistic independence and freedom in development and realization have their price. In this case it meant a minimal budget, little shooting time and a team that was so involved and passionate about the project that they were willing to work for free and receive money afterwards, from possible proceeds.

All I had and all I could give at the beginning were a good script, all my energy and my time. With these elements I organized the first castings in April 2013 and started to put together a team. We shot a teaser, aiming for people to become excited about the project and to raise money for it. Within a few months the team grew and the number of supporters rose. Why let means set limits? Time to turn the tables. Necessity is the mother of inventions and it turned into our credo: reduction became our inspiration. Less is more. The focus laid on one main character, one main location, one central conflict – everything else was dispensable. In autumn 2013, only 6 months after the completion of the first draft of the screenplay, we had a shooting budget and were ready to start.

Before the end of the year, in December 2013, after only 26 days of shooting, the last scenes were taken and in July 2014, only one year after the start of production, the 98-minute feature film „HomeSick“ is completed.

We don't want to infiltrate the market. This is rather a signal, because a large number of young, talented and motivated filmmakers are awaiting their chance. However, deadlocked structures, rusted mechanisms and non-courageous decisions paralyze creativity and productivity. Fassbinder shot at least one movie per year and he didn't have an abundant budget. He nevertheless gave it a try. Not every movie is meant for broadcasting and doesn't need to work for TV. Neither is every film meant for the cinema. Let's try out new things! Let's start being braver again!

Jakob M. Erwa





## **INTERVIEW WITH DIRECTOR JAKOB M. ERWA**

### ***„High-spirited in what we want and humble towards cinema“***

Interview: Edda Bauer

#### ***In your previous projects you engaged in adolescents and socio-critical topics. What gave you the inspiration for “HomeSick”?***

In the beginning there was one topic that interested me as a human and as an artist: the pressure to perform in our society. What sorts of achievements are expected of me? What does society, my environment and I myself expect of myself? Can and do I want to live up to these expectations? What happens if I don't „deliver“? I believe that the pressure to perform and to achieve something has increased and become more important than it ever was before – for instance at school, university or at work.

This is also noticeable in the film industry or, more generally speaking, in the cultural sector, where financial means are being cut. The fight for these means becomes more aggressive. Naturally, this leads to more pressure among artists. Therefore I didn't find it difficult to put myself in the shoes of someone who cannot stand the pressure any longer. All I had to do was aggravating my own situation in a different life and a different environment and ask myself: What if...? What if someone didn't want to give in to the pressure? What if someone was determined to go through and overshoots the target? I was especially interested in the fine line between passion and insanity. They say, fight for your dreams, overcome obstacles and be strong. But where to draw the line? How do we see the line when we've already overstepped it?

I believe that no one is immune to becoming insane and so I started thinking: how can I translate these thoughts, using utmost concentration and maximum of suspense... and how can I realize it stylistically in a peculiar way?

#### ***So, this is also a sociopolitical phenomenon, wrapped in a personal story?***

Yes, I was interested in seeing what happens when one doesn't feel safe, or even threatened, in the most private place: the own four walls, the home, the refuge. Looked at in this way, “HomeSick” is a movie about privacy, control and surveillance too. Like *Big brother is watching you*.

Moreover, for me “HomeSick” is also a movie about neighborhood – in a private and in a social sense. Everyone has in some way neighbors. Apparently one out of two Germans complains about their neighbors and two thirds wish for different neighbors. Who are these people that live, sleep, eat, argue, shower and have sex next to me? ...only separated by a few inches of wall.

"The very meekest cannot rest in quiet, unless it suits with his ill neighbor's humor." as Friedrich Schiller wrote in his work *Wilhelm Tell*. Why do our neighbors shape our life that



much? If you think about it in detail you'll see that sometimes neighbors are after all closer to us than we want them to be.

***“HomeSick” is a psychodrama that touches psycho thriller. Is it a deliberate play with genres?***

Of course. On the one hand no filmmaker wants his movie to be put in one box. I am myself, on the other hand, a passionate movie-fan who also likes to choose films by genre. I personally find cross-genre very exciting; to use different elements and rules that apply to genres to create something new. It's a fantastic playground. This tightrope was what fascinated me. “HomeSick” shows a strong tendency towards the genre *thriller*, packed with suspense. I have, however, purposely refrained from strictly defining the genre and focused on the actors and the power of pictures and sounds. I wanted to work with a “fine brush”, soft tones, little elements and omissions. I let the viewers observe and put two and two together what they know from the genres.

