

MARIE BÄUMER BIRGIT MINICHMAYR CHARLY HÜBNER ROBERT GWISDEK DENIS LAVANT

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Competition

PRESS KIT

3 Days in Quiberon

A FILM BY
EMILY ATEF

ROHFFILM FACTORY IN CO-PRODUCTION WITH DOR FILM AND SOPHIE DULAC PRODUCTIONS TITA B PRODUCTIONS DEPARTURES FILM BASED ON THE IDEA BY DENIS PONCET INSPIRED BY CONVERSATIONS WITH MICHAEL JÜRGS AND ROBERT LEBECK INSPIRED BY PHOTOGRAPHS BY ROBERT LEBECK AND STERN INTERVIEW 29. APRIL 1991
DIRECTOR OF PHOTOGRAPHY THOMAS W. KIENAST EDITED BY HANS JÖRG WEISSBRICH PRODUCTION DESIGNER SILKE FISCHER MUSIC BY CHRISTOPH M. KAISER JULIAN MAAS COSTUMES JANINA AUDICK MAKE UP LILJANA MÜLLER HANNA HACKBELL SOUND DESIGNER JOERN MARTENS SOUND DESIGNER KAI TEBBEL THE RECEIVING VOICES MARTIN STEYER CASTING ANJA DIHRBERG SONIA LARUE
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WORLD SALES BETA CINEMA



3 DAYS IN QUIBERON

GERMANY / AUSTRIA / FRANCE / 2018 / RUNNING TIME 115 MINUTES / ORIGINAL TITLE: 3 TAGE IN QUIBERON

CAST

Romy Schneider
Hilde Fritsch
Robert Lebeck
Michael Jürgs
Fisher poet

Marie Bäumer
Birgit Minichmayr
Charly Hübner
Robert Gwisdek
Denis Lavant

CREW

Written & directed
Based on the idea by
Inspired by conversations with
Inspired by photographs by
Produced by
In co-production with

Emily Atef
Denis Poncet
Michael Jürgs and Robert Lebeck
Robert Lebeck and STERN Interview 23. APRIL 1981

Producer
Co-producers

Rohfilm Factory
Dor Film
Sophie Dulac Productions
Tita B Productions
Departure Films
NDR
ARTE
ORF (Film/Fernseh-Abkommen)

Director of Photography
Editor
Production Design
Costume Design
Music

Karsten Stöter
Danny Krausz
Sophie Dulac
Michel Zana
Fred Premel
Undine Filter
Thomas Král
Thomas Kiennast
Hansjörg Weissbrich
Silke Fischer
Janina Audick
Christoph M. Kaiser
Julian Maas

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LOGLINE

In a spa hotel Romy Schneider - the biggest female star in Europe of her time, gives her last interview to two journalists. Three days, driven by romantic desire, professional ambition and the urge for living.

SYNOPSIS

A beach in Brittany. The sound of the waves mingles with the cries of seagulls; a family is flying a kite. Sitting slightly apart is Romy Schneider, unmistakable in her early 1980s style: trench coat, ponytail, cigarette, radiating a wistful presence. The most famous actress in Europe is getting some rest and relaxation at a luxury hotel in Quiberon. People in white coats and bathrobes amble around the health spa.

At her retreat, Romy receives a visit from her childhood friend, Hilde Fritsch, from Vienna. She has had trouble sleeping again, Romy tells Hilde. The joy at seeing each other is great. Hilde unpacks sausage and Mozartkugeln. Sheer temptation in the austere atmosphere of this health spa: „I'm supposed to be getting sober here,“ Romy confesses. Hilde finds this amusing. „When have you ever done what people told you? You can outdo anyone!“

Romy is burdened by financial difficulties, among other things. The conversation soon turns to Romy's 14-year-

old son David. By following her rigid health program she is determined to prove to David and everyone else that they can count on her.

But Hilde is not the only one to have recently arrived in Quiberon - a photographer and a reporter from the German news magazine Stern are also here. Determined to finally break away from her „Sissi“ image and persuade the public of her artistic and private integrity, Romy has promised journalist Michael Jürgs and the already well-known photographer Robert Lebeck a detailed interview. This disparate quartet will spend three days together.

Immediately after the welcome in the hotel bar, the discussions begin. In the sober atmosphere of two hotel suites, Romy gives a strikingly honest account of the difficult reconciliation between art and life and her life as a screen persona. She feels like an actress through and through („I have not learned anything else“), but she makes it clear to Michael Jürgs that her roles have nothing to do with her personally. Despite a backlash from the German public and with a clear head, she went, not “fled”, to France in the early 1960s: „I wanted to live!“ Freed from the paternalism of a purely adult world, she finally felt free. Jürgs feeds these insights with somewhat intrusive questions about her relationships, including her parents and ex-husband Harry Meyen, who committed suicide.



