Beta Cinema
presents



I IS ANOTHER

Written and directed by
Felix Randau

A production of **ostlicht filmproduktion**
in co-production with **Wega Film**
with backing of **MDR, arte** and **BR**
supported by **öFI+, MDM, DFFF, FFA, Filmfonds Wien** and **Thüringer Staatskanzlei**

with
Claes Bang
Valerie Pachner
Susanne Wuest
Timocin Ziegler
and **Martin Müller**

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MAIN CAST LIST

Felix Kersten	**Claes Bang**
Hedda Wohmann	**Valerie Pachner**
Irmgard Kersten	**Susanne Wuest**
Winfried Wohmann	**Timocin Ziegler**
Heinrich Himmler	**Martin Müller**
Rudolf Brandt	**Michael Fuith**
Ernst Kaltenbrunner	**Till Firit**
Mr. Granskrog	**Christoph Müller**
Sleeping Car Attendant	**Christian Bayer**
Norbert Masur	**Markus Meyer**
Waiter	**Wenzel Banneyer**
Young boy	**Storm Lenz**
Young boy's mother	**Katja Milker**

MAIN CREW LIST

Written & Directed by	**Felix Randau**
Producers	**Marcel Lenz, Claritta Kratochwil**
Co-Producers	**Veit Heiduschka, Christian Bachmann, Julia Heiduschka**
Executive Producers	**Felix Randau, Claes Bang, Valerie Pachner, Dirk Schürhoff, Thorsten Ritter, Tassilo Hallbauer**
Production Manager	**Sebastian Hellinger**
Production Companies	**ostlicht filmproduktion** in co-production with **Wega Film**
Broadcasting partners	**MDR, arte** and **BR**
Director of Photography	**Sebastian Thaler**
Editor	**Joana Scrinzi**
Music	**Bernhard Fleischmann**
Set Design	**Stephan von Tresckow**
Costume Design	**Mara Helml**
Make-up & Hair	**Regina Breitfellner, Christine Akbaba**
Sound	**Johannes Baumann,**
Sound Design	**Sebastian Schmidt**
Sound Mix	**Manuel Grandpierre**
Casting	**Suse Marquardt**
German Distributor	**Port au Prince**

Technical Details

Shot on **Arri Alexa 35 (ArriRaw HDE) /** Lenses **Apollo Xelmus 2x Anamorphic** Format **2.6:1 (2.39:1 container)** Sound **5.1**

Genre	**Historical Drama**
Country of Production	**Germany, Austria**
Shooting Locations	Railway Museum, Opera and Main Station of **Leipzig**, various locations in **Weimar** and **Vienna**
Running Time	**93 minutes**
Language	**German**
Subtitles	**English**

Synopsis

Autumn 1952: Committed journalist Hedda and her husband Winfried ambush Felix Kersten, former massage therapist to SS Reich Leader Himmler, on a train to Oslo. Kersten is said to have helped thousands of concentration camp prisoners to freedom during the Nazi era—at least according to his own account. But Hedda has her doubts. She considers Kersten a mythmaker who is using fabricated heroic deeds to put himself in the running for the Nobel Peace Prize. What begins as an interview develops into a tense, psychological cat-and-mouse game: Kersten, rhetorically brilliant and armed with alleged evidence, encounters a stubborn opponent who relentlessly confronts him with contradictions. As the conversation comes to a head, the announcement of the Nobel Peace Prize winner draws ever closer....

Director's Note

Who was Felix Kersten (1898–1960)? A man whose influence over Heinrich Himmler helped save many thousands of lives? Or a charlatan who was exceptionally skilled at recasting his own guilt as heroism?

Was Felix Kersten a "good" person? Or a "bad" one? Or perhaps something in between? In an age of so-called "fake news" in which truth has become a highly malleable concept, the historical figure of Kersten takes on a disturbing relevance: if everything can be called into question, then moral categories cease to exist as well and "good" and "evil" become interchangeable terms. Lies become truth and vice versa. And in the end, the "better" story prevails.

