presents

SHADES OF GUILT

Can justice be truly blind?
SHADES OF GUILT

Based on the short stories “Guilt” by
Ferdinand von Schirach

Created by
Oliver Berben

Written by
Nina Grosse, André Georgi, Jobst Oetzmann and Jan Ehlert

Starring
Moritz Bleibtreu

Directed by
Hannu Salonen and Maris Pfeiffer

Constantin Film/ MOOVIE- the art of entertainment presents a
Oliver Berben production for ZDF

"A person's guilt is hard to weigh. We spend our lives striving for happiness,
but sometimes we lose our way and things go wrong. Only the law then separates us from chaos:
a thin layer of ice, below which it is cold and where one dies quickly."

CONTACT INTERNATIONAL PRESS
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Dorothee.Stoewahse@betafilm.com, www.betafilm.com
MAIN CAST

EPISODE 1 – 6:

Moritz Bleibtreu       Friedrich Kronberg

Also starring are

Alina Levshin, Misel Maticevic, Adrian Topol, Michael Gwisdek, Devid Striesow, Bibiana Beglau, Matthias Matschke, Mans-Michael Rehberg, Aylin Tezel, Edin Hasanovic, Anna Maria Mühe, Benjamin Sadler, Ludwig Trepte, Jörg Hartmann, Max Hegewald, Teresa Harder

CREW

Produced by Oliver Berben / MOOVIE – the art of entertainment GmbH

Producer Jan Ehler

Author Nina Grosse
André Georgi
Jobst Oetzmann
Jan Ehler

Based on the short stories by Ferdinand von Schirach

Directors Hannu Salonen
Maris Pfeiffer

Cinematography Hanno Lentz

Editing Simone Sugg-Hofmann
Julia Oehring

Music Marco Meister
Robert Meister

Set Design Alexandra Pilhatsch

Costumes Helene Hohensee

Make-Up Anett Weber
Katrin Schneider

Casting Mai Seck

Child Casting Patrick Dreikauss

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Pictures and filmclips available on ftp.betalfilm.com, username: ftppress01, password: 8uV7xG3tB
TECHNICAL DETAILS

| Category:     | Series |
| Format:      | one hour series, HD |
| Length:      | 6 x one hour |
| German Broadcaster: | ZDF |

SYNOPSIS

In the final analysis, it all comes down to guilt. Different shades of guilt that one assumes in a single moment of thoughtlessness, or in months of planning. Defense Attorney Friedrich Kronberg knows that he must try to tip the scale in favor of the defendant, no matter how guilty the defendant is. He probes a model young couple accused of having committed a murder 19 years earlier and who would rather die than go to jail... boarding-school teens whose hazing of a fellow student nearly turns fatal... a group of men who savagely raped a young woman yet must be let off free…a man who tells his wife that he is going to sexually abuse their daughter and is then found dead...Crimes that are never what they seem to be and are never black and white.

A haunting sense of timelessness interwoven with an undercurrent of menace - with his new type of bestselling legal thrillers, author Ferdinand von Schirach has established a subgenre that was predestined for a groundbreaking new series. Lending emotional depth to the TV adaptation is Moritz Bleibtreu (RUN LOLA RUN, THE EXPERIMENT, MUNICH, SOUL KITCHEN) as Friedrich Kronberg. In storylines that shift iridescently between various eras, the camera unfolds an artistry and impact rarely obtained on television. But then again, fighting for the rights of criminals is also rarely found on TV. Justice may be blind – but guilt is never deaf.

PRODUCER’S NOTES by Oliver Berben and Jan Ehlert

"The discovery of slowness"

At the latest with the airing of CRIME to a broad public in spring 2013 did it become clear that the short stories of the Berlin defense attorney Ferdinand von Schirach were nothing less than predestined to be transposed on film. The series aroused considerable attention and was received in Germany just as positively by the critics as by the web world. It also stood out among other productions of this genre outside of Germany as well. Soon, the question of a continuation arose, and we, too, began seriously asking ourselves what was the best course of action. Obviously, CRIME was a project into which we had invested a great deal of passion; the program drew its strength from the love and passion with which it had been transposed by each and every participant, down to the tiniest detail. We did not want to repeat ourselves. We decided against a continuation.
Ferdinand von Schirach’s second anthology bears the title GUILT, which is the logical consequence of CRIME – also in a criminalistic sense. What is important in a criminal trial is to establish whether an offense was truly a crime; you must weigh a person’s guilt. This is very difficult, but the guilt-based criminal law valid in Germany originated in the wish to avoid the errors of past times. An offender should not be defined solely by what he has done. This, however, forces us to confront our own selves, to grapple with what we feel is just, is right, is wrong. And perhaps even with what we feel is good or evil. When a crime is particularly repugnant, can we somehow still come to accept that nine potential offenders are locked away in jail even if only eight of them can be guilty and the innocent one cannot be identified? How do we reconcile the "Murder Paragraph" §211 of our penal code – a relic of the Nazi era that always provides for life imprisonment for a murderer – with paragraph §1 GG, which lays down the inviolability of human dignity and thus establishes the groundwork that is intended to prevent human beings from being treated as objects?

