

series

GOMORRAH

SECOND SEASON

ΒΕΤΑ

GOMORRAH

SECOND SEASON

By an idea of
Roberto Saviano

From the novel
GOMORRAH by Roberto Saviano

Directed by
Stefano Sollima, Francesca Comencini, Claudio Cupellini, Claudio Giovannesi

Artistic Supervision
Stefano Sollima

Starring
**Marco D'Amore , Fortunato Cerlino, Salvatore Esposito, Marco Palvetti, Cristiana dell'Anna,
Cristina Donadio**

Produced by
Sky Atlantic, Cattleya, Fandango
in collaboration with **Beta Film**

Developed for television by
**Giovanni Bianconi, Stefano Bises, Leonardo Fasoli,
Ludovica Rampoldi, Roberto Saviano**

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CAST

Ciro Di Marzio
Pietro Savastano
Genny Savastano
Salvatore Conte
Patrizia
Scianel

Marco D'Amore
Fortunato Cerlino
Salvatore Esposito
Marco Palvetti
Cristiana dell'Anna
Cristina Donadio

CREW**Produced by**

Sky Atlantic, Cattleya, Fandango,
in cooperation with Beta Film

Based on an idea by

Roberto Saviano, from the book "Gomorra"
by Roberto Saviano published by Arnoldo Mondadori Editore

Art director

Stefano Sollima

Editorial coordinators

Stefano Bises and Leonardo Fasoli

Novelists

Stefano Bises, Leonardo Fasoli, Roberto Saviano

Directed by

Stefano Sollima (ep. 1, 2, 3)
Claudio Cupellini (ep. 5, 6, 11, 12)
Francesca Comencini (ep. 4, 9, 10)
Claudio Giovannesi (ep. 7, 8)

Screenplay by

Stefano Bises, Leonardo Fasoli
Ludovica Rampoldi, Maddalena Ravagli

Casting director

Laura Muccino

Director of Photography

Paolo Carnera

Set Designer

Paki Meduri

Edited by

Patrizio Marone

Editor Assistant

Andrea Prospero

First Assistant Director

Enrico Rosati, Lorenzo Grasso, Ciro Visco

Special Effects by

Luca Ricci

Stunt coordinator

Alessandro Borgese

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Costumes by	Veronica Fragola
Sound Director	Maricetta Lombardo
Music by	Mokadelic
Sky Executive Producers	Nils Hartmann Roberto Amoroso Sonia Rovai
Production coordinator	Francesco Morbilli
Executive Producer	Matteo De Laurentiis
Fandango producers	Laura Paolucci, Andrea Salerno
Produced by	Riccardo Tozzi, Giovanni Stabilini Marco Chimenz, Gina Gardini
International Distribution by	Beta Film
International Partner	Marc Chimenz and Gina Gardini Beta Film

PRESS NOTES

Sold by Beta Film in over 130 countries - with the list still growing - and close to its US broadcast premiere; acclaimed by audiences across the globe and celebrated by national and international critics alike, **Gomorra** has redefined the standards of series production in Italy, with its innovative, cutting edge and export-ready quality. The outstanding writing, production values and topnotch acting, with a cast of professional actors mostly based on the territory and boasting excellent theater backgrounds, quickly helped provide **Gomorra** with a fan base of the kind that we usually find around American cult hits.

Even before airing, the series was able to catch the attention of major international media markets. Compared by authoritative foreign newspapers to US breakout titles such as *Breaking Bad*, *The Wire* or *The Sopranos*, **Gomorra** has provided positive proof that new ways of series production are possible, and that a series "Made in Italy" can successfully be translated to many different languages.

The long list of reviews and articles that celebrate its quality, is more than matched with the impressive list of awards achieved by the series: at the Venice Film Festival in 2014, at the Rome Fiction Fest with five awards including "Best Italian Product", at Eutelsat with "Best Programme", "Best Series" at the Mira Awards (top awards of the German Pay-TV), as well as two "Golden Nymphs Awards" at the Monte Carlo TV Festival in 2015. **Gomorra**

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was also presented at the Toronto Film Festival and the first season box set is among the best selling products in Italy ever, boasting higher sales numbers than those recorded in 2014 by event series Game of Thrones.