***“I had a longing for cineastic images in young German cinema.”***

**Genre movies are not really known for being made with a „fine brush” when it comes to having an effect and influence on viewers. “HomeSick” has a very memorable, peculiar signature. What were the reasons for this impressionistic style?**

I wanted to produce a movie that leaves room for individual perception and individual interpretation but still puts a spell on them. Impressionistic is a beautiful word for this. We want the pictures and the atmosphere to speak for them and not influence and push too much. I had a longing for images in young German cinema. We talked intensively about style and shape and made the decision to use a reduced and unexcited style for the visual realization too. Everything is subject to our credo *reduction*: camera, costumes, production design and mise en scène.

By using formal austerity, precisely composed images and a slow, idiosyncratic rhythm of editing we wanted to counter the current trend of no-budget projects with improvisation and documentation-style. Whereas other movies would shake and „scream” at the spectators: „Attention, emotions please!” we want to take a step back and give the viewers space to immerse. The plot, atmosphere and spectacle take centre stage. The eye should have time to engage with the images and to get used to the darkness. The film works with omissions and space. This does not only go for images but for the acting, which I wanted to tone down, as well. Jessica's face, for example, works as a projection screen for emotions. The flat, which Jessica is unable to escape from, symbolizes her head. Her cello playing and the constant repetition of the same piece of music stand for the standstill of her mind. I believe that “HomeSick” is, despite this ambitious approach, not only a movie for an audience with an affinity for art movies but also for fans of suspense, thriller and genre-movies.

***The center of the enthralling observations is cello player Jessica, played by newcomer Ester Maria Pietsch. How did you find her?***

I didn't have to go far because, actually, Esther is my neighbor; and it fits the movie, doesn't it? This may sound easier now than it actually was, because as we know each other and live door to door there was a risk that I would, as a director, be more critical and nitpick. I warned Esther and told her that the casting could be tougher for her than for other possible candidates. The film relies on its protagonist. Therefore I needed to cast carefully. Esther



showed me in several casting rounds that she's ready to give it one's all and that she's ready to go deep even though it's sometimes unpleasant and painful... but it was necessary to feel the authenticity. With her brave, unpretentious and relentless performance she went into the depth of a young woman between genius and insanity. Esther Maria Pietsch is a discovery and an enormous asset for the movie.

**„HomeSick” was produced as a no-budget production with little means. Why did you chose to take this path and how did the funding go?**

Our top priority was to produce the film as fast, flexible and independently as possible. The system of big funding and broadcasters, which get umpteen projects per day on their table, does not allow reacting quickly and spontaneously. It was, however, our aim to follow the natural energy of the project and act quickly; in other words: ...and action, we want to shoot!

Without major film funding and no participation of broadcasters it automatically results in no-budget. This didn't scare me off. I wanted to take on the challenge to create the biggest possible impact with the minimum of means – without using a crowbar but with certain artistic demands, playing with the atmosphere and the esthetics. I set myself, as screenplay writer and director, following task: one leading role, one setting and one compact team for the implementation. This accommodated me regarding as a director. What was also interesting is that I didn't experience reduction as a limitation but rather the opposite, it inspired my creativity. Little means but a lot of motivation and enthusiasm.

***Didn't you put yourself a fortiori under pressure with your plan to create great cinema with a tiny budget?***

Yes and no. The pressure, or lets rather say that the challenge lies in the fact, that I as a director and producer, as a personal union, have the creative responsibility and have to bear the economical risk. The advantage, however, and that was what counted, is that I had it all in my hands. This meant: shorter processes and, if you like, less compromises. It was great to work so independently. Artistic independence and freedom in development and assessment have their price. In this case it meant a minimal budget, little shooting time and a team that was so involved and passionate about the project that they were willing to work for free and receive money afterwards, from possible proceeds. One could say that we're high-spirited in what we want and humble towards cinema.





supported me along the way of previous projects. They were really uncomplicated in respect of supporting me once more. In addition there was crowdfunding, an experiment so to say. It was something I haven't done before. A really extensive PR campaign is necessary for crowdfunding as to inspire and animate potential supporters to participate in the funding. Crowdfunding is all about participating. We published every single step so that we let people partake in the development. Thereby, filmmaking became more transparent. The pleasant side effect is that one generates a "crowd" that purses the project eagerly. So to say, marketing included.

