

BETA CINEMA presents
a SUNNY SIDE UP FILM production
in collaboration with WIEDEMANN & BERG FILM
in cooperation with PICTURES IN A FRAME, SEVENPICTURES FILM
and DEUTSCHE COLUMBIA PICTURES FILMPRODUKTION

ONE FOR THE ROAD

DIRECTED BY
MARKUS GOLLER

WRITTEN BY
OLIVER ZIEGENBALG

STARRING
FREDERICK LAU & NORA TSCHIRNER

BURAK YIĞIT, FRIEDERIKE BECHT, GODEHARD GIESE, LENA SCHMIDTKE,
EVA WEIßENBORN, HENNING PEKER
AND
NINA KUNZENDORF & FRANZ HARTWIG

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SHORT SYNOPSIS

Although in self-denial about his drinking problem, Mark seems to have easily mastered life between his demanding job as a construction manager and rambunctious forays into Berlin's nightlife. That is, until he is stopped by the police one night, loses his license until he has passed a medical-psychological examination. Mark bets his best friend Nadim that he won't drink any alcohol until he gets his driving license back, but he hasn't reckoned with meeting "partner in crime" Helena during the examination. At first Mark is confident of victory, but soon disillusionment follows in the truest sense of the word. Does Mark have to admit to himself that he has a more serious problem than he thought?

LONG SYNOPSIS

One more for the road... Says Mark Jung (FREDERICK LAU) to himself once again at the end of a drunken evening with his friends in his favorite bar in Berlin. Bye-bye here, adios there, then he makes his way home in a good mood. Mark is wobbling around. But hey, not for the first time. Certainly not for the last time. And why not? Everything's fine, everything's under control. At least that's how it feels for Mark. The night is great! It could stay that way if he didn't remember at the front door that he had parked his old Jeep Cherokee in a no-parking zone. Now there are free parking spaces. So he quickly moves the car and saves himself a parking ticket. He has to crank the handle a little, then the car is in its new spot, perhaps at a slight angle. It fits. The blue lights of a police car flash behind Mark's Jeep. Traffic control. Damn. Mark's slurred explanations don't make things any better. Quite the opposite.

His license is gone. And Mark has to attend a medical-psychological examination, if he really wants to get his license back. There Mark meets a group of impressive characters, including the Berlin-based quarter-drinker Franky, the slightly older, affable Frauke and Helena (NORA TSCHIRNER), an attractive woman around the same age as Mark, in whom he immediately believes he has discovered a kindred spirit. And of course Dr. Buhz (GODEHARD GIESE), the course instructor, a proper and somewhat stuffy-looking man who immediately recognizes that Mark is not taking the event seriously and speaks to him privately in a quiet moment: Men like Mark were missing the real reason why they were here - namely because they had a problem with their drinking.

Mark shrugs off the lecture lightly. That evening in the local bar, he even makes fun of it. Then he has a gin and tonic with his best friend Nadim (BURAK YIĞIT), whom Mark no longer sees as often as he would like since Nadim has moved into a little house in the country with his new girlfriend Anja (FRIEDERIKE BECHT): just the right woman at the right time to get his life back on track - Nadim is happy. To his surprise, Mark sees Helena come into the bar from the MPU preparation course. She is also immediately available for a drink and tells him that she works as a primary school teacher and fell asleep drunk at a red light. Mark immediately takes a liking to Helena. They chat and have a drink. Another one for everyone! When Mark finally gets home, it's very late and he's very drunk. He manages to put a ready-made pizza in the oven at 220 degrees - and then falls asleep...

... when he wakes up, the apartment is full of smoke and the pizza is completely charred. Fuck. But luckily for him, it could have turned out worse. Maybe he shouldn't have had so much to drink the day before. He arrives at work with a heavy hangover. Major construction site. One problem after another. But Mark still has what it takes. It's easy to see why everyone likes and appreciates him: you couldn't imagine a better site manager. Which is also the

reason why his colleagues, above all his right-hand man Jenny (LENA SCHMIDTKE), but also his boss Luisa Grüntuch (NINA KUNZENDORF), turn a blind eye and sometimes look the other way when he arrives late for work in a somewhat desolate state. So far, he has always managed everything. For Mark, this is also a great confirmation that everything is running smoothly. Where does this Dr. Buhz get off trying to convince him of all people that he has an alcohol problem?

Which is why he steps on the gas again when he visits Nadim and Anja for their housewarming party in their little house. In a cheerful atmosphere, Mark reads out an online psychological test that can be used to find out whether alcohol might be playing too big a role in their lives. The result comes as no surprise to Mark: "You may have suspected for some time that alcohol has become a problem for you that you can hardly solve without professional help. According to all available evidence, abstinence is the best advice for you. Don't be afraid to accept help any longer." Reason enough for Mark to really get down to business. This has consequences. He ends up so drunk that he crawls into bed with Nadim and Anja to sleep, wakes up with a full bladder and pees on an armchair because he can't find the toilet. That's the end of the fun.

When Mark sets off the next morning, Nadim speaks to his friend: his alcohol consumption and the dropouts associated with it are getting worse. He urgently needs to do something about it. Mark brushes aside the well-meaning advice. And offers him a bet: "Not a drop of alcohol until I get my driver's license back. And if I lose, I'll take care of your weekend cottage." Nadim agrees. The bet is on. At first, Mark does quite well - even though Dr. Buhz tells him in the preparation course that such a bet is not very effective. Abstinence is only possible if it stems from a genuine desire to change his life. Dr. Buhz says that he was once an alcoholic himself, but was only really able to quit twelve years earlier because he had found a substitute drug that was even more important to him: the half marathon.

Mark only listens with half an ear. What nonsense, he thinks. Helena, meanwhile, isn't convinced by Mark's plan either. She knows it all too well. The elation of being able to show everyone how it's done only lasts a week or two. After that, every new day would be torture. She will be proved right. In the beginning, Mark keeps fit, starts swimming, buys a juicer and really gets going at work. Every day he kept going was crossed out in his calendar. He manages 27 days. And becomes increasingly irritable and annoyed. The feeling of happiness of the first few days is almost gone. When he sees Nadim in his local bar on the way home, calls him as a joke to see his reaction, and then sees Nadim take his cell phone out of his pocket and immediately put it back in when he sees Mark's number, it's the literal straw that breaks the camel's back. He. Must. Drink. Again.

Mark has a memory lapse. When he wakes up, he doesn't know where he is. He sits in the preparation course as if stunned, Helena immediately recognizes what's going on. Mark calls it a "slip of the tongue". But like Helena, he knows it's a relapse. At home, he mercilessly takes the edge off. Drinks and drinks and drinks. He goes to his favorite bar. Sees Helena there. And continues drinking with her. Helena can't stop either. They move on together. It's a, well, crazy idea, but he takes her to the building site where he's working in the middle of the night. He tears down the protective plastic sheeting on the façade so that they can sit on the roof, 50 meters above Berlin. They like each other, that's for sure. Two losers in front of the wreckage of their lives, without realizing it. It's beautiful and sad at the same time. And the beginning of the end: the next day it rains cats and dogs. Because the plastic tarpaulins are missing, water seeps into the shell. Everything is ruined. Mark also oversleeps the test at eight o'clock in the morning. His boss is not amused. When it turns out that Mark was the

one who broke into the building site at night and is to blame for the damage, it's all over. Now it's suddenly all or nothing. The only question is whether Mark has also realized this. Will he continue to hurtle towards the abyss at full speed or can he pull the emergency brake? It's up to him...

