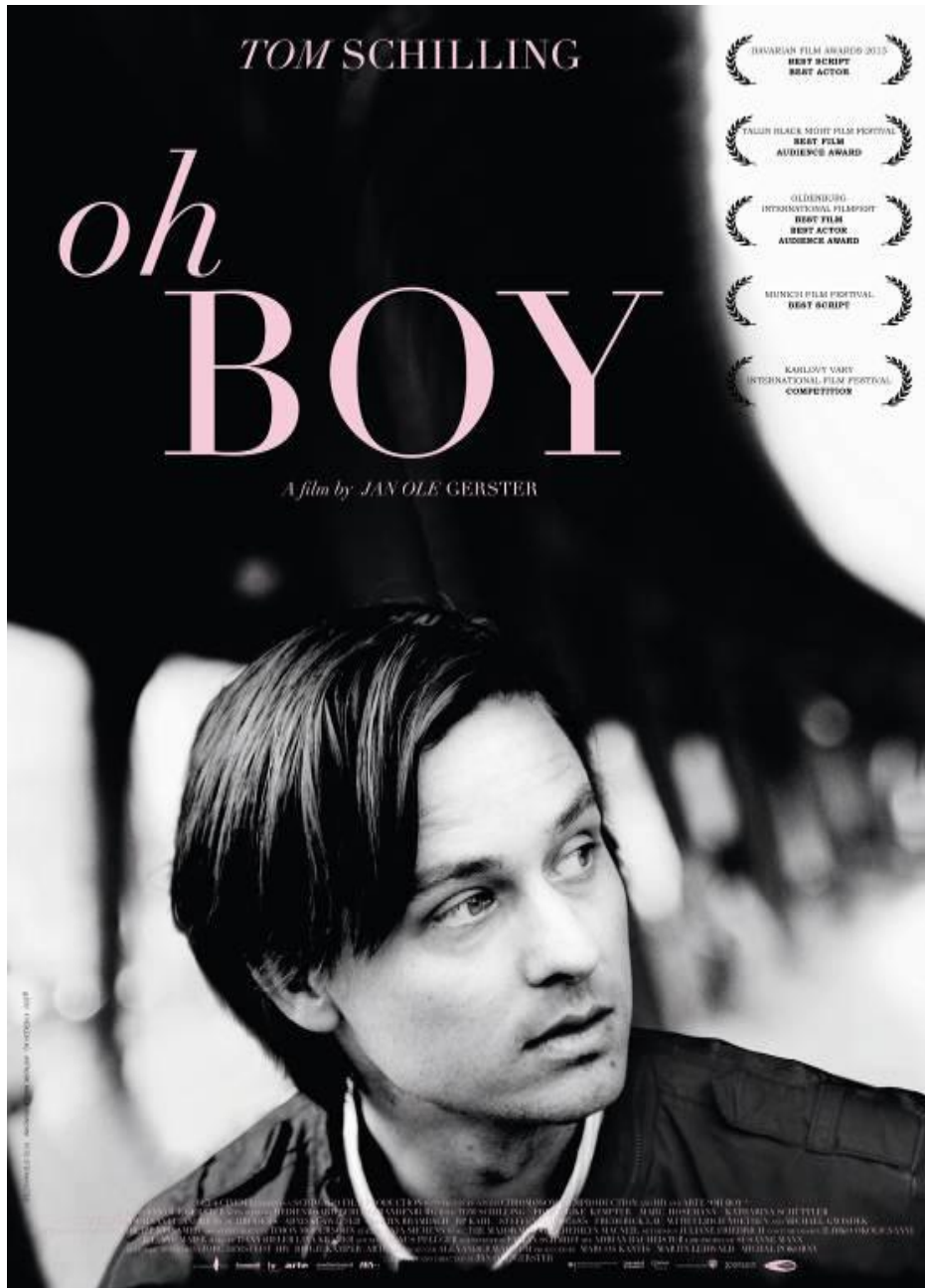




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<p>BEST FILM</p> <p>BEST DIRECTOR</p> <p>BEST SCRIPT</p>	<p>BEST ACTOR</p> <p>BEST ACTOR IN A SUPPORTING ROLE</p> <p>BEST MUSIC</p>
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OH BOY