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A change of scene: A night tour through Quiberon brings Romy Schneider, Michael Jürgs, Hilde Fritsch and Robert Lebeck to a bar on the harbor. Entirely in her element, Romy befriends a private party and takes an interest, in her detached and affecting way, in all those present. She enjoys being recognized, plays the accordion, dances with her fans, signs autographs for enthusiastic teenagers and drinks a few bottles of champagne with Hilde and the journalists. Slowly, the ice breaks between her and Jürgs. Under Hilde's watchful eyes („This will all be written down!“) she takes him for herself and allows herself to be photographed with him by Lebeck.

As the morning sun rises, the contrast to the champagne-filled evening is clearly noticeable, the mood more formal. Hilde watches skeptically as Jürgs orders more wine and provokes Romy into making such striking statements as: „I am not Sissi, but an unhappy 42-year-old woman.“ Hilde tries to bring the conversation with Jürgs to a halt but Romy continues. Out of artistic and financial necessity she will make one more film - „La passante du Sans-Souci“ - then take a break and spend more time with her children. She shows the group photos of them and Lebeck captures each emotion with his camera. Jürgs confidently notifies the Stern editorial staff of this earth-shattering interview while a disillusioned Hilde organizes her departure. After a troubled, creative night follows the famous photo session with Robert Lebeck on the rocks of Quiberon. Relaxed and cheerful, Romy poses for the photographer and flirts with the camera...

BACKGROUND TO THE INTERVIEW IN QUIBERON

“I am an unhappy 42-year-old woman and my name is Romy Schneider”

For three days in 1981, Romy Schneider was, according to Stern, „not in her best form“: During her stay in a luxury hotel in Brittany, she received a team of journalists to speak, for the first time, about “what gets her down, makes her ill and reach helplessly for the bottle” (Stern, April 23, 1981).

Several issues were indeed coming to a head at that time in her life: In 1979, Schneider's ex-husband, Harry Meyen, had committed suicide, a custody battle for their son David had flared up, her divorce from husband Daniel Biasini was coming up, complicated kidney surgery and financial worries forced Romy to constantly make films – and not just out of artistic considerations.

As was the case in the roughly 30 years before, the German public continued to be interested in the international star's private life. The media did not always differentiate between woman and actress: If Romy Schneider had been the epitome

of pure innocence in the 1950s' „Sissi“ years, she later became, alternatively, a traitor (moving to France with Alain Delon), a woman of many affairs or a victim of many men and drugs. No matter which part she was currently playing for the media - she reliably delivered the desired scandals.

Yet regardless of how much they stylized Romy Schneider as a screen persona, in the end she overshadowed the roles the press gave her, with her authentic directness, her hunger for life and her absolute commitment to everything she did. In France, her overwhelming talent helped her win roles in films such as Claude Sautet's „The Things of Life“ (1970), Jacques Deray's „The Swimming Pool“ (1970) and Pierre Granier-Deferre's „The Last Train“ (1973).

Romy's agreement for an exclusive interview was a godsend for Stern and its head of entertainment, Michael Jürgs - her relationship with the press, particularly the German-speaking press, was extremely ambivalent. The fact that photographer Robert Lebeck was a friend of Romy's helped bring about the interview - and it was also Romy's urgent wish to present herself to the world as she truly was.

In Robert Lebeck (1929-2014), whom she met for the first time in 1976 and called „Lebo“, she found a sensitive ally and a relationship based on trust that led to the unique photos in Quiberon. Lebeck not only understood the international star through his camera. „It was often the case that you ran through an open door - and straight into a concrete wall,“ he recounted in 1998 in Stern.

The fact that Romy Schneider did not distance herself in any way from the journalists, and that she fully complied with Jürgs', by today's standards in terms of content and style, dubious line of questioning („You are an incitement to public disturbance“) make the Quiberon interview an important document in Romy Schneider's biography. Astonishing confessions and a total, almost therapeutic „opening up“ to the questioner: Romy Schneider worked on all levels without filters giving her the ability to touch a mass audience.

The great crisis that was her life, the tormenting dilemma between exceptional artist and mother („I can do nothing in life but everything on screen“), has been the subject of numerous documentaries and one biopic so far. In „3 Days in Quiberon“, from the distance of her American-French background, Emily Atef takes an intense snapshot in which she places an important focus on photography. Approaching life through art: Not only for her film, but also for Romy Schneider's own story. 3 DAYS IN QUIBERON is by no means a biopic, rather, the film illustrates certain basic values of what it means to be human. It tells of the conflict between private

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fulfillment and the desire to have an effect beyond - and not least of one of the greatest European actresses who needed recognition, desperately wanted to be loved and showed this with almost childlike candor to all.