Shot in 29 weeks, with more than 100 actors and over 3,000 extras and a crew of over 600 people, the second season of the series features over 400 locations around Italy (including Naples, Rome and Trieste), Germany and Costa Rica, proving to be a high-end TV production. **Gomorrah** is based on an idea by Roberto Saviano, produced by Sky Atlantic, Cattleya and Fandango, in cooperation with Beta Film. The list of directors of the second season include veteran Stefano Sollima (*Crime Novel - The Series, ACAB, Suburra*), who is also the series' overall artistic supervisor, as well as Claudio Cupellini (*Lessons in Chocolate, A Quiet Life, Alaska*), Francesca Comencini (*White Space, A Special Day*), and Claudio Giovannesi (*Ali Blue Eyes*). All directors work with an extraordinary cast of actors, mixing street-level rookies with professional actors: the by-now acclaimed leads of the series, Marco D'Amore, Fortunato Cerlino, Salvatore Esposito and Marco Palvetti are joined by Cristiana Dell'Anna and Cristina Donadio.

Gomorrah is based on the book by Roberto Saviano, a global literary event having sold over ten million copies. The second season is adapted for television by Stefano Bises, Leonardo Fasoli and Roberto Saviano and written by Stefano Bises and Leonardo Fasoli along with Ludovica Rampoldi e Maddalena Ravagli.

SYNOPSIS

Season one ended on a gaping power vacuum: organized crime kingpin Pietro Savastano breaking out of a prison van; Genny's boys killed in an ambush by rival Conte and Ciro shooting Genny: it looks like the Savastano's previously unchallenged rule over all of northern Naples has come to an end, with all the players left on the field to fighting over the remains of the kingdom.

Leading an array of contenders is Ciro, "the Immortal", who does not waste any time in weaving his shadowy plots, exploring old and new alliances, with a master plan in mind: to achieve his long-envisioned big break. His goal has never been so close. Then there's Conte, who came back from exile in the first season to propose a new alliance to families once close to the Savastanos: now he wants them to choose.

It is supposedly an alliance of equals, but Conte's strength and charisma make him an obvious standout to take the lead. Then again, there are Malamò and a spattered crew of "soldiers" who are still loyal to the Savastano family, and presently live under siege in a few houses, apparently doomed to be crushed to death by the rising Alliance. They are waiting for Don Pietro, faithful to the end. And finally there is still Genny, Don Pietro's own flesh and blood, currently fighting between life and death. He's the one who ruled in his father's absence just to see an empire built in twenty years of hard work crashed down in a few fateful months. Conte, Pietro, Genny and Ciro.

Four men, and a network of relations, along the lines of blood, love, hate and revenge. Two women enter the fight: Scianel and Patrizia. The first inherited her brother's dealing spot and she's tough, suspicious and ruthless. The second is a strong young girl who grew up too quickly and who's able to become, at the time of need, a real lioness. There's only one certainty about the future: it will belong to the one who will forge the strongest alliance - or maybe the least predictable.

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NOTES by Roberto Saviano

It's a victory of stubbornness. This is what I think, now that I see **Gomorra**'s second season completed. I remember when I came up with the project of a series based on **Gomorra**. Everybody, or at least the few remaining friends, discouraged me. In Italy, any kind of TV series was pretty much associated with a simplified version of a movie, the watering-down of a book, the exploitation of some brand. It was not at all a given to be able to create a TV series along the lines of quality, complexity, accuracy. Also, there were a number of production issues: the project I had in mind, and shared with the whole writers' team, totally dispensed with the whole notion of "good".

From the outset, what I had in mind was a whole story that would force the audience to be confronted with evil instead of avoiding it by siding with some positive character. This, in turn, caused another problem for production, because nothing like this had ever been done in Italy. I had literally no precedents. At that point, being able to meet up with Cattleya and Sky was crucial, because they believed in my vision and greenlighted the project. The subsequent setup of an extraordinary team of writers and directors turned this experiment into a wonderful factory. Behind any great series lies the fundamental question of its urgency. When it is able to transcend what seems obvious to us, a series can break through to public resonance, and make it almost necessary.

Thus, beneath a family saga you can read the tale of a country, of an economy, of the relationship between men, their life, and death. And so **Gomorra** becomes this tale about how death is the game changer in the dynamics of power: if you're willing to live for your family, to live for your job, to live for power, to live for women you are worth nothing. You also have to be willing to die anytime -- and to kill anytime. This is what gives a man (or a woman) a potential for command. A predisposition for death: this is what we have tried, from the outset, to weave into our tale. The brutality is just part of it, a nuance. The chemistry that gets viewers hooked up on a series happens whenever they are able follow a story that is radically opposed to their own daily lives, and yet clearly conveys a sense of continuity. How can you do this by chronicling crimes and massacres so far removed from the daily lives of the audience?