ALCOHOL SELF-TEST

A drink after work, a cocktail at a party or a schnapps for the stomach: for many people, alcohol is simply part of life. But the line to alcohol addiction is quickly crossed unnoticed...

How often do you drink alcohol?

- No more than three times a month
- Once a week
- Several times a week

When you drink alcohol, you drink...

- One glass
- One to three glasses
- More than three glasses

Have you ever come to work drunk?

- Yes
- No

Once you start drinking, you can't stop, even if you are already drunk...

- Yes
- No

THE FIVE TYPES OF DRINKERS ACCORDING TO JELLINEK

ALPHA DRINKERS are problem drinkers. They drink to flush away anger.

BETA DRINKERS are habitual drinkers. They use social occasions to drink large quantities of alcohol. They even look for the occasions: bars, restaurants, parties...

For GAMMA DRINKERS, even the smallest amounts of alcohol trigger an irresistible urge to drink more. The gamma drinker loses control over how much more they drink and therefore loses the ability to stop drinking on their own. Once they have started, they must continue drinking. They are physically dependent.

DELTA DRINKERS are the so-called mirror drinkers. They have to maintain a constant blood alcohol level. If there is no alcohol intake, they experience severe withdrawal symptoms. Mirror drinkers are ill.

EPSILON DRINKERS are quarter-drinkers. The physical consequences are trembling of spread fingers, clammy hands, digestive problems of all kinds, loss of appetite, stabbing and palpitations in the heart area, shortness of breath and even chronic bronchitis, burst veins, loss of potency and sexual desire. Erectile dysfunction, brittle and shaggy hair on the head.

PRODUCTION'S NOTES

ONE MORE: A SUCCESSFUL CREATIVE DUO FOLLOWS UP

"I don't feel the need to change my life. I think my life is fantastic." - Mark

Following their 2009 hit *Friendship!*, which attracted 1.6 million cinema-goers, *25 km/h* was the first film that director Markus Goller and screenwriter Oliver Ziegenbalg made with their joint production company Sunny Side Up - and it was a great success: over 1.2 million cinema tickets were sold in German cinemas in 2018 for the highly comical yet touching road movie starring Lars Eidinger and Bjarne Mädel. Now the successful duo is back with a new work made in the same constellation: for *One For The Road*, Goller once again directed a screenplay penned by Ziegenbalg, and both produced Sunny Side Up. Once again, it is a very personal story. While *25 km/h* was based on an idea by Markus Goller, the impetus for *One For The Road* came from Oliver Ziegenbalg.

Goller and Ziegenbalg no longer want to miss out on having creative and entrepreneurial sovereignty over a project, they say with regard to their renewed production activities with Sunny Side Up, which they founded at the beginning of 2017. Although they bear full responsibility, they have more freedom at the same time. *25 km/h* was a crash course in practical film school, while the all-encompassing involvement created a completely different identification with the project. "We learned so much about what film production means," says Goller, and Oliver Ziegenbalg adds: "Above all, *25 km/h* taught us that we want to continue in exactly the same way." After the first film, the experience could have been "once and never again". "Fortunately, that wasn't the case for us at all. It suited us 100 percent, we realized: This is exactly our model," say Ziegenbalg and Goller in unison. All decisions, from development to post-production, can be made in-house. "Other producers might have done things differently, would have cut out songs that we really wanted just because they would have been too expensive in their eyes. The freedom we enjoy when we produce ourselves alongside our jobs as director and editor or, in Oliver's case, screenwriter, is the greatest thing," says Markus Goller.

Both are convinced that the better films come from not being dependent on anyone. The process begins during development: "Oliver starts as the author, we work together, very closely, on the same wavelength, and can contribute ideas as we see fit. We can make our film completely freely - of course with the input of all the partners involved, with all the positive and negative criticism we receive. But basically we are allowed to do what we feel is right, what works to our taste. That's how *25 km/h* came about, that's how *One For The Road* came about. And that's also how *Mystery of Love*, which we've just shot, came about," continues Goller. Oliver Ziegenbalg adds about the screenplay process: "I present a kind of rough draft that serves as a working basis. However, this first version is by no means what we then shoot. Markus is closely involved in development. He is my partner in developing the story, he has a total feel for the rhythm of a film, recognizes when something is too much, notices where something is still missing...It is often the case in our meetings that Markus comes around the corner with brilliant ideas that immediately make it clear to me what is meant. I then take them up and work them in."

For all new work, Oliver Ziegenbalg and Markus Goller strive to do it (even) better. "At some point, the moment comes when I hand the script over to Markus. After all, he's the director, he's responsible for the production," says Ziegenbalg. The two then work really closely together again in post-production, for the final polish. "For example, we always choose the

music together. Fortunately, our musical tastes coincide, so there are never any arguments. Unfortunately, it's just very expensive," says Ziegenbalg with a grin.

TEAM SPIRIT: IT'S ABOUT WORKING TOGETHER!

"The motivation must come from an intrinsic need to change your life, not from an external motivation, from a bet." - Dr. Buhz

Between *25 km/h* and *One For The Road*, there were projects for Markus Goller and Oliver Ziegenbalg that they didn't complete together. In the meantime, Oliver Ziegenbalg had made the Netflix mini-series *The Billion Dollar Code* with Robert Thalheim, which he also co-produced in his role as showrunner with *Sunny Side Up*; Markus Goller made the Magenta TV series *Wild Republic*. These "external" experiences sharpened their focus for *One For The Road*. "Oliver learned how Netflix works, I learned what it means to direct a series and what it's like to work when you can't choose your own team. I learned what you have to watch out for and that it's important how a project is set up and assessed in advance," says Markus Goller. Oliver Ziegenbalg mentions the importance of having a say: "Our series experiences differed in that I had a seat at the table as co-producer on *The Billion Dollar Code* and was therefore able to retain a degree of control. Markus didn't have that with *Wild Republic*. But having a say is incredibly important. I would never do another project that I didn't co-produce myself." Too many decisions have to be made that are important for the end result, be it the cast, the music or even the way the budget is handled.

"These are all things that define how good a movie will be and how personal, how directly it relates to you, how satisfying the work on it is," Ziegenbalg explains. "As a producer, you definitely have a greater responsibility and face a greater risk. But the scales are simply balanced when you have a stake as a producer". "We are more than happy to take on the risk if it means we retain a say in all trades and areas," adds Markus Goller. "What matters to the duo is the type of collaboration in which there is an open spirit." "We have a certain philosophy at *Sunny Side Up*. Our company isn't just called that because of the film of the same name, but because it expresses what we stand for: Bringing films to life as a team, working hand in hand with everyone involved in front of and behind the camera," says Oliver Ziegenbalg.

Like Markus Goller, he is passionate about working in a creative atmosphere without hierarchies or pressure. "Film is film and is a stressful time. But we've heard so much recently about working conditions on set. Our productions at *Sunny Side Up* are fair. We take the matter seriously, we have discussions with all employees, we always welcome the team with a request to contact us if something is on their minds, if there is displeasure about anything. We always have an open ear and expressly wish to be approached. I think this open approach is also transferred into the DNA of our films, giving them (even more) warmth and emotion," say Ziegenbalg and Goller. In their productions with *Sunny Side Up* and as creatives, both are concerned with creating a space in which they invite all employees to work together to implement the vision they have set out. "In this space, the respective instruments of the team members should be made to resonate. This resounding, vibrant togetherness spills over into the overall result. That was the case with *Friendship!*, with *25 km/h* and now with *One For The Road*," say the duo.

NO PROBLEM? THE ALCOHOL THING...