Directed by
Jan Ole Gerster

Screenplay by
Jan Ole Gerster

Produced by
Schiwago Film GmbH

Co-Produced by
**Chromosom Filmproduktion
hr – Hessischer Rundfunk**

In cooperation with
Arte

With Support from
Medienboard Berlin-Brandenburg

Distributed in Germany by
X Verleih AG

CONTACT INTERNATIONAL PRESS

Beta Cinema, Dorothee Stoewahse
Tel: + 49 170 63 84 627
press@betafilm.com

CONTACT WORLD SALES

Beta Cinema, Dirk Schuerhoff/Thorsten Ritter/Tassilo Hallbauer
Tel: + 49 89 67 34 69 828
Fax: + 49 89 67 34 69 888
beta@betacinema.com

For further information:

Beta Film Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627
dorothee.stoewahse@betafilm.com, www.betacinema.com.
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THE CAST

Niko Fischer	Tom Schilling
Julika Hoffmann	Friederike Kempfer
Matze	Marc Hosemann
Elli	Katharina Schüttler
Karl Speckenbach	Justus von Dohnányi
Psychologe	Andreas Schröders
Phillip Rauch	Arnd Klawitter
Jörg	Martin Brambach
Ronny	Frederick Lau
Walter Fischer	Ulrich Noethen
Friedrich	Michael Gwisdek

THE CREW

Director	Jan Ole Gerster
Screenplay	Jan Ole Gerster
Producers	Marcos Kantis, Alexander Wadouh
Commissioning Editors	Jörg Himstedt (HR – Hessischer Rundfunk) Birgit Kämper (ARTE)
Camera	Philipp Kirsamer
Sound	Magnus Pflüger
Editor	Anja Siemens
Production Design	Juliane Friedrich
Costumes	Juliane Maier, Ildiko Okolicsanyi
Make-Up and Styling	Dana Bieler
Music	The Major Minors, Cherilyn MacNeil

TECHNICAL DATA

Germany 2012
Length: 88 Minutes
Screen Aspect Ratio: 1,85:1
Audio: Dolby SRD

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PRESS INFORMATION

OH BOY is a self-deprecating portrait of a young man and his city that addresses the desire to participate in life and the difficulty in finding one's place.

OH BOY is the debut feature film from Jan Ole Gerster, who also wrote the film's screenplay. In addition to the great Tom Schilling, OH BOY boasts an outstanding cast, including Friederike Kempter, Marc Hosemann, Ulrich Noethen, Justus von Dohnányi, Michael Gwisdek and more.

OH BOY was produced by Schiwago Film GmbH and Chromosom Filmproduktion, and is a co-production with hr – Hessischer Rundfunk, in cooperation with arte and with the support of Medienboard Berlin-Brandenburg.

SYNOPSIS

Niko is in his late 20's and recently dropped out of college. He lives for the moment, drifting through the streets of his city, observing the people around him with curiosity as they manage their daily lives, oblivious to his own growing status as an outsider.

One day everything changes, and Niko is forced to confront the consequences of his inaction. His girlfriend ends their relationship, his father cuts off his allowance and a psychiatrist confirms his 'emotional imbalance'. Meanwhile, his new neighbour tries to get to know him and a peculiar beauty from his past confronts him with the emotional wounds he inflicted. And all Niko wants is a decent cup of coffee.

“Do you know the feeling when people around you seem to behave in a strange way?” Niko wonders. “And the longer you think about it, the more it dawns on you that it's not other people who are strange, but yourself?” But no sooner has Niko articulated this epiphany than the day takes a tragic turn.

INTERVIEW WITH THE DIRECTOR JAN OLE GERSTER

OH BOY begins like a “Nouvelle Vague” film. Black and white, a room, a girl with short hair who wears the same sailor T-shirt as Jean Seberg in “Breathless.” What is your connection with this type of cinema?

I had inserted many references in the screenplay, especially to Truffaut. Ultimately, I dropped nearly all of them. It was more of a coincidence that this actress resembled Jean Seberg. It made us all laugh while we were shooting it, but I thought no one would notice. Maybe I'm a bit naive...

