Directed and produced by
SEBASTIAN SCHIPPER

Based on a screenplay by
SEBASTIAN SCHIPPER
OLIVER ZIEGENBALG

Starring
FIONN WHITEHEAD
STEPHANE BAK
MORITZ BLEIBTREU
BEN CHAPLIN

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CAST

Gyllen
William
Luttger
Paul
Valerie
Baptiste

FIONN WHITEHEAD
STEPHANE BAK
MORITZ BLEIBTREU
BEN CHAPLIN
MARIE BURCHARD
JOSUÉ NDOFUSU

CREW

Directed by
Screenplay by
Producers
Co-producers

SEBASTIAN SCHIPPER
SEBASTIAN SCHIPPER
OLIVER ZIEGENBALG
SEBASTIAN SCHIPPER
DAVID KEITSCH
JEAN-CHRISTOPHE REYMOND
JONAS DORNBACH
JANINE JACKOWSKI
MAREN ADE
KALLE FRIZ
ISABEL HUND
CHRISTIANE DRESSLER
MATTEO COCCO
MONICA COLEMAN
CHLOE CAMBOURNAC
JÜRGEN DOERING
THE NOTWIST

Director of Photography
Edited by
Production Design
Costume Design
Music

TECHNICAL DATA

Running time: 100 minutes
Format: cinema scope
Sound: 5.1
FSK: FSK 6
SYNOPSIS

18-year-old Gyllen (Fionn Whitehead) from London has taken his stepfather’s RV and fled from his family holiday in Morocco when he happens to meet Congolese boy William (Stéphane Bak), who is the same age and who is trying to get across to Europe to look for his lost brother. At this moment when their sense of being lost is at its peak, the two decide to join forces: driven by the lust for youthful adventure, the unlikely duo make their way through Morocco, Spain and France all the way to Calais. While the young men’s mutual friendship and trust grow daily, they are confronted with decisions that will have a lasting effect on both of their lives...

PRESS RELEASE

Three years after the sensational success of Victoria, award-winning director Sebastian Schipper sends two eighteen-year-olds on a trip across Europe that is as exciting as it is moving in ROADS. Starring British rising star Fionn Whitehead (Dunkirk) and French actor and stand-up comedian Stéphane Bak (Elle), ROADS is about an unconditional friendship between two young men, set in a world that is undergoing radical change. In this way Sebastian Schipper also takes a look at the deep emotional and social tears that characterise our Western world.

ROADS is a Missing Link Films production in co-production with Kazak Productions, WDR (Chief Editor: Dr Barbara Buhl), Arte (Chief Editor: Andreas Schreitmüller), ARD Degeto (Chief Editor: Claudia Grässel), Komplizen Film, STUDiocanal Film and RadicalMedia. It is sponsored by Medienboard Berlin-Brandenburg, Film- und Medienstiftung NRW, FFA, Eurimages, Mini Traité, BKM and the DFFF.
The story of a friendship - how an idea became ROADS

A young man is on the road on his own and meets another young man.

That was Sebastian Schipper's first thought for the material that would eventually develop into ROADS. Many years down the line, let it be noted: "The basic idea came to me about ten years ago", as Sebastian Schipper says. "It did not turn into a proper screenplay until I sat down with Oliver Ziegenbalg in 2015 - it was the first time I had written a script with another writer. And it was fantastic."

ROADS is Schipper’s first film since Victoria, the now legendary film shot in a single take over more than two hours, about a young Spanish girl who by chance befriends a group of boys in Berlin and gets involved in a bank robbery over the course of one night. Victoria caused uproar when it premiered in competition at the 2014 Berlin Film Festival, eventually winning a Silver Bear for director of photography Sturla Brandt Grøvlen. The film then won six German Film Awards, including Best Motion Picture and Best Director, and was nominated for three European Film Awards.

In Victoria, Sebastian Schipper also took on the role of producer for the first time, in a different constellation and with another production company, but already with David Keitsch on board as another producer. "Victoria was an experiment", says Sebastian Schipper. "And while I was doing it I realised what a good idea it was to make your own films. I am a filmmaker; I love it. I need the support and expertise and fighting power of someone like David. But it is important for me to sit at the table when the production is being discussed."

"While making Victoria we discovered a mutual appreciation for each other and determined that we speak the same language in film terms in many respects", Keitsch explains. "The result of this was that we would quite naturally cooperate on the next project too. It wasn't even specifically about ROADS. There were other possible projects being discussed until it became clear that we were serious about ROADS. Then we got started quickly. We completed the script development up to the screenplay-drafting stage, sponsorship and the actual pre-production in a very athletic eleven months. That was a tough cookie. It is a German-French co-production; we filmed in three countries, had to coordinate our work with two service partners and one actual co-production partner."

Nailing the film

Sebastian Schipper met Oliver Ziegenbalg for the first time in May 2015. "We've known each other for ages", the filmmaker says. "We get on very well and have been friends for a long time. He is a very verbal guy and like me he has a soft spot for friendships. This is why I asked Olli if he would like to work on a screenplay with me. This led to lengthy discussions and ultimately to a writing partnership. I quickly realised that I could work in more depth with Olli at my side than alone. With him I found it easier to nail the film. We really work incredibly well together. We like listening to each other. We like telling each other things. We are cleverer together, much, much more so than if I were alone. That was also a result from the work on Victoria, where the film came about in discussion, sort of while we were making it. After that I just didn’t want to go back to my desk alone again."

The research on location in North Africa and Calais also had considerable influence on the work. "Reality was important for this film", says producer David Keitsch. "But it can’t be achieved just by
snapping your fingers. You have to have been there and talked to people. So we had to do this too; but it was essential for the texture of the film. We didn’t want to shy away from reality. We took it on in order to anchor our story firmly in the society we actually live in today. Everything basically had to happen in parallel, in a constant endurance run, in which we also had to put in a few powerful spurts."

At this point an international film group also came on board: STUDIOCANAL. “Being able to work with STUDIOCANAL was one of our strokes of good fortune”, adds David Keitsch. “It is an international group, that’s true. But we were able to work quite independently because we dealt primarily with the German side and we developed a mutual understanding with them from the outset. STUDIOCANAL immediately understood what kind of film ROADS was supposed to be. That really gives you support when you’re dealing with the everyday demands and problems of a production. It’s good to know that everyone is pulling together and the trust is there.” And Sebastian Schipper adds: “But it was at least just as important that we were able to engage Hanway as an international sales company. It is not a given for them to get involved with a German film. It was, of course, a big help that we were making the film in English. We were lucky.”

Writing in English was not a problem for Schipper, as he explains: “I speak English well, I like writing in English, I’m a verbal kind of guy, and I like language. I also sat down with the boys and we went through all the texts. Whenever Fionn said he would never say something in that way, we would rewrite it until it worked. To be honest, I wouldn’t be able to write the correct language for an 18-year-old from Berlin either. I would also have to sit down with him and talk about his texts to see if he would really say something the way I had written it.”