The questions that GUILT poses are a direct consequence of those which CRIME poses to the viewer. For us, they depict a new and exciting challenge from various points of view. We must abandon our objectivity and not only just see the abysses, but also gaze into them and accept that law and justice are not opposites, as is sometimes found in common parlance. Without law there can be no justice. The discriminatory power with which right and wrong are usually neatly distinguished in TV thrillers – the Germans’ favorite TV genre – is deliberately suspended and the viewer directly involved in the assessment of moral conflicts. Whereby he can never feel too certain: in each episode there is a new fate, a new story, a new judgment.

GUILT is a series. Or perhaps rather a gallery: each episode is a selected individual piece which only truly comes into its own when it is given the proper environment and is treated in the context of the other stories. Next to this framework, which consists of a constant, unwavering aesthetic transposition, there is only one other element that connects the stories: defense attorney Friedrich Kronberg, who is brought to life by the exceptionally gifted actor Moritz Bleibtreu, who breathes unfathomably profound life into him. He is one who has seen everything and who was far from always being right. One who has chosen as his absolute maxim that the way to justice can only lead through law.

AUTHORS NOTES by Ferdinand von Schirach

I met Oliver Berben for the first time in a small restaurant in Berlin. At that time, my publisher had already received offers from every imaginable film director and film producer, and one of them had even written fragments of a screenplay. There the lawyer became a police detective who tracked down criminals with James-Bond-like devices. An original concept, but not quite what I wanted.
Oliver Berben was different, very different. After a few minutes I was certain that he was the right man for the job. Maybe this sounds a bit too mawkish even for a press book, but the fact is that I don't know anyone whose enthusiasm and energy are so infectious. A few months later we met again in Munich. Although it was cold, we sat outside since we can't smoke in any café there anymore. I hadn't read the scripts. Television is a different art form, and I had assumed that everyone involved would feel freer if I didn't interfere.

It is hard to describe how I felt. I wrote the stories at night with only a laptop on my bare desk. After all, writing is always lonely, and you're alone with your characters and live with them for a long time. A TV-series film is the opposite of this: hundreds of people involved in a process that's loud and fast. Then the author sees the film, his story, just as other people see it. It was overwhelming. I know that Germany is not considered as a country that produces major TV series. Like a mantra, every newspaper cites the Scandinavian countries and the wonderful, epic series from the U.S. like "Mad Men," "Homeland" and "Breaking Bad". But I suspect that this situation might change on account of these films.

CAST

MORITZ BLEIBTREU as Friedrich Kronberg

Born in Munich in 1971, Moritz Bleibtreu ranks among the most beloved and well-known actors in Germany. He found his way to acting via his mother, Monica Bleibtreu, whose work fascinated him already in his childhood. After various temporary jobs as au-pair, waiter and cook, he attended various acting courses in Paris, Rome and New York, and made his first appearance on screen as the Turk Yüksel in Peter Timm's SIMPLY LOVE in 1994. The following year, Bleibtreu, at the side of Katja Riemann, became known to a vast audience as a carpenter with a predilection for Spider Man comics in TALK OF THE TOWN (1995). He made his definitive breakthrough in 1997 as the petty criminal Abdul in KNOCKIN’ ON HEAVEN’S DOOR. He was honored for both films with the Ernst Lubitsch Award. For KNOCKIN’ ON HEAVEN’S DOOR he also won the German Film Award as "Best Supporting Actor".

From then on he starred in many feature films such as Detlev Buck’s satire LOVE YOUR FEMALE NEIGHBOR (1998), RUN LOLA RUN (1999) next to Franka Potente and MOON FATHER (2000) as the village idiot. In 2000 Moritz Bleibtreu appeared in Fatih Akin’s IN JULY as a student teacher who, after an odyssey through Europe, realizes that he has already found the love of his life, for which he won the German Film Award as "Best Lead Actor". He received this award again the following year for his chilling role in THE EXPERIMENT (2001). Bleibtreu achieved cult status in his fan community in the role of the small-town stoner Kai in LAMMBOCK (2001), who runs not only a pizzeria with his best friend Stefan, but also a little marijuana plantation.

