

# ITS FOR YOUR OWN GOOD

Directed by Marc Rothemund

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## **CAST**

Arthur	HEINER LAUTERBACH
Kalle	JÜRGEN VOGEL
Yus	HILMI SÖZER
Antonia	JANINA UHSE
Luna	LISA-MARIE KOROLL
Sophie	LARA AYLIN WINKLER
Isabel	MARIE-LOU SELLEM
Heike	LISA MARIA POTTHOFF
Marion	INKA FRIEDRICH
Alex	JACOB MATSCHENZ
Pierre	ANDREAS PIETSCHMANN
Andi	JUNIS MARLON
Headmaster	FRANK STREFFING
Jazmin	NATALIA AVELON

## **CREW**

Directed by	MARC ROTHEMUND
Screenplay by	HANS RATH & FELIX STARCK
	Based on the original screenplay by MANUEL BURQUE & JOSEP GATELL
Producers	FELIX STARCK & YÜKSEL YILMAZ
Co-producers	KALLE FRIZ & ISABEL HUND
Casting	FRANZISKA AIGNER
Director of Photography	PHILIP PESCHLOW
Production Design	ISABEL VON FORSTER
Costume Design	RAMONA KLINIKOWSKI
Make-up Artists	KARLA MEIRER SIMONE SCHLIMM
Editor	ALEXANDER DITTNER ANDSCHANA ESCHENBACH
Music	ANDREJ MELITA MICHAEL LAUTERBACH

## **TECHNICAL DATA**

Running time	91 minutes
Format	2.35:1 (Cinemascope)
Sound	Dolby Digital
FSK	12

## **SYNOPSIS**

Arthur, Kalle and Yus, three-fathers-in-law, couldn't be more different than each other. But they have one thing in common: their daughters have all fallen in love. Antonia cancelled her wedding because she fell head-over-heels for a political activist squatter. Luna has fallen in love with a nude photographer. And Sophie skips school to spend her time with Andi, who has shady criminal connections. Having no other choice, the unlikely trio of fathers decide to form a secret pact with one goal: the sons-in-law have to go! They will embark on a hilarious journey where no idea seems too crazy in order to get rid of them.

## **PRESS RELEASE**

3 daughters, 3 admirers and 3 desperate fathers. Hit director Marc Rothemund ("This Crazy Heart", "My Blind Date With Life") has produced, with a lot of wit and esprit, the German adaptation of the Spanish box-office hit *Es por tu bien*, which had over 1.8 million viewers in Spain.

This feel-good comedy assembles a grandiose cast on the big screen: Heiner Lauterbach ("Granny Nanny", "Welcome to Germany"), Jürgen Vogel ("Die Welle", "The Free Will") and Hilmi Sözer ("Die Superbullen", "Voll normaaal") are brilliant as the concerned fathers. The mothers are played by Marie-Lou Sellem (TV series "Freud"), Lisa Maria Potthoff ("Leberkäsjunkie") and Inka Friedrich ("Sommer vorm Balkon"), the daughters by Janina Uhse ("How About Adolf?"), Lisa-Marie Koroll ("Bibi&Tina") and Lara Aylin Winkler ("Regular Woman"). The unpopular admirers are portrayed by Jacob Matschenz ("My Blind Date With Life"), Andreas Pietschmann ("Dark") and Junis Marlon ("Deutscher").

IT'S FOR YOUR OWN GOOD is a production by the new Koryphäen Film GmbH (Felix Starck and Yüksel Yilmaz) in co-production with STUDIOCANAL (Kalle Friz and Isabel Hund). The film is sponsored by Deutscher Filmförderfonds (DFFF), Medienboard Berlin-Brandenburg and Filmförderungsanstalt (FFA). STUDIOCANAL will be releasing the comedy at German cinemas on 8 October 2020 and will also be responsible for worldwide distribution.

## CONTENT IN DETAIL

Everything is going according to plan for the successful Berlin business lawyer Arthur (Heiner Lauterbach). He will soon be leading his daughter Antonia (Janina Uhse) to the altar for her to marry one of his best lawyers, thereby fulfilling Arthur's dream of her taking over the law firm in the not too distant future and giving him a grandson to continue the family legacy. Arthur and Antonia are already in front of the church when an old car comes rushing to them and Alex (Jacob Matschenz) gets out. He begs Antonia not to marry the wrong man. The bride thinks about it for a minute - then goes off with him there and then.

Arthur is devastated, but he is not the only one: his two brothers-in-law have also been having problems with their daughters recently. Or rather with their admirers. Kalle (Jürgen Vogel), a foreman on a major construction site in Berlin with high potential for aggression, hears from all sides that his adult daughter Luna (Lisa-Marie Koroll) is supposed to have a boyfriend she has clearly been keeping quiet from him so far. But the gentle alternative practitioner Yussuf, know as Yus (Hilmi Sözer), has just met Andi (Junis Marlon), the first boyfriend of his beloved teenage daughter Sophie (Lara Aylin Winkler) – however, he considers the young man a good-for-nothing who also seems to be a drug dealer.

Arthur is forced by his wife Isabel (Marie-Lou Sellem) to invite Antonia and Alex to dinner at his splendid city villa. But the mood amongst the family does not improve at all when he finds out where the two of them met: in court! And not because Alex was also a lawyer, but because Antonia had been defending her dearest after he had set fire to a "fat cat's" Porsche. Alex calls it an act of protest by radical forces against capitalism. Between the main course and the dessert, a heated discussion about the economic miracle and the increasing child poverty in Germany unfolds. Arthur is certain of one thing: if he does not do anything about this would-be revolutionary, Antonia will soon be busking in the pedestrian zone. A nightmare!

At the next family meeting, Arthur overhears a conversation between Isabel and her two sisters Heike (Lisa Maria Potthoff) and Marion (Inka Friedrich). They are also worried that their daughters could end up with the wrong men, and joke while holding a glass of sparkling wine: "We should send these three guys to hell!" The desperate Arthur interprets this as an unspoken marching order. He suggests to Kalle and Yus that they should rescue their beloved daughters and get rid of their boyfriends. Kalle and Yus are sceptical: haven't their daughters been brought up well and don't they deserve their fathers' trust?!

But then events start to gather pace: Yus discovers that his model pupil Sophie has been bunking off school a lot since she has been with Andi. And things are even worse for Kalle: his Luna is coupled with the considerably older photographer Pierre (Andreas Pietschmann), who went to school with Kalle – and who could get any girl into bed even then! Foaming with anger, Kalle gives the "perverted old git" a bloody nose.

At a second conspiratorial meeting, the concerned fathers make a plan to get rid of their daughters' burdensome admirers. Alex is to be set up for an affair with a little photoshopping, Andi will receive 1000 euros in a secretive handover to split up with Sophie and Pierre is to be caught red-handed being unfaithful.

Unfortunately, all the ideas turn out to be damp squibs. And to top it all, Isabel, Heike and Marion are gradually beginning to see something in their daughters' boyfriends. Shouldn't the fathers hold out an olive branch too? But then things get even worse: Arthur discovers that although Antonia wants to marry her Alex at a registry office, she does not want any children under any circumstances. But a grandchild was his greatest wish! Kalle is dragged off against his will to one of Pierre's vernissages and when looking at the photographs on display realises

that the muse and nude model is none other than his daughter. As if that were not enough, the couple are now keen on setting off to South America on a three-month exhibition tour. In the meantime, Yus has to go to the headmaster again: this time Sophie is being threatened with expulsion because marijuana has been found in her locker. His dear little Sophie and drugs? That can't be right: Andi must be behind this!

At a barbecue in Arthur's garden, the mothers are sitting with their daughters and their boyfriends and enjoying themselves. At the same time, the three fathers are on the brink of a nervous breakdown and decide it is time to play hardball: "We must act! The rats have already settled in. Little mousetraps are no use anymore. The only option is poison!" The three admirers have to go - at any price!

Using a bachelor party as an excuse, the three self-appointed "super-brothers-in-law" get Alex drunk, give him a sleeping tablet, steal his mobile and put the groom on a coach to Poland on the eve of his registry office wedding. Then the three fathers buy some cocaine that they want to plant on Andi to get him expelled from school and employ the prostitute Jazmin (Natalia Avelon) to practise her arts of seduction on Pierre so that Luna will have photographic evidence for the unfaithfulness of her considerably older lover.