Fionn Whitehead and Stéphane Bak – the actors come on board

When the time came to pick the cast, Sebastian Schipper was completely open. He had no specific actors for his two leading roles in mind. “I met an English casting director and talked to her about the kind of character I had in mind”, he says. “She pointed Fionn Whitehead out to me; I had not heard of him at that point because Dunkirk hadn’t been released. He was an unknown for me, but that’s precisely what I liked.”

The director explains his pragmatic approach as follows: “Of course there are always stories about how you found the material for the story or how you found your actors. Some of them are true, I’m sure, but a lot of the time they are just stories that sound good. The unspectacular truth is that behind it all is just a normal, intense work process. You just do what you have to do to keep your project moving forward. You don’t usually invent it all in a state of intoxication. I didn’t wake up at night with an inspiration, buy a ticket to London, follow my instinct, and find Fionn Whitehead on a treadmill in a fitness studio and go up to him and say ‘You’re the one!’ You work hard on it and for it. I had met Stéphane Bak in Paris in the meantime, and I knew that it was crucial to see the two of them together. When I finally did, it was clear to me straight away that they had to play these parts. They just fit beautifully.

“My agent strongly recommended the screenplay to me because she loved it”, says Fionn Whitehead, remembering his first interaction with ROADS. “So I sat down and read it. Then I applied for a driving licence immediately, because I had never sat behind the wheel of a car before in my life. I didn’t want to lose the part because I couldn’t drive. But it didn’t turn out to be easy: I failed the test twice. I finally managed it six days before I was due to board the plane to the shoot.”
Fionn Whitehead: “The film doesn’t bury its head in the sand”

The screenplay immediately appealed to Whitehead, who had just finished his work in Dunkirk (2016) for Christopher Nolan. He found his character brilliant; he thought it was extremely well written. “I liked this cautious friendship between Gyllen and William”, he explains. “It would have been very easy to be didactic and moralistic with material like this. But this is the exact opposite of what the screenplay was. It is so subtle and precise that the refugee theme is not explicitly addressed at all. It is just always there in the background, while the actual story concentrates on the relationship between the two young men. In my opinion it is the only way to reach the audience. No-one wants to be lectured at the cinema. And ROADS does not want to do this either; the film is simply set in the here and now and does not bury its head in the sand. Here you identify with the two protagonists; you laugh with them and understand their problems. And through Gyllen’s eyes you are then confronted with the reality of the refugee situation: he is very naïve and has never really thought about it. It is exciting to see how he deals with it and how it affects him. He does not see William as a refugee either. For him he is just a boy of his age that he likes.”

Whitehead describes his character as a “carefree and somewhat irresponsible 18-year-old who finds himself on the run. He is running away. From himself, from his life. He wants to keep moving because he knows he would have to start thinking if he stopped. I have tried to look for him in myself. I can understand Gyllen well. I know this restless feeling, this feeling of being rushed to do things in order not to think about one’s own dissatisfaction.”

Whitehead is full of praise for director Sebastian Schipper – even though he was not familiar with his work when he first agreed to meet with him, a meeting that would leave a lasting impression on him. “I hadn’t seen Victoria – I only watched the film just before meeting Sebastian for the first time”, the young Englishman remembers. “I loved it, of course, but what was even more brilliant was the first meeting: we had agreed to go and have a beer in a pub. I already knew at that point that things would turn out well. We talked for a very long time, about the film and all kinds of other things. I just found him incredibly honest and open, with no affectations at all and very passionate. I had already known that I would like to make the film because I really liked the part and the screenplay. After the visit to the pub there was no longer any doubt that I wanted to make the film. The work on the set and in rehearsals was just like I had imagined it would be before our meeting. His passion sweeps you along and he creates an atmosphere in which you always feel encouraged to try new things with his character.”

Stéphane Bak was also made aware of the project via his agency and took part in an audition for the second leading part, that of the Congolese refugee William, who is looking for his missing brother in Calais. Stéphane Bak remembers: “We talked for about an hour, and shortly after I was invited to London because Sebastian wanted to see if it would work with me and Fionn playing the parts. I was pretty worked up because I had no idea whether I would get the part. But I did have a good feeling when I returned to Paris. Then Sebastian called me and said I was getting the part. That’s when things really got moving. I was in Berlin, then back in London to rehearse with Fionn, I travelled to Morocco with Sebastian to get an idea of the situation there and to meet migrants in Tangier and talk to them. That was very unsettling; some of the stories they shared were heart-breaking. We also met migrants living in bushes. A tough experience. Some of these people hadn’t had anything decent to eat in six months. They hadn’t seen their families for years. And yet they were still full of hope.”
Stéphane Bak: “We all pulled together on an equal footing”

The young Frenchman had not heard of Sebastian Schipper before. “No, the only German filmmakers I had heard of were Fatih Akin and Wim Wenders”, he admits. “I didn’t watch Victoria until after I met Sebastian. The talk with him alone was convincing enough. I also loved the screenplay. There was a quote from Kanye West right below the title – then it was clear to me that I had to be a part of this. But Victoria sealed the deal for me – the film was right up my alley.” The shoot that followed confirmed to Bak that his instincts had not let him down. “I had only played minor parts prior to ROADS but I had still gathered quite a bit of experience. ROADS was by far the best shoot I had ever been on. It was concentrated work but I never had the impression that there was a hierarchical structure. We all worked together on equal footing. Sebastian was impressive, a really straightforward person who was working on a film that was close to his heart with incredible focus. I learned a hell of a lot.”

Bak is optimistic that the film will move its audience: “I think that film or music, or indeed culture in general is more effective than news. They all touch our hearts and move us. Of course we’re not going to change the world but maybe we can have an influence on how some people think. ROADS will hopefully be shown in many countries and can move many people in this way. That is a good thing; it’s important. The migrants in Morocco showed us that it is important for us to make the film to tell people their side of the story for once. I took that to heart”. But the theme of refugees is just a small part of the film, as Bak stresses: “It is a film about friendship, support and solidarity. It is about learning from others, two teenagers who meet and try to make the best of their lives. The way Gyllen and William interact is what will move audiences.”

Moritz Bleibtreu is the most famous German actor in the cast. He plays the inscrutable old hippie Luttger, who helps Gyllen and William get their mobile home from Morocco to Europe. Bleibtreu has been a fan of director Sebastian Schipper since Gigantic; he has also appeared alongside him as an actor, in Run, Lola, Run. But they never managed to work together on a film – until now. “Gigantic, as a Hamburg film, was a really big thing for me, of course”, says Bleibtreu. “We always spoke about making a film together, and we even came close once with material for a possible thriller, but unfortunately that never worked out. But who cares? We finally made it!”

Moritz Bleibtreu: “Like all of Sebastian’s films, it’s about freedom”

Schipper called Bleibtreu and suggested the part to him. “I thought it was great and I felt very honoured. After Victoria he was suddenly in demand internationally; he could easily have made a big studio movie in Hollywood too. But he deliberately chose to stay true to his roots while also taking a big step forward. ROADS reminds me a bit of Gigantic; once again it’s about friendship, boys who are about to become men but don’t really know where their path is leading. Like all of Sebastian’s films it’s about freedom and what freedom means. I found it a really humble and truthful decision to make this film. It is a simple film, a very simple story about two boys who find each other and travel part of a path together. At the same time, it asks big questions - and is a lot of fun. I think audiences will leave cinemas with big smiles on their faces because they will have had a very good time at the movies.”