By showing that, in his head, a boss does the same kind of thinking as a Ceo, a supermarket manager, or a Prime minister: power has only one dimension, and always the same kind of logic. And so, crime becomes a very powerful vehicle to speed up human and predatory mechanisms, freeing them from any veil of mediation. Crime boils it all down to basics: it exposes human relationship dynamics that can be found in any kind of context, be it office life, or provincial family life; once these dynamics are free from all social or moral bias, they can provide a truthful image of the times. Behind an execution, behind any kind of power move you can recognize yourself, which can be exciting and excruciating at the same time. As Foucault wrote, to understand a society you need to visit its prisons, hospitals and army barracks: the places where power cannot camouflage, the environments in which it can't just pretend to act on a legit basis. In much the same way, a tale of criminals shows a stripped-down fictional version of life: the dregs of humanity, as they are. Unfiltered. Human madness at its most irrational, as well as its strategic thinking, at its most sharp and analytic. That's why crime pays, at least in fiction: it's truth about life. Life, stripped down. And nothing else.

Can crime as shown and told in fiction become, as it were, a criminal school for its viewers? No doubt this is a delicate and risky matter, because it can be used as a deceiving argument -- convincingly, at least for minds that are not willing to see through its fallacy. It's very easy to say: whenever some kid shoots on tv, a similar kid will do the same in real life. But it's not as simple as that. First off, because we would then have to forbid Shakespeare to avoid encouraging conspiracy, madness, suicide. We'd have to ban the Iliad and its strong, dangerous, violent passions. Or ban Ariosto, because all human classics are full to the brim with treachery, gore, massacres, stains of honour to be cleansed with steel blades and duels.

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But, let's dispense with this argument which, although convincing, basically amounts to using the history of literature as a defense weapon. In the last years I've repeatedly heard (and who knows how many are going to continue to use it) a truism along the lines of "fictionalized crime is bound to turn a simple mind watching it into a criminal mind". This is another misleading argument. In the same way that no movie showing what's good will ever bring any change to any criminal-infested area or reality at large, so the complexity of art itself is way too manifold and richly nuanced to allow itself to depict reality in such a mechanical, would-be smart way. And I deliberately say "would-be smart", because **Gomorra** has often been accused of being a negative tale about a whole geographical area. Well, for season two there has been a great degree of cooperation with the places involved, as it has generally been accepted that the story transcends the simplistic paradigm of Good and Evil.

The worst service you can do to whatever's good is to take it for granted, and the biggest favour you can do to evil is to picture it as predictable, easy, unreal. Storytelling is in itself a form of art, and to make it happen in a difficult area is a good thing. All the Camorra attacks of the last few months not only surpass the tale of **Gomorra**, but also belie the hypocrisy that has surrounded this project in all these years. To tell is to know, and to know is to transform. There can only be tales well told, or tales badly told. It's a huge mistake to put tales of beauty and talent up against tales of brutality and contradiction; they are nothing if not parallel storylines that have to live side by side, and must not be pitted against each other. To spin a tale of evil takes talent, ability, knowledge of beauty. How is this so hard to understand? Not to be afraid of complexity: this is what I ask of myself when I create a series, a movie, a book. To be complex is the only way (or at least, this is what I firmly believe) of creating a series that attracts an audience which not only wants to be entertained -- but also to understand, to feel, and to change.

STEFANO SOLLIMA ON THE MAKING OF SEASON TWO, STRAIGHT TO THE HEART OF THE STORY AND CHARACTERS.

INTENSE. TOUGH. EMOTIONAL. FOUR DIRECTORS, ONE SET.

DIRECTORS NOTE by Stefano Sollima

When we set out to do **Gomorra**, the common ambition shared by the four directors and all those who have believed in the series and worked on it, was to create a product that could compete with any new international series in content and production values, while maintaining a look and feel that was uniquely Italian. Today, two years after airing the first season of the series, I feel confident in saying that we have been able to do just that. It's obvious that, in approaching the second season, I felt a different challenge on so many levels.