My own personal sense of unease is reflected in the journalist Hedda. She guides the audience through the swings and turns of history. Although Hedda initially firmly believes that Kersten is a charlatan, she becomes increasingly uncertain because of Kersten's engaging and persuasive personality and the "facts" he presents.
In this sense, Hedda's experience mirrors that of all of us: it is not a pleasant feeling to sense the solid ground of one's convictions slipping away beneath one's feet. To watch one's authority over one's own truths dissolve between one's fingers. Yet we all secretly know that our truths are merely agreements we have made with ourselves. Agreements that can be replaced by new ones. We are all captains at the helm of a burning ship on the open sea, searching for a supposedly safe harbor.

While working on *I Is Another,* I learned that it is not only in the present day that control over channels of information is the key to power and to defining "truth." Only the technological possibilities have expanded dramatically.

Felix Kersten, then, is less a historical figure than a contemporary one. And he is not the only "Another" — we all are.

Felix Randau

Felix Randau — Writer & Director

Felix Randau has more than 20 years of experience as a writer and director. While studying German Literature and Cultural Anthropology at the University in Bonn, he was guest student at Schauspielhaus Bonn and worked on his first film projects. From 1995 to 2003, he studied Film Directing at the German Film and Television Academy Berlin.

His debut feature *Northern Star* (2003), starring Julia Hummer as a troubled teenager, was nominated for the renowned Max Ophüls Preis. His 2008 sophomore feature, *The Calling Game,* premiered at the San Sebastian Film Festival and lead actress Valerie Koch won the Best Lead Performance by an Actress at the Munich Film Festival with her interpretation of a lonely woman, whose prank phone call leads to an unexpected friendship with a grieving widow. *Iceman*, Randau's 2017 feature film about the mythical neolithic figure of Öetzi, premiered on Piazza Grande at the Locarno Film Festival and sold to more than 30 territories world-wide. In addition to directing, Randau has written several acclaimed feature films and television projects, including *Eden* (2016), directed by Dominik Moll and co-created by Edward Berger.

Selected Filmography

2026 *I Is Another*
2017 *Iceman*
2008 *The Calling Game*
2003 *Northern Star*

Produced by ostlicht filmproduktion...

Founded in 2004, ostlicht filmproduktion is an independent production company based in Weimar, Germany. Away from the country's major production hubs, ostlicht draws inspiration from Weimar's rich cultural and artistic heritage to create films and series that entertain yet move audiences.

The company develops and produces feature films, documentaries, and scripted series across a wide range of formats. At the heart of its values is a commitment to artistic vision and close collaboration with creative talent throughout every stage of the filmmaking process.

Its productions include Tarik Salehs international success *The Nile Hilton Incident* (a.o. Sundance – Winner of the World Cinema Grand Jury Prize Dramatic), Peter Bebjaks *The Auschwitz Report* and the internationally acclaimed children's films *Invisible Sue* by Markus Dietrich, as well as *My Extraordinary Week with Tess* by Steven Wouterlood.

The company is led by producers Marcel Lenz and Claritta Kratochwil and is a member of the European Producers Club and PROG Producers of Germany.

...in coproduction with Wega Film

Founded in Vienna in 1980 by producer Veit Heiduschka, Wega Film is one of Austria's most acclaimed independent production companies. The company is internationally recognized for its collaborations with leading European filmmakers.

Its productions include Michael Haneke's Palme d'Or winners *Amour* (2012) and *The White Ribbon* (2009), the first of which also won the Academy Award for Best International Feature Film. Other renowned titles include Seidl's *Dog Days* (2001) and Hausner's *Amour Fou* (2014). Wega Film is known for being a pioneer of Austrian auteur cinema, with films regularly premiering and winning awards at Cannes, Berlin, Venice, and other major international festivals.

MAIN CAST

Claes Bang plays Felix Kersten

Claes Bang is a critically acclaimed actor, trained at the National Theatre School in Copenhagen, with a renowned career rooted in Danish theatre and cinema. He first gained international recognition as the lead in the Swedish production *The Square*, which won the Palme d'Or at the Cannes Film Festival in 2017 and earned nominations at both the Golden Globes and the Academy Awards in 2018. Claes made history as the first Danish male actor to win the Best Actor Award at the European Film Awards.