At the same time, Bleibtreu is glad that ROADS does not lay on its big questions and important topics with a moralising tone. “I don’t know if films can be important, or even if they should be”, he explains. “It is great if they are multifaceted, if deeper layers can be discovered that show how the filmmaker has thought about his film. And if they trigger something in the audience, and even open up a debate, then that’s brilliant. But if I wanted to change the world I would probably do something other than being
a movie actor. I see myself as a storyteller; I don’t work for your real world, but for your inner world, your fantasy world, for your emotions. What we do is not real. It is a great privilege to be able to do this. This is why I love the screenplay for ROADS so much. Of course the refugee theme is important and we definitely have to talk about it. But that is not the reason Sebastian is telling this story. It is simply that the story has to be set in our world, and in our world refugees and migrants are a reality you can’t shy away from.”

It is important to Sebastian Schipper that his films feel as if they have been taken from real life. This worked out well for him in Victoria because he filmed the entire film in one take. With ROADS the film was shot almost entirely chronologically. “The journey in front of the camera reflects the journey behind it in a certain way”, says David Keitsch. “This gives you the opportunity to react to what has already been shot: you can adapt the plot and the dialogues to what you have already completed. That was very exciting and led, of course, to the story having a very lively and direct feel to it.”

The shoot: three countries and 100 motifs in 37 days of shooting

During 37 days of shooting more than 100 scenes were shot in three different countries. “I wanted to do the shoot chronologically, because it made sense logistically”, says Sebastian Schipper. “With our budget it would not have been possible to do a shoot in Tangier and then go back again later to do another one. We simply let ourselves be guided by the stages of the journey, starting in Morocco, moving on to Spain and finally arriving in France. The logistical efforts were already massive even with this process. Just getting the necessary filming permits was a farce. David and I as producers were always faced with challenges. It was complicated enough as a co-production with France and executive producers wherever we just happened to be shooting.”

And there was an even bigger problem to deal with before the shoot. Two months before the production start, Schipper’s French director of photography jumped ship. “That was a disaster”, the filmmaker recalls. “Where do you get another cameraman with such short notice? The shooting date was fixed and could not be postponed. I reached out to several cameramen I admire but that came to nothing. Until I remembered Matteo Cocco, an Italian who has lived in Germany for a long time. I had seen Babai at the Munich Film Festival, for which he was the director of photography and I had been very impressed. He was perfect for the film. And most importantly the way we had worked on ROADS; he was very lively, very direct but not with a shaky camera running after the actors while they are improvising. I didn’t want to do that again. And I didn’t want ROADS to look like a documentary. I wanted it to be a narrative, a novella.”

“I viewed shooting ROADS non-stop as a major task”, Matteo Cocco explains. “That was a real challenge because I was working with a crew made up of different nationalities and cultures. There were always different methods and approaches to working. But above all we were constantly on the move, having to adjust ourselves to new surroundings and sets. The light in Morocco is completely different from the light in France. The weather was completely unpredictable. And our schedule was so tight that we couldn’t just say, oh, let’s wait till it stops raining. Solutions had to be found immediately in every situation.”

A great part of the look of the material that Cocco was able to capture was down to the way Sebastian Schipper worked as a director. “He is a director to whom emotions are very important”, Matteo Cocco explains. “His directing style is charged with energy. It is not the case with him that scenes are rehearsed and then shot until he runs out of steam. The tension is always very high with him. I think
this is fantastic. He not only keeps me going and stimulates me but the actors and the crew too. You never have the impression with him that a scene is set out in stone. It develops further during the shoot. And you can always tell that the screenplay comes from him. The story belongs to him and he really lives it and inspires us to do the same. This has a lot of benefits: you always know that he has everything under control and you can rely on him.”

As far as the refugee situation is concerned, Schipper did a lot of research in advance: “We investigated it thoroughly. We went to both Calais and Tangier in Morocco. We met boys that live in the bush and talked to them. We saw a lot. That was important. In a way it was traditional journalist’s work. We were in contact with refugee organisations, who in turn put us into contact with other people.” The footage that was taken directly in Calais was particularly impressive. “We recorded the shots in Calais without permission, which we had been denied. They didn’t want any film teams there”, says Schipper.

The refugees audiences will see in the scenes in Calais are extras brought in to the set from Paris; most of them are migrants. “We would not have been allowed to do the shoot with the refugees on location: we would never have got the permission”, the director explains.

Another challenge was the fact that the story of the friendship between Gyllen and William was told in the form of a road movie - which meant that the production was constantly on the road and on the move. “A road movie is a very good example of how important coordination is”, explains David Keitsch. “The film had to rediscover itself constantly. There wasn’t a motif you could settle in with and then get working. We were confronted with a new motif every day; we had to start at the beginning every day because we constantly had new challenges to face - but also opportunities and chances. Because your work coordination has to function smoothly if you don’t just want to stay in motion but also build up a momentum as you’re doing so. You always had to arrive, adapt and adjust - and that went for the whole team. It took up incredible amounts of energy and resources. We had to work hard at anticipating when it would also be possible to bring a little calm into things. This constant "state of emergency” also led to close interplay between directing and producing, the kind of which you wish you always had.

The fascination of the shoot was, for Sebastian Schipper, that the plot, which had already been written, was now developing itself anew before his eyes. “I enjoyed being able to intervene more directly in the shaping of the film”, he recalls. “I rewrote scenes, was able to react to suggestions or developments at any time and shape and process the material. For me it is always about keeping everything living. It is not the screenplay that decides this. It is just a guide, a draft that you have to question constantly. What is decisive is the people who make the film, the communication, the dialogue, the time we spend together and the possibility of being able to react to the places and the actors and to detect what works and what is right, what is beautiful, what is powerful. You have to go through the shoot and the production of a film with open eyes and get things moving. To do this I need partners who will tell me what they think of where we are at any given moment. I use the term “partners” deliberately. What I don’t need is a parent who tells someone what to do. If you really work on an equal footing I find it incredibly productive.”

“I wanted to make a film about two 18-year-olds”

ROADS is a film about the here and now. It is completely dedicated to its story, tells of the dreams, worries, wishes and problems of two young men who come from two different worlds but are more
similar to each other than you might think at first. The fact that the theme of refugees plays an important part here is a result of the story that is being told and not because the filmmakers want to make a political statement. “I didn’t want to make a film about refugees”, says Schipper point-blank. “ROADS was not supposed to be anything exemplary or generalising. The refugees are simply a reality that my protagonists can’t avoid. But it was important to me not to depict them as an amorphous mass. The refugees in the film all have their own stories. I was not interested in furthering stereotypes and turning the film into an issue film by doing so. Life and the world are beautiful despite everything. And despite it all, anything can happen; whether it’s the next day or even the next hour. We have no idea what is coming and we are not in the least bit prepared for it- including the wonderful things. I wanted to make a film about two 18-year-olds. One is from London, the other from the Congo. That is actually the first sentence about this film. Everything else comes after.”