BIOGRAPHY OF ROMY SCHNEIDER

The daughter of the famous Austrian acting couple Magda Schneider and Wolf Albach-Retty was born on September 23, 1938, in Vienna. She made her debut as a film actress in 1953 in „Wenn der weisse Flieder wieder blüht“ (“When the White Lilacs Bloom Again”) as the movie daughter of her real mother Magda. In 1955, Ernst Marischka, 16-year-old Romy Schneider and Karlheinz Böhm, who was 10 years older, made “Sissi“, about Elisabeth of Austria. Two sequels followed in 1956 and 1957: „Sissi, the Young Empress“ and “Sissi: The Fateful Years of an Empress“. The extraordinary success of the trilogy not only made Romy Schneider extremely popular but also gave her the image of a „sweet girl“, which she tried to rid herself of all her life.

While filming a remake of Arthur Schnitzler’s „Christine“ in 1958, Romy Schneider fell in love with French film actor Alain Delon, who was three years older than her, and became engaged to him in 1959. Through Delon, Romy Schneider met Italian director Luchino Visconti (1906-1976), who offered her the main role in the play “,Tis Pity She’s a Whore”, the premiere of which at the Théâtre de Paris in 1961 was a great success. A little later, Romy Schneider was hired by Orson Welles for his literary adaptation of “The Trial”, based on the novel by Franz Kafka.

In 1965, Romy Schneider met Berlin theater director and actor Harry Meyen, who was 14 years her senior. They became a couple and married in 1966 - the same year Romy Schneider’s son David was born. In 1968, Romy Schneider once again performed together with Alain Delon in „The Swimming Pool“.

In the 1970s, Romy Schneider mainly made films in France, where she was celebrated as a character actress by audiences and critics alike. Between 1969 and 1978 she made five films with Claude Sautet, her declared favorite director, including 1970’s „The Things of Life“ alongside Michel Piccoli and 1971’s “Max and the Junkmen”.

The following year, Schneider again took on the role that had been a curse and a blessing for her in the 1950s: In “Ludwig” she once again played the Empress Elisabeth of Austria. But this time Visconti directed an authentic „Sissi“ and Schneider worked intensively on the true character of the historical figure during her preparations. Also in 1972, the Claude Sautet

film “César and Rosalie” was released with Romy Schneider in the lead role alongside Yves Montand.

Artistically Romy Schneider was at the peak of her career in the mid-1970s and worked together with major directors and fellow actors such as Richard Burton, Jean Louis Trintignant, Klaus Kinski and Jane Birkin.

In 1973 and 1974 Schneider shot five films within 10 months. In „The Last Train“ (1973) she plays Anna Kupfer, a German-Jewish woman on the run. The melancholic romance “Loving in the Rain“ (1974) was followed by “Love at the Top“ (1974), in which she portrays a neglected wife who embarks on an affair. Schneider shines in the bizarre comedy „The Infernal Trio“ (1974) along with Michel Piccoli and Mascha Gonska as an unscrupulous murder accomplice with a lust for life. In April 1976, she received her first César for best actress for her role in Andrej Zulawski’s „That Most Important Thing: Love“ (1975).

In 1973, Romy Schneider and her husband separated and she moved from Berlin to Paris with David. The subsequent custody dispute with Harry Meyen was exploited by the media, with the divorce from Meyen finally following in June 1975.

In 1975, Romy Schneider married Daniel Biasini, who was nine years her junior. In 1977 she gave birth to their daughter, Sarah. During this time she was again directed by Claude Sautet in the film „Mado“ (1976), and in the film version of Heinrich Böll’s novel „Group Portrait with a Lady“ (1977) she played the role of Leni Gruyten. In the same year, she won the German Film Award in Gold for “Group Portrait with a Lady” in the best acting performance category.

After the birth of their second child, Schneider worked with Claude Sautet for the fifth and last time. For „A Simple Story“ (1978) she once again won in the best actress category at the Césars ceremony on February 3, 1979.

In February 1981, Daniel Biasini and Romy Schneider separated and 14-year-old David insisted on staying with his stepfather. During this difficult time, her right kidney had to be removed because of a tumor, and on July 5, 1981, David was accidentally killed while climbing over iron railings.

Romy Schneider starred in her final film, Jacques Rouffio’s “The Passerby”, in 1982.

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INTERVIEW WITH DIRECTOR AND WRITER EMILY ATEF

“Bringing a state of being to life”

For generations of German cinema and television audiences, the annual „Sissi“ viewing at Christmas is a part of life. Romy Schneider’s other works - especially those in France - are perceived quite differently. How did you approach the topic and the person Romy Schneider?

