



**MUSIC
BOX
FILMS**

presents

A COFFEE IN BERLIN

A FILM BY JAN OLE GERSTER

Official Selection - AFI Film Festival 2013

Winner of six 2013 German Film Academy Awards, including Outstanding Feature Film, Best Director, Best Actor and Best Screenplay

88 min., Germany, 2012

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SUMMARY

Jan Ole Gerster's wry and vibrant feature debut *A COFFEE IN BERLIN* (originally titled *OH BOY*), which swept the 2013 German Oscar Awards, paints a day in the life of Niko, a twenty-something college dropout going nowhere fast. Niko lives for the moment as he drifts through the streets of Berlin, curiously observing everyone around him and oblivious to his growing status as an outsider. Then on one fateful day, through a series of absurdly amusing encounters, everything changes: his girlfriend dumps him, his father cuts off his allowance, and a strange psychiatrist dubiously confirms his 'emotional imbalance'. Meanwhile, a former classmate insists she bears no hard feelings toward him for his grade-school taunts when she was "Roly Poly Julia," but it becomes increasingly apparent that she has unfinished business with him. Unable to ignore the consequences of his passivity any longer, Niko finally concludes that he has to engage with life. Shot in timeless black and white and enriched with a snappy jazz soundtrack, this slacker dramedy is a love letter to Berlin and the Generation Y experience.

COFFEE TALK WITH JAN-OLE GERSTER

Q: Before we talk about the movie that *is*, I want to ask about the movie that *wasn't*, because this sprung from an abandoned project...

A: *Well, there have been many ambitious scripts, and parts of the script I was working on are in the film. The original script made me feel like a fraud, so I stopped working on that and did nothing for a couple of years...I call this the research. And yeah, wrote this script in two weeks and for the first time it felt good to work on something like that! People gave me good feedback on it, and I got confident.*

Q: When people make debut features about aimless young people, it's usually assumed that it's in some way semi-autobiographical...

A: *As I said I had to research it, it is a little bit autobiographical. It is personally, but not necessarily private. It's inspired by a period I went through.*

Q: Were there any particular instances that were pulled from your life, or would you say it's a kind of autobiographically inspired fiction?

A: *That's a nice way of putting it. No, for example, I was thinking about the conversations I had with my dad about future job situations and how a lot of young men- at one point in their life, when they're stuck in the process- need to have this sort of conversation. A lot people identify with that scene more than I ever thought. This is definitely inspired by something personal.*

Q: Since you wrote it so quickly, did you do any other drafts?

A: *Yes, I think there were two other drafts because the first draft was too long and my producer asked me to make it a bit shorter and I didn't really know where to start...so I changed the size of the letters, which gave me 10 pages...then the producer figured it out, so I made a third draft, a real draft, and kicked out a few scenes.*

Q: Were there sequences of Niko meeting characters or encounters that ended up being dropped?

A: *Yup, there were a couple of scenes. One scene I shot but had to lose during editing, and others I kicked out at an earlier point in the screenplay. Let me think, there was a scene where he meets a priest from Africa; they have a conversation about Bono from U2 and talk about music, and it was fun, but it just wasn't leading anywhere.*

Q: Was that something you shot?

A: *No, we shot a scene with a little boy after Niko walks through the forest. He comes to the lake and sees a little boy fishing, and they have a conversation about fishing and it was too much of a metaphor--these two boys, traveling back in time with this innocent kid, then the father joins them, and it was too much, so I had to cut it.*

Q: Seems like many of the people Niko encounters are doubles for him?

A: Yeah, I always saw him as this dark something that gets more and more visible by the encounters with other people that put a light on him. Every character makes something of his character understandable...

Q: Did the character of Niko come first, or did the idea of the structure or the other characters?

A: Both came at the same time. I thought it was challenging and appealing to have this passive character and portray him through encounters with others. You can't really tell what came first. I think these types of characters always fascinated me, so I always had him in mind and the idea of some sort of a road movie that never leaves Berlin, really. It's a road movie of someone who has to walk because he lost his license. So yeah, this is how it started, with a vague idea of this passive young man that was inspired by many characters that I always loved in films and literature.