The urban landscape plays a major role in your film. What aspect of Berlin did you want to show?

I moved there 13 years ago. It's a very artistic city, very vibrant, which makes it more attractive than other cities such as Frankfurt, which is more devoted to business. Everywhere you go in Berlin, there's history. You can walk by a big store and suddenly come across a building from the socialist era. This charming aspect is gradually disappearing today in the major metropolises, which obviously need space to develop. In OH BOY, I didn't want to make Berlin look like a post card, but I also didn't want to bring out the “hipster” side of the city. It's not a generational portrait, even if there are traces of the present. Most of all, I wanted to capture the timeless aspect of Berlin.

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Is this the reason why you decided to shoot in black and white?

That happened by instinct, and I am very aware of not being the first filmmaker to shoot a city in this manner. The black and white creates a kind of distance that encouraged me to write my script on the basis of very personal elements. By leaving a certain naturalism behind, you give the viewer the choice to either identify with the main character or not, to be either in the position of observer or to share his experiences.

Why the jazz music?

This emerged when the film was being edited, and after I had experimented with all musical genres except, maybe, electronic music. I wanted to work with absolute musicians, not composers of original scores. So many of my favorite film scores are like this: Simon and Garfunkel's music to "The Graduate," Neil Young's to "Dead Man"...

Sound becomes a character with them. Jazz has an ironic undercurrent that counterbalances the melancholy character of the film. It's like a commentary on the city. A month before the first screening at a festival, I still hadn't found the right music. Then I had the opportunity to meet four young jazz students. It took them only two weeks from the first demos to the final recording. I put pressure on them by telling them that Miles Davis wrote the original film score to "Elevator to the Gallows" in three days...

How much autobiography is there in the film?

It's a personal story, even if I don't reveal my private life in it. I write for myself, but I also try to think of the audience, to take it to a place where one can discover oneself and connect with the characters and the situations. I based my screenplay on things that I was able to see or feel at a time when I felt disconnected from the world, when I was looking for answers.

Did you consider any other titles?

There were other ideas, but they only came up at the end of the project. I was constantly listening to the Beatles while I was writing the script. I like their ability to transcend everyday life into little moments of poetry, which provided great inspiration to me. Songs like "Eleanor Rigby," "Penny Lane" or "A Day in the Life" which begins with the words: "I read the news today oh boy... Oh Boy...". This deep and sincere sigh of the Beatles became my temporary title and stayed so up till the end. It even imposed itself in a more evident way than the German titles I came up with later. When I saw our poster recently, I felt that the combination of the title and Tom's face was clear, logical, and exactly what I was trying to express.

We know little about Niko. It's a bit as if his surroundings were sketching his portrait...

Yes, he becomes more graspable in the course of his encounters. The people around him aren't afraid of expressing their frustrations and confronting them. Niko tends to see what's wrong rather than what he should do... In one of my favorite books, J. D. Salinger's "Catcher in the Rye," the word "phony" is always being used. It qualifies both the lack of authenticity and the people who lie to themselves. In directing Tom Schilling, I was always telling him that Niko had the ability to recognize "phony" people.

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How did the casting go?

Tom Schilling is one of my oldest friends, but I hadn't thought of him during the writing phase. At that time, about four years ago, he was preparing a role as an adolescent in a film. I was looking for someone more mature, in his early thirties. But after he read the screenplay, he pestered me to give him the role. In the meantime, I had to find a producer and a budget – and Tom became a father. He became less juvenile, so in the end, I don't regret my choice at all. The rest of the casting consists of actors from my neighborhood, often unknown, and of German celebrities who agreed to come and shoot for a day.

The narrative is rather fragmentary. It's constructed on the basis of encounters made by Niko...

At the beginning, when I was writing screenplays, I was thinking mostly about the plot. As I gathered more experience, I realized that this is the most boring thing there is. What really interests me are the atmosphere, the emotions. This is a genuine problem in contemporary German cinema, which always follows the same television-inspired patterns. Watching the films of the Nouvelle Vague allowed me to breathe, to see that it was possible to concentrate on a mood, on a way of being. I also thought a great deal about the periodic structure of "road movies." It's always a nice metaphor: to be at the end of the road, where you realize your potential after making a multitude of experiences.