My mother is French and I spent most of my childhood and youth in France. As a result, Romy’s early films had no influence on me and I only saw them a few years ago for the first time. In the mid-1980s I was at boarding school in France and my flatmate was a fervent Romy fan. She really wanted Romy to be her own mother and decorated her room with posters and articles about her. I included this experience in the film, when teenagers speak to Romy in the village pub. So every day I fell asleep at the boarding school surrounded by these images, which have also come to fascinate me. At that time, Romy had already been dead for several years - but her iconic status in France was undiminished. Romy was so beloved that she was considered by many French people to be one of them and she is still very much loved there. But of course her private dramas in France were always very present in the media. I remember when her son died: people genuinely suffered with her for years afterwards.

So, for me, Romy is more of a „French Romy“, I love her films from that time. I grew up with the films of Claude Sautet like “The Things of Life” and “César and Rosalie”. Actually, my favorite films with Romy are “A Simple Story”, “The Last Train” with Jean Louis Trintignant and “The Swimming Pool”, by Jacques Deray. Romy’s acting is just wonderfully authentic! In these projects she could really delve deep into her characters and show all facets of her acting. As far as her German productions are concerned, I can understand that she, as an artist, was looking to distance herself from them. Nobody offered her character roles in Germany, Romy was considered only as the sweet girl in beautiful costumes. Nevertheless, they are part of a collective film memory and still continue to move many people.

Did you initiate the project?

No, it came to me through the French producers and friends Denis Poncet and Marie Bäumer. Unfortunately, Denis died during the process of making the film. The idea for the film originally came from him. Marie Bäumer lives in France and is - like Romy - very Francophile. Up until that point, she had refused to play a major role in a biopic or TV movie about

Romy Schneider. Denis did not give up, however, and finally convinced Marie to take the lead in „3 Days in Quiberon“. But it was clear from the start that this film should be a German film - after all, it is inspired by an interview in a German-language magazine.

So when I was offered the project, I already had an emotional attachment to Romy Schneider and then I did a lot of research. Robert Lebeck’s photos in Quiberon immediately appealed to me. These intimate, unpretentious, true images touched me. In many photos Romy is not even wearing any makeup. In 1981, Lebeck succeeded in photographing the human Romy, not the international star, mythical Romy Schneider. Afterwards I read Jürgs’ interview in Stern, which also concentrated very much on Romy Schneider as a person and not one of the most famous European actresses of all time. For me, it was also vitally important to focus on this personal approach when I started shooting my film.

Why exactly are the „3 Days in Quiberon“ the time frame for your film?

The French producer Denis Poncet and his wife worked intensively with Robert Lebeck’s photographs. Michael Jürgs’ Stern interview from 1981 also greatly impressed them, much like it did me later. Lebeck’s black and white pictures on the rocks, in the bar and during the interview cast a spell over me. I have no idea how many times I’ve looked at them. In them, Romy seems so open and vulnerable and the whole, today inconceivable situation, between her, her friend and the journalists almost resembled an intimate conversation among friends. I was also able to question Michael Jürgs, who conducted the interview in Quiberon in 1981, extensively on his experiences. He has a good memory, spoke at length - even told some short anecdotes - and I could always call him while writing the screenplay. I was also able to visit the over 80-year-old Robert Lebeck a few times shortly before his death. He was already very ill but his memory of the time was very clear. Incidentally, the title comes from him: when I was with him, he said: “The movie could be called ‘3 days in Quiberon.’” I liked the idea immediately.

Indeed, such an interview with a star of this magnitude is unthinkable today, even the place: a luxury health spa hotel to which Romy had retired in order to relax.

Journalism was certainly a different industry back then but the likes of an actress-personality such as Romy Schneider has rarely been seen. Romy had no filters, could open up completely - all the more with a drink in her hand as she

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would become even more emotional. And yes, the place: the magic of Quiberon is that, due to the strict building regulations of Brittany, hardly anything has changed in the area. Miraculously, we found exactly the same rock constellations as in Lebeck's photos and were able to create a very similar atmosphere. The hotel is still in operation today, many celebrities go there for treatment. The outer facade has been completely preserved, the entire interior was built by my production designer Silke Fischer and her team for the film on Fehmarn (a small German Island in the Baltic sea).



Why did you decide to shoot your movie in black and white?