Once again, the plans do not have the intended effect, but success ensues nonetheless: the daughters' boyfriends are so annoyed by the three fathers' machinations that Alex, Pierre and Andi go away voluntarily and leave Antonia, Luna and Sophie behind devastated.

Confronted with all the mistakes he has made since his daughter's dream wedding was called off, Arthur has a minor heart attack. When he comes around in hospital to see his two brothers-in-law sitting by his bed, Arthur comes to a momentous decision: "I'm going to get my daughter back. And you should get yours back too!"...

## PRODUCTION NOTES

### FROM SPAIN TO GERMANY

#### The remake of a box-office hit

The comedy *Es por tu bien* had already amassed 1.8 million viewers in its native Spain when director Carlos Therón presented his hit film at the Hamburg Film Festival in October 2017. The story of three brothers-in-law who want to drive the three admirers of their daughters away at any cost caused a furore even in the demure North. The comedy, which was shown in the Spanish original with English subtitles, even won the Audience's Award in Hamburg. One of the people watching was Felix Starck, who had become famous all over Germany with his travel documentaries *Pedal the World* (2015) and *Expedition Happiness* (2017), which he had directed, produced and distributed himself, and has just founded his production and distribution company Koryphäen Film.

"I like stories you can tell in one sentence", says Felix Starck. "And this was the case with this comedy: three fathers with very different characters club together because they are not happy with the potential sons-in-law their daughters have chosen. I thought this premise was incredibly funny but also contemporary and socially relevant. It's naturally difficult for any father to let his princess go and see her in the arms of another man. That has always been the case and will still be the case in 10,000 years."

Koryphäen Filmverleih was offered the chance to bring the Spanish box-office hit to the German cinemas. "But after thinking about it for a while we realised that a lot of the humour of the original would be lost in the German dubbing", says Felix Starck. "Instead we thought it would be a stroke of genius to obtain the remake rights and reinterpret the story with German actors." Felix Starck went to Madrid with Fabian Halbig, a graduate of the Munich University of Television and Film, to present a concept for the German version of the material. "We dropped the biggest names without knowing whether the actors and distributors in Germany were really interested in this project", Felix Starck admits. Although other German production companies signalled a great interest in a remake, it was Koryphäen Filmproduktion that finally got the Spaniards' green light. "Their reasoning was that that they were impressed by our young, fresh energy", says Felix Starck.

The joy at winning this first stage was followed by some sleepless nights. "Normally, a new production company would start with a smaller project", says Felix Starck, "but we decided to choose one of the most expensive German films of the year to start with." While Felix Starck and Fabian Halbig started to adapt Manuel Burque and Josep Gatell's Spanish screenplay for the German market, the search for the right director was also on.

For Marc Rothemund, whose directing career began in 1998 with the ensemble comedy *Love Scenes from Planet Earth* and culminated in an Oscar nomination in 2005 with the drama *Sophie Scholl: The Final Days*, the German adaptation of the Spanish hit film will be his first remake. "I found the original brilliant and the dramaturgy was superb", says Marc Rothemund. "Everything focuses on the three fathers who don't actually like each other all that much but can only get these three potential sons-in-law out of the way if they work together. That doesn't work so well to begin with, and that's why they up the ante only to realise what they have done to their beloved daughters by doing so." Marc Rothemund brought Berlin author Hans Rath on board as a second screenwriter. They have known each other since their mutual work on Marc Rothemund's comedy *Mann tut was Mann kann* (2012), based on Hans Rath's novel "Man tut, was man kann".

Producer Felix Starck values Hans Rath's "very special humour", which he incorporated into the script: "The original film is a little slapstick in parts. That wouldn't have worked so well in Germany. But what we did keep was the wit that results from the physicality of the three protagonists and the basic constellations of characters and conflicts. Here it was important to us to adapt the country-specific themes, values and modes of behaviour to German reality." After five months a script was ready that was unusually large at 122 pages. "We have not made the template any longer", says Marc Rothemund, "but set out the many funny, fast-moving and turbulent scenes in a relatively detailed way so that the wealth of special moments becomes clear on the first reading. Ultimately, our film should not exceed the 90 to 95-minute length of a classic comedy."

The cooperation with STUDIOCANAL came about quickly. "I called CEO Kalle Friz three days before an important sponsorship meeting – and we came to an agreement relatively quickly", says the producer, who was delighted at the high opinion shared by the co-producer, distributor and world distributor. Isabel Hund, who is in charge of the production and acquisition of German films as Executive Vice President at STUDIOCANAL, explains: "We usually get involved in the development of new projects at a very early stage. But in this case, we already got to see a very complete package which convinced us quickly." The fact that Koryphäen Filmproduktion does not have a long list of successful films just yet was no hindrance: "We are more than willing to work with the next generation of producers", says Isabel Hund. "What makes Felix Starck stand out as a producer is that he obtained the remake rights for the Spanish comedy and was able to put together a brilliant team both in front of and behind the camera." In addition, STUDIOCANAL had also brought the hit tragicomedy *My Blind Date With Life* (2017) to cinemas with Marc Rothemund. "Marc Rothemund has the great strength of being able to combine comedy and emotions", says Isabel Hund. "We knew that this combination would be ideal for IT'S FOR YOUR OWN GOOD."

## THE PROTAGONISTS

### Lauterbach, Vogel, Sözer

"I had only seen 15 minutes of the Spanish comedy when I knew that Heiner Lauterbach would have to play the lead in a German version of the material", says producer Felix Starck. "I then also approached Heiner at a very early stage. A week later he called back and suggested we go for a meal at *Bayerischer Hof*. He was the first to know about this film project and for me it was an unconditional premise that he should play the starring role." Marc Rothemund had no problem with that. On the contrary: "Heiner Lauterbach and I always wanted to work together. We have known each other since the 90s, when I was assistant director on Bernd Eichinger's 'A Girl Called Rosemary' (1996) and Helmut Dietl's *Rossini* (1997). That was the time when Heiner liked the night life but would still know his lines better than anyone else on the set the next morning." STUDIOCANAL also looked forward to the second cooperation with Heiner Lauterbach in a year: "In *Granny Nanny* he played the step-granddad Gerhard, and this film was in post-production when IT'S FOR YOUR OWN GOOD was filmed", says Isabel Hund. "It was a brilliant experience to see him in two very different roles, which he fulfilled with great enthusiasm at the same time."

In IT'S FOR YOUR OWN GOOD, Heiner Lauterbach plays the rich business lawyer Arthur who wants nothing more than his law firm being run by his daughter Antonia and, one day, by an eagerly awaited grandchild. The fact that Antonia, on the day of the planned wedding of all days, leaves her father's favourite lawyer Florian at the altar in order to elope with a hard-left squatter who does not want to bring any children into this rotten world shakes Arthur to the core. "I have an 18-year-old daughter, so I can really identify with the theme", says Heiner Lauterbach on the parallels between his part and his private life. "It's obvious that no man or boy ever seems to



be good enough for one's own daughter. This protective instinct is a nice set-up for a comedy, but it is advisable not to overdo it. What a father does to protect his daughter must always have a truthfulness about it, even in a film, and the audience must be able to identify with it."

Heiner Lauterbach assumes that he will be "a relatively kind and understanding father-in-law" when the time comes. But the precondition for this is that the potential son-in-law fulfils certain standards: "I like men who are self-confident but present themselves modestly, have a lot of humour but don't constantly come out with nonsense and are able to have a serious conversation. What they look like – big, small, fat or thin – is of no importance! The financial status or education of my future son-in-law is not so important to me either. I come from Cologne and people like to talk about 'educating the heart' there. This is why I would like my daughter to have a nice man who is honest to her and who she can rely on. But what would be bad would be if the man was my age. I would have massive problems with that."

Producer Felix Starck and director Marc Rothemund, together with casting director Franziska Aigner, put the rest of the film cast together. "I don't know the last time such a big and powerful ensemble stood in front of the camera in a German film", says Felix Starck. "We have six men and six women, some of them established film stars and others young, up-and-coming personalities who have a great career before them."