"There's never an evening when you don't completely shoot yourself up. There just comes a point where you have to take responsibility for your life." - Nadim

With *Sunny Side Up*, Markus Goller and Oliver Ziegenbalg have taken up the cause of making films with a personal connection and social relevance for a broad audience. Like *25 km/h*, *One For The Road* also tells a personal story. "All the projects we tackle as a duo are based on experiences from our lives. This brings a totally genuine form of emotionality and connection to the script work, which in turn is transferred to the big screen," says Oliver Ziegenbalg.

One For The Road sheds light on the subject of alcoholism without telling a drama about how people are affected. The story is crazy funny, as funny as drinkers can be, but it pulls the rug out from under you as it progresses, so it is also as serious as a movie about alcoholism needs to be. Maintaining this balance, walking this tightrope, was the biggest challenge. Oliver Ziegenbalg and Markus Goller mastered it with verve. With *One For The Road*, it was important to them to be incredibly entertaining on the one hand and to treat a relevant subject seriously on the other. "It's a tricky task, of course, a ride on the razor's edge. But we think we've managed to do it and kill several birds with one stone, to deliver a story that makes people think, that has meaning and is still incredibly fun and entertaining."

The idea for *One For The Road* had been haunting Oliver Ziegenbalg's mind for many years. The trigger was a dinner with friends: "That was certainly over ten years ago. A cozy get-together, in the evening, during the week. That's when it struck me: It's crazy, we're all drunk by twelve o'clock, even though we have to work the next day. And it never occurred to anyone to question whether someone at the table might have a drinking problem." Ziegenbalg wanted to take a closer look at this social phenomenon of everyone drinking and no one having a problem. In particular, the aspect of what happens when it becomes clear within a group of friends that someone does have a problem with alcohol. "Then they say: Sure, it was obvious that he or she always drank too much. But as an affected person within the clique, you can't see what you're heading for. I lived the same way for many years, was an integral part of such a group and never thought that I could have a problem, even though I definitely drank far too much alcohol back then," says the screenwriter.

It was obvious to Ziegenbalg and Goller that such an important topic had cinematic potential. But they had to find the right tone: "I didn't want to make it a pure drama. That's already been done several times and it's just not my style of writing," emphasizes Oliver Ziegenbalg. So he worked from his own truthfulness, following his memories and the feelings he has about that earlier period of his life: Life is going on, you're drinking and partying, no one would think anything was wrong, and imperceptibly, without you seeing it coming, you're stuck in the situation and realize: there is a drinking problem after all. "It happens without warning, you just slip into it. That's exactly how our movie should be," says Ziegenbalg.

Markus Goller could also relate to the topic and was fired up to turn *One For The Road* into their next joint cinema project. "I remember so well the email that Markus wrote to me when he read the script for the first time, telling me how excited he was about the story and how close it was to him. That's our credo: the topics that we take up on film must always concern us both, must speak to us both equally." Markus Goller agrees with this. This common basis also feeds the blind trust, the understanding without words in the development and realization of the projects: "Oliver and I are really very close. On the one hand, we work very

similarly, and on the other, we complement each other perfectly. It's a dream," says Markus Goller.

The two never doubted that *One For The Road* had its place in the cinemas. "The film deals with a major social issue. That alone is reason enough for cinema. On the other hand, the way we tell the story is one that we believe can only take place in the cinema," say Goller and Ziegenbalg. The great relevance requires the big screen. Markus Goller says that they would not have had the opportunity to make the film the way they did on a different screen format. "That it sounds like this, smells like this, conveys this feeling, opens up a space." And the director emphatically emphasizes the relevant topic once again: "That is the most important thing. That's why we made this film. The topic of alcohol is everywhere. Even if you're not directly affected yourself, everyone knows someone in your circle of acquaintances, friends or wider environment who drinks too much. It's incredible since we've been out and about with the stuff and talking to people about it: everyone knows something about it, from their own experiences, from family or friends..."

With the success of *25 km/h* behind them, *One For The Road* was not put in the way of funding. In keeping with the motto "Never change a winning team", Sony Pictures once again supported the project as a distribution partner, and Jan Gallasch and Tobias Herrmann from Pictures in a Frame as well as Deutsche Columbia Pictures once again stepped in as co-producers. Stefan Gärtner with SevenPictures joined the team as a new co-producer. And also Quirin Berg and Max Wiedemann from Wiedemann & Berg Film, who had already produced Ziegenbalg and Goller's hit *Friendship!*, the first film from Deutsche Columbia Pictures at the time.

CHEERS: A HIGH-PERCENTAGE LINE-UP

"I'm living healthy now, but I don't particularly like it. And because I don't particularly like it, I'm not in a good mood." - Mark

After *25 km/h*, Ziegenbalg and Goller were once again assisted by casting director Nina Haun. The lead role in *One For The Road* was given to Frederick Lau, who has long been one of the most sought-after and busiest actors in Germany. Lau, with whom Goller had already worked on *Simpel* (2017), was not at the top of the wish list of casting candidates from the outset because Mark's character underwent a major development and interesting journey during the script process. Ziegenbalg openly admits that there is a lot of himself in Mark, "actually, I just have to look in the mirror and I see Mark," says the screenwriter with a wink.

When he started writing the story of *One For The Road*, the main character was very close to himself, a father of two daughters, well over ten years older than the final Mark played by Freddy Lau. But there was something about the material that wasn't quite right, it didn't really want to take off, and Markus Goller and he didn't really know what was wrong. At some point, Markus Goller gave the script to his wife, filmmaker Katja von Garnier, to read. Oliver Ziegenbalg remembers: "Katja gave us a really great - the decisive! - She recognized the importance of the topic, but said that it was almost more important for young people than for people in our age group. At 50, at best you know what alcohol can do. But when the film focuses on a younger main character in his mid-30s, someone who has no responsibilities yet, no family, who can still be shaken up because otherwise he might not be around in ten years, that made sense to me immediately. There was something to it!" So Oliver Ziegenbalg began to transform the character of Mark. "Mark still has a lot to do with me, but he's become

a more independent character who I no longer had to stick so slavishly to everything in the writing process in order to buy into it."

When this new version was ready, Ziegenbalg and Goller knew that this was the path they would have to take to make the story work. "It still took a lot of work, but it was clear that we could make the film with this mark!" Then they immediately realized that the "new" Mark could only be played by Freddy Lau. "We thought: Oh my God, of course it's Freddy!" recalls Markus Goller, who was very keen to work with the actor again after his great experience on *Simpel*.

MARK DE CHAMPAGNE

Dr. Buhz: "Why were you drinking that night?"

Mark: "Just like that, there was no particular reason. Because I felt like it."

Dr. Buhz: "So you often just feel like drinking?"

Mark: "Of course. Sometimes. Like everyone else."

Mark is the prototype of a man who everyone would say has his life under control. He's great at his job, loves working on the construction site, everyone likes him, he's funny and communicative... but Mark is immoderate. This excessiveness is most evident when he consumes alcohol. Once he starts drinking, he can't stop. It has developed into an addiction. As soon as he gets out of the office and is lonely, he immediately needs alcohol. He looks forward to the end of the day because he knows he can reward himself with alcohol. It's a system that he has slipped into unnoticed, a deadly spiral, but he doesn't see it as a problem. "If people were to tell him that he has a problem, he would immediately turn around. He doesn't want to hear that. That's also the reason why he turns away from his best buddy Nadim, because he holds a mirror up to him. He prefers Helena. With her, he can carry on with the attitude of not questioning his life," says Oliver Ziegenbalg, who describes Mark as a "boundless party animal".