***Crowdfunding is still the exception when it comes to producing films; do you think that it could become more common to finance films this way?***

I think that it is a great supplementary tool for the funding and marketing of films. However, crowdfunding should not be seen as the only financial resource, neither in the film industry, nor in the whole other cultural sector, or replace cultural funding entirely. Our film-financing-system is an achievement of the century. It is crucial that artists receive financial means; it's an amazing and important thing. It creates diversity. One does not inevitably sell culture and art; one should try things out and be brave. Crowdfunding can quicken art and it can be one of many ways of funding but it's not supposed to replace cultural funding. Never underestimate the danger that institutions could start to pay potential audience to minimize the possible risk. It would be the reflection of the poverty of our politics and last but not least an immense loss for our complex cultural landscape.



## MARKETING AND SALES

„HomeSick“ was started as a small movie for a festival career. But not only we, also our world sales agent WIDE believes in international sales and distribution. Especially through our social media campaign, new media and our „we do it together“ concept we're highly interested in – not only but also – alternative and new ways of distributing this movie.

## ONLINE

### WEBSITE

Our website contains information around the movie including basics (synopsis, cast, crew, partners and support) as well as pressmaterials (in the download-section) and visuals (like stills, set fotos, trailer, behind the scene material).

[www.HomeSick-Film.com](http://www.HomeSick-Film.com)



### FACEBOOK

From the beginning of the project on HomeSick's facebook site documents every step of the production. People could get in touch with the filmmakers and share content. We're sure that transparency defines a new way of filmmaking. The thought of „we do it together“ payed off well: Already before the shooting this independent film had more than 1000 fans.

[www.facebook.com/HomeSickFilm](http://www.facebook.com/HomeSickFilm)

### MAKING-OF SHORTCUTS

Also part of the transparency concept was the video diary. Starting with the process of financing, through the preproduction and the actual shooting we produced „Making-Of Shortcuts“ that document every step and show some insight sight off the team and the making in an entertaining way.





## CAST



### **ESTHER MARIA PIETSCH**

„JESSICA KLUG“

Esther Maria Pietsch was born at Lake Starnberg in Bavaria. She was twelve years old when she first acted in a German TV series. After a happy childhood, which was very much characterised by studying, acting, horse back riding and playing the violin, she finally moved to Mexico City in 2010, where she worked as an actress and a translator. She has played in films like "Four Moons" and "Guten Tag, Ramón". The character Jessica Klug in "HOMESICK" is her first lead role in a feature film. Esther Maria Pietsch lives in Berlin.

- 2013 GUTEN TAG, RAMÓN  
R: Jorge Ramírez-Suárez, Kino
- 2013 CUATRO LUNAS  
R: Sergio Tovar Velarde, Kino
- 2012 REALITY CHECK  
R: Stephanie Pedros, Kino
- 2011 POST  
R: Sergio Tovar Velarde, TV-Pilot



### **TATJA SEIBT**

„HILDE DOMWEBER“

Wroclaw-born, Tatja Seibt graduated from the University of Music and Theatre in Hanover in the early 70s, whereupon she immediately obtained first theatre engagements. Tatja Seibt plays at numerous theatres, furthermore she likes to take on exciting parts in films and TV, and additionally engages in audio plays, audiobooks and poetry readings.

- 2013 SEIN LETZTES RENNEN  
R: Kilian Riedhoff, Kino
- 2011 FOMENTERA  
R: Ann-Kristin Reyels, TV
- 2009 IM ALTER VON ELLEN  
R: Pia Marrais, Kino
- 2009 DIE GESCHLECHTSKRIEGER  
R: Matthew Way, Kino
- 2008 THIS IS LOVE  
R: Matthias Glasner, Kino
- 2007 EFFI BRIEST  
R: Hermine Huntgeburth, Kino





## **MATTHIAS LIER**

### **„LORENZ AMANN“**

Matthias Lier was born in Thuringia in 1979. Already during his studies at the University of Music and Performing Arts in Graz, he was acting at the local theatre. Until 2012, he was a member of the ensemble of the Bavarian State Theatre in Munich. In 2006, he started acting in front of the camera as well, he has worked with directors like Jochen A. Freydank, Klaus Lemke, Markus Imboden and Stephan Wagner, among others. His cinematic debut was in the film "Antons Fest". Matthias Lier is also known for his appearances in the German TV series "Tatort" and "Lerchenberg", for instance.