Marc Rothemund mentioned Jürgen Vogel in terms of playing the role of Kalle and hit the actor's nerve directly: "I hadn't done a comedy for a very long time and really wanted to play a part in which I could laugh about myself", says Jürgen Vogel. "I like playing characters that are close to me and that I can identify with." That also applied to the role of a father who does not want to let his daughter go: "I have two daughters myself. The first one was born when I was 20. Ten years later I became father to another daughter. I was a bit older and more mature by then and knew a few things that I had done wrong while my first daughter was a teenager – and there is a lot you can do wrong." This is why Jürgen Vogel saw so much potential in *IT'S FOR YOUR OWN GOOD*: "When Marc Rothemund called me, I found the theme of the film brilliant, especially as this kind of story had never been told to a mass cinema audience in Germany before."

The foreman Kalle is the most down to earth of the three fathers: "I'm allowed to be very impulsive in the role", says Jürgen Vogel. "Kalle acts before switching his brain on. That's incredibly funny for the film but not so great for the daughter – and even less so for the potential son-in-law. But deep down, Kalle has a big heart and is simply worried about his daughter's wellbeing and future." In real life Jürgen Vogel is a step further than Kalle: "I've recognised that as a father I have to keep out of things like that. Whenever I intervene, I just make things worse. Because you must never forget that there is a female stubbornness gene. Enough said."

Getting Hilmi Sözer to play the gentle alternative practitioner Yus was a childhood dream come true for producer Felix Starck: "I'm one of the biggest fans of *Voll Normaal* and *Ballermann 6*. My brother is ten years older than me and had theme parties for these cult films in which rituals such as drinking out of buckets were practised." Hilmi Sözer describes Yus as a "big kid", who is somewhere between the capitalist, cynical lawyer Arthur and the rustic, impulsive construction worker Kalle. "Yus is an absolute family man who finds it especially hard to take the step into adulthood with his daughter. Yus's world falls apart when the biggest treasure in his life becomes independent and suddenly spends more time with her first boyfriend than with her father. But eventually he realises that he will have to rethink if he doesn't want to lose his daughter."

Hilmi Sözer can understand Yus's reservations about his film daughter's seemingly grouchy boyfriend very well: "No-one can protect themselves from having feelings that will become more extreme when they get into a

situation like this. My children aren't this old yet and I hope I have a different basic understanding of love and letting go from Yus's. I hope I will be a friendly father later on who will get to know his daughter's admirer first – and then throw him out if I have to.”

Isabel Hund of STUDIOCANAL praises Hilmi Sözer's acting performance: “Yus is a softie who initially doesn't want to see that he sometimes also has to set boundaries as a father and cannot just be his daughter's best friend. It is often the case with parents that one is the educator and the other the entertainer. Yus is definitely the latter. Each of our three male characters really deserves a film of his own. Which makes it even better that all three actors express their essence outstandingly in a limited number of scenes.” Director Marc Rothemund is also happy with his three men: “I'm proud that three so outstanding and popular actors said yes to playing the leading roles. It was important to me that they should be as different from each other as possible. The three brothers-in-law can't stand each other at first, but in the course of the film they become first accomplices, then friends.”

Only during the further shooting preparations did it come to light that there were two small overlaps in the careers of the three lead actors: “Hilmi Sözer once died in the arms of Jürgen Vogel”, says Marc Rothemund, “that is in 1999, in Dennis Gansel's TV thriller ‘The Phantom’. And Jürgen Vogel appeared in an episode of the detective series ‘Faust’, which starred Heiner Lauterbach, in 1994. I have wanted to work with the three of them for a long time but the fact that these three established actors hardly knew each other and spent a maximum of two shooting days with each other in 30 years was a very lucky coincidence.”

## **THE DAUGHTERS AND THEIR BOYFRIENDS**

### **The future of cinema**

Janina Uhse, Lisa-Marie Koroll and Lara Aylin Winkler were cast in the roles of the daughters, who are all cousins. The roles of the prospective sons-in-law and antagonists of the three fathers went to Jacob Matschenz, Andreas Pietschmann and Junis Marlon. “We succeeded in finding three daughters who suited their film fathers perfectly and three boyfriends who all at first glance in no way looked like candidates to be the perfect son-in-law”, says producer Felix Starck.

Janina Uhse has already proved her big-screen qualities in Sönke Wortmann's hit comedy *How About Adolf?* (2018), a remake of the French movie hit *Le Prénom* (2012). Now she plays the lawyer Antonia, who right up to the day of her planned wedding to a lawyer from her father's law firm always did everything her father had intended for her (and for himself). “Antonia is a self-confident young woman who is fighting to break free from this family structure”, says Janina Uhse. “I also know a lot about this from personal experience: I turned 30 last year and came to a point at which I still didn't know what was best for me but still knew what I didn't like and what was bad for me. This is the situation Antonia is in too.” She has become a lawyer because her father wanted her to and because she was going to take over the law firm. But when she is standing outside the church, in her bridal dress, she knows that her fiancé, who was also picked out by Arthur, is not going to make her happy. “Calling off her wedding with Florian is a combination of escape, self-discovery and her great love for Alex”, says Janina Uhse. “Alex is the precise opposite of what Arthur had always wanted for his daughter. He is not wealthy; he has completely different values and he doesn't want to put any children into this unjust world.”

The hard-left squatter Alex is played by Jacob Matschenz, who has already been directed by Marc Rothemund in *My Blind Date With Life*. “Jacob is an outstanding actor with massive enthusiasm and a fantastic movie face”, producer Felix Starck says in praise. “When you see Alex and Antonia next to each other, you would not think of

them being a couple”, says Jacob Matschenz. “But what they do have in common is their values. This is also the reason why Antonia has fallen in love with this strange Alex. It isn’t his looks, but the attitude within him that is completely different from the ideals of her father.”

“This is two worlds colliding”, says Heiner Lauterbach in agreement. “On the one hand we have Arthur, the lawyer with his massive villa by the lake, a successful law firm and a lot of capital behind him. On the other hand, we have this do-gooder, this communist stone-thrower. You can imagine the scope of the potential for conflict between these two antagonists.” Marc Rothemund felt a mischievous sense of fun when he produced the two alpha males’ evening meal scene: “I love the discussion between Arthur and Alex. In the Spanish original it was about the monarchy; here it’s about the wealthy German aristocracy and the ever-increasing gap between rich and poor.” According to the screenplay, Arthur should have accepted the reproach that the rich are getting richer and the poor poorer without saying a word. But Heiner Lauterbach didn’t like that: “This is Arthur’s house. He has to counter this with something. And so I added the sentence to the script that it is much worse when the stupid become stupider and one day step into the shoes of those who have built up the country. Then it won’t be four million children living below the poverty line, but forty million.” Marc Rothemund was happy to let Heiner Lauterbach have his say: “As relaxed as Heiner may be, he comes from a wealthy and conservative background. This is why he was able to identify with this role especially well and not infrequently drew from discussions he has already had in private. Life isn’t just black and white.”

Jacob Matschenz likes the way that Alex does not allow himself to be intimidated by his potential father-in-law: “When a father just can’t let go, that often says more about him than it does his daughter. The worst things can result from the best intentions. Arthur only wants the best for his daughter but doesn’t understand that that has no longer been his job since at least Antonia’s 18<sup>th</sup> birthday. She is an adult, trained lawyer who can decide about her life on her own.”

Lisa-Marie Koroll plays Jürgen Vogel’s film daughter Luna. She came to fame starring as Tina Martin in all four parts of the children’s film series *Bibi & Tina* (2014-2017) and now, at the age of 23, she is experiencing the biggest changes, both in terms of content and visually, in the comedy *IT’S FOR YOUR OWN GOOD*. “Luna has a very special relationship with her father”, says Lisa-Marie Koroll. “They are both loud, impulsive and temperamental, but because Kalle doesn’t want to see that Luna has turned from an innocent little girl into a woman, she decides to do what she wants to do, and that is to go her own way.” First, Kalle is angry that Luna is keeping her boyfriend secret from him. When Kalle then meets this man by chance, his anger turns into pure hate: it is his old classmate Pierre, a French nude model photographer and womaniser who had been seducing girls since the eighth grade and has now, at the age of about 50, discovered Luna for himself. “Of the three sons-in-law we show in the film, he would be the worst imaginable”, Felix Starck admits. Andreas Pietschmann, who plays Pierre, can understand: “If I’d been a third person in the café when Kalle attacked Pierre, I would probably have joined in. I find Kalle’s reaction completely understandable but ultimately all three fathers have the same problem: they want to have copies of themselves as sons-in-law instead of respecting their daughters’ true wishes.”