Lebeck and his wife Cordula entrusted me with all the pictures that Lebeck took during the three days in Quiberon. Only 20 images had been published at that time and now I had access to an archive of almost 600, including test shots, snapshots from the night in the bar and blurry photos that Jürgs had taken of Romy and Lebeck in the bar with the wrong exposure. For me as a writer and director, these photos were an invaluable and highly inspirational source. When I started writing the script, I saw all the scenes in black and white. It had to be, black and white just felt right. It works for me as a bridge to the fictional story that we are telling: away from

Marie Bäumer, towards Romy Schneider and the atmosphere of Lebeck's pictures. The images, which my cinematographer Thomas Kiennast subsequently captured during shooting, look stunningly beautiful.

Overall, how do you see the relationship between truthfulness and fiction in your film?

Lebeck's photos and Jürgs' interview plus the conversations with both were my inspiration. In addition, of course, I researched, read a lot, watched documentaries and films. What is very important to me is that it is not so much a realistic retelling of the experiences of those involved in these three days in Quiberon but bringing a state of being to life. The reality served as inspiration for me to develop my own story. This meant that not only was extensive research required, but also still more invention. The interview by Michael Jürgs is not the word-for-word interview from the Stern, but my own interpretation. Incidentally, the figure of the friend Hilde is completely fictitious, even if there is a real role model for her. I did not just want to show „Romy and the men”, but also the different kind of intimacy between female friends. Romy's friend, who was there at the time, did not want to appear in the film, unlike Jürgs and Lebeck - it was too emotional for her. But, luckily for me, she allowed me to create a fictional friend.

None of the surviving people from the Quiberon sessions tried to control the content?

No, I was very free. With Jürgs there were discussions about his character, but he understands that the Jürgs from the film is fictitious and that Jürgs is the character with the greatest development: from an initially very ambitious and manipulative antagonist to someone who in the end allows emotions in and is able to let go. Jürgs is fully behind the film and finds its atmosphere authentic and accurate.

Michael Jürgs succeeded in Quiberon in winning Romy's trust. After her son's fatal accident in the same year in which the Quiberon interview was written, she hid from the press. Only Jürgs and Lebeck were invited by her for one more infinitely sad interview. Jürgs never published it. The 1981 Stern interview was the last Romy gave to a German journalist. She only lived for about a year after that.

In the film, it also seems as if Romy initially uses Jürgs to correct her own image in the media. An interplay of interests?

Yes that's right. But that was certainly not a strategy on her part because Romy's actions were never calculated.

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On the one hand, Romy was completely free and at the same time needed publicity and recognition. She had a penchant for self-destruction and at the time was faced with big questions in her life: Am I a good mother? How can I get everything done? How can I work? Also very modern questions that we generally confront behind closed doors and in a safe atmosphere. But she shared her search for her identity as a woman, mother and actress with the world. It is very rare that someone expresses him or herself in such a way without fear and filters to a journalist – which is why Romy touched so many so much. When she said she was unhappy, worthless and that her life could have turned out better, it made the headlines - but Romy said something like that without thinking. When making my film I was interested in her instinctive intelligence, with which she was able to move an ambitious, up-and-coming reporter to such an extent that, in the end, he even leaves the „final cut“, so to speak, to her.

Was it challenging for you to differentiate between Romy Schneider the myth and Romy Schneider the person?

No, not really. My film should be as true to life as possible. „Art is a lie that is closest to the truth,“ Picasso said - his portraits of women have more truth than some photographs. 3 DAYS IN QUIBERON is not fixated on Romy the star but shows a person

in a life crisis who, for a short time, discovers herself. If the film had covered a larger arc, for example until the death of her son, it would not have interested me anymore. The film is deliberately not a biopic, does not want to tell her life, but focuses on three days in Romy's life. As a result, you have time to empathize with her and experience her emotional state. I could never have made a biopic about Romy's life and I do not particularly like the genre. As a viewer, it frustrates me to be rushed and to jump from one year to the next. I need time and I like to linger in one place such as the 20-minute bar scene in 3DAYS IN QUIBERON. Because that's how I can understand and feel the emotional state of another person.

Jürgs and Lebeck were able to get very close to Romy in Quiberon and the audience is still enthralled by revelations from Romy's life. To what extent do you think that an actress should be available to the public?

Film is a public medium and the audience is hungry for stories that go beyond the role. It is difficult to predict how statements and conduct will be interpreted. But an actor is not obliged to share his or her private life with the world. You should have the right to protect yourself emotionally - especially in a time when all of it is exploited so intensely by diverse media and everything is turned into sensational news.



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As a director, you also have to get the actors to open up to you. What responsibility arises from this?