His dynamic talent and powerful screen presence have since secured him roles in a wide range of international productions, including *Dracula*, *The Affair*, *The Northman*, *Bad Sisters*, *The Outlaws*, and *The New Look*. His recent works include *Bonjour Tristesse* and the epic *William Tell*, where he plays the title role alongside Sir Ben Kingsley and Jonathan Pryce. Both films premiered at the Toronto International Film Festival in 2024. Most recently, Claes Bang starred as Otto von Spreckelsen in the French-Danish film *The Great Arch*, which was selected for 'Un Certain Regard' at the Cannes Film Festival 2025.

SELECTED AWARDS/NOMINATIONS

2026 CÉSAR AWARD Best Actor, *The Great Arch*
2023 PEABODY AWARD Entertainment, *Bad Sisters*
2023 CINEUPHORIA Best Ensemble – International Competition, *The Northman*
2018 CINEUPHORIA Best Actor – International Competition, *The Square*
2018 GULDBAGGE AWARDS Best Actor, *The Square*
2017 EUROPEAN FILM AWARD for European Actor, *The Square*

SELECTED FILMOGRAPHY

2025 *Momo*
2025 *The Great Arch*
2025 *Mother's Baby*
2024 *Bonjour Tristesse*
2024 *William Tell*
2024 *The Master And Margarita*
2022 *The Northman*
2019 *The Burnt Orange Heresy*
2020 *Dracula (Miniseries*
2014 *The Affair (*TV series)
2019 *The Last Vermeer*
2019 *The Affair*
2017 *The Square*

Valerie Pachner plays Hedda Wohmann

Valerie Pachner studied acting at the Max Reinhardt Seminar in Vienna from 2009 – 2013. She was part of the ensemble cast at the Residenztheater in Munich until 2017. For her portrayal of Egon Schiele's muse Wally Neuzil in Dieter Berner's *Egon Schiele: Death and the Maiden* she was awarded the Austrian Film Award and the Romy.

In 2019 *The Ground Beneath My Feet* by Marie Kreutzer was selected to compete for the Golden Bear at the 69th Berlin International Film Festival. Pachner's leading performance was critically acclaimed internationally and earned her three awards, including the German Acting Award for Best Actress. The film had a limited theatrical release in the U.S. and was named one of The 10 Best Movies of 2019 by Vanity Fair. The same year, Terrence Malick's *A Hidden Life* with Pachner playing the female lead, Franziska Jägerstätter, premiered in competition at the 72nd Cannes Film Festival. It was also shown at the Toronto International Film Festival, the Telluride Film Festival and the Deauville American Film Festival. IndieWire called her performance as one of the best by an actress in 2019. Most recently, she was awarded the Best Actress trophy at the Austrian Film Awards for her lead performance in Adrian Goiginger's *Four Minus Three*, which premiered at the Berlin Film Festival in 2026.

SELECTED AWARDS/NOMINATIONS

2026 AUSTRIAN FILM AWARD Best Actress, *Four Minus Three*
2019 GERMAN SCREEN ACTORS AWARDS Best Actress, *The Ground Beneath My Feet*
2019 PREMIO MAGUEY Best Performance, *The Ground Beneath My Feet*
2017 AUSTRIAN FILM AWARD Best Actress, *Egon Schiele: Death and the Maiden*
2017 ROMY Best Upcoming Actress, *Egon Schiele: Death and the Maiden*

SELECTED FILMOGRAPHY

2026 *Four Minus Three*
2024 *The 67th Summer*
2023 *Delicious*
2022 *The English*
2022 *Fantastic Beasts: The Secrets of Dumbledore*
2021 *The King's Man – The Beginning*
2021 *Another Coin for the Merry-Go-Round*
2019 *A Hidden Life*
2018 *All My Loving*
2017 *The Ground Beneath My Feet*
2015 *Egon Schiele: Death and the Maiden*
2015 *Stefan Zweig: Farewell to Europe*