First and foremost, dealing with the high expectations raised by the first season. A situation in which, personally, I had already found myself in with the second season of *Romanzo Criminale*. Allowing for all the hard work and commitment that such series invariably require, on that occasion it helped that the story arch pointed to a natural transition from the first to the second exhausting season: from the start, they had been conceived as two chapters of a self-contained epic fresco, one being a natural completion of the other. However, the first season of **Gomorra**, had something inherently different about it, a series of complex and inextricable elements - human, narrative, environmental, anthropological, cultural - with which I, and indeed all of us directors (Francesca Comencini and Claudio Cupellini, who shared with me the experience of the first season, and Claudio Giovannesi, who just joined the team) were having to measure up against.

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We realized that, in order to face a second season in which the bar was naturally raised even higher, we would need all the fresh ingredients we had used in the first, plus some degree of higher awareness of the fact that our choices, our approach, had proved to be the right ones for the world we had chosen to depict. Straight to the heart of the matter: an absolute commitment to lending truth and psychological depth to the characters; a meticulous study of the environment they inhabit; development of an immersive imagery to allow us to capture the characters as they live and breathe and have them take us along for the ride; the choice of an insider's point of view and, at the same time, an effort to always remain non-judgmental while maintaining a strictly ethical approach. And finally, in the second season we expanded the range of location, both international (we shot in Germany and Costa Rica) and Italian (Rome, Trieste).

Ultimately, we expanded the fictional universe of **Gomorra** itself, effectively giving the idea of how current criminal systems branch out and expand globally while maintaining firm roots in a well-defined and recognizable territory. The compass that guided us while making this second season is much the same, on all levels. The point of view of the criminals remains, yet we still avoid any kind of smugness. Of course evil exists, and of course there's the fascination it inevitably elicits, but there's no empathy with those who embody it. This choice, we believe, has helped us achieve an extreme level of truthfulness in characterization. Despite the fact that **Gomorra** might be worlds away from the viewer, its realistic and rough language invites immediate critical engagement with reality as depicted. It invites us to ask questions about causes and possible solutions, to understand the reasons, and to see this portion of reality for what it is: an anomaly. Such are, in fact, all territories, neighborhoods, housing blocks controlled or at least infested by organized crime. Then again, there's another anomaly: that Campania, Naples, Scampia are mainly composed of good people who suffer from "the System" because, like in other parts of our country, they are on their own without a cultural alternative to the daily routine of violence that becomes their only chance of survival.

To go back to Scampia and Secondigliano a year later after shooting season one was a thrilling experience. In part because we soon realized that the understandable distrust we had met with the previous year on set, was actually giving way to a heartfelt and generous, if sometimes critical, participation. And also, because we had the distinct sensation of finding those difficult areas less marginalized, and somewhat more conscious of their hope for redemption and growth. But, above all, we were able to measure the honesty of our approach and discover that, thanks to our work, we have gained some real "truth license", something we have achieved without embellishing reality or adopting a moralizing or ideological tone; something we have achieved by taking an unsparing approach. Which is exactly what we set out to do.

BLOOD, HATRED, REVENGE AND BETRAYAL - ANYTHING GOES AS THE TURF WAR ERUPTS **Writer's Notes by Stefano Bises and Leonardo Fasoli**

Just like the first season of **Gomorra**, its follow up is inspired by true events, keeping track of fairly recent chronicles of bloody organized crime infighting that affected the Scampia-Secondigliano area just north of Naples. The first season of the series took its narrative cues from an internal split within that territory's gangland, with the so-called "Spagnoli" or "Scissionisti" ("Secessionists") prevailing in 2004's bitter feud. In our story the winners of 2004's feud take over, bringing the rule of the Savastano family to an end.

The resulting winners are **Ciro Di Marzio**, **Salvatore Conte** and the heirs of the families who joined in opposing the Savastanos. The winners are the Secessionists, and this second season is an account of their reign. The rise of the Secessionists marks both the end of the Savastano rule and the creation, as it were, of a Confederation of states, an Alliance in which, despite common, shared rules, every single member is independent, has its own leader, army and sector within the Scampia- Secondigliano area.

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And so, as **Ciro Di Marzio**, the “Immortal”, and the former Savastano lieutenants who helped bring down Genny, forge their alliance with **Salvatore Conte** the “Spaniard”. Servants become princes, absolute rulers of their neighborhoods and their drug dealing hotspots, suddenly and intoxicatingly holding untold power and riches in their hands. The way drugs are bought and sold changes completely, along with the entire system of checks, rules and decision-making in the area. Perhaps inevitably, the lack of an absolute ruler who has a saying over everything brings about an increase of side dealings and vetted interests, increasing the potential for disputes and conflict.