Q: Could you give some examples of characters you love in film and literature?

A: Benjamin Braddock of *The Graduate* is someone I identified with as a teenager, and still do in a way. Not because I had an affair with a much older woman, but because of his relationship to the world he's living in.

Q: How long was your shoot?

A: 21 Days.

Q: Why black and white?

A: It was black and white in my head from the first page. I think I needed some kind of abstraction from the neighborhood that I know very well from real life, especially because the film is about everyday life and normal conversations. I kind of felt like it needed this distance that at the same time expresses or describes the distance that the character feels from the world.

Q: Lit specifically for black and white?

A: We did a lot of tests to figure out which colors turns out to be a shade of gray. That was actually my working title: *50 Shades of Gray!* But you're right, we tested the black and white, back and forth. I think we considered 60mm until the very end, and then when we knew what our budget would be like, because we were trying to get more money, we decided to shoot digital.

Q: What is your method when it comes to working with and shooting actors?

A: Actually I shot a lot; I was a little bit embarrassed when I went to editing. But it was always the same situation. We had Tom on set, and everyday someone else came in. Because every scene was like a short movie, my feeling was always like, "we only have him for one day, so let's try this with this shot." I hope to shoot more economically in the future.

Q: Would you shoot the characters in blocks or would you do a character a day?

A: Most of the actors agreed to perform in this film for free, and said they had this one day where they could shoot it and come to my set...

Q: Did you rehearse with them beforehand?

A: We rehearsed a little bit. There were a few actors that were into rehearsing. Usually I don't really make them rehearse, because sometimes my experience has been that it's not a good idea to rehearse forever. I was very happy with my ensemble, with my cast. Almost everyone in the picture I wanted to have, and I was very confident I was going to get good performances. For example, the neighbor character is a friend of mine, and I had no doubt that he would deliver a great performance.

Q: Was it always part of the design to have Niko going through a downward structure through the film?

A: I don't know, I enjoyed writing these scenes, I enjoyed torturing this character, it was fun to write. I tried to make the movie darker and darker, I think also the tonality of the scenes, especially the one with the old man in the bar, is different from what the film is like in the beginning...

Q: When you were writing the film, did you have specific places in mind? Or were they more general locations, then you found where you wanted to shoot?

A: Well I don't go to golf courses, for example, so I had no golf course in mind. For me, they all look the same; some are more beautiful, some...I don't know. But there were a few locations I had in mind: for example, that theater and the restaurant where they meet Julia for the first time. When we did location scouting with the cinematographer in Berlin, we tried to find places that we kind of like but are about to disappear because the city is constantly changing. It's becoming cleaner and slicker every day...

Q: Is his apartment over in East Berlin?

A: No, this apartment was not an easy location to find. Because we wanted it to be a place where obviously no one is living, you know he just moved in. But the worst thing about a black and white film is just clean white walls. We looked for that empty apartment forever. I thought that would be the easiest location to find...

Q: Did you have a neighborhood in mind?

A: Okay, so the apartment is actually put together from three different locations. There's the living room in one location, then the bathroom (when he's in the shower) in a different location (the same location as his backyard where he sees the neighbor playing foosball against himself), and there's his living room and the view out of his window—which is my place.

Q: How did you keep it straight? Did you have to draw out a floor plan?

A: I was thinking about that. I think, yeah, we had some sort of floor plan, but we ignored it.

Q: Was the role written with Tom Schilling in mind?

A: Tom is a very close old friend of mine. We share the same taste in music and films and talk a lot about our projects. At one point I gave him the screenplay of OH BOY for his opinion, though I didn't have him in mind when I was writing it because he looked very young and it was important that Niko was in his late twenties. But Tom gave it his best shot to age as fast as he could...drinking in the morning, smoking, became a father, didn't sleep very much...something changed and he became more mature, and then he wrote me a handwritten five-page letter about how he understood the character, how he loved the screenplay. So he convinced me, and I'm happy for that every day.

Q: Did you work on the film alone with Tom before working with other actors?