“What is important for me is that the core plot is the story of a friendship”, producer David Keitsch also stresses. “The two boys at the centre of the plot may come from two vastly different socio-cultural worlds, but in today’s world of globalised communication there are also a lot of things that they share, even when one is from England and the other from the Congo. They share a pop culture. They share a language; they both speak English. They can approach each other and understand each other immediately because there is a mutual basis. Despite all the differences they can become friends. There is great hope in that. People can meet and discover that there is much more that unites us than there is that divides us. I like the fact that this friendship is also measured in terms of reality, a reality in which new borders are being opened in Europe, in which we are confronted with immigrants and refugees and the potential threat of Brexit. This affects me emotionally.”

“It is about family and friendship and love, and that makes the film political”

What was important to him: “It isn’t a political film but it doesn’t shy away from its political responsibility either. William is a refugee; he is fleeing Africa and going to Europe. But he would never describe himself or see himself as such. That’s a label he is given by others. He is William, he has grown up, and he is himself. He has his family, his wishes, his dreams, his hopes, there are some things he doesn’t like, and he can be difficult in that respect. But he is also loving. He is a person. You are not what you are called. You have to deal with that. That is part of the very core of our film. I think it’s an important film without announcing itself as an important film. This dual tone is also necessary. It is about family and friendship and love and that makes the film political - not the other way around.”

“It is an international film, perhaps a European film”, says Sebastian Schipper. David Keitsch finds: “In terms of its content tones I see ROADS as a European film; in terms of its purely technical and financial background it is, with its German director and mainly German financing, more of a German film.” And Sebastian Schipper also adds: “I don’t even know what is being defined here. German film... German band... That's meaningless in our times. Ultimately we all live in the same world. It wasn’t even clear with Victoria... It was a German film in some ways, but in other ways it wasn’t. A Spanish girl and boys from Berlin who talk English to each other... These terms are passé. This is also a theme in ROADS. Is thinking and dividing according to borders still right? Is it still legitimate when the internet is constantly telling us about globalisation and no borders? Information and goods can travel anywhere at any time, although people can’t so much. We made this film with a German base with strong partners in France, support from Morocco and Spain, one protagonist from England and one from France, all filmed by an Italian.”
To conclude, Sebastian Schipper says: “As always, I wanted to make a film that arouses curiosity. It should have something that makes people think: I want to see that. I don't want to present people with something that will make them shrug their shoulders because they think they already know the answers to all the questions the film is asking. This is why I would think it terrible if the impression were to arise that I had wanted to make a film about the refugee crisis. That's not the case. I have made a film about two lads who live in our world of today, and the refugee crisis is an inescapable part of that world. If anything, I am looking at us in this situation: at the beginning of the film the focus is on Gyllen. As the film progresses, William becomes the focal point - and his view of us. This view becomes more and more dramatic as time goes on. Who are we actually, is the question, how do we deal with what we are, what is our position? This is what our film does, what it is capable of.”
AN INTERVIEW WITH SEBASTIAN SCHIPPER
“Curiosity is always better than knowledge”

How important was Victoria for the creation of ROADS?
The important thing for Victoria was attitude. And the attitude I went in with was: how would an international indie director make a Berlin film? I’m not actually a Berliner myself, I’ve just lived in the city for a long time and I liked the look of it. I had had the yearning to do something international or in English for a long time. It was not part of my strategy that something like ROADS had to happen now because it would be a logical consequence of Victoria. It just turned out that way. Ultimately, as a filmmaker you follow the story. It could equally have been something completely different.

And you wanted to tell a story that was straightforward and gripping.
I’m a firm believer in the methods of the narrative film. My co-author Olli Ziegenbalg and I were also united in the will and determination to tell a story. Of course it can be told in a fragmented way or deconstructed, but I always believe in stories that are basically very classical in nature. Victoria was such a classical story that I had to tell it in a mega-non-classical way. ROADS, by way of contrast, is such a non-classical story that I had to approach the narrative in a very classical way. We break a lot of ground with this theme, which is so brutally NOW. I couldn’t just show what we are watching on the news every evening anyway. We constantly see pictures of refugee camps and claim to know what it looks like there, but we really don’t know what it actually means. I still don’t know the true significance. But I know that refugees are not just refugees. Each one of them has a life. Being a refugee isn’t a job. What they are doing is hard and brutal and existential and each one of them is either looking for something or escaping from something.

What were your considerations?
One thought that Olli and I developed when writing was that if children have problems they escape to a fantasy. Growing up means tackling problems in real life too. This applies to my two protagonists: they both escape into a fantasy of life and who they could be in this life. I definitely recognised this in many encounters with migrants and refugees: the childlike dream at the beginning of their incredible journey. Who am I to say that this is not right? Every film is a childlike dream, a fantasy about what could be. But reality always returns sooner or later. And the reality that hits the refugees is about as merciless as you can get. What does that mean? When we grow up and work away at fulfilling our dreams, it means, of course, that we clash antlers with each other. But it doesn’t mean that we are destroyed while doing so. This is, for me personally, a mind-set that is closely connected to the theme of my film. You can’t fulfil all your dreams.

You are primarily telling a story about growing up, especially about the pain of growing up.
Gyllen and William are robbed of their illusions as the plot progresses. But this doesn’t mean automatically that they are crushed by this. In an ideal case a situation like this makes you grow. It puts your head squarely on your shoulders, sharpens your sight and makes progress possible. But the fact that this does not happen in reality is the tragedy that is revealed to us: the journey in our film does not leave these boys unaffected - how could it?

That all sounds very pragmatic.
Take a look at the volunteers in Calais. They simply do what they do. And they do it because they feel that it is the right thing to do. I don’t want to sound theatrical, but we made the film because it was right to make it. We are interested in our characters. We are interested in the situation. There was a nice sentence I heard from STUDIOCANAL: they meet at the moment of their greatest loneliness. This is
our narrative. You’re never as alone in life as you are when you are 16 or 17. You sever ties with your parents. All of a sudden the books you read, the music you listen to, and the films that you see become your anchors, the lighthouses in your life.

And the friends you make...
There is an incredible magic in a friendship, real magic, especially when the world is as merciless as the refugees’ world is. Does that mean that we are now going to show and explain and elucidate upon what the big picture is? No, it doesn’t. The theme is much too complicated and the contexts much too big. How would that work? This is also not my aim as a storyteller. That would not be a movie in my eyes, at least not the kind of movie I have in mind. My hope is that I have succeeded in making a film that stays with you, that rumbles about inside you, and that is so powerful that you will want to talk about it when you leave the cinema. That there is something to talk about. You can also have different opinions about it.