You poke fun at German cinema, especially the films that treat of World War II...

There are so many productions on this topic that they end up going around in circles, and we're left face to face with a genuine artistic crisis. To me, it's more interesting to look at the place of history in our lives. It's like a specter for this young generation that has to support this enormous weight while at the same time embodying a new Germany. I am interested in the way this memory is assimilated, particularly in the movies. There is respect towards it, but also a great fear.

You directly address this topic in the sequence where a man talks about the Night of Broken Glass to Niko in a bar...

This anecdote really happened to me. For the first time in my life, I met someone who had lived through these events. It was as if this distant past had caught up with me. But unlike the films on Nazis, I don't seek to explain or be judgmental. Instead, I sketch something authentic. Even if they aren't of the same generation, the two men share the same solitude, and Niko is forced to reflect on his own situation. I really fought to keep this scene, since those around me thought that it was going to weigh down the humorous aspect of the film. But OH BOY is really a tragi-comedy. The humor can lighten up a totally tragic situation, and inversely. The British filmmakers who make working-class comedies are uniquely gifted for maintaining this equilibrium.

You also seem to mock the Berlin artistic scene of the underground theater...

Berliners love to express themselves – it belongs to the atmosphere of the city. Everyone has something to say, to write ... I find this charming. My parents' generation found fulfillment in having a job and starting a family. They did everything imaginable to offer this possibility to their children. But the sequence you're referring to is, in my view, more ambiguous than that. I didn't want to show any kind of pretentious performance staged by some theater troupe. Niko's best friend is certainly not very receptive here and ends up laughing over it. But Niko himself realizes that something is going on with the girl dancing on the stage. It's important to give him this gift for distinguishing between things, for having a greater vision of what is around him.

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Is it really that difficult to find a cheap cup of coffee in Berlin?

No, not at all. If Niko isn't able to get one, it's because I felt he needed a motive, a very simple goal to achieve. This represents something that he truly desires, whereas in the rest of the film he seems to be anything but determined. As for me, a day has to start with a cup of coffee!

Interview conducted by Quentin Grosset

ACTORS

TOM SCHILLING

as Niko Fischer

Tom Schilling's acting career began at the tender age of twelve when he was hired by the Berliner Ensemble for the play 'In the Shadow of the Moon'. This was followed by four years of stage work alongside his education.

Born in 1982, he made his television debut in 1999 as Tucky in Ben Verbong's crime show 'Kinder der Gewalt', before he made his big screen debut in Friedemann Fromm's thriller SCHLARAFFENLAND a year later, he played a supporting role in the comedy EXIT TO HEAVEN, filmed in the United States. His big break came with Hans-Christian Schmid's successful literary adaptation, CRAZY, for which, alongside Robert Stadlober, he was awarded Best Newcomer at the Bavarian Film Prize 2000. In 2002, Tom Schilling played the lead role in Michael Gutmann's coming-of-age film HEART IN THE HEAD. In 2003 he played in Benjamin Quabeck's homage to the beginnings of the German New Wave, IN YOUR YOUTH, and, a year later, he landed a starring role in Dennis Gansel's NAPOLA.

Tom Schilling can also be found in Oskar Roehler's two films, AGNES AND HIS BROTHERS (2004) and ELEMENTARY (2006), and he joined the cast of the anarchic Berlin-based BLACK SHEEP (2007), his third collaboration with Robert Stadlober. He also made TV appearances in the highly acclaimed ZDF series 'KDD' as a gay friend of Jürgen Vogel, as well as Lars Kraume's 'Tatort - Früher Abschied'. The same year, Uli Edel directed him in THE BAADER MEINHOF COMPLEX. In 2011 he appeared alongside Götz George in MEIN KAMPF; THE STORY OF ADOLF HITLER.