Susanne Wuest plays Irmgard Kersten

Susanne Wuest is an Austrian actress born in Vienna. She studied acting in Vienna and began her career on stage before transitioning into film and television. Alongside her screen work, she has performed at renowned theaters in Austria and Germany, establishing a strong foundation in classical and contemporary performance. Wuest gained international recognition for her leading role in Veronika Franz and Severin Fiala's psychological horror film *Goodnight Mommy* (2014), which premiered at the Venice Film Festival and became a major success on the international festival circuit. Her performance was widely praised for its intensity and emotional precision. She has since worked with a range of notable European directors. In Barbara Albert's historical drama *Mademoiselle Paradis* (2017), she portrayed Maria Theresia von Paradis, earning critical acclaim. She also appeared in László Nemes' *Sunset* (2018), which premiered in competition at the Venice Film Festival, further solidifying her presence in internationally recognized auteur cinema. Her performance in Mascha Schilinski's Cannes debut *Sound of Falling* (2025) was recognized widely and earned her international acclaim.

Wuest's work spans arthouse cinema, television productions, and international co-productions, where she is known for her versatility and commitment to complex, often psychologically demanding roles.

SELECTED AWARDS/NOMINATIONS

2026 GERMAN FILM CRITICS ASSOCIATION AWARDS, Best Actress (nom.), *Sound of Falling*
2019 TALLINN BLACK NIGHTS FILM FESTIVAL, Jury Prize for Best Actress (nom.), *Man from Beirut*
2014 STOCKHOLM FILM FESTIVAL, Best Actress (nom.), *Goodnight Mommy*
2004 LOCARNO FILM FESTIVAL, Best Actress (nom.), *Antares*

SELECTED FILMOGRAPHY

2025 *Sound of Falling*
2022 *We Might as Well Be Dead*
2019 *Man from Beirut*
2018 *Sunset (Napszállta)*
2017 *Mademoiselle Paradis*
2016 *A Cure for Wellness*
2015 *Jack*
2014 *Goodnight Mommy*

Martin Müller plays Heinrich Himmler

Martin Müller is a German film and theatre actor born in Munich in 1969. He trained at the Mozarteum University Salzburg from 1993–1997 and has since worked extensively on stage and screen across Germany and Austria.

He regularly appears in television series and feature films, with credits ranging from long-running German TV productions to international co-productions, and he also works as a voice/synchro actor. His steady presence in supporting and character roles has made him a familiar face in contemporary German-language drama.

SELECTED FILMOGRAPHY

2023 *The Universal Theory*
2021 *Munich: The Edge of War*
2020 *The Queen's Gambit* (Miniseries)
2020 *Adventures of a Mathematician*
2018- *Dogs of Berlin* (TV Series)

Timocin Ziegler plays Winfried Wohmann

Timocin Ziegler is a German actor born in 1986 in Eggenfelden. He studied acting at the Hochschule für Schauspielkunst Ernst Busch in Berlin from 2012 to 2016 and has since worked in film, television, and theatre.

He gained wider attention with Jan Krüger's *Brother and Sister* and later with Christoph Hochhäusler's *Till the End of the Night*, which brought him into the center of contemporary German art-house cinema. His work also includes numerous television productions, especially crime series and TV films, alongside stage engagements.

SELECTED FILMOGRAPHY

2023 *Till the End of the Night*
2021 *Windstill*
2016 *Brother and Sister*

MAIN CREW

Sebastian Thaler – Director of Photography

Born in Vienna, Sebastian Thaler completed his master's degree in cinematography and camera work at the city's Film Academy in 2016. His professors were Walter Kindler and Michael Haneke. He worked and trained with cinematographer Ed Lachman. He collaborated with his father, Wolfgang Thaler, on many projects – as a dolly operator and first assistant camera – on films such as Michael Glawogger's *Import/Export* and Ulrich Seidl's *Paradise Trilogy*. Since 2013, he has worked as a director of photography on national and international film and television productions. Together with director Patrick Vollrath, he shot Vollrath's short film *Everything Will Be Okay*, which won the Student Oscar. This was followed in 2018 by the feature film *7500*, also directed by Vollrath. The film celebrated its world premiere in 2019 at the Locarno Festival. Sebastian Thaler lives in Vienna.