For this film in particular, incredible trust was demanded of everyone, especially of course Marie Bäumer, our lead actress. During the first discussions we had together in the spring of 2013, Marie and I became friends and a relationship of trust developed. But despite this trust the shoot still remained a challenge. How do you play a woman who is a worldwide legend and then face comparison to the original? Of course, as a director, I have a protective function, I can listen and I can be there for her when things become emotional. And of course we talked about Romy's biography, because as I said before, it was not about depicting Romy Schneider realistically. This lifted a heavy load off Marie's shoulders. Marie not only had to play Romy Schneider, but also someone who has reached the end of the line, finds herself in the midst of a huge life crisis. For that she had to give everything and be very open. Marie needed time after each take to recover from the depth of emotion she invested in every scene. This is an extremely fragile and vulnerable process.

Is „3 Days in Quiberon“ an homage to Romy Schneider?

No, if it were, I would not have focused on this moment in time but would have concentrated more on her work as an actress. My film is more of a snapshot of a time in her life in which she manages, for a brief moment, to free herself from a huge crisis. In one scene, Robert Lebeck gives her courage by telling her that her life is in her own hands, that she can decide for herself when she wants to work and when she wants to be with her children. She takes his words very seriously.

With Charly Hübner, Birgit Minichmayr and Robert Gwisdek you were able to cast other well-known German actors for the leading roles in your film. How did you work with your prominent cast?

I actually wrote the role of Romy's friend Hilde with Birgit Minichmayer in mind. After she read the script, she immediately said she would do it - that was about a year before the start of the shoot. So we met frequently, talked about the role, rehearsed and worked on the script until the shoot began. That's what I love anyway: to develop and give depth to the dialogue and situations with the actors. I also learn more about the characters that way.

I was fortunate to have a lot of time with Robert Gwisdek. We went through the scenes again and again, rehearsed and met Michael Jürgs together in Hamburg. That was very exciting for

Robert as he was the only one who was able to get to know the real person behind his role.

While we were preparing for our shoot, Charly Hübner was very busy with another project but physically and mentally got to grips with Robert Lebeck. He really wanted to play the role and from the beginning there was a wonderful energy and familiarity between him and Marie which was very important for the relationship between Romy and Lebeck in the film. He brings a great warmth to the role. And, thanks to my producer Karsten Stöter, I was lucky to have enough days to shoot. This allowed me to rehearse extensively with the performers. I feel very honored to be able to work with these actors who so wonderfully brought the characters to life and still enriched them. „3 Days in Quiberon“ is more of a chamber play, carried by the strong acting of the performers. Of course it's mostly about Romy Schneider - but it was very important to me that every character have their own perspective on things and go through their own development.

BIOGRAPHY EMILY ATEF

Born in Berlin in 1973 to French-Iranian parents, Emily Atef moved with her family to Los Angeles at the age of seven and to France at the age of 13. Later she went to London to work as an actress on the London stage. After returning to Germany in 2001, she studied directing at the German Film and Television Academy Berlin (DFFB), finishing in 2008. After short films such as „From XX to XY. Fighting to be Jake“ (2002) and „Sundays“ (2003), and an acting role in Angela Schanelec's „Marseille“ (2004), Atef and co-author Esther Bernstorff received the German Film Award for Best Screenplay for her first feature film „Molly's Way“ (2006) at the Munich Film Festival. Her numerous other awards also include the Grand Prix of the Jury of the Festival in Mar del Plata, Argentina. Her second feature film, „The Stranger in Me“ (2008), about a mother who falls into severe depression following the birth of her child, premiered in the Semaine de la Critique section of the Cannes International Film Festival and also received numerous awards, including Best Picture and Best Actress at the Sao Paulo International Film Festival. With a scholarship from the Cinéfondation at the Résidence Du Festival in Cannes, Emily Atef, again with Esther Bernstorff, wrote the screenplay for her third feature film, „Kill Me“, which deals with the morbid pact between a 15-year-old girl and an escaped convict. The production was awarded Best European Film at the Bradford International Film Festival. More recently, Emily Atef filmed the TV drama „Macht euch keine Sorgen!“ – about a family whose teenage son joins ISIS – in Palestine and Berlin.

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BIOGRAPHIES CAST

MARIE BÄUMER (Romy Schneider)

Marie Bäumer grew up in Hamburg and began her drama training at the Accademia Teatro Dimitri in Ticino. From 1994 to 1996 she studied at the Hamburg Academy for Music and Theater. During this time she had her breakthrough in Detlev Buck's comedy „Jailbirds“ (1996). For her role in Oskar Roehler's „Angst“ (2003) Bäumer was awarded the Bavarian Film Award and the German Film Critics Award.

She was named Chevalier de l'Ordre National des Arts et des Lettres in 2011 by former French Minister of Culture Frederic Mitterand. In January 2016 she was awarded the FIPA d'or at the Festival International de Programmes Audiovisuels (FIPA) film festival in the French city of Biarritz as best actress for her role in „Brief an mein Leben“. Marie Bäumer regularly teaches acting classes and workshops and also works as a theater director.