A: We talked a lot about the script, but we didn't rehearse a lot. We did a few rehearsals, but not every scene with every actor. The psychological test, for example, we rehearsed. I rehearsed with the neighbor. I didn't rehearse with the old man because he's a very well known German actor. I'm a big fan, so I asked his agent to give him the script and his first response was, "he's not shooting anymore student films, he had some terrible experiences and he's through with student films." But thank god the agent made him read it and give it a try.

Q: Where did that scene with the old man in the bar come from?

A: It's pretty close to something I experienced in a bar a few months after I moved to Berlin. There was a very drunk old man sitting next to me talking about the war. I didn't have encounters like this where I came from, so for me it described the city very well—this ultra-modern new Berlin where you can still experience the ghost of history everywhere. And the fact that some people really experienced what went on and are still around stuck with me. It was one of the first scenes that made it into the script.

Q: You're playing this history off of modern day life, which seems totally different. What does that interest stem from, wanting to counterpoise these two worlds?

A: Moving to Berlin made me think about the past and what it's like being German. These days I don't think about it too much anymore, but when I was in my early 20s I had some experience. I was traveling to foreign countries and had experiences that make me think about what it's like being German, what it means. I had this awareness and interest in how Germans deal with it these days. So the scenes you see in the film aren't necessarily about the past, but how the past is still part of the present and somehow still part of our everyday life. I've tried to find scenes that express that the past is still everywhere, in a way, and I thought the best way to show it was this Nazi film folklore. Somehow, the whole industry is obsessed with making films about that time, but for some reason I don't like them or they aren't good and I was wondering what the problem was making really truthful films like that, why they always turn out to be the same kind of film. I don't know...I found it very appealing trying to express what I felt at that time by having that scene in the script.

Q: Do you think this generation is spoiled?

A: *I think not, I don't like generalizations. I meet great young people; they have jobs, dreams, and they're happy. But I meet a lot of people as well who are unhappy, spoiled, and kind of scared about the future.*

Q: They say this will be the first generation that will be poorer than their parents; do you think they have a good reason to be scared?

A: *That's what the experts say, yes. I know a lot of people who have this kind of financial back-up in a way. I don't know anyone who lies to their parents about that money. Having all the freedom and all the opportunities to find yourself, whatever that means, turn out to be a jail for a lot of people.*

Q: Do you think that encounter with the old man provides Niko with a kind of motivation? Is the implication that there's a sense of purpose in his life after that moment?

A: *Yeah, I've always seen the scene, besides the strong subject, as an encounter with someone like Niko who dies alone, having never really found a way to deal with his life. So I've always seen this scene as a wake-up call for him.*

Q: Do you think the film within a film is kind of a double for the movie?

A: *I was seriously thinking about making that my next film. For lack of a better idea.*

Q: At what point did the decision to use jaunty jazzy music come in?

A: *That's a long story. I started the editing and I had singer-songwriter music in mind. I never thought about working with classical, traditional film composers. I always wanted to make a score with musicians. Maybe I liked the idea that the music could be a character of its own.*

Q: Were you going to have songs about the characters, like commentary?

A: *Not really. You should have told me two years ago; that would have been the best idea! Unfortunately we don't really have a German Paul Simon, so I never found a singer-songwriter I was happy with. The singer-songwriter music I worked with in editing made the film very heavy. Then I asked a friend of mine—Sheryl McNeal from South Africa, who lives in Berlin and has a band called *The Reader*—to give it a try, because she plays piano. At that point, I was already trying jazz but the temp tracks were all unaffordable, blue note jazz kind of stuff. So Sheryl played around on the piano, and at that point I was already in love with jazz as the right music for the film, because it has the irony I was looking for and the melancholy that is never too heavy in one direction or the other. Besides that, I liked that it gives the film some kind of a timeless feel. Sheryl wrote a few pieces that I liked a lot, but she felt very uncomfortable with the jazz moments. She was very good at scoring the solo piano sequences with Niko, the moments that describe his inner mood, feelings and character. Every time it was more about the city, the craziness of everyday life, the jazz parts, she was very unhappy and so was I—because she's not a jazz musician.*

So I tried to find jazz musicians, but in Berlin the techno scene is huge, not jazz. And I was a little concerned I wouldn't find a band with old school groove to it, you know. We were in the

process of mixing the film and the rough cut was already getting invited to festivals. We still had no score, but they were announcing our premiere. In desperation, I went to a bar in the middle of the night. You can solve many problems in your life by going to a bar in the middle of the night, that's what I experienced at least. And there was a band playing, one guy on piano and the other on trumpet, and I don't know if I was slightly drunk, but they sounded like Chet Baker. I was like, "Wow, these kids can groove" and gave them a DVD of my film. They invited me to their rehearsal room, where they jammed to the film and hit every cut. They had never done film music before, but they totally got the idea of editing and composing to cuts. I felt so relieved, you can't imagine, it was a lucky break.