How would you describe ROADS? What is it about?
I wanted to make a film about two boys whose paths cross and who experience their journey together. This develops into a friendship. It is literally a journey of discovery. We see what they experience through their eyes. But we also discover these two boys, who get to know each other to the extent that they each become aware of the other’s problems. Experiencing and understanding the pain of the other is something that makes us human. Empathy. It is important for William to see Gyllen’s reality. Of course Gyllen is privileged. Of course his problems cannot be compared to William’s life-threatening problems. But he has only his own life. And for this reason his existential crisis is to be taken just as seriously. He suffers from his situation, and thinking “other people are even worse off than me” does not make that any better. This is not how people work. You can’t trade one person’s pain off against another’s. Where would this all lead? Empathy does not mean “I’m a spoiled moron and you are having a bad time.” It means: “I feel your pain and I can feel it because I know it, because I know what pain is.” That’s what it’s about. That is also my contribution to the refugee debate. Empathy. People have to shower and people have to eat. People have to be able to sleep in a dry and warm place. That isn’t a political statement. It’s who we are. We can talk and debate about everything else. We have to. But this basic principle is non-negotiable.

Is there a purpose behind ROADS?
I don’t think a filmmaker has the ultimate right of interpretation regarding his work. It depends what he has done. We filmed chronologically. We follow the two protagonists from North Africa across Spain to France, and that is also the journey we took to make the film. At the beginning we have a lively, crazy, loud, fast-moving film that also has its funny moments. Then we change to a more serious tone; the film becomes a drama when the plot switches to Gyllen’s father. And then, at the end, we found ourselves back in very sober realism. We could not envisage any other way of capturing the situation in Calais.

You tell a powerful story of the friendship between a privileged English boy looking for his father and a Congolese refugee looking for his brother, also told against the very real background of the refugee crisis. Were you afraid of perhaps putting your foot in it?
I make films. Films! Nobody comes out of the cinema and says: “I really liked that film. He didn’t make any mistakes at all.” We come out of the cinema and define the film we’ve seen in terms of its powerful moments. Anyone can do anything in the cinema, but you then have to be prepared to deal with different opinions. I would find anything else wrong.
You chose to make a road movie, which is actually a classic American film genre.
I associate American road movies with vast expanses. That doesn’t exist here. I don’t think it’s right to claim a parallel to the American movies from that era. I’m not even sure if the term is right. Yes, it is a road movie, but that is not what ROADS is about. We film in Morocco, the south and north of Spain, we film in Arcachon and Calais, and the weather is always different, as is the light. My cameraman Matteo Cocco said: “If you look at it all in one go, it feels as if we have just gone once around the block.” I think there’s something in that. The exotic external journey aspect is not a substantial ingredient for me. The film is about the inner journey that someone goes on, the emotional distance someone covers, someone who is a stranger yet from whom I get the feeling he could be my brother.

What is important to you as a filmmaker? What links the director of ROADS to the director who made Gigantic at the end of the nineties?
The surface must be lively and laid back. But in order for this to function you have to know exactly what is underneath and what you are talking about, what you are doing and what you want. OK, on the one hand I’ve been making films for 20 years, but on the other I haven’t made that many to date. Making a film is always exciting. This time it has taken on an additional quality with the new aspect of taking on a producing role too. The excitement, the curiosity, the madness of making a film were always there with ROADS just as much as they were with my first film. Curiosity is always better than knowledge! We went into this film with a huge mountain of questions and a few powerful ideas. And we looked for answers together. Cinema audiences will have to decide whether we have found them. The journey was the most important thing for me. The fact that I was able to undertake it at all. I’m glad I had the opportunity to. And now I’m interested to see what the next stage of its journey will look like.
CAST

FIONN WHITEHEAD (Gyllen)
FIONN WHITEHEAD can currently be seen in Netflix’s first interactive film “Bandersnatch”. The film is one of the most talked about projects of the year, garnering both critical and fan acclaim.

He made his feature film debut as the lead role of ‘Tommy’ in Christopher Nolan’s Dunkirk and went on to star in The Children Act, directed by Richard Eyre, as well as Sebastian Schipper’s eagerly anticipated feature, ROADS. Whitehead just wrapped the lead role in the indie Port Authority, executive produced by Martin Scorsese, and was recently nominated for the second year in a row as “Best Young British/Irish Performer” by the London Critics Circle for his role in The Children Act.
Whitehead’s first experience behind the camera came in the miniseries “Him” (2016). He appeared in the theatre production of “Queers” (The Old Vic) – a role he reprised in the television adaptation – and also appeared in “Natives” at the Southwalk Playhouse.

STEPHANE BAK (William)

STEPHANE BAK is French born of Congolese descent; born and raised in the French department of Seine-Saint-Denis, where he lives with his four siblings. After leaving school in 2011, he carved out a career in stand-up comedy as the youngest comedian in France and took part in the Montreux Laughter Festival in the same year. In September 2012 Stéphane Bak appeared at the Grand Rex as part of the “Rire ensemble contre le racisme” evening, which was seen by two million viewers when broadcast on the France 2 channel. Bak was discovered for television by the authors of the series “Bref”. In 2013 he appeared in the films Les Gamins and Pierre-François Martin-Laval’s Les Profs.

Bak then received his own slot on Laurent Ruquier’s television show “L’émission pour tous”. He played Max in Once in a Lifetime (Les Héritiers, 2014). He garnered particular attention in his leading role in the video to “The Girl Is Mine” by 99 Souls with Destiny’s Child & Brandy, which was published on YouTube in November 2015. The video was nominated in the “Best Electronic Video” category at the 2016 MTV Video Music Awards. In 2016, Bak played Omar in Paul Verhoeven’s Elle and Jules in Christophe Barratier’s film The Outsider and he also appeared in Marie-Castille Mention-Schaar’s Heaven Will Wait (Le ciel attendra, 2016). The following year, he appeared in David Moreau’s Seuls. Shooting on The Mercy of the Jungle (2018) and Les ennemis (2018) has also been completed.

He was also one of eight young international actors to be honoured as a “TIFF Rising Star 2018” at the Toronto Film Festival.

MORITZ BLEIBTREU (Luttger)

MORITZ BLEIBTREU has been a leading German actor for more than 20 years. The 47-year-old has also found international fame. The multifaceted actor was most recently to be seen at the cinema in Özgür Yıldırım’s thriller Only God Can Judge Me (2017), in Christian Zübert’s Lammbock sequel Lommbock (2017) and Sam Gabarski’s Bye Bye Germany (2017), in the Martin Suter adaptation The Dark Side of the Moon (2015) and the fairy tale adaptation Das kalte Herz (2016) as well as the hit family entertainment production The Pasta Detectives 2 (2015), based on the bestseller by Andreas Steinhöfel. He also landed a box-office hit with Peter Thorwarth’s gangster comedy Not My Day (2014). His most recent appearance was in the Sebastian Fitzek adaptation Cut Off (2018) by
Christian Alvart, in which he starred alongside Jasna Fritzi Bauer and Lars Eidinger. He is also one of the leading actors in the new Philipp Stölzl film, the Udo Jürgens musical *Ich war noch niemals in New York*, which is scheduled for cinema release in 2019.