BIRGIT MINICHMAYR (Hilde Fritsch)

The Austrian-born actress, who grew up near Linz, received her education at the Max Reinhardt Seminar in Vienna. Her instructors included Inge Konradi and Klaus Maria Brandauer, with whom she frequently works. In 1999, Birgit Minichmayr made her debut in Arthur Schnitzler's drama „La Ronde“

at the Burgtheater. In 2004, she played the main role in the Ruhrfestspiele in Recklinghausen in Frank Castorf's production „Gier nach Gold“, which was co-produced with the Volksbühne am Rosa-Luxemburg-Platz in Berlin. Birgit Minichmayr was an ensemble member at the Burgtheater in Vienna from 2007 to 2011 and played in such productions as „Weibsteufel“ („Devil Woman“) in 2008 and „Lady Macbeth“ in 2008, as well as in Luc Bondy's 2007 production of „King Lear“ and Stefan Pucher's 2009 staging of „Struwwelpeter“. From 2011 to 2013 she was a permanent member of the Residenztheater in Munich and appeared in „Kasimir und Karoline“, „FaustIn and out“ and „Interview“. Since 2014 she has worked freelance at renowned venues in Vienna, Munich, Berlin and Hamburg. In the course of her career, she has worked with such notable directors as Frank Castorf, Klaus Maria Brandauer, Dimiter Gotscheff, René Pollesch, Stephan Kimmig, Luc Bondy and Martin Kušej.

In 2001, Minichmayr was presented at the Berlinale as one of the „Shooting Stars“ of European cinema. In 2005, she starred as the mother of the main character in Tom Tykwer's film „Perfume: The Story of a Murderer“. In 2009, she and Lars Eidinger starred in Maren Ade's film „Everyone Else“ as unlikely lovers, for which she received the best actress award at the 59th Berlinale. In 2012, she starred opposite Jürgen



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Vogel in the main role in Matthias Glasner's competition film „Mercy“. In 2017, she featured in Greg Zglinski's "Animals", which premiered at the 2017 Berlinale. She was most recently seen in Özgür Yildirim's "Only God Can Judge Me" alongside Moritz Bleibtreu. Overall, she has collaborated with the most interesting German-speaking directors, including Jan Schütte, Götz Spielmann, Hendrik Handloegten, Doris Dörrie, Michael Haneke and Lars Kraume. At the 2017 Locarno Film Festival, she was a member of the Olivier Assayas-led jury that awarded the Golden Leopard.

CHARLY HÜBNER (Robert Lebeck)

After completing his acting studies at the University of Performing Arts Ernst Busch, Charly Hübner worked exclusively on stage until 2003 in such venues as the Schauspiel Frankfurt am Main and the Theater am Turm Frankfurt as well as appearing at the Schaubühne in Berlin. In 2003 he began his television career with roles in television movies such as „Wenn Weihnachten wahr wird“. Hübner made his big-screen debut the same year in Sherry Hormann's comedy „Guys & Balls“. Since then he has appeared regularly in TV movies and series. The actor has also starred in feature films such as Eoin Moore's „Im Schwitzkasten“, Florian Henckel von Donnersmarck's Oscar-winning Stasi drama „The Lives of Others“ and in Bastian Günther's „Autopilots“. From 2008 to 2013, Charly Hübner also appeared in sketches with Anke Engelke in her award-winning television comedy series „Ladykracher“ (whose prizes include the German Comedy Award and the German Television Award).

Since 2010, he has starred as Chief Inspector Alexander Bukow alongside Anneke Kim Sarnau in the "Polizeiruf 110" crime drama series set in the city of Rostock, for which he received the Bavarian Film Award and the Directors Association's Metropolis Award in 2013 as well as the Jupiter in 2014. More films followed, including the critically acclaimed „Unter Nachbarn“; for his performance in this film Charly Hübner received the Golden Camera in 2013. That same year the actor had a leading role alongside Christiane Paul as a family man in the feature film drama „Eltern“. For Christian Schwochow's award-winning 2014 TV comedy-drama „Open the Gate“, Charly Hübner received the Actor's Award at the 2014 Baden-Baden Television Festival and the 2015 Grimme Award. „Open the Gate“ also won the Bambi for TV Event of the Year. Most recently, Charly Hübner appeared in Maria Schrader's „Stefan Zweig: Farewell to Europe“ (2016) as Swiss writer Emil Ludwig; the 2017 film adaptation of Sven Regener's book „Magical Mystery or: The Return of Karl Schmidt“; and Lars Jessen's TV comedy „Lonely Knights“. In 2018, the versatile artist not only appears as an actor in Lola Randl's „Do You Sometimes Feel Burned Out and Empty?“

and Emily Atef's „3 Days in Quibéron“ but also as a director with his documentary „Wildes Herz“, a film about Feine Sahne Fischfilet, one of Germany's most successful punk bands, and its frontman, Jan "Monchi" Gorkow.