Originally, the Frenchman Pierre was to have been an Argentinian called Ernesto, but after casting Andreas Pietschmann, this was altered in the script. “I knew Andreas Pietschmann from the Netflix series ‘Dark’ and I think he’s an incredibly good actor”, says Felix Starck. “It was important to us not only to claim that Luna’s boyfriend is 50 and as old as Jürgen Vogel. But there are not many 50-year-old actors who can convincingly play Lisa-Marie Koroll’s considerably older film boyfriend. So, we turned to Andreas Pietschmann, and I really like watching all the scenes with him in them.”

Lisa-Marie Koroll had decided, before the film shooting started, to take part in a photo shoot with renowned photographer Nadja Klier, who has already taken portraits of many German and international stars. These photos can now be seen in Pierre's vernissage. The young actress can understand Luna's attraction to Pierre: "I think she had always been more mature than other girls of her age and wanted more from life. She has now found someone at eye level in Pierre who inspires her and appreciates her as a woman and an artist. She can travel the world with him and get to know various people and places. An adventurous life like this would presumably appeal to Kalle too, but because of his work on the building site and the obligations towards his family he doesn't have the opportunity."

Lara Aylin Winkler plays Hilmi Sözer's film daughter Sophie, the youngest of the three cousins. "Sophie is currently going through an exciting phase", says Lara Aylin Winkler. "She is developing from the good model pupil who plays the cello and watches DVDs with her father in the evenings to a bad girl who bunks off school and wants to spend every minute with her first boyfriend." The fact that this Andi, played by Junis Marlon, is depressed and deals marijuana is a massive slap in the face for Yus. "But Andi doesn't want to turn Sophie's life upside down at all: on the contrary, he is hoping that the relationship will soon put him back on the right track", says Lara Aylin Winkler. Junis Marlon has a degree of understanding for the father's reservations: "Sophie was his little princess for 16 years. And then this pothead comes along on his moped and threatens to destroy this ideal world. Conflict is inevitable. But the fathers' plan to plant cocaine on Andi and get him expelled from school is, of course, very dubious." Lara Aylin Winkler accuses the fathers of not really wanting to get to know their daughters' boyfriends: "They pigeonhole them because their first meeting went down badly. Now they want to save their families' honour but don't notice that by doing this they are damaging and hurting their daughters. They all only want the best but by doing this they achieve the exact opposite."

## **THE WOMEN**

### **The backbone of the family**

"The thing that unites all the three men is the fact that they are under the thumbs of their wives", says Heiner Lauterbach about the brothers-in-law Arthur, Kalle and Yus. "When the men are alone, they open their mouths all right, but they are pretty meek at home. I like this set-up and compared to the Spanish original the women's parts in our film have become even more striking." Marie-Lou Sellem was cast as Arthur's wife Isabel, Lisa Maria Potthoff as Kalle's wife Heike and Inka Friedrich as Yus's wife Marion. "These three sisters are the nucleus of the whole family", says producer Felix Starck. "If they had not been married to Arthur, Kalle and Yus, these three very different men would almost certainly never have met." Isabel Hund of STUDIOCANAL sees the women as the only true constant, while above all the men, but ultimately the daughters and their boyfriends too, develop as the film plot unfolds and deviate from their original positions to varying degrees. "The three sisters are just as different from each other as their husbands are, but they are far superior to them in terms of practical rationality", says Marc Rothemund. "Women have always been the emotional backbone of a family for me. As a divorce child who also spent a lot of time with his grandmother because my mother went to work I can deal with the fact that in our film the women stand above it all and trust their daughters, whereas the fathers panic because they are afraid for their daughters' future."

Marie-Lou Sellem was cast as Arthur's wife Isabel not only because of Heiner Lauterbach's request, but it was certainly a factor. "For all their differences, Arthur and his future son-in-law Alex also have some things in common", says Marie-Lou Sellem. "They both fight for their ideals; they are both stubborn and they have their

love for Antonia in common.” Film daughter Janina Uhse knows that if it came down to it, she would rather ask Isabel for advice than Arthur: “A mother can empathise better with how her daughter feels. Maybe she had similar pangs of conscience before marrying Arthur and is now thinking even if I didn’t listen to my heart then, at least my daughter should.”

Lisa Maria Potthoff plays Heike and sees herself as the secret head of the most down-to-earth family in the film: “In our case, the man is still very much a man and the woman very much a woman. Heike is a nail designer and runs several studios in the city. She has had ups and downs in her years of marriage to Kalle, who is a construction worker, but the relationship is intact, and they still have a decent sex life. Their daughter has been brought up rather unconventionally in some ways, and Heike definitely sees herself as Luna’s best friend. I don’t think that’s a good idea personally, because daughters should find their own friends and mothers should concentrate on their actual roles.”

This is the first time in Lisa Maria Potthoff’s career that she has played the mother of an adult daughter: “Heike was very young when Luna was born. My actual daughters are much younger than Luna, but I can already envisage situations in which a boyfriend is introduced to me.” Lisa Maria Potthoff can only imagine vaguely what her reaction might be, but she knows one thing for certain: “The potential son-in-law had damn well better be younger than me!” Although Lisa Maria Potthoff has never worked with Andreas Pietschmann before, they do know each other personally: “We live quite near to one another and have known each other a long time. That he of all people would be playing my son-in-law is something I wouldn’t have thought of in my wildest dreams.”

Inka Friedrich plays the doctor Marion, who is married to Yus. *IT’S FOR YOUR OWN GOOD* is her second cooperation with Marc Rothemund after *Single by Contract* (2010). “Yus, Marion and Sophie are a modern, enlightened multi-culti family”, says Inka Friedrich. “So far, they have had everything under control, but now they find out from the headmaster that Sophie is absent from school more and more frequently and marijuana has been found in her locker. This sets alarm bells ringing even with Marion. But the more nervous Yus becomes, the more Marion tries to stay calm. Because she knows that her daughter must go her own way. And if Sophie gets on the wrong track, they will be ready to catch her. You never stop being a parent. Your feelings for your own child will always remain.”

## **A FAMILY COMEDY FROM THE CAPITAL**

After Filmförderungsanstalt (FFA) announced their sponsorship, Medienboard Berlin-Brandenburg followed suit and finally Deutscher Filmförderfonds (DFFF) also came on board. Originally set in Munich, the screenplay was rewritten and moved to Berlin while these sponsorships were being announced. Koryphäen Film GmbH also gave up its location in Bavaria and moved to the German capital, where the film was then shot in the summer of 2019.

Isabel Hund of STUDIOCANAL now sees advantages in moving the story to Berlin: “For example, a squatter like Alex seems a lot more authentic in Berlin than he would have in Munich. But on the other hand, the significance of a church wedding is presumably greater in a more traditional and conservative state like Bavaria than in Berlin. That would be a parallel to the largely Catholic Spain, in which the original film is set.”

The Polish-speaking church community of Berlin-Neukölln made their Basilica of St. John the Baptist in Lilienthalstraße, which was built at the end of the 19<sup>th</sup> century as a Roman Catholic parish church, available for the film. “We were received with great hospitality and only had to guarantee that the community could hold

their services according to their plans”, says Felix Starck. Arthur’s daughter’s cancelled wedding will remain an unforgettable experience for some STUDIOCANAL employees: “Because we needed a lot of extras in the church, we had started to ask around the company for people who wanted to sit on the pews in full wedding regalia”, says Isabel Hund. “A good dozen of my colleagues used the opportunity to be part of the shoot!”

The production team found a villa for business lawyer Arthur in Berlin-Zehlendorf, on a foothill of *Schlachtensee*. Fittingly, there is also a real-life law firm based there, whose lawyers specialise in American law. Director Marc Rothemund has a special experience connected to the preliminary inspection of the villa: “Our cameraman Philip Peschlow discovered to his surprise that he already knows the house from old Super 8 film snippets that he had discovered in his cellar a few years before and mounted as a birthday present for his grandparents. On them his grandfather could clearly be seen, playing table tennis in front of this very house. His great-grandfather had built this villa before the Nazis had seized it and used it as a military hospital. Now it is a private property again and belongs to other people, which means that Philip Peschlow has no hope of ever inheriting it.”