On the television, Bleibtreu is currently starring alongside Iris Berben in the miniseries “The Typist”. He has also appeared in David Schalko’s miniseries “M - A City Hunts a Murderer”.


Bleibtreu’s other projects include Xavier Koller’s *Black Brothers* (2013), the sombre thriller *Stereo* (2013) with Jürgen Vogel and Fatih Akin’s *The Cut* (2014) – this was Bleibtreu’s third project with the Hamburg director after *Soul Kitchen* (2010) and *In July* (2000). He also starred in the TV miniseries “Shades of Guilt” (2015).

Bleibtreu has won many awards during his career, including the German Film Award for Oliver Hirschbiegel’s *Das Experiment* (2000) and the Silver Bear for Best Actor in Oskar Roehler’s *The Elementary Particles* (2005); he was nominated for a European Film Award for his role as Andreas Baader in *The Baader Meinhof Complex* (2008).

**BEN CHAPLIN (Paul)**


Chaplin thrilled audiences under *Children Act* director Richard Eyre in *Stage Beauty* (2004) and in *The Reporter* at the National Theatre. Ben was nominated for a Tony following his performance in Retreat from Moscow on Broadway. He was nominated for the prestigious Laurence Olivier Award for Best
Actor in a Supporting Role for his performance in *The Glass Menagerie* (directed by Sam Mendes). Ben was recently seen in *Mood Music* (The Old Vic) and *Consent* (The National Theatre).
CREW

SEBASTIAN SCHIPPER (screenplay, producer and director)

SEBASTIAN SCHIPPER, born in 1968, recently celebrated the biggest international hit of his career with *Victoria* (2015), his fourth film as a director. The film, shot in one take, about a fateful night in Berlin won six German Film Awards, including Best Motion Picture and Best Director, and was nominated for three European Film Awards. *Victoria* celebrated its world premiere at the Berlin Film Festival in the competition. Director of photography Sturla Brandt Grøvlen received a Bear for Outstanding Artistic Achievement.


OLIVER ZIEGENBALG (screenplay)

Oliver Ziegenbalg finished his studies in the field of Media Art / Film at the Karlsruhe University of Arts and Design in 1999. He then moved to Berlin and worked as a screenwriter. His first script for television was an episode of the crime series “A Case for Two” in 2003. In the following years, Ziegenbalg wrote the scripts for films as varied as Sven Unterwaldt’s *Das Boot* parody *U-900*, Til Schweiger’s 1½ *Knights - In Search of the Ravishing Princess Herzelinde* (both 2008), *13 Semesters* (2009), *Friendship!* (2010, nominated for the German Film Critics’ Award), *Becks letzter Sommer* (2015) based on the novel by Benedict Wells, *My Blind Date with Life* and spy comedy *Old Agent Men* (both 2016).

In 2011 the writer took over directing *Russian Disco* at short notice and filmed his own screenplay. The comedy, based on Wladimir Kaminer’s short stories, was nominated for the Audience Award at the German Film Awards. Ziegenbalg received a Bavarian Film Award for co-writing Sönke Wortmann’s *Frau Müller muss weg!* (2014).

In addition to *ROADS*, Ziegenbalg has also worked on another road movie, *25 km/h* (2018), which has enjoyed considerable success at German cinemas since its release at the end of October last year. This is the first production from his company Sunny Side Up GmbH, which he runs together with Markus Goller.

DAVID KEITSCH (producer)
DAVID KEITSCH was already on board as a producer in Sebastian Schipper’s *Victoria* (2015). After that he was co-producer of *Toni Erdmann* (2016). He is now part of the Komplizen Film production company, for which he is currently working on the upcoming Netflix series “Skylines”.

He completed training for media management at “Studio Hamburg Produktion”. He then studied Production at the German Film and Television Academy Berlin (DFFB) in 2008. At the same time he was also a producer in advertising and a freelance line producer and production manager, e.g. for the German shooting days of Ulli Köhler’s Berlin Film Festival entry *Sleeping Sickness* (2012). He was producer of *Dust on Our Hearts* von Hanna Doose, which won the First Steps Award and the German Cinema New Talent Award for Directing and Production in 2012. Grzegorz Muskala’s *Whispers Behind the Wall* was his graduate film at the DFFB.

**MATTEO COCCO (photography)**

MATTEO COCCO is one of the most experienced cameramen in Italy. Last year, a film for which he directed photography, Alessio Cremonini’s controversial thriller *On My Skin: The Last Seven Days of Stefano Cucchi* (2018), celebrated its premiere at the opening film at the Orizzonti section at the 75th Mostra in Venice. But Tuscany-born Cocco delivered his first work in Germany. After making a series of short films, his feature film debut as a director of photography came with Philip Gröning’s *The Policeman’s Wife* (2013). Then came Maximilian Leo’s *My Brother’s Keeper* (2014) and Visar Morina’s *Babai* (2014). His first Italian feature film was Giuseppe M. Gaudino’s *Anna* (2015). Then came films such as Stefano Mordini’s *Pericle* (2016), Roberta Torre’s *Bloody Richard* (2017) and Silvio Soldini’s *Il colore nascosto delle cose* (2017). Cocco also controlled the lights in documentaries such as *Alaaf You* (2016) and *Family Life* (2018).

**MONICA COLEMAN (Editing)**


**THE NOTWIST (music)**

THE NOTWIST were founded in 1989 by Markus Acher (guitar, vocals), Michael Acher (bass) and Mecki Messerschmid (drums). The three soon became heralded as Germany’s number one indie band with their melancholic songs. The trio became a quartet in 1995 when Martin Gretschmann joined them.
The Notwist created their own scene in their home town of Weilheim and its surrounding area. The band have recorded seven studio albums – their last album to date was “Close to the Glass”, released in 2014; Martin Gretschmann left the band after this (Mecki Messerschmid had already left in 2006) – and a host of further band projects with fellow musicians such as Tied & Tickled Trio, Lali Puna and 13 & God.