It’s a far-reaching transformation which unlocks many great new narrative possibilities, which we have endeavoured to explore in much the same spirit of a realistic and faithful recreation of actual events which we had applied to writing the first season. Because if on one side - there are the winners – the secessionist faction which builds its own new world – on the other, watching them closely are the losers: former monarch **Pietro Savastano**, his son **Gennaro** and his friends, the boys from the “Alley” that want to burn the new world to the ground. The “Alley boys” will in fact turn out to play a decisive role in our story, much as they had in the real events, in which they took on the notorious name of “Girati” (“turncoats”).

The second season of **Gomorra** is based on another feud, the so-called Girati feud, that turned the streets and alleys of Northern Naples into a bloody battlefield again in 2012. Clearly the narrative legacy from the first season, resting on four lead figures with complex relationships and motives, has also kept on feeding our inspiration: **Salvatore Conte** and **Ciro Di Marzio** in the field of the Secessionists, **Pietro Savastano** and his son **Genny** as the deposed monarchs. Thus, it is against the backdrop of the Secessionists rule, the Girati rebellion and the resulting 2012 Feud, that we see the fierce fight for power unfold between our leading characters.

CHARACTER DESCRIPTION

Ciro Di Marzio (Marco D'Amore)

Ciro Di Marzio is young and handsome, but – as his ambition is eating him away - not to be stopped. Once he was **Pietro Savastano**’s right-hand man and one of his bravest and most loyal soldiers, now he has become his bitter enemy, the one who took away everything. **Ciro** has unleashed a war; now he must withstand the shock wave of bloody feuding, recrimination and deep personal hatreds. But above all he has to forge new strategies and alliances: he has to prove to everyone, himself included, that he is a true leader.

Pietro Savastano (Fortunato Cerlino)

For years, he has been the undisputed king of the Scampia-Secondigliano area. Reigning over a criminal empire he inherited from his father, he has always managed the family business with a firm and determined hand, earning everybody’s respect on the battlefield. But now he has fallen: his men have betrayed him, his wife (the beloved **Lady Imma**) has been killed, and his only son, **Genny**, has been shot and struggles between life and death. The old king has been put on his knees. But the lion inside him is still roaring, and is biding his time to take back his turf, while striving on hate and hatching new plans for revenge against those who have done him wrong.

Genny Savastano (Salvatore Esposito)

For **Genny** it was not easy to overcome the deep sense of inadequacy that comes if you’re the only child of a king such as **Pietro Savastano**. But at the end of a long tunnel of violence and despair, he has finally managed to get rid of his old fears. So, he is born again. But as the new **Genny**, with no idols or certainties, he has made too many enemies

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and eventually fallen victim of an ambush organized by his former big brother, Ciro Di Marzio. Still, Genny will find in himself the strength he needs to rise again, and to come back fighting for what is rightfully his.

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Salvatore Conte (Marco Palvetti)

Salvatore Conte, the Spaniard. An inscrutable and ruthless man. Thin, somber, very religious in his own way. Conte feels almost invested in command by divine will, and seems to think that there is a consistency between the laws of God and those of Neapolitan organized crime. His methods and strategical thinking have allowed him to face exile, waiting for the right moment to stage a comeback. Today, with the Savastano empire in ruins, he has laid the foundation to become the undisputed leader of a new union... but the hardest part will be getting everyone to agree.

Patrizia (Cristiana dell'Anna)

She is a fighter, more than a lover. A tattoo with the head of a lioness on her shoulder, Patrizia is a girl who has been fighting since she was born. Having lost her parents at age 13, she left school and broken her back to raise her three younger siblings (two girls and a boy). She is now a young woman, grown up quickly and forcibly. Generous, serious, hard-working, she will be marked by an encounter with Don Pietro, a man with a strong and determined character, not unlike hers. A man Patrizia will devote herself to, with all her loyalty and courage.

Scianel (Cristina Donadio)

She is a rough and distrustful woman, but above all else she is a boss: with a strong and ruthless sense of leadership. Today she is the Queen of the drug dealing spot that once belonged to her brother Zecchinetta, a loyal Don Pietro captain who was killed by Genny's underlings. Very sharp in her looks, a fierce poker player and smoker, Scianel is a woman who has suffered on her own skin all the burns that come with lifetime membership within "the System": her husband has died and Raffaele, the son she adores, has been in prison for seven years. While eagerly awaiting his return to share command with him, she is watching over his young wife, Marinella, a pretty but very fragile girl.

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