



# REVISION

She feels like a shadow, unaware of who cast it.



# Revision

GENRE Drama

LOGLINE As a qualified accountant, Verena is adept at uncovering deception - but when she finds herself unwillingly stuck at a motorway service station near her hometown, she becomes embroiled in a much bigger discrepancy: her own origins. As she uncovers a fraudulent tenant, she is confronted with the repressed truth about her family - and the realisation that someone else has long since taken her place. Is a fresh start still possible? Perhaps she will find it with Sebastian, who has been there all along, waiting in the middle of her petrol station bubble.

LENGTH 100 minutes

Staying in a motorway service area? Here, where every sense of place is lost?  
I have to get out of here, my stomach tells me.  
I should just disappear, hope those who are always here.  
Stay, says another who must stay. With his eyes.

## SYNOPSIS

A motorway service area is no place to put down roots. Verena (37) wants to leave as quickly as possible. But as an auditor for the operating company 'Sprit & Stop' she discovers irregularities in the books of the tenant Dennis Hoff. The forced stay leads her into a self-dynamic interim existence - and changes not only her view of the fleeting visitors. Sebastian (39), the only other guest who stays longer like she does, also exerts an unexpected attraction. During the day he works as a seismologist in a nearby potash mine, and in the evenings he and Verena cautiously enter unfamiliar territory - both physically and emotionally.

But soon Verena's presence is no longer merely forced. In fact, she has more in common with this place than she initially realises. For behind the soundproof wall lies her childhood - and the family she thought she had left behind. This gradually explains her initial reluctance to work at this service station of all places. The past remains inescapable: at first she approaches the local environment cautiously, but eventually the

newspaper announcement of her stepfather's official retirement draws her straight back into her family history. Sebastian, her new confidant in this in-between world, stays by her side as she confronts the past.

For years, Verena has had no contact with her mother Erika, her stepfather or her much younger half-brother. She doesn't feel she belongs - she wasn't given enough intimacy growing up, and her mother was simply too young and overwhelmed. But her return is not only driven by curiosity; the longing for a sense of security that she never experienced never goes away. But the reunion brings an unexpected revelation: she is confronted with a sister not much younger than herself, of whose existence she was unaware. Anja, once given up for adoption, has been an integral part of the family for several years - and has taken Verena's place with disarming naturalness.

Caught off guard, Verena realises that she is not as indifferent to the family as she had long believed. But



instead of facing up to the confrontation, she flees back to the motorway - to the familiar bubble in which the present can be ignored for a moment.

All this is not without consequences for the men around her. Unconsciously, she passes on to them her own nagging sense of insecurity. The hardest hit is Dennis Hoff, the service station operator who, as a homo oeconomicus-rest-station-subject, embodies the economic subject under pressure - and to whom she also gives steam. Her relationships with Sebastian and Ansgar - a long-lost, deconstructed 'top dog' - are not unaffected by her inner conflict.

But two subsequent encounters with Anja and her mother's intrusion into her cocoon at the motorway service station finally destroy any illusions about the possibility of a real reconciliation. Ultimately, the only strength lies in detachment - for as long as the image of Verena in the minds of others is determined solely by their needs, she cannot really exist.

And yet: a new beginning is on the horizon. Dennis Hoff unfairly defends himself against dismissal - which ultimately costs Verena her job. But it is at this point that she realises that it was never the job that was keeping her down. This final revision pulls her out of her emotional stagnation. Her inner resistance to connecting with Sebastian now seems as broken as the wall in the shafts of the potash mine. When Verena experiences Sebastian's world down there for the first time, this collapse becomes a symbolic and real turning point. After this cathartic moment, they dare to leave together.





photo (c) Christian Werner 2019





Map at the Garbsen Nord rest stop









photos (c) Christian Werner 2019





## *WHAT MAKES 'REVISION' SO SPECIAL*

What exactly can the audience expect?

'Revision' transforms the seemingly neutral transit point of a motorway service station into an intimate stage for big emotions.

Verena, whose childhood was marked by neglect and self-assertion, is at a turning point: her need for control keeps her at a distance - even from those who actually want to get close to her. But as she confronts the truth about her family, her own clinging to old defences is also put to the test.

The story drills into the gaps in a biography and poses the question: when is it no longer enough to avoid one's own history? A place between coming and going becomes a symbol of Verena's inner turmoil: stay or move on? Past or new beginning?

Combining atmospheric density with a subtle narrative style, 'Revision' reflects loss, longing - and those quiet moments of hope.

Why should people go to the cinema to see this film?

Because 'Revision' shows that deep wounds are often not caused by disasters, but by what goes unsaid for years.

It is still an affront when someone turns their back on their own family without violence or abuse - and those left behind wonder what they have done 'wrong'. But even without loud tragedies, a creeping alienation can be just as destructive. The film looks at the invisible abysses of supposedly 'normal' families: small rejections, lack of closeness, unspoken conflicts.