- 2014 THE STORY OF THE GREEN LINE  
R: P. Chrysanthou, Kino
- 2013 KEIN GROSSES DING  
R: Klaus Lemke, Kino
- 2012 ANTONS FEST  
R: Kolya Reichart, Kino
- 2011 LERCHENBERG  
R: Felix Binder, ZDF Serie



## **HERMANN BEYER**

### **„HELMUT DOMWEBER“**

Born in Thuringia, Hermann Beyer graduated from the State Theatre School Berlin and made his debut at the Maxim Gorki Theatre in 1966. From 1972 on, he played at the Volksbühne Berlin for eight years, following fifteen years at the theatre company Berliner Ensemble. In the 1980s he started taking on important roles in DEFA productions. Alongside his theatre career, Hermann Beyer has consistently acted in film and TV productions. In 2012, he was nominated for the German Film Award for his portrayal in Andreas Kannengießer's "Vergiss dein Ende".

- 2013 TÖCHTER  
R: Maria Speth, Kino
- 2011 VERGISS DEIN ENDE  
R: Andreas Kannengießer, Kino
- 2010 BOXHAGENER PLATZ  
R: Matti Geschonneck, Kino
- 2008 NOVEMBERKIND  
R: Christian Schwochow, Kino
- 2003 DER ALTE AFFE ANGST  
R: Oskar Röhler, Kino
- 1997 DER HAUPTMANN VON KÖPENICK  
R: Frank Beyer, TV
- 1993 KASPAR HAUSER  
R: Peter Sehr, Kino
- 1988 TREFFEN IN TRAVERS  
R: Michael Gwisdek, Kino



## CREATIVES



### JAKOB M. ERWA

**DIRECTOR/WRITER/PRODUCER**

Born 1981 in Graz, Austria. Actually he wanted to become a rockstar, but then cinema turned his head. Art-school. Later Filmschool (HFF Munich) which he successfully completed in 2007. With his well-received debut film "Heile Welt" (2007, "All The Invisible Things") he won the "Grand Diagonale Award – Best Austrian Film" as well as the "German Independence Award – Best German Film" at the Oldenburg International Film Festival. Furthermore, his film was invited to attend numerous international filmfestivals around the world. Jakob loves new challenges and unconventional approaches. His latest film "HOMESICK" marks a new step in his career: It is his first own, independent production.

- 2009 TSCHUSCHEN:POWER  
TV miniseries, 5x25 min.
- 2007 HEILE WELT („All the Invisible Things“)  
Feature, 90 min.
- 2004 WIE SCHNEE HINTER GLAS  
(„Lies and Letters“)  
Short, 25 min.



### CHRISTIAN TRIELOFF

**DIRECTOR OF PHOTOGRAPHY**

Christian Trieloff was born in Kyritz in 1981. After taking his A-levels and completing community service, he did internships in the areas of television engineering and production and also started producing his own short films. From 2004 to 2007, he completed an apprenticeship as a sound and image media designer. In October 2007, he began to study Image Composition/Cinematography at the Film Academy Baden-Württemberg and graduated with the feature film "Trash Detective" (working title). Christian Trieloff works as a freelance cinematographer.

[www.christiantrielloff.com](http://www.christiantrielloff.com)

- 2013 TRASH DETECTIVE  
Feature, R: M. Buck
- 2012 DIE ZUKUNFT GEHÖRT UNS  
Documentary, R: M. Middleton
- 2012 MIT REVOLUTIONÄREN GRÜSSEN  
Documentary, R: V. Apfelbacher
- 2012 EVERYTHING IS WRONG  
Musicvideo, R: Andreas Bruns
- 2012 HEIMAT OSTEN  
Documentary, R: Kristina Förtsch





## **STEFANIE ÜBELHÖR**

### **PRODUCTION DESIGN**

Stefanie Übelhör was born in Sonneberg in 1985. After taking her A-levels in 2004, she did internships in the television editorial department of NBC Giga Games and in the field of graphic reproduction. In 2005, she began to study audio-visual media in Stuttgart and put out her feelers to all cinematic areas. In 2009, she graduated with a Bachelor's degree. The longing for physical art, however, was very strong. Therefore, she completed the postgraduate program in production design at the Film Academy Baden-Württemberg from 2009 to 2012 and subsequently assisted in international film productions. Since 2013, Stefanie Übelhör works as a freelance production designer in Berlin.