In OH BOY, which opens in German cinemas in October 2012, he plays the role of college dropout Niko.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

	<i>Director</i>
2012 OH BOY	Jan Ole Gerster
2011 MEIN KAMPF; THE STORY OF ADOLF HITLER	Urs Odermatt
2010 'Eisfieber' (TV)	Peter Keglevic
2007 THE BAADER MEINHOF COMPLEX	Uli Edel
BLACK SHEEP	Oliver Rihs
2006 THE ELEMENTARY PARTICLES	Oskar Roehler
2004 AGNES AND HIS BROTHERS	Oskar Roehler
BEFORE THE FALL	Dennis Gansel
2003 PLAY IT LOUD!	Benjamin Quabeck
2002 FOOLS RUSH IN	Michael Gutmann
'Weil ich gut bin!' (TV)	Miguel Alexandre
2001 'Tatort - Tot bist du' (TV)	Diethard Küster

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2000 CRAZY
EXIT TO HEAVEN
1999 SCHLARAFFENLAND
'Tatort - Kinder der Gewalt' (TV)

Hans-Christian Schmid
Brigitte Müller
Friedemann Fromm
Ben Verbong

FRIEDERIKE KEMPTER
as Julika Hoffmann

The multi-talented Friederike Kempter completed her acting training at the Fritz Kirchhoff School Der Kreis in Berlin. In 2000 she appeared for the first time alongside Marielle Millowitsch in 'Zwei Vom Blitz Getroffen', which was followed by numerous TV engagements. Friederike Kempter is best known for her role as Nadezhda Krusenstern in 'Tatort Aus Munster' and the sketch-comedy show 'Ladykracher'. The latter was awarded the German Television Award 2011 for Best Comedy and the German Comedy Award 2011 for Best Sketch Show.

The entire cast of 'Tatort Aus Munster' was nominated in January 2012 for the Adolf Grimme Award, Special Category.

Friederike Kempter has also appeared on German movie screens in films including EIGHT MILES HIGH COMPLETE IDIOT, WHAT A MAN and KOKOWÄÄH.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

		<i>Director</i>
2012	OH BOY MAN TUT WAS MAN KANN	Jan Ole Gerster Marc Rothemund
2011	WHAT A MAN KOKOWÄÄH	Matthias Schweighöfer Til Schweiger
2010	VATER MORGANA	Till Endemann
2008 –		
2010	'Ladykracher' (TV)	Tobias Baumann, Jan Markus Linho
2007	COMPLETE IDIOT	Tobi Baumann
2006	EIGHT MILES HIGH	Achim Bornhak

MARC HOSEMANN
as Matze

Born in Hamburg in 1970, Marc Hosemann first worked as a postman after leaving school, before attending the Academy Of Music And Performing Arts in Hamburg and then completing his training at the École internationale de Théâtre Jacques Lecoq in Paris. He secured his first small roles around this time, including Janek Rieke's short films DIE HIRNLOSE FRAU and NEULICH AM DEICH. He made his stage debut at Hamburg's Thalia Theatre in a production of Brecht's 'Mother Courage' and afterwards appeared in, amongst other things, Falk Richter's two person play 'Kult' at the Düsseldorf Schauspielhaus. From 1998 he began an extended run beside Bibiana Beglau in a production of Thomas Maier's play 'Disco Pigs', which ran in both Hamburg and Berlin. He began his screen career in 1996 with roles in TV shows like 'Alles außer Mord', 'Sperling' and 'SOKO 5113'. After a series of supporting roles in films like TRIAL BY FIRE and SHORT SHARP SHOCK he earned his first leading role in Rainer Kaufmann's thriller LONG HELLO AND SHORT GOODBYE beside Nicolette Krebitz. A series of major and minor supporting roles in German and international film and television productions has followed.

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Marc Hosemann can currently be seen at the Schauspielhaus in Zurich in 'America', directed by Frank Castorf.

JUSTUS VON DOHNÁNYI
as Karl Speckenbach

Justus von Dohnanyi was born in 1960 in Lübeck. After his acting studies in Hamburg, he began appearing on stage, including the prestigious Thalia Theatre in Hamburg, as well as in TV movies. His first film role was in the international co-production JAKOB THE LIAR in 1999. Oliver Hirschbiegel hired him for THE EXPERIMENT, for which he won the 2001 German Film Award for Best Supporting Actor. He also played in Costa-Gavras' AMEN in 2001, Dennis Gansel's BEFORE THE FALL (2004), Oliver Hirschbiegel's DOWNFALL (2004), Helmut Dietl's ABOUT THE LOOKING FOR AND THE FINDING OF LOVE (2005), Heinrich Breloer BUDDENBROOKS THE DECLINE OF A FAMILY (2008) and Simon Verhoeven's film MEN IN THE CITY (2009), for which he won another German Film Award for Best Supporting Actor in 2010. In 2012, he was again directed by Simon Verhoeven in MEN IN THE CITY II.