'Revision' deliberately does not tell the story of the lost child who searches for her roots in a distant family - but the story of the daughter who stayed behind. And yet she remained invisible.

In CinemaScope, the film unfolds an ambivalence of chamber-like confinement and unconnected expanse. Never before has the setting of a motorway service station been so organically integrated into a film narrative - as a symbol of an in-between space that inspires us to leave stuck paths behind.



# MAIN CHARACTERS

## VERENA

As an auditor for a service station company, Verena is sent to places where no one is really interested - and where no one really welcomes her. This circumstance reflects her whole life: she remains distant, unapproachable - an attitude that gives her a certain aura but leaves her emotionally adrift. The fact that the source of this reserve lies behind the motorway service station where her company has now sent her cannot remain without consequences. But there are cracks in her cool exterior: sometimes she seems awkward, sometimes she surprises us with abrupt revelations once she has gained confidence. This inconsistency makes her accessible - and profound.

## SEBASTIAN

As a seismological geologist, Sebastian spends a lot of time underground. This work has made him not only practical and pragmatic, but also quietly sensitive. He has a sense of what is to come, whether underground or between people. This mix gives him a natural aura of stability.

But it can also be a burden: because he is often the one who reassures others, few people realise how lonely he feels. He hides this inner emptiness with a dry sense of humour - a kind of self-protection. He is someone you have to recognise.

## DENNIS HOFF

Dennis Hoff is not the master of his own house. As the leaseholder of the 'Garbsen-Nord' motorway service station area, he is closely bound by the specifications of the 'Sprit & Stop' operating company - a fact that is difficult to reconcile with his self-righteous view of the world. He feels under constant pressure from 'above' and is always on the lookout.

The fact that Verena turns up here as an auditing clerk of all things is an existential threat to him - especially as he used to help himself at the till in 'bad times'. He tries to save what can no longer be saved - and often exposes himself to ridicule. But behind his self-centredness, there is a surprising straightforwardness that makes him not only unsympathetic in his 'misery', but sometimes even admirable. His humour is often unintentional - but that is what makes him the tragicomic antithesis of the story.

## ERIKA

Erika has created a perfect capsule of repression. Not only in relation to her complicated relationship with Verena, but also when she was young and overwhelmed by her role as a mother. Repressing emotional issues is not just a strategy for her - it is her nature. Outwardly, she appears likeable, open and pleasant - but observers can sense that something is missing in her life. Does she know it herself? Or has she successfully suppressed it for a long time?

## ANJA

As is often the case in families, these two sisters represent opposite poles. Anja is more open, communicative and charming than Verena - but also more superficial. She has learnt to fit in and attract attention because she has never really known where her place is. Her childhood in her adoptive family was not unhappy in itself - but her adoptive mother always made her feel like a guest. This unspoken rejection became her motivation: to one day find her birth mother.

But when she finally did, nothing could really heal the old scars. Nevertheless, she holds on to what she has built with Erika and her new stepfather. The longing for an unfulfilled sense of security connects her to Verena - even if it doesn't always seem that way.



# AUDIOVISUAL CONCEPT

The visual narrative of the film 'Revision' creates a constant contrast between the prosaic of the non-place that is the motorway service station and the space of possibility that opens up for those who visit this place for more than just a short break. Employees and regulars, but especially those who, like my main character Verena, spend a week there, develop their own perspective.

The Cinemascope format captures the vastness and openness of the motorway service station infrastructure, a lively but impersonal environment. It creates a visual contrast to the inner world of the main character, Verena, who is in a state of reflection and self-discovery. At the same time, this bubble on the side of the motorway also provides a wonderful hiding place that can be quickly abandoned at any time. It allows for a comprehensive depiction of the environment and the interactions between the characters.

Close-ups intensify emotions and conflicts, while subtle colour desaturation draws attention to the characters.

The audio track is dominated by traffic noise, which is deliberately varied to support mood changes. The sounds of the motorway service station are subtly integrated into the scenic and thematic action. Verena's distance from her surroundings is also translated into sound, partly to make her change tangible as the story progresses. Music is used sparingly, with a distinctive song at the end of the film.







Back on screen:

For many years, my focus was on original screenwriting and script consulting. Now I would like to apply the craft I have learnt and my artistic development to my own directing projects. In order to position myself accordingly, especially in the regional funding landscape, I founded my own production company at the beginning of 2023 with this primary goal in mind. Similar to my work as a script consultant, I will support regional talent whenever the opportunity arises and seek to collaborate with like-minded people.