The Notwist began their film music career by writing scores for various short films. In 1999 they contributed six songs to Sebastian Schipper’s *Gigantic*. In 2000 they worked with Hans-Christian Schmid for the first time, for his film *Crazy*. This cooperation continued in 2001 in an advert for “jetzt:”, the former youth magazine of *Süddeutsche Zeitung*. Hans-Christian Schmid directed this and The Notwist added the song “Pick Up the Phone” from their “Neon Golden” album. The Notwist wrote the entire soundtracks for *Distant Lights*, *Storm* and most recently *Home for the Weekend*. They won the German Film Award in 2010 for their *Storm* soundtrack.
Directed by Sebastian Schipper

Written by Sebastian Schipper and Oliver Ziegenbalg

Luttger Moritz Bleibtreu
Paul Ben Chaplin

Produced by David Keitsch and Sebastian Schipper
Co-produced by Jean-Christophe Reymond

Director of Photography Matteo Cocco
Edited by Monica Coleman
Music THE NOTWIST
Re-recording Mixer Matthias Lempert
Supervising Sound Designer Fabian Schmidt
Production Sound Mixer Philippe Welsh
Production Designer Chloé Cambournac
Costume Designer Jürgen Doering
Make Up & Hair Designer Albane Cousinard

Line Producer Jakob Neuhäusser
Production Manager Sacha Guillame-Bourbault
First Assistant Director Gregor Stitzl
Production Executive Spain Fernanda del Nido
Line Producer Morocco Karim Debbagh
Production Executive Morocco Michael Dreher

Casting by Jina Jay
Casting France Philippe Elkoubi
Stéphanie Doncker
Casting Spain Mouly Molist Berga
Casting Germany Suse Marquardt

Unit Manager Roberto Pavan
Unit Manager France Laura Einmahl
Julien Flick

Production Coordinator / Assistant Line Producer Anna Brückner
Production Coordinator Missing Link Films Laurence Wegener
First Assistant Director Pre-production / Morocco Ires Jung
Set Manager Konstantin Nerger
Motorbike Supervision & Additional Making-of Chris Hasbrook
Assistant Set Manager          Santiago Esteban Zabalo
AD PA                          Yasmine Alloing
Production Accountant         Lies Schumandl
Story and Character Consultant    Laurie Hutzler
First Assistant Camera        Won-Suk Park
Second Assistant Camera       Céline Lardon
DIT                             Tyzian Masik
Gaffer                          Dennis Krombach
Best Boy                        Micky Koch
Key Grip                        Kenneth Cornils
Best Boy Grip                   Robin Ritter
Boom Operator                  Romain Cadilhac
Picture Vehicle Technician    André Scholz
Unit Photographer              Eniac Martinez
First Assistant Production Designer  Clémence Pétiniaud
Standby Props                  Pierre-Antoine Mariotti
Second Assistant Production Designer  Léa Alric
Key Wardrobe                    Anne-Cécile Le Quéré
Assistant Costume Designer     Laure Villemier

CAST

Gyllen                          Fionn Whitehead
William                         Stéphane Bak
Luttger                         Moritz Bleibtreu
Paul                             Ben Chaplin
Baptiste                       Josué Ndofusu
René                             Guillaume Verdier
Scar Throat                     Amine Aboudrar
Volunteer Girl                  Gabriella De Souza
Lifeguard                       Jaume Maruny Malvaña
Valerie                          Marie Burchard
Alan                             Paul Brannigan
Business Man                    Hamza Kadri
Border Patrolman                Noé Blancafort
Ferry Guy                       Genis Lama Montosa
Doorman                         Josep Maria Alejandre Salat
Bodo                             Martin Brambach
Tripper                         Thomas Dannemann
Gas station vendor              Chris Hasbrook
Gaston                          Muhammadou Kaira
Mbeye                            David Cole
Joseph                           Dalla Cissokho
Congolese man 1                 Christian Mupundo
Congolese man 2                 Yann Ebonge
FRANCE PRODUCTION UNIT

Legal and Business Affairs Kazak Productions
Production Manager
Unit Manager
Assistant Production Manager
Location Manager Hauts-de-France
Assistant Unit Manager Nouvelle-Aquitaine

Production Accountant Kazak Productions

Production Assistant Kazak Productions
Trainee Kazak Productions

NGO Consultancy

Location Scout Nouvelle-Aquitaine
Location Scout Hauts-de-France
Additional Location Scouts

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Set-Assistant Nouvelle-Aquitaine
Set-Assistants Hauts-de-France
Set-Trainee Nouvelle-Aquitaine
Set-Trainee Hauts-de-France
Casting Bit Parts & Extras Hauts-de-France
Casting Director France “William”
Casting Director France
Assistant Casting Director
Casting Extras Nouvelle-Aquitaine
Assistant Casting Extras Hauts-de-France
Casting Extras Paris/Hauts-de-France

Estelle Brevet-Philibert
Sacha Guillaume-Bourba
Julien Flick
Léa Chantereau
Chloé Dagonet
Hélène Ollier
Antoine Lepetit
Aurélie Ferry-Buchalski
Manon Messiant
Enguerrand Déterville
Mehdi Mimouni
Augustin Hubert
Baptiste Salvan
Alexia Boquillon
Yann Manzi
Sylvain Marty
Haydée Sabérán
Luc Barrau
Marco Cabat
Edouard Sueu
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Pierre Muys
Josfran de Lima Soares
Nicolas Ronchi
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Morocco & France
Anne Dieste

Third Assistant Production Designer
France
Céline Mini

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Mathieu Milan
Matthias Richebourg
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Additional Make-up Hauts-de-France
Simine Commien
Ines Ahachad
Charlie Magny
Marion Prouvost

Additional Wardrobe Hauts-de-France
Marie-Hélène Bessière Decroix
Sabine Bulant
Martine Mullebroeck
Pascal Souilliart

Additional Assistant Unit Manager Paris
Nicolas Arcondeguy
Additional Set-Assistants/Runners
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Nouvelle-Aquitaine
Thibaut Brunet
Jean Colinet
Charlotte De Montmarin
Léonard De Montmarin
Vincent Debast
Aurélie Faugier
Arnaud Fillion
Caroline Guinle
Margot Minet
Julie Torchet
Brice Winckle

Additional Set-Assistants/Runners
Hauts-De-France
Gériophy Catoire
David Decroix
Yannick Delva
Donald Greenaway
Violaine Jarousse
Aurélie Joye
Iwan Lambert
Nicolas Le Parlouër
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Cristian Casals
Production Coordinator
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Assistant Production Manager Algeciras
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Assistant Production Manager Palamós
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Administration Setembro Cine
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Amalia Saavedra
Administrative and Accountant Service
Asesores Ramilo y Botana
Lawyer
First Assistant Director
Casting
Casting & Extras Coordination
Wardrobe
Hair Daily
Make Up Daily
Art Director Algeciras
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Border Builders
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Electricians
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Mouly Molist Berga
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Catering North
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MOROCCO

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Unit Manager
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Brahim El Mouatamid

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Mehdi Souissi

Second Assistant Director - Trainee
Mohamed Ali Souissi

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Camera Dept. Intern
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Rachid Lehlali

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                             Christoph Sturm

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Supervising Sound Editor      Fabian Schmidt
Sound Editor                  Daniel Iribarren
Foley Artist and Editor       Wolfi Müller
Foley Recordist               Normann Büttner
Digital Colorist              Nazzareno Neri

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Titel Design                  Martin Eichhorn
Compositing Artist            Patrick Tauscher

Mixing Stage                  sehohrkester
Mastering Stage               Ruhrsound Studios

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Inhouse Producer              Petra Kader-Göbel
DI Supervisor                 Artem Stretovych

ADR recording Studio          Sonnenstudio Berlin
                              Katja Sambeth
                              Björn Wiese
                              Bernhard Köpke

Foley Studio                  Meloton
Music Supervisor              Dirk Lange

Music Consultant              Wyndham Wallace
                               Uwe Kirbach
                               Anton Weil
                               Alexander Beyer