"He's not an ass when he's drunk. A lot of people become rather unsympathetic when they're drunk. Mark embraces the whole world, becomes soft and wants to make declarations of love to everyone. He also loves himself in this state because he almost only knows himself in this state." When developing the character, Ziegenbalg asked himself whether he wanted to define a reason why Mark drinks or not. "I made a conscious decision not to." With Mark, it's a combination of many things. Of course, there is also learned behavior that has its origins in his childhood, which he spent in a village where everyone drank alcohol. That's where the ground was prepared, the foundations laid. "But that's not the only reason. You could say that Mark didn't feel much warmth in his parents' home and he wanted to get out as quickly as possible. But there is no trauma that would have led him to alcohol," says Ziegenbalg.

Unlike Helena, whose drinking clearly stemmed from depression. The only thing missing was finding the right actress for the role of Mark's drinking companion, who initially drives him up the wall with her cynical and mocking manner, but then becomes his most important ally through all the ups and downs...

HELENA AND MORE FOR THE ROAD: IT'S THE TRUTHFULNESS THAT COUNTS

Helena: "I thought minus times minus equals plus."

Mark: "That's an argument. Maybe we'll even become a really good plus."

Helena: "You mean, because we're two particularly thick minuses, we end up with a particularly good plus?"

The search for Helena took a while and, according to Markus Goller, was like a little journey that was finally concluded with a constellation casting. Nora Tschirner, who most recently inspired audiences in Karoline Herfurth's hit films *Wunderschön* and *Simply Complicated* and who processed and publicized her own experiences with depression in the TV series *Mopes*, was immediately selected. What Goller and Ziegenbalg liked about Nora Tschirner was that she was genuine. "She expressed great interest in the role, not because she has experience of alcohol addiction herself, but because she was able to indirectly dock onto Helena the subject of depression, which is close to her heart and which she had already addressed in a different form in *Mopes*. "After the rehearsal with Freddy, it was clear: Nora is the one!" says Markus Goller.

Helena is a cynic, quick-witted, always has counterarguments and never backs down. She has got on well all her life because she has always had the better answer. The roots of her alcohol problem lie in depression. She drinks to avoid feeling her depression. Then she is funny and in a good mood. Plus, like Mark, she can wash away her loneliness. Helena is very afraid of relationships because she doesn't want to show anyone the trauma of her depression. The only person she can open up to is Mark, in whom she recognizes a mirror image of herself. That's why their relationship is only platonic at first, they only want to drink together, in a real relationship everything would get complicated. "Although they find each other attractive, they are both very afraid of entering into a real relationship outside of this very non-committal drinking fun together," says Oliver Ziegenbalg.

Alongside the main character Mark and Helena, the other characters in *One For The Road* are no less important to Oliver Ziegenbalg and Markus Goller. "It's very important to us that the actors and actresses are as true to their roles as possible, that they are perhaps even themselves to a certain extent. Freddy is Mark or can be Mark. He can draw a lot from himself. Nora has a lot of Helena's personality in her. This gives the movie a great deal of authenticity," says Markus Goller.

Casting a film is always one of the most exciting processes for Goller and Ziegenbalg. After all, the actors and actresses are ultimately what make a movie. "We have a great sparring partner in Nina Haun, who suggests fantastic people. The fact that the terrific Godehard Giese is playing our traffic psychologist Dr. Buhz is a dream, and the fact that Nina Kunzendorf and Friederike Becht have taken on small supporting roles also makes us happy," says the duo, who emphasize the importance of supporting roles: "Supporting roles have to be played well because they have a function for the main character. If Nina Kunzendorf's architect doesn't believably convey that she thinks Mark is an alcoholic, the whole movie doesn't work."

The lived diversity in *One For The Road* is intrinsic, has nothing artificial about it, but shows Berlin as it is in reality. Burak Yigik as Mark's best buddy was not cast for reasons of diversity. "The approach was not to say, let's cast Mark's best friend diversely. Instead, let's find the best buddy. And the fact that the best friend is now diverse is a sign that diversity is accepted and has arrived in the world without having to point it out with a figurehead," says Oliver Ziegenbalg. When Nina Haun suggested Burak Yigik for the role of Mark's best friend and

he came to the casting, it turned out that he and Freddy Lau are also best buddies in real life. "It didn't take ten seconds and we put a tick behind the casting of the role," says Goller. "Freddy and Burak had such a warm-hearted vibe together. The two of them together were a total gift. What we mean by diverse is: it has to be natural, it mustn't come across as selected or editorially decided. It has to be the way it is in the world today. Period," says Ziegenbalg.

PLEASE TAKE A SEAT: IN THE PREPARATION COURSE FOR THE MEDICAL-PSYCHOLOGICAL EXAMINATION

Helena: "You're such a hollow nut, Frauke. Really."

Dr. Buhz: "Now is the time! Everyone has their own pace! And Frauke sets that herself."

Helena: "Yes, but your eternal do-gooder attitude won't get you through the finish line either."

Oliver Ziegenbalg didn't have to go far to research the preparation course for the medical-psychological examination that Mark has to complete in the film in order to get his driver's license back. "I have a twin brother. Many, many years ago, when I was young, I was driving with him and he was so drunk that he almost fell out of the car when the police pulled us over. In short, he was not only ordered to take an examination, but also a preparatory course." Ziegenbalg worked some of his brother's descriptions into the script one-to-one. "Like Mark, my brother thought when he entered the course room that everyone sitting there had problems except for him," says Ziegenbalg.

There was a gardener who had crashed his gardener's car somewhere while drunk, there was Frauke, who insisted she had only drunk two glasses of Prosecco and got on everyone else's nerves with her stubbornness. "They were all really there and had the same names. I just picked that up from my brother's stories." The same goes for sentences from the real traffic psychologist, who, according to Ziegenbalg, went to his brother after the first lesson and said that he knew for a fact that he thought he was the only one in the room who didn't have any problems. It was just the other guys there. But these guys had already understood that they had a drinking problem. He hadn't realized that yet. That's why my brother has the biggest problem of all. "That's exactly what our Dr. Buhz says to Mark," says Ziegenbalg.

His brother's stories also opened the screenwriter's eyes to the arc of the story. "I always asked myself: what does our main character have to learn or realize in the film? It became clear to me: he has to realize that he has a drinking problem. At the beginning of the journey, Mark denies it, but by the end he says: I'm on this course because I think I have a drinking problem. That is the biggest realization. Whether he then stops drinking lies in the future. It's a long road and a road that will never be finished. But the realization is important and was the solution to the film." Oliver Ziegenbalg has thus taken everything his brother told him, "all the funny parts, but also the dramatic ones".

NO MANHATTAN, NO CUBA (LIBRE), BUT BERLIN AIR: THE SETTING

"I'm not a life coach: but if you have to squeeze out of a toilet window just to avoid bumping into your best friend, you've fallen below a certain level." - Helena

Oliver Ziegenbalg deliberately set *One For The Road* in Berlin rather than in a village or rural area. "Of course that would have been possible, but then it would have been a different movie. I decided to take my lifestyle as a basis and portray friends, acquaintances and people from my life. It's a lifestyle where you can always go to a bar in the evening after

work. I indulged in this lifestyle for decades and still do, even if it's not as blatant as it used to be. I wanted this world." Nevertheless, Markus Goller emphasizes that the story should be universally applicable: "You should be able to identify with it even if you don't live in a big city like Berlin. Drinking alcohol is a legitimate behavior. If we had let Mark take hard drugs as well, the world would have gone crazy," says Ziegenbalg.