FREDERICK LAU
as Ronny

Born in 1989, Berliner Frederick Lau was already in front of the camera by the age of ten. Numerous roles followed: in TV movies (including 'Wer küsst schon einen Leguan?'), TV series (eg 'Polizeiruf 110', 'Tatort', 'SOKO Leipzig') and movies (THE WAVE, PICCO, TURKISH FOR BEGINNERS). Frederick Lau's breakthrough came with his role as the unassertive Tim in Dennis Gansel's adaptation of THE WAVE, for which he was awarded the German Film Prize for Best Supporting Actor. Last year he was honoured with the Bavarian Television Award for Best Leading Actor in 'Neue Vahr Süd'. The versatile young actor could recently be seen in 'Tatort – Der Wald Steht Schwarz Und Schweiget' as a troubled teenager.

MICHAEL GWISDEK
as Friedrich

Before Michael Gwisdek graduated from his correspondence course in directing at the Theatre Institute in Leipzig, he worked as a decorator. From the age of 23 he studied at the Ernst Busch State Drama School in Berlin and then spent 6 years at the Municipal Theatre in Karl-Marx-Stadt. Michael Gwisdek soon established himself as a character actor in East Germany, and also had the privilege of appearing in West German movies. After the Wall came down, he continued his career with determination and worked in the meantime as a director. His great passion, however, was always acting. In February 2010, in a special moment for the actor, he presented the Berlin based movie BOXHAGENER PLATZ at the Berlinale together with director Matti Geschonneck. In 1999, he was the first German to win the Silver Bear for NIGHT SHAPES. To date, Michael Gwisdek has participated in some 140 films and TV series.

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dorothee.stoewahse@betafilm.com, www.betacinema.com.

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ULRICH NOETHEN *as Walter Fischer*

Born in Munich on November 18, 1959, Ulrich Noethen studied acting at the Academy of Performing Arts in Stuttgart. He gained his first stage experience between 1985 and 1987 as an ensemble member of the Municipal Theatre of Freiburg. During the early nineties, he left a lasting impression in productions such as 'Faust', 'Death and the Devil' and 'A Midsummer Night's Dream'.

Following the closure of the State Theatres in Berlin, Ulrich Noethen moved first to TV, where he appeared in the series 'Die Partner' (1994/95), and films such as Dominik Graf's acclaimed 'Tatort – Frau Bu Lacht' (1996) and 'Der Skorpion' (1996). His feature film debut was in 1997 in a lead role in Joseph Vilsmaier's hit film THE HARMONISTS. His portrayal of musician Harry Frommermann, a victim of Nazi persecution, won Noethen the 1998 German Film Award and the Bavarian Film Prize. He earned a reputation over the years that followed as one of the most versatile actors in German cinema, with roles in such diverse works as the children's film DAS SAMS (for which he won the Bavarian Film Award 2001 for Best Actor), Dani Levy's relationship drama I'M THE FATHER and Oliver Hirschbiegel's DOWNFALL (as Heinrich Himmler). In Christian Schwochow's drama CRACKS IN THE SHELL (2011), Noethen played an extremely challenging theatre director who drives a young actress to their limits, a role for which he won the Best Supporting Actor category in the 2012 German Acting Awards.

BEHIND THE CAMERA

JAN OLE GERSTER *Director*

Following his civil service, including training as a paramedic, Jan Ole Gerster completed an internship at X Filme Creative Pool GmbH, where he worked as Wolfgang Becker's personal assistant and took on the role of coordinator during the preparation, filming, editing and post-production of GOOD BYE, LENIN! In 2003 Jan Ole Gerster began his studies in the fields of directing and screenwriting at the German Film and Television Academy in Berlin.