THE CAST

Niko Fischer	Tom Schilling
Julika Hoffmann	Friederike Kempter
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

CAST BIOGRAPHIES

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 to perform in the play 'In the Shadow of the Moon'. This was followed by four years of stage work.

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

Schilling can also be found in Oskar Roehler's two films, AGNES AND HIS BROTHERS (2004) and ELEMENTARY (2006), in anarchic Berlin-based BLACK SHEEP (2007), his third collaboration with Robert Stadlober, in Uli Edel's THE BAADER MEINHOF COMPLEX, and alongside Götz George in MEIN KAMPF; THE STORY OF ADOLF HITLER.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

2012	A COFFEE IN BERLIN (OH BOY) MEIN KAMPF; THE STORY OF ADOLF	Jan Ole Gerster
2011	HITLER	Urs Odermatt
2010	'Eisfieber' (TV)	Peter Keglevic
2007	THE BAADER MEINHOF COMPLEX BLACK SHEEP	Uli Edel Oliver Rihs
2006	THE ELEMENTARY PARTICLES	Oskar Roehler
2004	AGNES AND HIS BROTHERS BEFORE THE FALL	Oskar Roehler Dennis Gansel
2003	PLAY IT LOUD!	Benjamin Quabeck
2002	FOOLS RUSH IN 'Weil ich gut bin!' (TV)	Michael Gutmann Miguel Alexandre
2001	'Tatort -Tot bist du' (TV)	Diethard Küster
2000	CRAZY EXIT TO HEAVEN	Hans-Christian Schmid Brigitte Müller
1999	SCHLARAFFENLAND 'Tatort -Kinder der Gewalt' (TV)	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. 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. Kempter has also appeared on German screens in films including EIGHT MILES HIGH, COMPLETE IDIOT, WHAT A MAN and KOKOWÄÄH.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

2012	A COFFEE IN BERLIN (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 worked as a postman after leaving school, before attending the Academy Of Music And Performing Arts in Hamburg and completing his training at the École international de Théâtre Jacques Lecoq in Paris. He landed 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,' followed by Falk Richter's two-person production 'Kult' at the Düsseldorf Schauspielhaus. In 1998, he began an extended run beside Bibiana Beglau in Thomas Maier's play 'Disco Pigs', which ran in both Hamburg and Berlin. He began his screen career in 1996 with TV shows '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. Hosemann was recently seen at the Zurich Schauspielhaus 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 appeared 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 honored with the Bavarian Television Award for Best Leading Actor in 'Neue Vahr Süd'. The versatile young actor was recently seen in 'Tatort – Der Wald Steht Schwarz Und Schweiget' as a troubled teenager.

MICHAEL GWISDEK
as Friedrich

Before studying directing at the Theatre Institute in Leipzig, Michael Gwisdek worked as a decorator. At age 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 as a director. But his great passion was always acting. In February 2010, he had the honor of presenting 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 his role in NIGHT SHAPES. To date, Michael Gwisdek has participated in some 140 films and TV series.

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 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 as the lead in Joseph Vilsmaier's hit 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 following years as one of the most versatile actors in German cinema, with roles in 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 her limits, a role for which he won Best Supporting Actor at 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 coordinator during the preparation, filming, editing and post-production of GOOD BYE, LENIN! In 2003 Jan Ole Gerster began his studies in 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 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). A COFFEE IN BERLIN (titled OH BOY in Germany) is Gerster's feature film debut.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

- 2012 A COFFEE IN BERLIN (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)
Im Kino gewesen, geweint – Cinema advertisement for the Hessischer Film Prize
- 2006 2006
(Director)
An der Kinokasse – Cinema advertisement for the Hessischer Film Prize
- 2005 2005(Director)
- 2004 Making Of GOODBYE, 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 specializing in the production of feature films and primetime TV content. 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, 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.