OLD-FASHIONED CLASSIC COCKTAIL: THE MUSIC

"I think it's nice that we're stopping together. " - Helena

Music plays an extremely important role in the films of Oliver Ziegenbalg and Markus Goller. "As producers, we spend an incredible amount of money on music! It's very expensive what we choose because we don't want to limit ourselves in any way," says Markus Goller. The high music budget is not spent on other things. "We want to draw from the full", says Ziegenbalg, who always listens to music while writing the scripts. "I write the stories to music. I choose individual songs at the beginning and start with the first one, which then runs in an endless loop as I write. I'm often amazed myself when I see on my iTunes music counter that I've listened to a song 500 times in a row. If the song then gets on my nerves at some point or I get into another script phase, I choose another song, which I then listen to that many times again, and so on." In the end, Ziegenbalg has a list of around 20 songs that he has played "ad nauseam" during the writing process. "That's how the story develops. I never use the songs again for another script. They are connected to the specific material in a very emotional way." Ziegenbalg then gives his list to Markus Goller, who enriches it with his songs. "In the end, we have a pool of around 30 songs from which we fill our film. Each one has great significance for us," says Goller.

The reasoning behind the choice of songs for *One For The Road* - and as Ziegenbalg and Goller explain, this reasoning also ran through all the other trades such as set design and costume - is closely linked to the main character Mark. Mark is a classic type. Mark doesn't listen to the latest hits, Mark doesn't wear the latest clothes, Mark has an outfit that he has put together for himself, namely a bomber jacket, jeans, T-shirt and black boots. He doesn't try out much. "I once read an interview with Jonathan Ive, who designed all the Apple products under Steve Jobs. He only ever wears blue. When asked why, Ive said that he had reached an age where he realized that he really liked having a uniform. He no longer has to worry about what to wear in the morning. That's Mark," explains Ziegenbalg. Mark's clothes are classic, cool standards. This also applies to his taste in music. Mark listens to classics, cool songs, indie songs that are classics in their field. For example, Jonathan Richman, who never became an absolute superstar, but who you can't put a price on. Or Todd Rundgren, whom even the Beatles adored. He plays a cover version of a Marvin Gaye song by the Slits, the coolest punk song ever made by a punk band, he listens to Joy Division... all-time classics that you can't question. "His selection is eclectic. And this is exactly the music we hear in the film," say Goller and Ziegenbalg.

For the score, the duo worked together with Volker Bertelmann, who has since won an Oscar. Markus Goller met the film composer while working on the series *Wild Republic*. "It was basically love at first sight for me. Working with Volker was great, we had a total connection right from the start, like soul mates," recalls Markus Goller. It was therefore a great pleasure when Bertelmann added the duo to the team of filmmakers he works with after Goller's request. In addition to *One For The Road*, Bertelmann also composed the score for their new feature film *Mystery of Love*. "Volker creates soulful music that is not just a product. Of course

it should be big, bold and emotional. But it shouldn't be glutamate. We don't like glutamate. Film music has to have something of its own and not just blend in with the images," says Ziegenbalg. What the two admire about Volker Bertelmann is that he doesn't say: 'Take it or leave it, here's my score'. "He goes on a journey with the film to discover something in it. It was the same with *One For The Road*. Volker has created a great emotional score. He has the same feeling about the movie as we do. It makes you long for it."

LET'S LET IT RUN OUT: ALL'S WELL THAT ENDS WELL, CLOSING TIME

"I can't sit on a bench and listen to the birds and suddenly all my problems disappear. The world is not that simple. " - Mark

One For The Road was shot over 35 days from the end of April to mid-June 2021 at locations in Berlin. For the visual design, Markus Goller worked together with the experienced cameraman Philip Peschlow, who most recently set the lighting for Marc Rothemund's *Weekend Rebels* and won both the Grimme Award (1st season) and the German Television Award (2nd season) for his work on *The Pass*. Heike Lange was responsible for the production design and Sabine Bockmeyer for the costume design.

According to Markus Goller and Oliver Ziegenbalg, the biggest challenge of all was to shoot a movie in which you have to act drunk the whole time without actually drinking. The duo's requirement was for everyone involved to master the filming with a clear head. "With this subject matter in particular, you might think that it would be particularly authentic if we went out partying as a team every night after shooting," says Goller, and Ziegenbalg adds: "We wanted to shoot the film straight and professionally, even though it deals with excessive alcohol consumption. We succeeded in that." In addition to Nora Tschirner, the two also praise their lead actor Frederick Lau, who had to play about a third of the story while drunk. "He was fantastic, he played so well. You believe it 100 percent. And we were vouching for him that he was always sober. He's just an incredibly good actor," say Goller and Ziegenbalg. Their fears that playing drunk might come across as either too exaggerated or too understated were immediately blown away.

Oliver Ziegenbalg and Markus Goller are very happy with the result. *One For The Road* has become exactly the movie they had imagined at the beginning. "It shows you how life can be funny, but also looks beneath the surface. It deals with the subject of alcoholism authentically and is still entertaining. That's the kind of movie we're aiming for with *Sunny Side Up*: We want to take topics that as many people as possible can connect to and make them entertaining in order to provide a good experience at the movies. That sounds easy, but it's not. That's because we're walking a fine line where we can neither veer too far to the left nor too far to the right.

At *One For The Road*, the duo are convinced that they have managed to walk the tightrope and toast with their favorite drink that they drank as teenagers: Markus Goller with Avera or Sambuca, Oliver Ziegenbalg with a mixture of orange juice and Blue Curacao, which "turns a nice nasty green and was the best crash drink of my youth".

THE CAST

FREDERICK LAU

as MARK

Frederick Lau, who was born in Berlin in 1989, wanted to become a professional sportsman before he slipped into the film and television business by chance. But then the filming of the movies *The Flying Classroom* (2002) and *Bibi Blocksberg And The Secret Of The Blue Owls* (2004) intervened, as did awards such as the Golden Sparrow from the Children's Media Foundation for Best Actor in the TV-Drama *Who Would Kiss An Iguana?* (2003).

This was followed by impressive roles in cinema productions such as Andreas Kleinert's *Head Under Water* (2008). However, Lau's role as the desperate, system-compliant schoolboy Tim in Dennis Gansel's *The Wave* (2008) left a lasting impression on audiences and the press. In the same year, he won the German Film Award for Best Supporting Actor and the Austrian Undine Award for Best Young Character Actor. Frederick Lau also impressed on screen as Tom Schilling's physical counterpart in *Oh Boy* (2012) by Jan-Ole Gerster, as a V-man in the neo-Nazi milieu in *Ummah - Unter Freunden* (2013) by Cüneyt Kaya, as Dieter Hallervorden's nurse in *Back On Track* (2013) by Kilian Riedhof and alongside Karoline Herfurth and Hannah Herzsprung in *Man of My Dreams* (2015) by Anika Decker.

Frederick Lau was also never unknown to television audiences, for example through his appearances in various *Tatort* episodes between 2007 and 2012, including the hostage-taking of Commissioner Odenthal in *Tatort: Der Wald steht schwarz und schweiget* (2012), directed by Ed Herzog. He won the Grimme Prize and the Bavarian Film Prize for Best Actor in a Television Film in 2011 for his Frank Lehman in Hermine Huntgeburth's *Neue Vahr Süd*.