From 2003 to 2009, he completed several projects, including the documentary The Making Of Good Bye, Lenin!, and he wrote the script for SICK HOUSE, part of the short film series GERMANY 09-13 SHORT FILMS ON THE STATE OF THE NATION (which also featured directors Tom Tykwer, Wolfgang Becker, Fatih Akin and Dani Levy, amongst others).

OH BOY, a tragi-comedy, is Jan Ole Gerster's feature film debut.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

2012	OH BOY (Director, Screenplay)
2009	DEUTSCHLAND 09 – 13 KURZE FILME ZUR LAGE DER NATION, Segment KRANKES HAUS (Screenplay) (Germany 09: 13 Short Films About the State of the Nation Sick House segment (Script)) Listen! (Music video for the band Get Well Soon, Director and Producer) Witches, Witches! (Music video for the band Get Well Soon, Director and Producer)
2006	Im Kino gewesen, geweint – Cinema advertisement for the Hessischer Film Prize 2006 (Director)
2005	An der Kinokasse – Cinema advertisement for the Hessischer Film Prize 2005 (Director)

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2004 Making Of GOOD BYE, LENIN!
(Video Documentary, Director)
J'ADORE LE CINEMA – YANN TIERSEN UND DIE FILMMUSIK
(Documentary, Director and Cameraman) Jan Henrik Stahlberg

SCHIWAGO FILM GMBH

Schiwago Film GmbH is an independent production company specialising in the production of feature films and prime time TV fiction formats. Its shareholders are Michal Pokorny, Martin Lehwald and Marcos Kantis.

Since its founding in 1999, Schiwago has overseen several distinguished national and international movies and more than 25 successful television productions. These including, QUIET AS A MOUSE which won the German Film Award for Editing as well as the Max Ophüls Prize and three further prizes at the same festival.

In the last few years, Schiwago Film has increasingly concentrated on the development of international film co-productions, while maintaining its focus on the TV sector.

We aim to bring unusual, sometimes 'uncomfortable', stories to a wider, international public, explosively capturing the spirit of the times thanks to highly distinctive filmmakers.

We are particularly committed to the discovery of young cinematic talent with which we pursue innovative, unconventional ways of financing. In the future, further emphasis will be placed upon the development of commercial cinema projects, resulting in domestic and European co-productions.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

		<i>Director</i>
2012	OH BOY	Jan Ole Gerster
2011	THE PRIZE	Elke Hauck
	HEADLOCK	Johan Carlsen
2010	TRANSFER	Damir Lukacevic
2009	MEIN KAPF: THE STORY OF ADOLF HITLER	Urs Odermatt
2008	SHORT CUT TO HOLLYWOOD	Jan Henrik Stahlberg Marcus Mittermeier
2005	GROSSE LÜGEN	Jany Tempel
2005	BYE BYE BERLUSCONI!	Jan Henrik Stahlberg
2004	QUIET AS A MOUSE	Jan Henrik Stahlberg

MARCOS KANTIS

Producer

Marcos Kantis – a shareholder and producer at Schiwago Film – completed his Economics studies in 1995 with a degree in Business Administration. Between 1993 and 1995, Marcos Kantis worked freelance in Production Funding at the Film und Medien Stiftung NRW.

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In 1993 and 1994 he also completed internships working in International Media at BBDO Düsseldorf and in Film & Film Rights at Atlas Film in Duisburg. He then worked in Russia as a marketing manager for Petrodvorets Watch Factory, as well as in International Video Sales for Multi Media Entertainment in Los Angeles, USA.

From 2001 to 2006 Marcos Kantis was a line producer at X Filme Creative Pool (including work on GOOD BYE, LENIN!). A year later, Marcos Kantis joined the ranks of shareholders at Schiwago Film.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

