

# LIKE IT OR NOT

A PERFECTLY NORMAL, EXCEPTIONAL FAMILY STORY

KATHARINA MARIE SCHUBERT  
ANNA BÖGER

JULIA-MARIA KÖHLER  
JAN DECLEIR

CHRISTIANE PAUL  
AND SENTA BERGER

## THE DIRECTOR

Ben Verbong was born in 1949 in Holland. He studied Pedagogy before changing over to Directing almost 25 years ago. His films include: "The Scorpion" (1984), "Lily Was Here" (1989), "House Call" (1996), "Schock – Eine Frau in Angst" (1998), the thriller "Lieber, böser Weihachtsmann" (1999), "The Slurb" (2001), "Hanna – Wo bist Du?" (TV, 2001), "My Magical Friend Sams" (2003) and "Mr. Woof" (2007).



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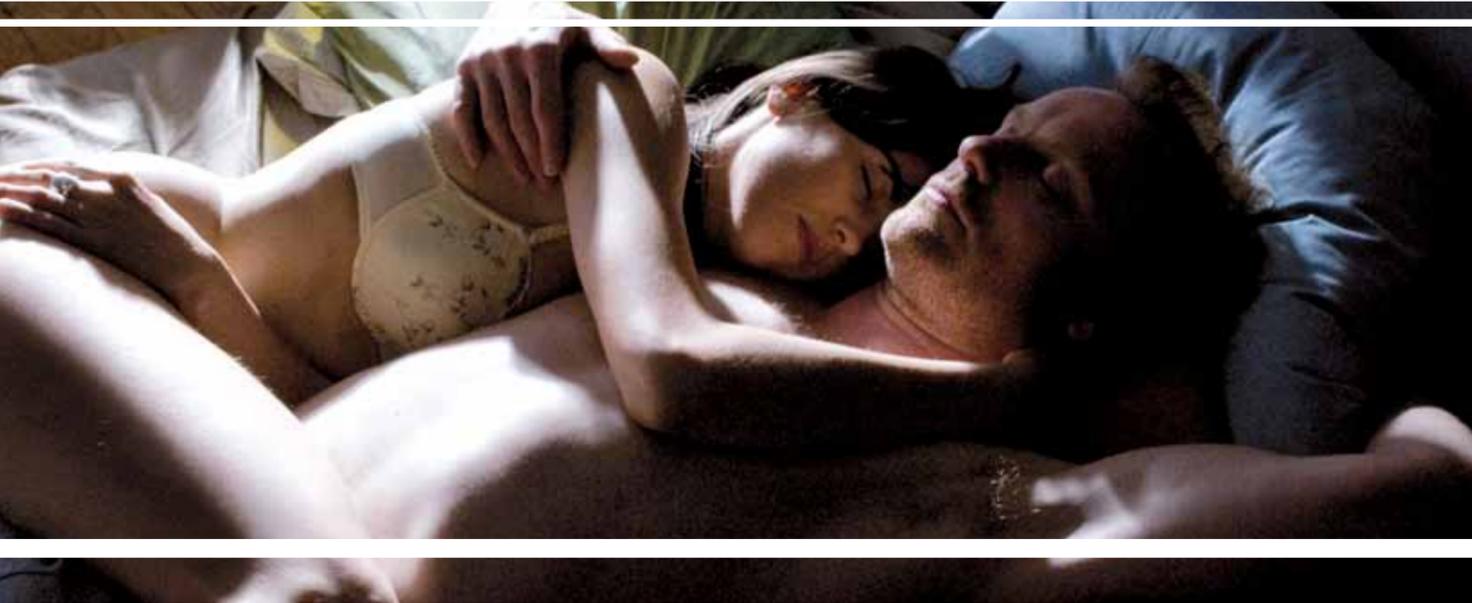
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BETA CINEMA PRESENTS A PRODUCTION OF ELSANI FILM AND 3L FILMPRODUKTION IN CO-PRODUCTION WITH MMCI CTM FILMS AND BORDERLINE PICTURES  
WITH KATHARINA MARIE SCHUBERT JULIA-MARIA KÖHLER CHRISTIANE PAUL ANNA BÖGER JAN DECLEIR JAN-GREGOR KREMP MARK WASCHKE SENTA BERGER  
WRITTEN BY KARIN HOWARD KATJA KITTENDORF STORY IDEA ANITA ELSANI TRACI MCWAIN CAST ANJA DIHRBERG PHOTOGRAPHY THEO BIERKENS EDITING MENNO BOEREMA SET DESIGN BENEDIKT HERFORTH  
COSTUME DESIGN UTE PAFFENDORF MAKE-UP BIRGER LAUBE ELKE LEBENDER SOUND MIX ALEXANDER WEUFFEN SOUND DESIGN KARL ATTELN ORIGINAL SOUND BERND HACKMANN MUSIC KONSTANTIN WECKER  
PRODUCTION MANAGER STEFAAN SCHIEDER CO-PRODUCERS WERNER WIRSING BASTIE GRIESE DENIS WIGMAN FRANK PARDAAN PRODUCERS ANITA ELSANI ULF ISRAEL DIRECTED BY BEN VERBONG

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## SHORT SYNOPSIS

So far, it's been a good life for Laura. In her late 20s, she's always been the sunniest of four sisters, and the only one to lead a happy marriage. But now she has cancer. She's given up chemo. And she knows she can either spend her last weeks with her husband Peter and make him sick with care and worry – or spend them with her sisters Susa and Coco to convince her to continue her treatment. But it's Toni, the black sheep of the family, whom Laura wants most badly next to her. And Toni comes, as rebellious and amoral as ever, ready to take her entire family head-on.

Laura watches as her visibly uncomfortable sisters – together again for the first time in six years – grapple with their emotions. Susa, the eldest, plays the successful careerwoman who's got everything under control and is

singlehandedly planning to save Laura with a new experimental treatment. Coco is the classical wife and mother, who's trying to emulate her own "perfect" mother but is cracking under the pressure. And Toni continues to provoke, frittering away her life in one-night stands and poisoning her heart with recriminations toward her sisters and painful, unsolved issues with her mother. In other words, a houseful of emotions that flare up in sudden flashes of scorn or erupt into boisterous laughter, that open up many long-locked doors and let fresh air into lives that have lost their bearings.

Laura herself knows that she must return to Peter, her dear, loving husband, and prepare for her final journey. And as she does so, she is able to look upon the faces of men and women who, through her, have found the way to each other again and have learned that fear of death is often nothing but a fear of life.