In 2015, Frederick Lau once again won the German Film Award for Best Actor for his role in Sebastian Schipper's exceptional film *Victoria* (2015). A role that demanded both outstanding acting talent and precise physical control, as the tragedy *Victoria* not only takes place in real time, but was also shot in a single take. In the same year, he appeared in Karoline Herfurth's directorial debut *Text For You* (2015). For his role as Vince Kerner in the hit series *4 Blocks*, Frederick Lau received the Best Actor Award from the German Academy of Television in 2017, followed by the Bavarian Film Award in the Best Actor category for his performance in the tragicomedy *My Brother Simple* by Markus Goller. In 2018, Frederick Lau also shone in three dramatic roles: in *The Captain* by Robert Schwentke, *Gutland* by Govinda Van Maele and *Playmaker* by Timon Modersohn. He was also seen in Detlev Buck's *Wuff*.

In 2019, Frederick Lau once again starred alongside Karoline Herfurth in her follow-up project *Sweethearts*, took on a role in the novel adaptation *Close To The Horizon* by Tim Trachte and sat together with Wotan Wilke Möhring, Jessica Schwarz, Jella Haase, Florian David Fitz, Karoline Herfurth and Elyas M'Barek at the table for *The Perfect Secret* by Bora Dagtekin. This was followed in 2020 by another collaboration with Elyas M'Barek in Simon Verhoeven's *Nightlife* and the Netflix production *Rising High* by Cüneyt Kaya. Lau also starred in Kida Khodr Ramadan's directorial debut *In Berlin Wächst Kein Orangenbaum*. Alongside Luise Heyer, he appeared in Helena Hufnagel's feature film debut *Commitment Phobia* (2021) and shot *Wolke Unterm Dach* (2022) under the direction of Alain Gsponer. He can currently be seen in the mockumentary *German Genius*.

NORA TSCHIRNER

as HELENA

Nora Tschirner was born in East Berlin in 1981. While still at school, she gained her first acting experience on the school theater stage and in an episode of the ZDF youth television series *Achterbahn* (1996). She landed a supporting role in Connie Walter's youth drama *Wie Feuer Und Flamme* (2001). After graduating from high school, she applied for a casting as a presenter at the German branch of the US music channel MTV. From 2001, she presented various solo shows on the TV music channel MTV and the Berlin radio station Radio Fritz. From 2004, she created and starred in the comedy series *Ulmens Auftrag* together with Christian Ulmen.

In 2001, she also took on the leading role in the ARD early evening series *Sternenfänger* and in 2003 played the female lead alongside Matthias Schweighöfer in the Stuckrad-Barre bestselling film adaptation *Soloalbum* (director: Gregor Schnitzler). In the same year, she made her theater debut in *Trainspotting* at the Hamburg Schauspielhaus.

She continued her cinema career with Anno Saul's comedy *Kebab Connection* (2004) and as a daredevil soccer player in *FC Venus* (2006, directed by Ute Wieland). In *Rabbit Without Ears* (2007) and the follow-up film *Rabbit Without Ears II* (2009), she played her way into the hearts of millions of viewers. Under the direction of Til Schweiger, she played the tabloid reporter Ludo Decker so skillfully that she became a role model for an entire generation of girls. For this role, she was awarded the German Comedy Prize 2008, the Jupiter Audience Award and a Bambi.

On television, Nora Tschirner was seen in two seasons of the science fiction series *Ijon Tichy: Raumpilot* (2007 and 2011), which was nominated for the Adolf Grimme Award. Tschirner made a major guest appearance as Mitzi Knechtelsdorfer in the third season of the popular RTL series *Doctor's Diary*. From 2013 to 2021, she worked with her comedy series partner Christian Ulmen as a *Tatort* detective in and around Weimar. In addition to *Kebab Connection*, Nora Tschirner has also enjoyed success in the cinema with films including *Killing Is My Business, Honey* (2009, directed by Sebastian Niemann). As mother Kristina, she appeared in the films of the cult children's series *Die Vorstadtkrokodile* (2009 and 2010, directed by Christian Ditter). She also appeared in the romantic-adventure comedy *Offroad* (2012, directed by Elmar Fischer), in the Austrian production *Das Pferd Auf Dem Balkon* (2012, directed by Hüseyin Tabak), in the Christmas ensemble romance *Alles Ist Liebe* (2014, directed by Markus Goller) and in *The Space Between The Lines* (2019, directed by Vanessa Jopp).

In 2012, Nora Tschirner presented her first directorial work, the documentary *Waiting Area*, which deals with the fate of young mothers in Ethiopia and was awarded the Prize for Democracy and Human Rights at the Turkey/Germany Film Festival, among others. As an executive producer, she was also involved in the documentary *Embrace* (2016) by Australian Taryn Brumfitt, which explores the question of why so many women don't like their own bodies - and develops an alternative concept to the prevailing ideals of beauty. The comedy series *The Mopes*, in which she plays the personified depression of a formerly successful musician, was launched in May 2021. She received a Grimme Award for it.

Nora Tschirner has already worked alongside filmmaker Karoline Herfurth three times: before their latest joint hit *Simply Complicated* (2022), she had already starred in Herfurth's directorial debut *Text For You* (2016) and in her third film *Wunderschön* (2020). Last year, she was also seen in Julia Becker's *Over & Out* in cinemas.

BURAK YIGIT

as *NADIM*

Burak Yiğit, born in 1986, grew up in Kreuzberg, completed an apprenticeship as a gardener before making his stage debut in 2004 at the Berlin 100 Grad Festival in the play *Wunschliste Eines Idioten*, directed by Tamer Yiğit. A year later, he had a role in the short film *Sehnsucht*, worked on a radio play for WDR and appeared in *Stadt Des Lichts* at the Berlin Volksbühne.

Yiğit's breakthrough came in 2008 with his role as a suspect in the award-winning Hamburg *Tatort* episode *Auf der Sonnenseite* alongside Mehmet Kurtulus and Aykut Kayacik. In the same year, he was in front of the camera for the feature film *66/67: Fairplay Is Over*, which premiered at the Hof Film Festival in 2010. He was part of the ensemble of the episodic drama *Faith* (2009) about three young Muslims in Germany and played a leading role in the episodic film *Kreuzkölln* (2009). For his portrayal of Sule in the youth drama *Stronger Than Blood*, Yiğit and his acting partner Jakob Matschenz received the Bavarian Film Award and an honorable mention for "outstanding performances" at the Schweriner Filmkunsttage 2010.

In the dark science fiction thriller *Dr. Ketel* (2011), Yiğit played an investigator who is hot on the trail of an idealistic but illegal doctor in Berlin; in the highly acclaimed romantic drama *Westerland* (2012), he had a leading role as an apprentice whose big dreams in life threaten to be shattered when he meets an unstable junkie. Yiğit has also appeared in guest roles in series such as *Ein Starkes Team* and *Polizeiruf 110* as well as in TV dramas such as the generational comedy *Life Is Not for Cowards* (2013), in which he played a student whose flat mate one day moves in with his grandmother, who has dementia.

Yiğit had central roles in *Ummah - Unter Freunden* (2013) and in *Willkommen Bei Habib* (2013). Sebastian Schipper's unconventional and award-winning bank robber one-shot film *Victoria*, in which Yiğit was part of the main cast with Frederick Lau, Franz Rogowski, Max Mauff and Laia Costa, premiered in competition at the 2015 Berlinale. In the same year, he had an important role in the drama *Mustang* (2015) by Deniz Gamze Ergüven, which won numerous awards (Césars / Prix Lumiere / Prix FIPRESCI) and was nominated for an Oscar for Best Foreign Film®. The film was shot in Turkey and produced in France. Over the next few years, Yiğit mainly played significant supporting roles in the cinema, for example as a hip-hopper in *Gut Zu Vögeln* (2016) or in the junkie drama *Sin & Illy Still Alive*. On television, he took on series roles and appeared in several TV dramas. His important TV roles during this time include a young prison inmate who becomes a political pawn in the six-part political series *Die Stadt Und Die Macht* (2016), a partying scene guest named Romeo in Achim Bornhak's *Shakespeare's Last Round* (2016) and a clan member in the crime thriller *Gegen Die Angst* (2019).