In the following years, Bleibtreu was repeatedly able to demonstrate his versatility as actor – as the drug-dealing son of an Italian migrant family in SOLINO (2002), again under director Fatih Akin; as sex-crazy loser Hans-Jörg in Oskar Roehler’s AGNES AND HIS BROTHERS (2004); as right-hand man of Henry Hübchen in the gangster farce C(R)OOK (2005) and in Helmut Dietl’s tragically
beautiful romantic comedy ABOUT THE LOOKING FOR AND FINDING OF LOVE next to Alexandra Maria Lara.

In 2006 he worked again with Oskar Roehler in his grandiose Houellebecq adaptation ELEMENTARY PARTICLES (2006), starring in the role of Bruno, which won him a Silver Bear as "Best Actor" at the Berlinale. In 2008 Bleibtreu lent his talent to the portrayal of Andreas Baader in Uli Edel’s THE BAADER MEINHOFF COMPLEX. In his third project with Fatih Akin, Bleibtreu played the slightly criminal but charming Ilios, who helps his brother save his restaurant in SOUL KITCHEN (2009).

In 2012 he starred in two feature films, Dennis Gansel’s THE YEAR OF THE SNAKE and Til Schweiger's THE GUARDIANS. In Oskar Roehler’s ensemble film SOURCES OF LIFE of 2013, he played the role of Klaus Freytag, and starred alongside of Brad Pitt that same year as a German doctor in Marc Forster’s WORLD WAR Z. In Sam Gabarski’s comedy of errors VIJAY AND I he portrayed an unsuccessful actor who, disguised as an Indian gentleman, falls in love again with his own wife. Most recently, he was seen at the side of Benedict Cumberbatch in THE FIFTH ESTATE, the timely political thriller about the Wikileaks founder Julian Assange as well as starring aside Jürgen Vogel in the psycho-thriller STEREO.

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<td>RICO, OSKAR AND THE HEART INFIRMITY</td>
<td>Wolfgang Groos</td>
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<td>MY BEST ENEMY</td>
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<td>SOUL KITCHEN</td>
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<td>ELEMENTARY PARTICLES</td>
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**CREW**

**HANNU SALONEN**  
**Director**

Hannu Salonen was born in Pori, Finland in 1972. When he was 16 years old, he gathered a bunch of his friends to produce his amateur short films. After spending a year abroad in the US in the 1980’s, he graduated from Kallio High School for performing arts in Helsinki. Salonen moved to Berlin since he got accepted to the Berlin Film Academy. From a young age, Salonen started to learn Chinese martial arts and even spent some time in China. During the 1997 European Championships, in Belgium, he won gold, in the discipline “Nan Dao” (Southern Saber) and bronze in “Nan Quan” (Southern Fist).

With his prize winning short film MOMENTS IN MONOCHROME he pushed his way to his first feature DOWNHILL CITY that won amongst others, the prize for the Best European First Feature in Angers, France. Since then Salonen has made over two dozen feature films, the majority of them being prime-time criminal movies and thrillers that represent the new edge of modern film- and TV-making.

Salonen is father of two daughters and lives at Lake Constance in Germany.
**FILMOGRAPHY (Selection):**

2014  THE MIDWIFE
2004 – 2014  TATORT (11 Episodes)
2013  CROSSING LINES SEASON 1
2013  THE CRIMINALIST
2013  CRIME
2011  THE CRIMINALIST
2010  EMPEROR’S NEW CLOTHES

**MARIS PFEIFFER**

*Director*

Maris Pfeiffer is a German Director, Producer and Author. She was born in Düren, Germany in 1962. After graduating High School, Pfeiffer studied Social Anthropology from 1982-1983 at the Federal University of Rio de Janeiro. From 1984-1991 she continued studying at the University of Television and Film in Munich, Columbia University in New York as well as at the Authors Factory in Munich. From 1992-1998, Pfeiffer was a College Lecturer at the University of Television and Film in Munich and from 1998-2006 she continued to teach Directing at the Film Academy in Baden-Württemberg.

In 2002, Pfeiffer won the 3Sat Audience Award for her movie AN UNUSUAL AFFAIR at the Baden-Baden TV Film Festivals.