Schiwago aims to bring unusual, sometimes 'uncomfortable', stories to a wider, international public, explosively capturing the spirit of the times thanks to highly distinctive filmmakers. The company is particularly committed to the discovery of young cinematic talent.

FILMOGRAPHY (SELECTED HIGHLIGHTS)

2012	A COFFEE IN BERLIN (OH BOY)	Jan Ole Gerster
2011	THE PRIZE	Elke Hauck
	HEADLOCK	Johan Carlsen
2010	TRANSFER	Damir Lukacevic
2009	MEINKAPF: THE STORY OF ADOLF HITLER	Urs Odermatt
2008	SHORTCUT TO HOLLYWOOD	Jan Henrik Stahlberg Marcus Mittermeier
2005	GROSSELÜGEN	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. In 1993 and 1994, Kantis also completed internships at BBDO Düsseldorf and 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. From 2001 to 2006, 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)

2012	A COFFEE IN BERLIN (OH BOY)	Jan Ole Gerster
2011	'The Last Journey' (TV)	Christoph Schrewe
	THE PRIZE	Elke Hauck
2010	TRANSFER	DamirLukacevic
2009	MEINKAPF: THE STORY OF ADOLF HITLER	Urs Odermatt
2008	SHORTCUT TO HOLLYWOOD	Jan Henrik Stahlberg
2007	GOODNIGHT – DON ALFONSO (Short Film)	Marcus Mittermeier 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 HISBROTHERS	Oskar Roehler
2003	GOODBYE, LENIN!	Wolfgang Becker

CHROMOSOM FILMPRODUKTION

Chromosom Filmproduktion was founded in Berlin in 2006 by producer Alexander Wadouh, with the goal of developing and producing national and international films associated with politics and current events. The company aims to reach beyond the story itself to touch the audience on a deep and meaningful level.

FILMOGRAPHY

2012	A COFFEE IN BERLIN (OH BOY)	Jan Ole Gerster
	CRASHKURS	Anika Wangard
	PEPSI	Peter Kerek
2010	TANKEN	Cornelius Plache
2006	WE CAN'T GO HOME AGAIN	Toshi Fujiwara

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 international feature films as well as in the French World Sales Coproduction Office and at Wild Bunch. In 2006, Wadouh founded Chromosom Filmproduktion, a production company focused on national and international films for a variety of markets and outlets.

FILMOGRAPHY

2012	A COFFEE IN BERLIN (OH BOY)	Jan Ole Gerster
	WHERE IS MY TENT (Producer)	Zubin Sethna
	CRASH COURSE (Producer)	Anika Wangard
	PEPSI (Producer)	Peter Kerek
2009	FRANKENSTEIN PROJECT (Pre-production)	Kornél Mundruczó
	ORLY, POEM1-4 (Post-production Supervisor)	Angela Schanelec
	WOMEN WITHOUT MEN (Production Assistant, Post-production Supervisor)	Shirin Neshat
2007	YOU, THE LIVING (Production Assistant)	Roy Andersson
	IMPORT / EXPORT (Production Assistant)	Ulrich Seidl
2006	WE CAN'T GO HOME AGAIN (Co-producer)	Toshi Fujiwara

About Music Box Films

Music Box Films is a leading distributor of international, American independent, and documentary content in North America.

Past releases include Guillaume Canet's hit thriller TELL NO ONE and the film adaptations of Stieg Larsson's trilogy of international mega-selling novels. The first in the series, THE GIRL WITH THE DRAGON TATTOO with over \$10 million in US box office, was one of the most popular foreign-language releases of recent years.

Recent titles include Roger Michell's LE WEEK-END, written by Hanif Kureishi and starring Jim Broadbent, and Pawel Pawlikowski's IDA, winner of the FIPRESCI Prize at the Toronto International Film Festival. Upcoming releases include five-time Academy Award® nominee Jan Troell's THE LAST SENTENCE.

Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.