In 2020, Yiğit was seen in the gangster film *Thin Blood* as the unloved son of a clan boss (Kida Khodr Ramadan) and in a smaller role in Ramadan's feature film directorial *In Berlin Wächst Kein Orangenbaum*. A short time later, Ramadan cast him in the lead role of his next film: in the social drama *Égalité* (2021), which premiered at the Hof Film Festival in October 2021, and in the highly acclaimed series *Asbest* (2023). At the same time, he is also starring in *Luden* as one of the biographical characters "Chinesen- Fritze" in the Hamburg red-light district series on Amazon Prime.

Under the direction of Michael Steiner, Yiğit most recently shot the Netflix film *Early Birds* (2023) and Neco Celik directed him in *Berlin Kills Me* (2023). In addition, another series with him as an ensemble member, *Criminel*, will soon be released on a well-known streaming platform.

FRIEDRIKE BECHT

as ANJA

Born in Bad-Bergzabern in 1986, Friederike Becht studied acting at the Berlin University of the Arts from 2004 to 2008. As a freelance actress, she has worked with Peter Stein, Tina Engel, Enrico Stoltzenburg, Katharina Thalbach and Klaus Missbach at the Ernst Deutsch Theater Hamburg, Schauspielhaus Zürich, Berliner Ensemble and Stadttheater Freiburg, among others. In the 2009/2010 season, she was a member of the ensemble at Schauspiel Essen. In 2010 she joined the ensemble at Schauspielhaus Bochum. She was awarded the Wildgruber Prize 2015 and the Bochum Theater Prize 2014 in the young talent category. She has been working as a freelancer since 2017. In addition to her extensive theater work, Friederike Becht has appeared in numerous television and feature films. She played her first leading role in *Westwind* (2011), directed by Robert Thalheim, followed by Margarethe von Trotta's film *Hannah Arendt* (2012), which won the German Film Award in Silver. She played a leading role in the drama *In The Labyrinth Of Silence* (2014) by director Giulio Ricciarelli, which made it onto the shortlist for the Oscar in the Best Foreign Language Film category.

In recent years, the actress has appeared on television in films such as *The Wagner-Clan* (2013) by Christiane Balthasar and the biopic *Käthe Kruse* (2015), as well as in Oliver Hirschbiegel's ZDF three-parter *The Same Sky* (2017). Becht was also part of the ensemble of Heinrich Breloer's highly acclaimed multi-part *Brecht* (2017). Other high-profile series in which Becht has acted include *Parfum* by Philipp Kadelbach, *Schneller Als Die Angst* by Florian Baxmeyer and *The Seed* by Alexander Dierbach. Becht has also appeared in numerous TV movies, including Ed Herzog's *Fatal Plan* (2018), Andres Veiel's *Ökozid* (2020) and Esther Bialas' *So Laut Du Kannst* (2021). Her most recent cinema project is *Vena* (2022), which marks Chiara Fleischhacker's feature film debut.

GODEHARD GIESE

as DR. BUHZ

Godehard Giese is a German actor and director and studied acting at the Berlin University of the Arts from 1997 to 2001. From 2001 to 2003, he was a member of the acting ensemble at the Stadttheater Hildesheim. In addition to cinema and television films such as *Transit* (2018), *A Cure For Wellness* (2016), *All My Loving* (2019) and *The Conference* (2021), Giese has also appeared in episodes of the television series *Tatort* and in the series *Das Verschwinden*. Giese has a continuous role in the popular series *Babylon Berlin*. In 2014, he presented his first feature film directorial work *Die Geschichte Vom Astronauten*, which he produced and wrote himself, in competition at the Max Ophüls Preis film festival.

In 2020, Giese was nominated for the German Film Award for his supporting role as Raphael in İlker Çatak's feature film *I Was, I Am, I Will Be* (2019). He subsequently also filmed *Stambul Garden* (2021) with Çatak. For his performance in the TV two-parter *Unschuldig* (2018), he was awarded the 2020 Hessian Television Prize for Best Actor. In 2022, he was again nominated for the German Film Award in the category Best Male Supporting Role in *No One's With The Calves* (2021). For his role in *Leif in Concert - Vol. 2* (2019) he was nominated in the category "Strong Performance" at the German Acting Award. With his ensemble in the TV film *Und Dann Steht Einer Auf Und Öffnet Das Fenster* he was honored at the Festival des Deutschen Films Ludwigshafen.

THE CREW

MARKUS GOLLER

DIRECTOR, PRODUCER, EDITOR

Markus Goller began his career as an assistant editor at FILMHAUS München. From 1992, he worked as a freelance editor in the areas of feature films, commercials, and music videos, putting the finishing touches to *Die Schläfer*, the psychological thriller *Three Below Zero* (both 1998) and *Fandango - Members Only* (2000) by Matthias Glasner, among others. As a second unit director, Goller accompanied Katja von Garnier on her US productions *Iron Jawed Angels* (2004, nominated for a Golden Globe®) and *Blood And Chocolate* (2007).

Goller has been directing himself since 1998. In addition to numerous commercials and documentaries, he made his first full-length feature film *Planet B - Mask Under Mask* in 2001. His surprise hit *Friendship!* (2010), based on a screenplay by Oliver Ziegenbalg and starring Matthias Schweighöfer and Friedrich Mücke, attracted almost 1.6 million viewers and became the most successful German cinema film of the year. This was followed in 2011 by the Bavarian cult hit *Eine Ganz Heiße Nummer*, with which Goller attracted over 1.4 million viewers to cinemas. 2013 saw the release of *Frau Ella*, also starring Matthias Schweighöfer and Ruth Maria Kubitschek, followed in 2014 by the star-studded Christmas film *Alles Ist Liebe*. The ensemble included Heike Makatsch, Nora Tschirner, Christian Ulmen, Wotan Wilke Möhring and many others. Goller celebrated another hit with *25 km/h*, which he directed based on a screenplay by Oliver Ziegenbalg: the film attracted 1.2 million viewers to cinemas in 2018.

Markus Goller also directed the tragicomedy *Simple* (2017). The lead actors Frederick Lau and David Kross received the Bavarian Film Award for their performance. In 2017, the director founded his own production company Sunny Side Up GmbH together with Oliver Ziegenbalg. *25 km/h* was their first project. The duo will bring their next joint feature film to the big screen in 2024: *Mystery Of Love* was created in the same constellation as *One For The Road*: Goller directed Ziegenbalg's screenplay and both are producing with Sunny Side Up.

OLIVER ZIEGENBALG

WRITER, PRODUCER

Oliver Ziegenbalg completed his studies in Media Art & Film at the Karlsruhe University of Arts and Design in 1999. He then moved to Berlin and worked as a screenwriter. His first filmed script was an episode of the crime series *Ein Fall Für Zwei* in 2003. In the following years, Ziegenbalg wrote the screenplays for films as diverse as Sven Unterwaldt's *Das Boot* parody *U-900*, Til Schweiger's *1 ½ Ritter - Auf Der Suche Nach Der Hinreißenden Herzelinde* (both 2008), *13 Semester* (2009), *Friendship!* (2010, nominated for the German Film Critics' Award), Beck's *Last Summer* (2015) based on the novel by Benedict Wells, *My Blind Date With Life* and the spy comedy *Kundschafter Des Friedens* (both 2016).