		<i>Director</i>
2012	OH BOY	Jan Ole Gerster
2011	'The Last Journey' (TV)	Christoph Schrewe
	THE PRIZE	Elke Hauck
2010	TRANSFER	Damir Lukacevic
2009	MEIN KAPF: THE STORY OF ADOLF HITLER	Urs Odermatt
2008	SHORT CUT TO HOLLYWOOD	Jan Henrik Stahlberg Marcus Mittermeier
2007	GOOD NIGHT – DON ALFONSO (Short Film)	Martin Lehwald
2007	THE TRULY TRUEST TRUTH ABOUT ADOLF HITLER	Dani Levy
	THE HEART IS A DARK FOREST	Nicolette Krebitz
2007	LIEBESLEBEN (Producer)	Maria Schrader
2006	THE RED COCKATOO	Dominik Graf
2004	AGNES AND HIS BROTHERS	Oskar Roehler
2003	GOOD BYE, LENIN!	Wolfgang Becker

ADDITIONAL PROJECTS (SELECTED HIGHLIGHTS)

2000/1999	'Alarm für Cobra 11' (Production Manager)	Michael Schneider, Michael Karen, Raoul Heimrich, Matthias
	Tiefenbacher	
1998	'Der Clown' (Unit Production Manager)	Sigi Rothmund, Raoul Heimrich
	'Lieben und Sterben in Deutschland' (Production Manager)	Raoul Heimrich
1998/97	'Alarm für Cobra 11' (Unit Production & Production Manager)	Pete Ariel, Peter Vogel, Gabriele Häberling, Cornelia Dohrn, Drohr Zahavi, Arend Aghte etc.

CHROMOSOM FILMPRODUKTION

Chromosom Filmproduktion was founded in Berlin in 2006 by producer Alexander Wadouh. Its goal is to develop and produce national and international films associated with politics and current events, reaching beyond the story itself to touch the audience on a deep and meaningful level.

For further information:

Beta Film Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627

dorothee.stoewahse@betafilm.com, www.betacinema.com.

Pictures and filmclips available on ftp.betafilm.com, username: ftpress01, password: 8uV7xG3tB



FILMOGRAPHY

2012	OH BOY CRASHKURS PEPSI	<i>Director</i> Jan Ole Gerster Anika Wangard Peter Kerek
2010	TANKEN	Cornelius Plache
2006	WE CAN'T GO HOME AGAIN	Toshi Fujiwara

PROJECTS IN POST-PRODUCTION

WHERE IS MY TENT	<i>Director</i> Zubin Sethna
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PROJECTS IN DEVELOPMENT

JOURNEY TO ITHACA 4 BLOWS ANIME TRASPARENTI	<i>Director</i> Pedro Loeb Peter Kerek Luca Lucchesi
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ALEXANDER WADOUH

Co-Producer

Alexander Wadouh has worked in film since 1999, bringing works of all sizes to fruition and overseeing the various phases of production. He began his studies in Film Production at the prestigious Film and Television Academy in Berlin in 2003. From 2006 to 2009, he worked at Essential Film on several international feature films as well as in the French World Sales Coproduction Office and at Wild Bunch. Alexander Wadouh founded Chromosom Filmproduktion, a film production company focussed on national and international films for a variety of markets and forms of exploitation, in 2006.

FILMOGRAPHY

2012	OH BOY WHERE IS MY TENT (Producer) CRASH COURSE (Producer) PEPSI (Producer)	<i>Director</i> Jan Ole Gerster Zubin Sethna Anika Wangard Peter Kerek
2009	FRANKENSTEIN PROJECT (Pre-production) ORLY, POEM 1-4 (Post-production Supervisor) WOMEN WITHOUT MEN (Production Assistant , Post-production Supervisor)	Kornél Mundruczó Angela Schanelec Shirin Neshat
2007	YOU, THE LIVING (Production Assistant) IMPORT / EXPORT (Production Assistant)	Roy Andersson Ulrich Seidl
2006	WE CAN'T GO HOME AGAIN (Co-producer)	Toshi Fujiwara

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BETA CINEMA – WORLD SALES

Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 12 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like Berlin 2013 Golden Bear–winning [CHILD'S POSE](#), Academy Award 2011-nominated [IN DARKNESS](#), Cannes 2008 Jury Prize-winning and Academy Award-nominated [IL DIVO](#), Academy Award 2007-winning [THE COUNTERFEITERS](#), Academy Award 2007 nominated [MONGOL](#), Academy Award 2006-winning [THE LIVES OF OTHERS](#) and the Academy Award 2004-nominated [DOWNFALL](#).

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