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AVID Support                  

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Zsuzsanna Király
Jana Lotze
Jakob Preuβ
Moritz Siebert
Bartholomäus Grill

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Wyndham Wallace
Matthew O.L. Way

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Marc Voline

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Legal Consultant France
Taylor Wessing
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Jonas Dornbach, Janine Jackowski, Maren Ade
Kalle Friz, Isabel Hund
Christiane Dressler

Commissioning Editors
Barbara Buhl WDR
Claudia Grüssel ARD DEGETO
<table>
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<tr>
<td>Christine Strobl ARD DEGETO</td>
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<td>Andreas Schreitmüller ARTE</td>
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<td>FFA - German Federal Film Board / DFFF</td>
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<td>Christine Berg</td>
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Sound material
Facilities
Cherry picker Nouvelle-Aquitaine
Cherry picker cars Hauts-de-France
Generator
Rental Cars Nouvelle-Aquitaine
Rental Cars Hauts-De-France
Rental Car Ile-De-France
Travelling Cars
Drivers & Security Nouvelle-Aquitaine
Drivers & Security Hauts-De-France
Booker
Travel Agency
Taxi

Courier
Laboratory
Bank France
Guns and police costumes
Cynophile brigade
Costumes

Hotels France

Hotels Spain

Hotels Morocco
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Eugene O Connor

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Dana Löffelholz

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Agencies & Service Provider

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Loren Mrkusic
Paul Carr
Nicole Alves Pereira, The Dream

Factory
EPK & Making-Of
Victoria Fode, tb-vent

Set Publicity
Anja Oster, Just Publicity

Special Photography
Mathias Bothor

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Hugo Mamou
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Loan TORONDEL Johnny ENGRAND Goldat Khan MOMAND
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TSHIAMU
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Mohamed Khaled AHMADZAI Alyssa Jessica GRIMALDO VALLEJO Cheikh
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Farid ALI Farhad HAGHDOST Hamid Khan NORZAI
Andy ALMEIDA Abdishakur HAJI ALI MAHMUD Cyril Landry NOUBA KAMSU
Mohammad ALSABAH Osman HAMED AHMAD Nathan NSIMBA
Daniela ALVAREZ MARTINEZ Moiz HAMED ALI Estefane NTSHINZA
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Xavier BREBION    Jerome LESUR    Hamdan SOUFLAYMAN
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Bruno Alexandre CANDEIAS SANTOS    Romain LHEUREUX    Fousseyou SOUMARE
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Quentin CHEVALIER    David MAHIEUX    Lionel TANNEAU
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Jasmina G. PIZARRO  Bernat ROQUER  Claudia TRUJILLO

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Mohammed ABDESSAMIE  Raimundo FERNÁNDEZ  Angel ORTEGA
Paola ALPRESA  Vicente FERNÁNDEZ  Diego Jesús ORTEGA
Patricia AROBA  David FERNÁNDEZ  María Auxiliadora PACHECO
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Abdelmoula Sergio GARCÍA  Yolanda PEREGRIN
Abdelhall Hicham GHARNATI  Manuel PONCE
Barbara BANDRÉS  Guillaume GISPERT  Antonio Daniel RODRÍGUEZ
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Alejandro DIZ  Cristina MIQUEL  Josue VALLE
Iñigo DIARTE  Iván MORENO  Marc VERNET
Merce DONAT  Juan Miguel MORENO  Alicia VIÑAS
Jonas DUTRA Ana Isabel MOREIRA Ignacio VINUESA
Noura EL HADDAD  Nabil MOUTAOUDIE  Yassoa YANNICK
Estefania ESCUDERO  José María MOYA  Issam ZOOUJAH
Laura OLIVA
Extras Morocco

Nadir ACCHIMA   Faouzi ESSAFI   Layachi MIJATA
Abdeslam AFELAD   Rahma ESSAMAH   Abdelaziz MILEM
Fatiha AROUBI   Zakaria GUEDDARI   Majda MOUJAHID
Rachid ATOBI   Meriem HASNAOUI   Abdennour MORO
Mohammed ATOUJER   Omar HEFIANI   Mohammed OULAD FARAJI
Youssef BELKADI   Zohra JALOU   Ridouane OUALID TOUHAMI
Aicha BEN-ABESS   Ahmed JAZNI Marie-José PEETERS
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Youssef CHAOUI OULAD HRIZ   Bruno Louis Pierre LAPRUN Naima SAKHI
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Elmassira EL ALAOUI   Hicham MANSOURI Ahmed TEMSAMANI HAJJAJ
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SEBASTIAN SCHIPPER thanks
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DAVID KEITSCH thanks
Cynthia • Roland • Jonas • Sebastian • Niklas • Rico • ACE 26 • OneTwo • Komplizen

MISSING LINK FILMS thanks
"Utopia 56 • Refugee Community Kitchen • L’Auberge des migrants • Centre Humanitaire Paris-Nord • Emmaüs • Help Refugees • Felix Eisele • Jade Henot • Ava Talbot • Gebhard Henke • Johanna Bergel • Olivia Brittain • Sabine Stabel • Melanie Mayer • Joanna Flogaus • Florian Steinleitner • Ramtin Aboughasemi • Quadie Baoussous • Franz Gossler • Ralf Paulini • Matthias Poppek • Michalek Rainer • Dirk Schelberg • Andreas Wolfgang Uhlig • Felix Wilms • Mattias Emmrich • Louis Lorenzen • Anand Puthupparambil • Sebastian Sauer • Paul Nkamani • Jean-Francois Dubost (Amnesty International France) • Fadma Moumtaz (UNHCR) • Malgorzata Bratkrajc (UNHCR Morocco) • Danya Boukry (France Terre d’Asile) • Judith Sunderland (Human Rights Watch)
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Anna Bederke
Jean-Paul Dubois

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Sebastian and David for the trip
Sacha
"Amaury • Estelle • Enguerrand • Manon • Bénédicte and all the Kazak team"
Elsa • Benedicte • Nicolas • Pascal • Niels

KAZAK PRODUCTIONS thanks
Caroline Cor • Gloria Trinité • CNC Mini Traité
Arte team
Yann Manzi et toute l'équipe de Utopia 56
Adequat Gregory Weill

Corine, Maxime and all the crew of Villa Régina Arcachon • the crew of Holiday Inn
Coquelles • Laurent Kleindienst • Robert Meyer • Ville d'Arcachon, Sigolène Boige and
Claude Hervy-Bourdon • Ville de La Teste de Buche, Fabrice Petit • Ville du Barp • Centre
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Richebourg - Société CLAUSER DUNKERQUE • Utopia 56, Yann Manzi • L'Auberge des
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Refugee Community Kitchen • Help Refugees • Emmaüs, Nahewa Pecheux

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With kind support of FRS - Fördere Reederei Seetouristik + FRS

ROADS 1 to 17
Performed by The Notwist
Composer Markus Acher, Micha Acher, Christoph Beck
Courtesy of Abzocker Musikverlag

A production of Missing Link Films
In co-production with Kazak Productions