## **A FEEL-GOOD MOVIE**

### **Enthusiasm and relevance**

“Being able to work with three such enthusiastic lead actors was a great pleasure”, says Marc Rothemund, summing up. “Even when things naturally got heated among them at times in their mutual exchanges on account of their three extremely different film characters as initially hostile brothers-in-law, they always made sure this special cooperation was collegial and constructive for the benefit of their roles and the film in general.” The young generation also pay respect to Heiner Lauterbach, Jürgen Vogel and Hilmi Sözer: “They are three true professionals who know exactly how acting works”, says Jacob Matschenz. Junis Marlon adds: “As a young actor you can learn so much from colleagues with such big names. I admit I was very awestruck before the first shooting day with Heiner Lauterbach. But he turned out to be very cooperative, relaxed, polite and funny.” Lara Aylin Winkler considers it a “great honour” to belong to this famous ensemble: “We had a lot of fun and played a family not only when the camera was running, but we were also a great community during the breaks.”

Isabel Hund of STUDIOCANAL calls Marc Rothemund an “actor-director”. He does not contradict this view: “In the course of the long work process of filmmaking I prefer spending my time with the actors at the location, where we and the team aim to bring life to the scenes and dialogues from the script as best as possible for the hopefully large cinema audiences. And it pleases me greatly, of course, when I see one of our truly great film stars such as Heiner Lauterbach being willing and passionate and not being satisfied after the first take. Hilmi Sözer liked this approach: “Marc doesn’t let go until he feels he has really achieved the best. But he is open to our suggestions. It is a matter of mutual seeking and finding until the scene is perfect.” Even when all the fathers, mothers, daughters and boyfriends were gathered in front of the camera at the garden party, the director managed to stay on top of things in all the hustle and bustle: “Marc is the tamer who takes something from everyone and draws all these individual performances together”, says Jürgen Vogel. “He has a good sense of humour and timing and a clear idea of what he wants.”

Lisa Maria Potthoff was also impressed by the precise working method: “We worked on every scene for a long time and polished every word, but as soon as Marc shouted ‘Ready to shoot!’ he would send the actors onto the big stage and have us play out the scene on a high, fast-moving comedic level. Marc has very precise ideas on concentration and the calm that must prevail on set. And I’m very grateful to him for that. Working with him was the greatest pleasure.” Janina Uhse says that Marc Rothemund has “a sense of humour that you have to get to understand” but which clearly leads to a goal: “He keeps the ensemble and the whole team together with a

charming strictness.” Isabel Hund adds: “When it comes to creative work, you have to be prepared for Marc Rothemund presenting his opinion and his vision in no uncertain terms. You sometimes have to argue but it will always carry the project forwards.” Producer Felix Starck also had this experience: “The set was dominated by a mixture of the wild energy of our young production company and the routine of a very experienced director. But this is what made working on this film so exciting and suspenseful.”

Felix Starck and Marc Rothemund found themselves a real comedy specialist to edit the film: Alexander Dittner has edited all of Michael Bully Herbig’s directing work to date., starting with *Erkan & Stefan* (2000) via *Manitou’s Shoe* (2001) and *Dreamship Surprise: Period 1* (2004) and going right through to the STUDIOCANAL co-production *Ballon* (2018). Marc Rothemund and Alexander Dittner also worked together on *Single by Contract* (2010). “The Spanish original played no part during the shooting because we all wanted to make the story and the characters, along with their conflicts, our own. After the shooting was finished, we waited until the final phase of the editing before watching *Es por tu bien* more closely again to check whether we could find something that would enrich our German adaptation further”, says Marc Rothemund.

Koryphäen Film GmbH was still occupied with purchasing music licences to complete the soundtrack in August 2020. “I’m a very music-orientated person”, says producer Felix Starck. “Even my travel documentaries lived from their music, and that should be no different with the comedy IT’S FOR YOUR OWN GOOD.” Soundtrack songs include “Lonely Boy” by The Black Keys, “Funeral Beds” by The District, “Feel It Still” by Portugal. The Man and, for the closing credits, “Celebration” by Kool & The Gang. “I’m proud that we also managed to get ‘Be My Lover’ by La Bouche for the bachelor party shown in the film with Alex and the three fathers - after a lot of wrangling”, says Felix Starck. Andrej Melita wrote the score at the same time. Melita is a lecturer in Studio and Computer Technology at the University of Music and Performing Arts in Munich and has, among others, composed the scores for the film series *The Wild Guys* (2005-2008) and the hit movies *Friendship!* (2010), *My Brother Simple* (2017) and *25 km/h* (2018).

The coronavirus crisis had only a minimum delaying effect on the post-production but still provided a premiere: “Because it was not possible to have a test screening in front of a large audience in the post-production phase”, says Marc Rothemund, “we decided on an alternative: sending a link to the main actors and asking them to watch the film with their families and a lot of friends who have as little to do with the film industry as possible and give me their feedback.” The director liked the result: “Not only did the three important, self-styled super-brothers-in-law Heiner, Jürgen and Hilmi love it, their family members loved it too. Hilmi Sözer, who had the most difficult role in the film because it was the most multifaceted, really loved it. And Heiner Lauterbach simply said: Congratulations! They are all really happy with the result. And I may say: so am I.”

Marc Rothemund calls IT’S FOR YOUR OWN GOOD a “cool and intelligent comedy for the whole family whose main goal is for the audience to identify themselves in the story and not only be able to enjoy the absurd situations and sensitivities that repeatedly pop up in smaller and larger families, but also sympathise with them emotionally. A film for the whole family, a film to laugh at and think about.” In the tradition of international role models such as *Meet the Parents* (2000) and *Serial (Bad) Weddings* (2014), the comedy aims to arouse all emotional states in its audience: “You can laugh and cry, hope and despair, you will get impulses for thought and discussion on themes, fears and prejudices that affect all the family members of all generations”, says the director.

Producer Felix Starck is also expecting a high potential for identification: “Although we’re telling a fairy tale in some ways, in which every father only has one daughter and protects her like a treasure, the story is also very

down to earth. Everyone knows the problem of a father not wanting to let his daughter go. All generations will recognise anecdotes from their own families here. And it's our mission to tell this profound and contemporary story in such a way that we'll constantly be able to make the audience laugh."



## CAST BIOGRAPHIES

### Heiner Lauterbach (Arthur)

Heiner Lauterbach, born in Cologne in 1953, first stood on the stage and directed at the age of 19. He initially made his name as a voice, dubbing Hollywood stars such as Richard Gere, Kevin Costner, John Malkovich and Christopher Walken. He played his first feature film role in Roland Suso Richter's award-winning debut film *Kolp* (1984). His big breakthrough came with Doris Dörrie's hit comedy *Men* (1985), which was seen by six million people at the cinema and for which Heiner Lauterbach, along with Uwe Ochsenknecht, received the German Film Award.

He then starred in premium TV movie productions such as "A Girl Called Rosemary" and "Der Skorpion" (both 1996) and critically acclaimed miniseries such as "Der Schattenmann" (1996), "Opera Ball" (1998), the Axel Springer biography "The Publisher" (2001) and "Die Affäre Semmeling" (2001). Heiner Lauterbach played the title role in the detective series "Faust" from 1994 to 1997. He has also been part of the ensemble of event television films such as "Storm Tide" (2005), "Dresden" (2006), "The Crimson Ocean" (2008), "Hindenburg" (2011) and "Line of Separation" (2014, sequel 2017).

His outstanding performance as film producer Oskar Reiter in Helmut Dietl's *Rossini* (1996) won the Bavarian Film Award. Further comedy movies followed, including Simon Verhoeven's *Welcome to Germany* (2016), Wolfgang Groos' *Cold Feet* (2018) and *Granny Nanny* (2020), but he also played very serious roles in Daniel Harrich's investigative dramas "Saat des Terrors" (2018) and "Meister des Todes 2" (2020) and in Marco Kreuzpaintner's political thriller *The Collini Case* (2019). Heiner Lauterbach received the Honorary Award in January 2020 as part of the Bavarian Film Award ceremony. His most recent appearances were in the Netflix miniseries "Unter Freunden stirbt man nicht" and the movie sequel *Immenhof 2 – Das große Versprechen*.