**[www.szenenwild.de](http://www.szenenwild.de)**

- 2012 A MOST WANTED MAN, Feature  
R: Anton Corbijn, ArtDept. Trainee
- 2011 LEFTLOVERS  
R: Maurice Hübner, Prod. Design
- 2011 FRAGMENTE  
Short, Filmak., Prod. Design
- 2010 DER SANDMANN  
TV, R: Andreas Dahn, Prod. Design



## **WIEBKE HENRICH**

### **EDITOR**

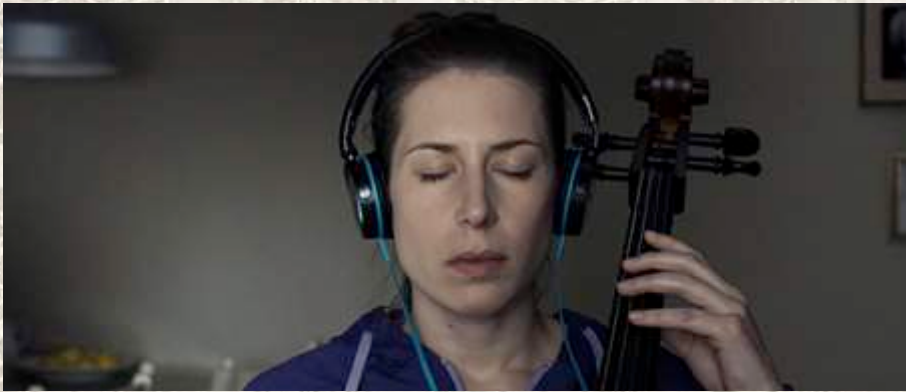
Wiebke Henrich was born in Delmenhorst in 1983. After her A-levels in 2002, she completed several media-related internships at companies like Constantin Entertainment, Viva TV and Crea Audio Vision. From 2006 to 2008 she trained as a film and video editor at the ARD.ZDF Media Academy and the broadcasting service "Hessischer Rundfunk", where she cooperated with Liane Jessen in numerous feature films as assistant and co-editor. Wiebke Henrich lives in Berlin and works as a freelance editor.

**[www.whenrich.com](http://www.whenrich.com)**

- 2014 SCHLOSS EINSTEIN  
TV-Serie. R: F. Stoye, Schnitt
- 2014 POLYGON  
Short, R: S. Auer, Schnitt
- 2013 TATORT – MORD AUF LANGE OOG  
R: S. Kornatz, Co-Schnitt
- 2012 TRUGSCHLUSS  
Kinospiefilm  
R: M. Jablonski, Schnitt
- 2011 SECHZEHN EICHEN, Spielfilm  
R: H. Handloegten, Co-Schnitt
- 2009 DIE SCHWESTER, Spielfilm  
R: Margarete von Trotta, Assistenz



# IMAGES



Ambitious Jessica (ESTHER MARIA PIETSCH) works hard on her big dream.  
© mojo:pictures / Christian Trieloff



Jessica (ESTHER MARIA PIETSCH) carries her Cello.  
© mojo:pictures / Christian Trieloff



Jessica feels observed by her neighbour Mrs. Domweber (TATJA SEIBT).  
© mojo:pictures / Christian Trieloff



Jessica (ESTHER MARIA PIETSCH) distrusts her neighbour Mrs. Domweber (TATJA SEIBT).  
© mojo:pictures / Christian Trieloff





Troubles coming up between Jessica (ESTHER MARIA PIETSCH) and her boyfriend Lorenz (MATTHIAS LIER). © mojo:pictures / Christian Trieloff



Jessica (ESTHER MARIA PIETSCH) feels left alone. © mojo:pictures / Christian Trieloff



## CAST

JESSICA KLUG	ESTHER MARIA PIETSCH
HILDE DOMWEBER	TATJA SEIBT
LORENZ AMANN	MATTHIAS LIER
HELMUT DOMWEBER	HERMANN BEYER
CELLO PROFESSOR	JANUSZ CICHOCKI
ROBERT	ERIC BOUWER
ORHAN	KARIM CHERIF
PHILIPP	RALPH KRETSCHMAR
MELLI	LUCIA LUCIANO
JULIA	ALINE EYDAM
HEINZ KLUG	LUTZ BLOCHBERGER
MAREIKE KLUG	HEIKE HANOLD-LYNCH
SANDRA LANG	BARBARA SOTELSEK