SELECTED AWARDS/NOMINATIONS

2019 PUERTO MADRYN INTERNATIONAL FILM FESTIVAL, Best Photography, *Falling*
2017 DIAGONALE, Best Cinematography (Feature Film), *Ugly*
2017 CAMERIMAGE, Best Cinematography Debut (nom.), *Falling*
2016 ACADEMY AWARDS, Best Live Action Short Film (nom.), *Everything Will Be Okay*
2015 42ND STUDENT ACADEMY AWARDS, Bronze Medal, *Everything Will Be Okay*
2015 FIRST STEPS AWARD, Michael Ballhaus Prize (nom.), *Everything Will Be Okay*

SELECTED FILMOGRAPHY

2023 *Kolibri*
2022 *Transatlantic* (TV series)
2018 *7500*
2017 *Falling*
2017 *Ugly*
2015 *Everything Will Be Okay* (Short film)

Joana Scrinzi – Editing

Joana Scrinzi is an Austrian film editor born in Salzburg in 1981. After studying Multimedia Art and working as an assistant editor and graphic designer, she has been working as a freelance editor in Vienna since 2008, focusing on both fiction and documentary features. Since 2020, she has also served on the board of the Austrian Editors Association. Her editing work has received widespread critical acclaim, earning multiple awards, including the Austrian Film Award, the Diagonale Award and the German Camera Award for *Great Freedom,* as well as numerous nominations for the Austrian Film Award, the German Film Award, Romy and Filmplus. Scrinzi lives and works in Vienna.

SELECTED AWARDS

2022 AUSTRIAN FILM AWARD, Best Editing, *Great Freedom*
2022 GERMAN CAMERA AWARD, Best Editing (Feature-Length), *Great Freedom*
2022 DIAGONALE, Best Artistic Editing, *Great Freedom*
2021 DIAGONALE, Best Artistic Editing, *Fox in a Hole* (shared with Karina Ressler)
2018 DIAGONALE, Best Artistic Editing (Doc.), *Gwendolyn* and *Cry Baby, Cry*

SELECTED FILMOGRAPHY

2024 *Perla*
2023 *The Village Next to Paradise*
2022 *Great Freedom*
2020 *Fox in a Hole*
2017 *Gwendolyn*
2016 *Cry Baby, Cry*

Bernhard Fleischmann – Music

Bernhard Fleischmann is an Austrian composer and electronic musician based in Vienna. Since the late 1990s, he has released numerous acclaimed albums on international labels, including Morr Music, and has performed extensively across Europe and the United States. His work has been recognized with the inaugural Qwartz Electronic Music Award for Best Album for *Welcome Tourist* (2003), while *Angst Is Not A Weltanschauung* was named one of Austria's top ten records of the decade (2000-2010) by mica. Alongside his solo career, Fleischmann has composed scores for acclaimed films including Jörg Kalt's *Richtung Zukunft durch die Nacht* and *Crash Test Dummies*, the latter premiering at the 2005 Berlinale. Since 2008, he has also composed extensively for theatre productions in Austria and abroad. He continues to work as a freelance composer and musician in Vienna.

SELECTED AWARDS (Films & Albums)

2025 AUSTRIAN FILM AWARD, Best Original Score, *Sleeping with a Tiger*
2019 AUSTRIAN FILM AWARD, Best Original Score, *L'Animale*
2019 FESTIVAL DE CINÉMA EUROPÉEN DES ARCS, Best Original Score, *L'Animale*
2010 MICA, Top 10 Album of the Decade in Austria (2000-2010), *Angst Is Not A Weltanschauung*
2003 QWARTZ ELECTRONIC MUSIC AWARD, Best Album, *Welcome Tourist*

SELECTED FILMOGRAPHY

2024 Sleeping with a Tiger
2018 L'Animale
2005 Crash Test Dummies
2002 Richtung Zukunft durch die Nacht

Stephan von Tresckow – Set Design

Stephan von Tresckow is a German production designer based in Weimar. Originally trained in industrial design at the Bauhaus University Weimar, he began his film career in the art department, working as a set constructor and special effects coordinator before establishing himself as a production designer for feature films. His credits include *The Nile Hilton Incident*, *Into the Beat*, *Invisible Sue* and *About Luis*, as well as international co-productions such as *18% Grey* and *The Woman Who Brushed Off Her Tears*. A founding member of the interdisciplinary collective Gaswerk Projekt- & Designwerkstatt, von Tresckow is also a member of the German Film Academy.