### Jürgen Vogel (Kalle)

Jürgen Vogel, born in Hamburg in 1968, made his breakthrough in his nearly autobiographical leading role in Sönke Wortmann's *Shark Tale* (1992). Although he left acting school after his first day there, he has still been able to play a whole range of convincing roles since. He stood out in difficult roles in particular in Matthias Glasner films, including *The Free Will* (2006), *This is Love* (2009) and *Gnade* (2012). But he is also just as much at home in comedies, such as *Where Is Fred* (2006, directed by Anno Saul) and *Rabbit Without Ears* (2007, directed by Til Schweiger). He displayed great improvisational talent in Lars Kraume's *Keine Lieder über die Liebe* (2005) alongside Heike Makatsch and Florian Lukas. As a member of the Hansen Band, who were put together specifically for this film, he toured Germany, singing live. Then came Dennis Gansel's *The Wave* (2008), Michael Bully Herbig's *Vicky the Viking* (2009) and Katja von Garnier's *Windstorm* (2013).

More recently, Jürgen Vogel has appeared in a number of high-quality movies: Felix Randau's *Iceman* (2017), which celebrated its world premiere at the Locarno Festival, Philipp Kadelbach's *So viel Zeit* (2018), Oskar Roehler's autobiography adaptation *Sources of Life* (2013), the thriller *Stereo* (2014, directed by Maximilian Erlenwein), Sönke Wortmann's adaptation of the Charlotte Roche bestseller *Lap Prayers* (2014, directed by Sönke Wortmann) and Christian Zübert's drama *Tour de Force* (2014). He has most recently appeared in Viviane Andereggen's *The Three Exclamation Marks* (2019), Felix Binder's *Red Bracelets: The Beginning* (2019) and Faraz Shariat's *No Hard Feelings* (2020).

Jürgen Vogel's most important television roles include "Der Äthiopier" (2015), "Blochin – Die Lebenden und die Toten" (2015), the thriller "Trust Me" (2015), the ZDF two-part miniseries "Familie!", the Lena Odenthal "Scene

of the Crime” episode “LU” (2015), the RTL miniseries “Winnetou & Old Shatterhand” (2016) and the latest season of “Shades of Guilt” (2017).

Jürgen Vogel has won many awards during his career: he won the Bavarian Film Award in the Best Newcomer category for *Rosamunde* (1989) in 1990. He received further Bavarian Film Awards for *Shark Tale* (1992) and *Emma’s Bliss* (2007) and the German Film Award for *Life is All You get* (1997, directed by Wolfgang Becker). His outstanding overall performance as actor, co-writer and co-producer of the film *The Free Will* (2006) was acknowledged by a Silver Bear at the 2006 Berlin Film Festival, and in the same year he was honoured as Best Actor at the TriBeCa Film Festival and the Silver Hugo Award at the Chicago Film Festival. His performances in *Where Is Fred?* and *A Friend of Mine* (2006) were each honoured with an Ernst Lubitsch Award. He received an Adolf Grimme Award for the TV movie “The Phantom” (2000, directed by Dennis Gansel).

### **Hilmi Sözer (Yus)**

Hilmi Sözer, born in Çubuk near the Turkish capital Ankara in 1970, grew up in Germany and lived in the Lower Rhine region until leaving high school in 1990, after which he lived in Berlin and Cologne. He had his first acting experience at the age of 15, when he played in his high school’s theatre work group. Further roles accelerated his stage career and he still acts and develops political material for the stage and comedy event today.

The cinema discovered Hilmi Sözer in 1994: He debuted as Tom Gerhardt’s faithful friend Mario in *Voll normaaal* and reprised the role in 1997 for *Ballermann 6*. He and Tom Gerhardt completed their comedy trilogy in 2011 with *Die Superbullen* (2011). The versatile actor was also to be seen in hit comedies such as “Train Birds” (1996), *Bang Boom Bang – A Sure Thing* (1999), *Manitou’s Shoe* (2001), *Was nicht passt, wird passend gemacht* (2002), *Complete Idiot* (2007), “Ein Mann, ein Fjord!” (2009) and “Der Hodscha and die Piepenkötter” (2016), but also in award-winning thrillers and dramas such as “The Phantom” (1999), “Tatort: Wem Ehre gebührt” (2007) and *Jerichow* (2008).

### **Marie-Lou Sellem (Isabel)**

Marie-Lou Sellem, born to a French father and a German mother in Göttingen in 1966, spent many of her childhood years in France. After finishing school, she completed her acting training at the Folkwang Academy in Essen. Her first stage appearance came in 1988 at *Philharmonie Essen*. Her film debut followed a year later, playing Joseph Goebbels’ daughter in Christoph Schlingensiefel’s film experiment *100 Years of Adolf Hitler*. After performances in Basel and Berlin she became known to a wider audience thanks to her part in Tom Tykwer’s ensemble drama *Winter Sleepers* in 1997. She received a 2002 German Film Award nomination for Best Supporting Actress for her acting performances in the drama *My Brother the Vampire*, the coming-of-age story *No Regrets* and the children’s film *Help, I’m a Boy*. Marie-Lou Sellem worked with Angela Schanelec again after *Places in Cities* (1998) and appeared in her film *Marseille* in 2003. She then starred in numerous TV films, including *Push and Pull* in 2004, and in 2009 she returned to the big screen, starring in Franz Müller’s *Die Liebe der Kinder*. Then came Caroline Link’s drama *Exit Marrakesch* (2013), Leonie Krippendorff’s *Looping* (2016), Julia Langhof’s multi-award-winning family drama *LOMO – The Language of Many Others* (2017) and most recently a role in Elizabeth Banks’s movie remake of *Charlie’s Angels* (2020).

**Lisa Maria Potthoff  
(Heike)**

Lisa Maria Potthoff, born in Berlin, was trained at *Schauspiel München* after leaving high school in 1997 and was discovered for theatre and television during her apprenticeship. She made her cinema debut in 2003, in the literary adaptation *Soloalbum*. She played the manager of a gay football team in 2004 in *Guys and Balls* and played the bride in *The Wedding Party* in 2005, alongside Armin Rohde and Uwe Ochsenknecht. She appeared alongside Sebastian Bezzel in Marcus H. Rosenmüller's *Heavyweights* in 2007 and also in the comedy *Special Escort* in the same year. In 2008, Joseph Vilsmaier cast her in the role of Nannerl in *Die Geschichte vom Brandner Kaspar*, which starred Michael Bully Herbig and Franz Xaver Kroetz.

She appeared in Marcus H. Rosenmüller's *Der Sommer der Gaukler* in 2011 and *Wer's glaubt, wird selig* in 2012. She was nominated for the Bavarian Film Award in 2012 for her performance in "Der tödliche Rausch". She was then reunited with Sebastian Bezzel in 2013 in *Dampfnudelblues*, and she also appeared in the sequels *Winterkartoffelknödel* (2014), *Schweinskopf al dente* (2016), *The Dumpling Affair* (2017), *Sauerkrautkoma* (2018) and *Leberkäsjunkie* (2019). She was also part of the cast of the hit movie *The Man Cave* (2014). She starred in the Jule Ronstedt-directed *Maria Mafiosi* (2017).

On television, Lisa Maria Potthoff featured in the police thriller "Der letzte Kronzeuge", the historical drama "Die Hebamme" and as Detective Superintendent Maria Klee in the thrillers "Blutadler", "Brandmal" and in 2018 "Carneval – Der Clown bringt den Tod". She starred alongside Katrin Sass in the ARD series "Der Usedom-Krimi" from 2014 until 2018. She has played detective Sarah Kohr in four parts of the eponymous ZDF detective series to date, most recently in 2020 in "Sarah Kohr – Teufelsmoor". This episode was preceded by the cases of "Das verschwundene Mädchen" (2019), "Mord im Alten Land" (2018) and "Der letzte Kronzeuge – Flucht in die Alpen" (2014). The ZDF two-part miniseries "Bier Royal" was broadcast in 2019, in which Lisa Maria Potthoff appeared alongside Gisela Schneeberger. The Netflix series "Skylines" (2019) and the TV film "Irgendwas bleibt immer" (2019) followed.