## CREW

DIRECTOR/WRITER	JAKOB M. ERWA
DIRECTOR OF PHOTOGRAPHY	CHRISTIAN TRIELOFF
PRODUCTION DESIGN	STEFANIE ÜBELHÖHR
COSTUME DESIGN	NORWÉN BODNER
MAKE UP/HAIR	CARINA HOHENHOFF
EDITOR	WIEBKE HENRICH
ORIGINAL SOUND	MARTIN SCHMIDT, LUIS ARAYA
SOUND DESIGN/MUSIC	CHRISTOPHER FRANK
CELLO	STEFAN WEDAM
PRODUCTION MANAGER	SABINA FRIEDLAND
PRODUCER	JAKOB M. ERWA
LINE PRODUCER	DANIELA MUCK
ASSOCIATE PRODUCER	OTWIN BIERNAT
	MATHIAS FORBERG
	FRITZ KOCH
	KARSTEN SCHULMANN
	CLEVER PRODUCTION
	DOMAR FILM

## MUSIC

### „SUITE NR. 5 C-MOLL - PRÉLUDE“

(Johann Sebastian Bach)  
Interpret: Stefan Wedam  
© 2013, Stefan Wedam  
[www.stefanwedam.com](http://www.stefanwedam.com)

### „SIGN OF RAIN“

(Nina Hochrainer, Dorian Wimmer, Paul Hochrainer)  
Interpret: ROIA, Album „Suitcase Affair“  
© 2013, monkey.  
[www.roia-music.com](http://www.roia-music.com)



## LINKS

### Official Festival Trailer

[www.youtube.com/watch?v=QTl3kWndgv8](http://www.youtube.com/watch?v=QTl3kWndgv8)

### THE MAKING OF SHORTCUTS

(8 x app. 3 minutes – a step-by-step video tour through the production):

- **MakingOf Shortcut 1:** [www.youtube.com/watch?v=kYWfg-nx2tE](http://www.youtube.com/watch?v=kYWfg-nx2tE) (Development)
- **MakingOf Shortcut 2:** [www.youtube.com/watch?v=v5KhuV0LVu4](http://www.youtube.com/watch?v=v5KhuV0LVu4) (Preproduction)
- **MakingOf Shortcut 3:** [www.youtube.com/watch?v=7yYfK4-IX9Q](http://www.youtube.com/watch?v=7yYfK4-IX9Q) (2 weeks bef. shooting)
- **MakingOf Shortcut 4:** [www.youtube.com/watch?v=-FYszWvkDAU](http://www.youtube.com/watch?v=-FYszWvkDAU) (1 week bef. shooting)
- **MakingOf Shortcut 5:** [www.youtube.com/watch?v=Ywikf8L5d24](http://www.youtube.com/watch?v=Ywikf8L5d24) (1st week of shooting)
- **MakingOf Shortcut 6:** [www.youtube.com/watch?v=1ghxTvt2hIM](http://www.youtube.com/watch?v=1ghxTvt2hIM) (2nd week of shooting)
- **MakingOf Shortcut 7:** [www.youtube.com/watch?v=4Eq7rzBtCVo](http://www.youtube.com/watch?v=4Eq7rzBtCVo) (3rd week of shooting)
- **MakingOf Shortcut 8:** [www.youtube.com/watch?v=qS6SZjq9v0Y](http://www.youtube.com/watch?v=qS6SZjq9v0Y) (last weeks of shooting)

### Pre-Teaser

(produced in July/Aug. 2013 in order to visualize the movie's style to the financiers):

[www.youtube.com/watch?v=8UEZFYaACog](http://www.youtube.com/watch?v=8UEZFYaACog)

### Crowdfunding pitch-video

[www.youtube.com/watch?v=7NMMMSDOhxY](http://www.youtube.com/watch?v=7NMMMSDOhxY)

### VIRAL SPOTS

(Juli/Aug. 2013 – produced for the crowdfunding campagne):

- **Viral1 – Production Design:** [www.youtube.com/watch?v=ueWUA5iiY1g](http://www.youtube.com/watch?v=ueWUA5iiY1g)
- **Viral 5 – Sex sells:** [www.youtube.com/watch?v=opSboeDYLAU](http://www.youtube.com/watch?v=opSboeDYLAU)
- **Viral 3 – Product placement:** [www.youtube.com/watch?v=VgTZVTaT984](http://www.youtube.com/watch?v=VgTZVTaT984)

### Facebook Site

[www.facebook.com/HomesickFilm](http://www.facebook.com/HomesickFilm)

### German Film Website

[www.HomeSick-Film.de](http://www.HomeSick-Film.de)



## CONTACTS



### PRESS

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### WORLD SALES

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### PRODUCTION

#### mojo:pictures

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