SELECTED FILMOGRAPHY

2023 *About Luis*
2019 *Into the Beat*
2018 *18% Grey*
2016 *The Nile Hilton Incident*
2017 *Invisible Sue*
2011 *The Woman Who Brushed Off Her Tears*

Mara Helml – Costume Design

Mara Helml is an Austrian costume designer based in Vienna. After gaining experience in a wide range of positions within the costume department, including costume coordination, costume supervision and costume assistance, she has established herself as a costume designer for both film and television. Her recent costume design credits include the feature films *I Can Feel You Breathing Into My Palm* (2026) and *Ikonov* (2024), as well as the television series *Crystal Wall* (2024). Earlier in her career, she worked on acclaimed international productions such as *Kafka*, *Stella. Ein Leben*, *Totenfrau* and *Euer Ehren*. Helml has worked on productions across Austria, Germany, Hungary, Italy and Slovenia and is based in Vienna.

SELECTED FILMOGRAPHY

2026 I Can Feel You Breathing Into My Palm
2024 Crystal Wall (TV Series)
2024 Ikonov

Regina Breitfellner – Make-up Design

Regina Breitfellner is an Austrian make-up designer based in Vienna. With more than a decade of experience in film and television, she has established herself as a makeup department head for feature films and high-end television productions. Her recent credits include the film *The Glory of Life* (2024) and the television series *Stable* (2024). Earlier in her career, she contributed to internationally acclaimed productions such as *Vienna Blood*, *Quo Vadis, Aida?*, *Hinterland*, *School of Magical Animals* and *Woman in Gold*. Breitfellner is based in Vienna.

SELECTED FILMOGRAPHY

2024 *The Glory of Life*
2024 *Stable* (TV series)
2021 *Hinterland*
2021 *School of Magical Animals*
2020 *Quo Vadis, Aida?*
2019 *Vienna Blood* (TV Series)
2015 *Woman in Gold*

Johannes Baumann – Sound

Joachim Baumann is an Austrian production sound mixer based in Vienna. After many years of experience in the sound department on feature films and high-end television productions, he has established himself as a production sound mixer for both cinema and television. His recent credits include *Perla* (2025) and *Stable* (2024/25). Earlier in his career, he worked on acclaimed productions such as *Vienna Blood*, *M - A City Hunts a Murderer*, *The Ground Beneath My Feet*, *Cold Hell* and Josef Hader's *Wild Mouse*. Baumann continues to work on Austrian and international film and television productions from his base in Vienna.

SELECTED FILMOGRAPHY

2025 *Perla*
2024 *Stable* (TV series)
2024 *Sleeping with a Tiger*
2024 *Andrea Gets a Divorce*
2022 *Vienna Blood* (TV Series)
2019 *M - A City Hunts a Murderer* (TV Series)
2019 *The Ground Beneath My Feet*
2017 *Cold Hell*
2017 *Wild Mouse*

Interview with Director Felix Randau

Please tell us what „I Is Another“ is about.

A German saying goes: “Lies have short legs.” But that is not always true. Sometimes lies have very long legs. They outrun the truth and take the lead, eventually becoming the truth themselves. *I Is Another* tells the story of such a lie on long legs. But then it stumbles, gets back up, keeps running… Who reaches the finish line first in the end? The lie with the long legs? Or the truth with the short ones?

How did you first hear about Felix Kersten? What interested you in the story and made you want to bring it to screen today?

Several years ago, I was offered to direct a German-French co-production about Felix Kersten. It was presented as the story of a hero whose acts of rescue eclipsed even those of Oskar Schindler. But when I began conducting my own research, I quickly realized that the supposed hero Kersten might not have been a hero after all. The boundaries between good and evil became blurred. *I Is Another* tells a historical story that is alarmingly relevant today, at a time when truth is increasingly a matter of belief rather than facts, and therefore timeless. And timeless stories belong on the big screen.