**Inka Friedrich  
(Marion)**

Inka Friedrich, born in Freiburg im Breisgau in 1965, studied Acting at the University of Performing Arts in Berlin. She made her first stage appearance in Basel in 1988, as "Käthchen von Heilbronn". From 1991 to 1998 she was part of the fixed ensemble at the *Deutsches Schauspielhaus Hamburg*. She then had a number of free engagements until she worked at the *Deutsches Theater* in Berlin from 2001 until 2005. Her cinema debut was in Andreas Dresen's drama *Willenbrock* (2005) and she also worked under Dresen's direction alongside Nadja Uhl in *Summer in Berlin* (2005), for which she won an award in the Best Actress category at the Chicago Film Festival and was nominated for a German Film Award in 2006. After that she appeared in the dramas "Nichts ist vergessen" (2007) and "Ein Dorf schweigt" (2009) and the comedy "Die Dienstagsfrauen" (2011).

On the big screen, Inka Friedrich has frequently played the mother of young protagonists in children and youth films such as *Silly's Sweet Summer!* (2007) and *Single by Contract* (2010, directed by Marc Rothemund). In *Stopped on Track* (2011), once again directed by Andreas Dresen, she played the former friend of a protagonist who has terminal cancer. Then came Kai Wessel's series "Zeit der Helden" (2013) and striking roles in TV films such as "Under the Radar" (2015), "In the Name of My Son" (2015), "Willkommen bei den Honeckers" (2017), the series "Labaule & Erben" (2019) and movies *Centre of My World* (2016) and *In Times of Fading Light* (2017).

**Janina Uhse**  
**(Antonia)**

Janina Uhse was born in Husum in 1989 and comes from an acting family. She had her first experiences of acting during her childhood, which she spent in Burg (Dithmarschen), with appearances in series such as “Die Kinder vom Alstertal” and “The Peppercorns”. From 2002-2008 she played the role of Melanie Peschke in the series “The Country Doctor”. She became known nationwide as Jasmin Nowak (later Jasmin Flemming and Jasmin Le Roy) in the RTL series “Gute Zeiten, schlechte Zeiten”, to whose main cast she belonged from 2008 until 2017. Janina Uhse appeared on the big screen in Martin Schreier’s music comedy *Don’t Believe the Hype* (2016), Anika Decker’s romantic comedy *High Society* (2017) and Sönke Wortmann’s social comedy *How About Adolf?* (2018). She has most recently appeared in the Netflix productions “Rising High” (2020) and “Berlin, Berlin” (2020). In 2018, Janina Uhse voiced the leading female role in the German dubbed version of the animated film *Hotel Transylvania 3: Summer Vacation*. Her internet project 2016 “Janina and Food”, in which she shows recipes in video format every week on Facebook, has been running since 2016. In October 2019 she published the cookbook “Meine Glücklicheküche”.

**Lisa-Marie Koroll**  
**(Luna)**

Lisa-Marie Koroll, born in Eisenach in 1997, played Clara Hofer (later Clara Kleist) in the TV series “Circle of Life” from 2005 until 2009. Her first movie was Detlev Buck’s *Bibi & Tina* (2014), which led to the sequels *Bibi & Tina: Bewildered and Bewitched!* (2014), *Bibi & Tina: Girls vs. Boys* (2016) and *Bibi & Tina: Perfect Pandemonium* (2017). After completing her school leaving certificate in 2016, Lisa-Marie Koroll published her first book called “Lass Konfetti für dich regnen: Sei glücklich, nicht perfekt!” The two-part miniseries “Im Wald – Ein Taunuskrimi” (2018) was followed by the horror film *The Sanctuary* (2018), about a group of young people who are murdered by an unknown assailant during a night excursion. In the miniseries “Wir sind jetzt” (2019) she played the 17-year-old Laura, whose life is dictated by parties, love affairs and first experiences with alcohol and other drugs. Lisa-Marie Koroll also appeared in the teenage comedies *Misfit* (2018), *Abikalypse* (2019) and *Takeover – Voll vertauscht* (2020).

**Lara Aylin Winkler**  
**(Sophie)**

Lara Aylin Winkler, born in Berlin in 1999, first appeared on camera in 2017, in the ZDF series “Letzte Spur Berlin”, followed by parts in TV films such as “The Glory Is Gone” (2017) and “Babyboom” (2018), to name but two. She appeared on the big screen in David Dietl’s *Rate Your Date* (2018) and Sherry Hormann’s honour killing drama *A Regular Woman* (2018). In 2020 she appeared in the much-discussed ZDF miniseries “Deutscher”.

**Jacob Matschenz**  
**(Alex)**

Jacob Matschenz, born in Berlin in 1984, first appeared in front of the camera in the movie *Circling* (2000). Major roles followed quickly, such as in the TV films “Juls Freundin” (2002), “Sex Up” (2003) and “Rose” (2005). In 2005, Jacob Matschenz received the Max Ophüls Award in the Best Young Actor category for his part in Till Endemann’s cinema debut *Das Lächeln der Tiefseefische* (2005); in 2006 he appeared in Florian Gaag’s feature film *Wholetrain* and in 2007 in Urs Egger’s TV drama “An die Grenze”, for which Matschenz received an Adolf Grimme Award in

the Best Actor category. In 2008 he appeared, among others, in Dennis Gansel's youth drama *The Wave* and Caroline Link's *A Year Ago in Winter*; in the following year he appeared in *The Crocodiles*, *12 Paces Without a Head*, *Run If You Can* and *Stronger Than Blood*, for which Jacob Matschenz won the Bavarian Film Award in 2011. Further movies he has appeared in include *The System* (2010), *3 Zimmer/Küche/Bad* (2012), *Grossstadt Klein* (2013), *Jack* (2014), *Heil* (2015), *My Blind Date With Life* (2016, directed by Marc Rothemund), *Forwards Ever!* (2016) and *Magical Mystery* (2017). In recent years he has appeared frequently on television: in several episodes of "Scene of the Crime", "The Sinking of the Laconia" (2010), "Die Pilgerin" (2013), "Till Eulenspiegel" (2014), "Babylon Berlin" (2017) and the Juli Zeh adaptation "Unterleuten – The Torn Village" (2018), among others.

**Andreas Pietschmann  
(Pierre)**

Andreas Pietschmann, born in Würzburg in 1969, first played football for Würzburger Kickers and came into contact with the theatre during his national service. He attended the *Westfälische Schauspielschule* in Bochum from 1993 to 1996 and received a four-year engagement at the Bochum *Schauspielhaus*. After that he moved to the Hamburg Thalia Theatre, which he left in 2007 to take on more roles in film and television projects, such as the Sat.1 action series "Special Unit". He played the role of the Stranger in the Netflix series "Dark" from 2017-2020. Before that, Andreas Pietschmann, who is currently performing at the *Deutsches Theater* in Berlin, appeared in *FC Venus* (2006), "The Night a Village Vanished" (2009), "Hindenburg" (2011), "The Midwife" (2014), "The Team" (2015), "Ku'damm 59" (2018) and "Gegen die Angst" (2019) among others.

**Junis Marlon  
(Andi)**

Junis Marlon was born in 2000 and was already regularly performing in front of the camera as a seven-year-old schoolboy: first in the Tom Tykwer-produced drama *The Heart Is a Dark Forest* (directed by Nicolette Krebitz) and in several TV projects such as "Hamburg Dockland", "Scene of the Crime" and "Bella Block", and later in *12 Paces Without a Head* (2009) and "Nachtschicht – Blutige Stadt". The series "Five 2 Twelve" (2017), in which Junis Marlon played one of the main parts, received the Adolf Grimme Award. Then came leading roles in TV films such as "Polizeiruf 110: Kindeswohl" (2019) and "So weit das Meer" (2019) and the ZDFneo miniseries "Deutscher" (2020).

## CREW BIOGRAPHIES

### **Marc Rothemund (Director)**

Marc Rothemund began his career as a unit manager and director's assistant to three absolute directing greats: Bernd Eichinger (in "A Girl Called Rosemary"), Helmut Dietl (in Rossini) and Dominik Graf (in "Sperling"). In 1997, Marc Rothemund, in cooperation with screenwriter Fred Breinersdorfer, produced two episodes of the ZDF detective series "Anwalt Abel", both of which were awarded the Telestar, and the multi-award-winning TV film "Final Hope" (2002). The drama about the mobbing of a female police officer received, among others, the Golden Camera and the Golden Adolf Grimme Award, as well as the 3sat Audience Award and a nomination for a German Television award in the Best Director category. The TV detective film "Das Duo – Der Liebhaber" received the VFF TV Movie Award in 2003.