ROBERT GWISDEK (Michael Jürgs)

Robert Gwisdek is the son of actor Michael Gwisdek and actress Corinna Harfouch. At the age of five he made his first appearance in „Treffen in Travers“ (1988) under the direction of his father and began a remarkable career on stage and in film. In 1999, he played in Anno Saul's drama „Grüne Wüste“ alongside Martina Gedeck, Ulrich Noethen and Heino Ferch in the role of a boy with cancer. From 2002 to 2006 he studied acting in Potsdam at the Film University Babelsberg Konrad Wolf (HFF) and appeared in his first major productions, including Leander Haussmann's feature film „NVA“ and in the Donna Leon TV crime drama „Verschwiegene Kanäle“ (both in 2005) as well as his graduation film „Berliner Reigen“ (2006). In 2008, he was awarded the Günter Strack Television Prize for best newcomer for his role as Anton Brenner in the feature film „Väter, denn sie wissen nicht, was sich tut“ by Hermine Huntgeburth. In 2013, he was nominated for the German Film Award for his supporting role as the illegitimate son of Katja Riemann and Sebastian Koch in the drama „The Weekend“ (2012) by Nina Grosse – the prize was won by his father, Michael, for his role in the film „A Coffee in Berlin“.

Since 2009 Gwisdek has, along with his older brother Johannes, run the hip-hop project Shaban feat. Käptn Peng, from which emerged the alternative hip-hop band Käptn Peng & Die Tentakel von Delphi. In May 2017 they released the album „Das nullte Kapitel“.

BIOGRAPHIES CREW

KARSTEN STÖTER (Producer)

After studying German and Russian literature in Hamburg and St. Petersburg, Karsten Stöter worked from 1998 as a producer at Egoli Tossell in Berlin, where he supervised such productions as „Russian Ark“ (2002) by Alexander Sokurov and „Shooting Dogs“ (2005) by Michael Caton-Jones. In 2005, he co-founded Rohfilm with Benny Drechsel. The company's productions have included Cate Shortland's hit film „Lore“ (2012), which received the audience award at the Locarno Film Festival, „The Lunchbox“ (2013) by Ritesh Batra, the world premiere of which was held at the Cannes Film Festival, and „The Young Karl Marx“ (2017) by award-winning director and screenwriter Raoul Peck, which was presented last year in the Berlinale Special section of the 67th Berlin International Film Festival.

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In the spring of 2016, Stöter also founded the company Rohfilm Factory to develop and produce international coproductions.

THOMAS W. KIENNAST (Director of Photography)

Thomas Kiennast studied film at the University of Music and Performing Arts in Vienna and graduated in 2001 in the field of cinematography. Even during his studies he successfully worked in the international advertising film sector for clients such as Pepsi and Tchibo.

In 2004 he shot his first TV series „Four Women and a Funeral“ (directed by Harald Sicheritz), followed by his first feature film for the same director: for „Mutig in die neuen Zeiten – Im Reich der Reblaus“ (2006), with Nina Proll and Harald Krassnitzer, Kiennast won a Romy for best cinematographer. In the following years, Kiennast continued to work as a sought-after commercial cameraman, but also made feature films as well as five episodes of the series “Tatort” and the partially animated family films „Lilly the Witch - The Journey to Mandolan“ (2011) and „Ghosthunters: On Icy Trails“ (2015). In 2011, „A Day for A Miracle“ kicked off the collaboration with director Andreas Prohaska, resulting in 2013 with the feature film production „The Dark Valley“ and in 2017 the historical trilogy „Maximilian and Marie de Bourgogne“.

WORLD SALES BETA CINEMA

World sales and co-financing company Beta Cinema has established itself as a „boutique-operation“ for quality feature films that combine commercial viability with artistic integrity. Prime examples are Oscar winners and worldwide B.O. hits like THE LIVES OF OTHERS, IL DIVO and DOWNFALL.

Recent highlights include the Emma Watson, Daniel Brühl thriller COLONIA, Sundance Grand Jury Prize winner SAND STORM and 2017 Oscars contender THE KING’S CHOICE. The slate of upcoming titles is spearheaded by THE HAPPY PRINCE, written and directed by Rupert Everett with Rupert Everett, Colin Firth and Emily Watson, as well as WERK OHNE AUTOR, the new film by Oscar-winner Florian Henckel von Donnersmarck.



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