## FILMOGRAPHY

FELIX, short feature film, 20 min (Jumping Horse Film), 2007; Awards include the MDR Children's Film and Television Award for Best Screenplay at the 'Goldener Spatz' Festival 2008, Best Short Film at the Giffoni Children's Film Festival in Italy / Best Film 'Space Needle Award' 2008 at the SIFF in Seattle 2008/ Best Director at the IFF DAKINO in Bucharest 2007 and 13 other main prizes. Over 85 international film festivals in 12 years (including Chicago Int. Children's Film Festival; nominated for the Oscars Live Action Short Film 2009). Television broadcasts on various ARD channels. Supported by nordmedia <https://vimeo.com/106333536>

THE SCREAM (DER SCHREI). Short fiction film, 18:30 min (University of Applied Sciences and Arts Hannover), 1999, 16 mm  
<https://youtu.be/Q7dA5Al9qxl>

Over the years I have acquired production know-how 'on the fly' in other projects. To deepen and consolidate this, I regularly seek the support of experienced partners. For my own projects, I strive for a division of labour so that I can concentrate on the creative part. In this respect, the expertise of my Outtakes partner Lutz Tesch is not least important.

*Andreas Utta*

TOILET 6:18 min (KLO 6:18 min), short feature film, 6:18 min (University of Applied Sciences and Arts Hannover), 2000, 16 mm

<https://youtu.be/q-zi34LumMc>

Cinema trailer 'NORD SHORTS' for the cinema tour of five funded short films from Lower Saxony and Bremen

<https://youtu.be/xldnWZaZqTI>

Audio Podcast; recording of a staged reading of the script 'REVISION' from Oct. 2022, live event in Hannover, scholarship of the Lower Saxony Ministry for Science and Culture ('Niedersachsen dreht auf')

<https://youtu.be/wuzk6OHq06E>





## ANDREAS UTTA Screenwriter & Director

With degrees in Geography (Leibniz Universität Hannover) and Film Directing (University of Applied Sciences and Arts Hannover), I have been working continuously as a screenwriter (DDV) and script consultant (VeDRA) since 2007. My screenwriting skills have been honed through various screenwriting scholarship programmes. Numerous projects have received development support from “nordmedia - Film and Media Company”. My short film “FELIX” (writer & director) was very successful at film festivals worldwide, both for children and adults. I also worked as a programmer at the 26th Filmkunstfest Mecklenburg-Vorpommern in 2016. From 2017 to 2019 I was editor-in-chief of the print magazine

“Rundbrief”, published by the “Film und Medienbüro Niedersachsen”. I am currently a member of the jury for the Deutsche Film- und Medienbewertung (FBW). Since 2019, I have dedicated myself fully to creative writing and professional script consulting, and regularly conduct screenwriting workshops at schools as part of the inclusive student film competition “ganz schön anders”.

In early 2023, I founded my production company, Outtakes Film, to support my directing projects and to foster regional collaborations. In the summer of 2024, my feature film project “Revision” received production funding and is currently in the financing phase, with shooting planned for 2026.



## LUTZ TESCH business consultant

Andreas Utta and I are connected not only by a long-standing friendship, but also by a passion for the medium of film in all its facets. For many years, I have followed Andreas’ numerous projects with great interest and have always been impressed by his creativity and perseverance. I am able to use my experience in consulting, finance and controlling, which I have gained in my professional career in the ‘Neuer Markt’ (a segment of the Frankfurt Stock Exchange), event technology and management consultancy, to support Andreas’ projects. At the moment I am doing some administrative work for Outtakes Filmproduktion GbR in addition to my consulting work for smaller commercial enterprises. At the same time I am gaining knowledge in the field of film business management.

*Lutz Tesch*



# CO-PRODUCERS

**JULIANE BLOCK**  
Producer

**WOLF-PETER ARAND**  
Producer

## WE ARE RAAV FILMS!

Raav Films was founded in 2022 by Juliane Block and Wolf-Peter Arand to provide a new home for their filmmaking endeavors after they have been collaborating as a writing, directing, and producing team since 2012.

Their mystery thriller *8 Remains* saw a 2018 theatrical release in selected cinemas in the US and won the Jury Award at the Capital Filmmakers Berlin in 2019. It was released on Netflix Europe in 2021.

*3 Lives*, a psychological thriller, was released in the US in 2019. It has seen a theatrical release in Turkey on more than 120 screens and was also released in South Korea, Brazil, Benelux Countries, and Scandinavia.

Juliane and Wolf's most recent feature, the horror-drama *The Curse of Hobbes House*, had its premiere at the B3 – Biennale in Frankfurt, Germany, was then released in the US and the UK in 2020 and has been picked up by Netflix Europe for a release in late 2022.

In March 2020 Juliane and Wolf decided to move their base of operation from the UK back to Germany. Since then three of their feature-length screenplays and two of their TV series concepts have been funded by Nordmedia, the North German film funding body.



**OUTTAKES**  
**FILM**

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