Marc Rothemund won the 1998 Bavarian Film Award in the Best New Director category for his first feature film Love Scenes from Planet Earth. His second film, Ants in the Pants, was one of the most successful films of 1999 (1.7 million viewers). Marc Rothemund continued his successful cooperation with screenwriter Fred Breinersdorfer with Sophie Scholl: The Final Days (2004). This resistance drama, which was also critically acclaimed abroad, was touted as an Oscar winner for Best Foreign-Language Film. It won the Silver Bear at the International Berlin Film Festival, the European, German and Bavaria Film Award and also the Bernhard Wicki German Cinema Award for Peace. More than 1.2 million cinemagoers saw Sophie Scholl in Germany alone.

Rothemund returned to comedy in 2007 with Pornorama. He then produced the romantic comedy Single by Contract (2010) starring Kostja Ullmann. Marc Rothemund landed another box-office hit in 2012 with the bestseller adaptation Mann tut was Mann kann with Wotan Wilke Möhring. In 2013 his bestseller adaptation, the tragicomedy The Girl with Nine Wigs, based on Sophie van der Stap's autobiographical novel, was launched in cinemas across Germany. The tragicomedy My Blind Date With Life (2017), based on Saliya Kahawatte's eponymous book, was followed by This Crazy Heart, starring Elyas M'Barek and newcomer Philip Noah Schwarz. The adaptation of Lars Amend and Daniel Meyer's eponymous book drew more than two million people to the cinemas.

### **Felix Starck (Producer, screenplay)**

Felix Starck was born in Herxheim near Landau in the Palatinate in 1990. He wanted to cycle around the world at the tender age of 16 - but school had to come first, and he attended a high school in the US for a year. After completing a business studies course at Daimler AG, Felix Starck was able to make contacts who would sponsor his bicycle tour: 17,918 kilometres through 22 countries in 365 days. He edited his video diaries to create the documentary Pedal the World, which became a surprise hit from October 2015 onwards: 240,000 cinemagoers went to see it and more than 100,000 DVDs were sold. This was enough inspiration for him to embark on a new journey, but this time it would be four wheels instead of two: together with his then girlfriend Selima Taibi, better known as the singer Mogli, he converted an American school bus into a mobile home and travelled from Alaska to Argentina in it. In 2017 Felix Starck took the documentary film that arose from this journey, Expedition Happiness, to the cinemas himself with his newly founded company Koryphäen Filmverleih and scored a further hit with it.

Koryphäen Film GmbH, which was founded in the same year, is now presenting its first feature film production with Marc Rothemund's comedy IT'S FOR YOUR OWN GOOD, which is being brought to German cinemas by STUDIOCANAL on 8 October 2020. Producer and production manager Yüksel Yilmaz and producer Julia

Golembiowski are also part of the Berlin-based company. Koryphäen Film GmbH is currently working on director Doroteya Droumeva's feature film debut - her short film "Der Brief" won the main prize at the Cannes Film Festival - and a project close to their hearts called Pulse, which Koryphäen Filmverleih aims to launch at cinemas itself as its first self-made feature film production.

### **Hans Rath (Screenplay)**

Hans Rath was born in Straelen, in the Lower Rhine region, in 1965. "The people in this region live from agriculture and horticulture", he writes on his homepage. "If you are no good at either you have to go to high school." After finishing high school he studied Philosophy, German Studies and Psychology in Bonn. He then worked as a petrol station attendant, a builder and a stage technician, then as a theatre critic and a script proofreader. When he was offered a job at a newspaper publisher based in Germany, the Czech Republic and Hungary, he changed to middle management. He had had enough of this by the time his 40th birthday was approaching and decided to become a freelance writer in Berlin. He initially started to write screenplays using his real name of Hans G. Raeth and wrote TV films such as Torsten C. Fischer's romantic comedies "Mr and Mrs Right" and "Vier sind einer zuviel" and Michael Steinke's romantic comedies "Italien im Herzen" and "Für immer Venedig". Based on Hans Rath's novel "Man tut, was man kann", director Marc Rothemund made the comedy movie Mann tut was Mann kann (2012) starring Wotan Wilke Möhring. Thomas Lee produced the 2015 sequel Da muss Mann durch. Hans Rath's other successful novels that are waiting for film adaptations are "Und Gott sprach: Wir müssen reden!", "Und Gott sprach: Der Teufel ist auch nur ein Mensch!" and "Und Gott sprach: Du musst mir helfen!", and also "Bullenbrüder", "Saufen nur in Zimmerlautstärke" and "Halb so wild".

### **Philip Peschlow (Director of Photography)**

Philip Peschlow has filmed, among others, *Victor and the Secret of Crocodile Mansion* (2011, directed by Cyril Boss and Philipp Stennert), *Lommbock* (2016, directed by Christian Zübert) and *Jim Button and the Wild 13* (2020, directed by Dennis Gansel) as well as *Fünf Freunde 3* (2013), *Fünf Freunde 4* (2014) and *The Famous Five and the Valley of Dinosaurs* (2017) with director Mike Marzuk. His television projects include several episodes of "Scene of the Crime", the two-part miniseries "Rivals Forever – The Sneaker Battle" (2015) and the Sky series "Pagan Peak" (2018). Philip Peschlow has also, as camera operator or second unit cameraman, worked on major international productions such as *Anonymus* (2010, directed by Roland Emmerich), *Cloud Atlas* (2011, directed by Lana Wachowski) and *Hansel and Gretel – Witch Hunters* (2011, Tommy Wirkola), and also the Christian Becker productions *Jetty Cotton* (2009), *We Are the Night* (2009) and *The Vexxer* (2007).

### **Isabel von Forster (Production Design)**

Isabel von Forster studied Production Design at the Potsdam University of Applied Sciences and successfully completed her diploma there. She started working in the film industry in 2002 in the field of set decoration and production design. She gained additional art department experience during a stay in Los Angeles. Since 2012 she has been working exclusively as a production designer. She was responsible for the production design in numerous Til Schweiger films, including *The Wedding* (2019), *Klassentreffen 1.0* (2017), *Conni & Co 2 - Das Geheimnis des T Rex* (2016), *Head Full of Honey* (2014) and *Kokowäh 2* (2012). She was also the production

designer for *Dreamfactory* (2018), *Don't Believe the Hype* (2015) and Ai Weiwei's episode in the anthology film *Berlin, I Love You* (2015). In addition to her film work, Isabel also works on a variety of interior and shop design projects.

**Alexander Dittner**  
**(Editor)**

Alexander Dittner was born in Hanover in 1967 and has been working as a freelance editor since 1996. He has been working with Michael Bully Herbig since the beginnings of "bullyparade" (1997-2004), including his feature films *Erkan & Stefan* (2000), *Manitou's Shoe* (2001), *Dreamship Surprise: Period 1* (2004), *Vicky the Viking* (2009), *Buddy* (2013), *Bullyparade – The Movie* (2017) and *The Balloon* (2018). He worked with director Gregor Schnitzler on *Soloalbum* (2004) and the Berlin Film Festival Contribution *The Cloud* (2006). In 2004 Alexander shot his first and only film to date, the TV documentary "Gegen die Grenze – Das Leben des Michael Gartenschläger", which he also directed and for which he was responsible for the screenplay and the montage. In the following years he worked largely on children's and family films, including *Herr Bello* (2007), *The Wild Soccer Bunch 5* (2008) and *Lilly the Witch: The Journey to Mandolan* (2011), but also edited comedies such as *12 Paces Without a Head* (2009), *Single by Contract* (2010, directed by Marc Rothmund) and Helmut Dietl's last work *Zettl* (2011). Alexander Dittner proved his abilities at handling animated films too with *Die Konferenz der Tiere* (2010) and *Tarzan 3D* (2014).

Alexander Dittner 2015 was nominated for a German Film Award for his editing work on Oliver Hirschbiegel's drama *13 Minutes*. He also edited Julia von Heinz' adaptation of Hape Kerkeling's Jakobsweg bestseller *I'm Off Then* - the same year. He worked with Oliver Hirschbiegel again on the critically acclaimed TV series "The Same Sky" (2017). Alexander Dittner then edited Joachim Lang's *Mack the Knife – Brecht's Threepenny Film* (2018) and Joseph Vilsmaier's latest film, *Der Boandlkramer and die ewige Liebe* (2020), starring Michael Bully Herbig and Hape Kerkeling.