**FILMOGRAPHY (Selection):**

2012-13  A STRONG TEAM
2012  THE BOSS
2011  SPECIAL COMMISSION LEIPZIG
2008-09  SCENE OF THE CRIME
2010  THE DUO
FERDINAND VON SCHIRACH
Author

The New York Times calls him an “extraordinary stylist” while the British Independent has compared him to Kafka and Kleist. Ferdinand von Schirach’s short story collections, Crime and Guilt, and his novel, The Collini Case, became international bestsellers, selling millions of copies, and they have been published in more than thirty-five countries. Ferdinand von Schirach lives and works in Berlin as an author and a defence lawyer. He is a regular contributor of essays to the Spiegel magazine on topics of current relevance to society, these appearing also in international newspapers. Schirach has been the recipient of several international literary prizes including the highly respected Kleist Prize. The Wall Street Journal selected The Collini Case as one of its “10 Best Mysteries of 2013”, and it reached fourth place in the Japanese magazine Shukan Bunshun’s “Best Crime Novels of 2013”. The French newspaper Libération explains his success thus: “Schirach’s great feat is to show us that – however monstrous someone’s deeds may initially seem – that person is, and remains, a human being.”

MOOVIE – THE ART OF ENTERTAINMENT
Production

The company name “MOOVIE - the art of entertainment” delivers a powerful message: set the highest professional standards and continuously strive to achieve them. Within this scope, MOOVIE has collaborated with renowned directors, actors and screenplay writers, and will continue to do so in the future. The expansion of the internal dramaturgy department has led to a blossoming of high-quality film material and screenplays. Our producers are responsible for the development of TV movies, mini-series, documentaries, as well as cinema films.

The success of MOOVIE can be easily measured in terms of the enormous number of productions which have been realized in the past few years. The company has established itself as a steadfast deliverer of unwavering quality to its contracting partners. Due to this delicate balance of efficiency and competency, the name "MOOVIE - the art of entertainment" speaks for itself on the German film-making market.

Established in 1996 with Oliver Berben as CEO, MOOVIE merged with Constantin Film AG (Plc) in 1999, thus leading to an even broader spectrum of productions, including cinema films. Long-term co-operations have been established with German TV channels such as ZDF, RTL, Sat 1 and Pro 7.

FILMOGRAPHY (Selection):

2014  THE MIDWIFE New Faces Award 2014

2013  HOTEL ADLON- A FAMILY SAGA
      New York Festivals 2014, Shanghai Television Festival Award 2013, Günter-Strack TV Award 2013, Bavarian TV Award 2013, New Faces Award 2013, ROMY 2013, German Academy for TV Nomination for Make-Up and Stuntwork

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2013  THE KEY WITNESS- MURDER IN THE MOUNTAINS
Criminal Award Hamburg 2013, German Academy for TV
Film Editing nomination

2012  CRIME  ROMY 2014, German Director’s Award Metropolis 2013,
Bavarian TV Award 2013

Award 2012, Goldene Kamera Award 2012

2009  THE LOST SON  Bernd Burgemeister Producer Award 2009

2009  MIDLIFE CRISIS  Grimme Award 2011, German Film Award 2010

2009  KRUPP- A FAMILY BETWEEN WAR AND PEACE
Hollywood Post Alliance (HPA) Award 2009, Bambi 2009

2008  DETECTIVE SÜDEN AND THE AIR GUITARIST
6 Grimme Awards 2010

2006  SILVER WEEDING  German Film Award 2009

BETA FILM – World Sales
Founded in 1959, Beta Film GmbH is one of the world’s leading international distributors of licenses
rights for TV, HV and new media as well as theatrical rights (Beta Cinema) and is involved in
international co-productions. Beta’s one-of-a-kind program catalogue comprises over 15,000 hours
or 4,000 titles in every available format and genre from top U.S. productions, international TV and
theatrical hits, among them several Academy Award-winning feature films, and top-of-the-line
European and German programs. Its subsidiary Kineos handles German-language Free-TV rights with
a portfolio of 12,000 titles. Beta Film has been part of Jan Mojto’s company group since 2004.

THE LITERATURE
The book GUILT, first released in Germany 2010 by Piper/Munich, has been published in 23
countries worldwide and is highly acclaimed by the international media:

“Reading these stories one experiences the pleasure felt otherwise only in the reading of work
by Fitzgerald or Capote: every word has earned its place, it is the poetry of clarity, and the
reader’s imagination is drawn into – there’s no other way of putting it – a film in the mind’s
eye.”- Welt am Sonntag

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dorothee.stoewahse@betafilm.com, www.betacinema.com,
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“Inspired by his experience, the lawyer Ferdinand von Schirach describes crimes with an amazing mastery.” - La Libre Belgique

“A major storytelling talent.” - Frankfurter Allgemeine Sonntagszeitung

“Guilt is radical, the stories are sly, they are overwhelmingly cold experimental set-ups.” - Die Zeit

“Super - Chilling” - Observer

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