Felix Kersten was one of the few confidants of Heinrich Himmler. Do you believe that being this close to one of the main perpetrators in the Third Reich makes a person guilty by default?

There are moments in history when individuals find themselves navigating morally complex terrain, situations where proximity to someone dangerous or destructive becomes unavoidable. Yet such proximity always carries a risk: when you step into the shadows, you may begin to lose sight of where the shadow ends. *I Is Another* explores this tension without passing judgment. It presents a story in which motives, choices and consequences coexist in ambiguity. The film does not endorse any worldview, nor does it ask the audience to adopt one.

When you began researching Kersten, which sources did you trust most — his own memoirs, archival documents, testimonies from survivors, or later historians who tried to dismantle his legend? Did your opinion change during the research process?

At first, I believed Felix Kersten. Then I believed the sources that contradicted him. Like all of us, I naturally long for heroes. And at the same time, I feel the urge to knock heroes off their pedestals. I am still caught in that conflict. And I suspect that conflict will never be resolved.

Was there any specific archival item, testimony, or finding that stood out to you?

For a long time, Felix Kersten's character was a complete mystery to me. But, when I discovered that, in the 1920s, he had at one point wanted to become an actor in Berlin and had actually appeared in at least one film, I finally got a sense of who he was: a person for whom a staged life was not unfamiliar. Suddenly, I felt a certain connection to him. Naturally, that also came with a degree of unease. Because, professionally at least, that is what I do as well: stage life.

Kersten seems to have been able to control his image, what was his trick?

Today we see it everywhere: those who broadcast their agenda the loudest often end up shaping the narrative. And Felix Kersten was a master of that game long before social media existed. He didn't just promote his agenda, he amplified it. I'm sure that if Kersten were alive today, he would be a virtuoso of visibility, dominating timelines, trending on every social media platform, and appearing as a regular guest on talk shows.

A big part of what makes this film so compelling are the intense dialogues and the intimate one-on-one scenes between Felix Kersten and Hedda Wohmann, as well as between Felix Kersten and Heinrich Himmler. Did you already focus on these dynamics during casting?

I looked for actors who would defend their characters unconditionally. Actors who have the courage to embrace a character who may well conflict with their own personal moral compass. And I am extremely grateful to have found such actors, above all Claes and Valerie, both of whom possessed an artistic fearlessness I rarely see in many of their peers today.

The character of Hedda Wohmann is deliberately fictionalized. What characteristics were essential for her to explore the morality of the story? What qualities were essential for her to explore the moral questions of the story?

"Let him who is without sin cast the first stone" (John 8:7). This sentence has always fascinated me. Because I notice in myself as well that one criticizes most eagerly the faults of others that one secretly possesses oneself. To a certain extent, Hedda is therefore always accusing herself too. But unlike many people, she has the greatness to recognize this. She is the human conscience of the film.

Much of the film takes place on a night train to Oslo. Was this a particularly challenging location to shoot in? And what effect did it have on the dramaturgy of „I Is Another"?

I Is Another is a psychological thriller. And hence becomes all the more intense when the protagonists are trapped together in a confined space. Unable to escape. Not just from the "opponent", but also from themselves. The train is a sardine can on wheels. The decision to set most of the story on a train therefore came naturally. The claustrophobia affected not only the actors and me, but the entire crew. And therefore the film itself as well.

Why is this story relevant today? What do you hope audiences will take away from the film?

For a long time, at least in the Western world, there were political, moral, and cultural convictions that were shared by a large part of society. People could therefore agree on a common "truth". In recent years, that has changed dramatically. Our collective construction of reality has begun to slip and shift. And that is precisely what *I Is Another* is about: when fundamental agreements about truth no longer hold, things become uncomfortable, and dangerous.
Every film ultimately confronts the audience with a major question: If I were this character, how would I behave in such a situation? That question accompanied me throughout the entire process of making *I Is Another*: What would I have done in Kersten's place? Or in the journalist Hedda's place? I am still searching for the answer. And I hope that audiences will ask themselves these questions as well. And, perhaps, some may even find an answer…

I IS ANOTHER

Only in cinemas