In 2011, the author stepped in as director of *Russendisko* at short notice and filmed his own screenplay. The comedy based on Vladimir Kaminer's short stories was nominated for the Audience Award at the German Film Awards. As co-writer of Sönke Wortmann's *Frau Müller Muss Weg!* (2014), Ziegenbalg was awarded the Bavarian Film Prize. In addition to *25 km/h*, the first production of his company Sunny Side Up GmbH, which he runs together with Markus Goller, Oliver Ziegenbalg recently completed another road movie, *Roads* (2018). It was directed by his co-writer Sebastian Schipper.

Most recently, he wrote the Netflix mini-series *The Billion Dollar Code* (with Robert Thalheim). And he has a new feature film up his sleeve with colleague Markus Goller: *Mystery of Love* was created in the same constellation as *One For The Road*: Goller directed Ziegenbalg's screenplay, both are producing with Sunny Side Up.

PHILIP PESCHLOW

DIRECTOR OF PHOTOGRAPHY

Philip Peschlow began his career as a camera assistant and camera operator before starting out as an independent cameraman in feature films and TV in 2007. In 2020, Peschlow was awarded the Grimme Prize and nominated for the German Television Prize for his cinematography on the multi-award-winning series *The Pass* (seasons 1 & 2) produced by W&B TV.

His cinema work as a cinematographer includes the family entertainment hits *Five Friends 3 & 4* (2014/2015), *Five Friends And The Valley Of The Dinosaurs* (2018), *Jim Button and the Wild 13* (2020) and Marc Rothemund's *It's for the Best* (2020).

In TV, Peschlow has set the light for three films in the successful *Tatort* crime series, among others. He recently worked on *Hagen* (2024), an amphibian project combining a mini-series and feature film, which reunites him with *Der Pass* directors Cyrill Boss and Philipp Stennert.

HEIKE LANGE

PRODUCTION DESIGNER

Heike Lange studied interior design until 2002. During her studies, she specialized in the film industry and gained practical experience as a trainee on productions such as *Anatomy* (2000) and Hans Christian Schmid's *Crazy* (2000). She has been working as a production designer and set designer for cinema, television and advertising productions since 2003. She was responsible for the set design for the youth film *Summer Storm* (2004), the graffiti sprayer drama *Wholetrain* (2006) and the family entertainment film *Die Wilden Kerle 5* (2008), among others. Lange was nominated for the German Film Award in 2012 for her work on the post-apocalyptic thriller *Hell* by Tim Fehlbaum.

Most recently, she was responsible for the production design of Simon Verhoeven's Milli Vanilli biopic *Girl You Know It's True* (2023).

SABINE BOCKMEYER

COSTUME DESIGNER

Sabine Bockmeyer works as a costume designer in film and television. She crossed paths with Markus Goller on *My Brother Simple* (2017), where she worked as a costume design assistant. In the past, she has led the department on three productions by director Christian Alvar - the *Tatort* films *Fegefeuer* (2015), *Der Große Schmerz* (2015) and the cinema outing *Nick Off Duty* (2016) - and on two *Rosamunde Pilcher* episodes directed by Marco Serafini (*Meine Cousine, Die Liebe Und Ich*, 2019 and *Der Magische Bus*, 2019). In cinema, she was responsible for the costumes of Ilker Çatak's *Once Upon A Time In Indian Country* (2017) and Edward Berger's *All My Loving* (2019). In addition to *One For The Road*, her recent productions include Moriz Bleibtreu's *Cortex* (2020) and Julia Becker's *Over & Out* (2022).

VOLKER BERTELMANN

COMPOSER

Volker Bertelmann is one of the most distinguished composers of contemporary music for prepared piano and is known as a solo artist under the name Hauschka. He has also been working as an internationally sought-after composer of film music for more than a decade. Bertelmann won the Academy Award, the BAFTA and the German Film Award for *All Quiet On The Western Front* (2022). Volker Bertelmann previously worked with *All Quiet on the Western Front* director Edward Berger on the series *Your Honor* and the feature film *All My Loving* (2019). His music, composed together with Dustin O'Halloran for the Oscar-nominated drama *Lion* (2016) by Garth Davis, won the AACTA Award and was nominated for an Academy Award, a Golden Globe and a BAFTA in 2017.

He first made a name for himself as a film composer with his contribution to Doris Dörrie's *Bliss* (2012) and Yael Reuveny's documentary *Farewell, Herr Schwarz* (2014). This was followed by haunting scores for international films such as *In Dubious Battle* (2016) by James Franco, *The Current War* (2017) by Alfonso Gomez-Rejon, *Adrift* (2018) by Baltasar Kormákur, *What Doesn't Kill Us* (2018) by Sandra Nettelbeck, *Hotel Mumbai* (2018) by Anthony Maras, *The Art of Racing in the Rain* (2019) by Simon Curtis, *The Perfect Candidate* (2019) by Haifaa Al-Mansour, *The Space Between The Lines* (2019) by Vanessa Jopp, *When Hitler Stole Pink Rabbit* (2019) by Caroline Link, *Downhill* (2020) by Nat Faxon and Jim Rash, *The Old Guard* (2020) by Gina Prince-Bythewood, *Ammonite* (2020) by Francis Lee, *Home* (2020) by Franka Potente, *Stowaway* (2021) by Joe Penna, *Monte Verità* (2021) by Stefan Jäger and *Against The Ice* (2022) by Peter Flinth. He has also scored series such as *The Name of the Rose*, *Gunpowder*, *Dublin Murders* and *Wild Republic*, which was co-directed by Markus Goller.

In addition to music for dance and theater, collaborations with fellow artists such as the Grammy-winning violinist Hilary Hahn and the experimental Icelandic band múm, Volker Bertelmann composes for soloists, ensembles and orchestras, including Avi Avital, Nicolas Altstaedt, the Alma Quartet and the MDR Symphony Orchestra.

Volker Bertelmann is a member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts, the German Film Academy, the European Film Academy and the Academy of Motion Picture Arts and Sciences.

CREDITS - TECHNICAL DETAILS

Drama / 2023 / Germany / 115 min

MAIN CAST

Mark Jung	Frederick Lau
Helena	Nora Tschirner
Nadim	Burak Yiğit
Anja	Friederike Becht
Dr. Buhz	Godehard Giese
Jenny	Lena Schmidtke
Frauke	Eva Weißenborn
Franky	Henning Peker

MAIN CREW

Directed by	Markus Goller
Written by	Oliver Ziegenbalg
Produced by	Oliver Ziegenbalg, Markus Goller, Quirin Berg & Max Wiedemann
Director of Photography	Philip Peschlow, bvk
Production Design	Heike Lange
Costume Design	Sabine Bockmeyer
Make-Up	Marcela Barreto Dolores Sanchez
Editor	Raquel Caro Nuñez & Markus Goller
Casting Director	Nina Haun
Composer	Volker Bertelmann
Sound	André Zacher
Sound Design	Clemens Becker & Philipp Sellier
Sound Mix	Christian Bischoff
Head of Production	Sabina Friedland
Production Supervisor	Felix Leitermann
Co-Producers	Jan Gallasch, Tobias Herrmann & Stefan Gärtner
Production Company	Sunny Side Up
In collaboration with	Wiedemann & Berg Film
In cooperation with	Pictures In A Frame, Sevenpictures Film & Deutsche Columbia Pictures Filmproduktion
German distributor	Sony Pictures Germany
World Sales	Beta Cinema



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