

DREI 3 THREE

a film by
TOM TYKWER

VENICE FILM FESTIVAL 2010 COMPETITION
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1. Thursday 9 September	19:30	Sala Perla	Daily Press Screening
2. Friday 10 September	08:30	Sala Darsena	Press/Industry Screening
3. Friday 10 September	22:15	Sala Grande	Official Screening
4. Friday 10 September	22:30	PalaBiennale	Repeat Screening
5. Saturday 11 September	10:45	PalaBiennale	Repeat Screening

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THREE is a bittersweet attempt to describe the feeling that people have today as life brings them further away from birth and ever closer to death.

And about what happens when they suddenly realize what is still possible.

Tom Tykwer, writer-director

One plus one equals two. And sometimes three...

*Tom Tykwer's modern romantic comedy-drama **THREE** is an investigation into the emotional life of a generation that is trying to reconcile new possibilities and old longings. After international films like **PERFUME: THE STORY OF A MURDERER** and **THE INTERNATIONAL**, Tykwer has returned to his cinematic roots in Germany. Starring Sophie Rois (**THE ARCHITECT**), Sebastian Schipper (**NIGHTSONGS**), and Devid Striesow (**THE COUNTERFEITERS**). Stefan Arndt (**THE WHITE RIBBON**), X Filme Creative Pool, produced **THREE** in cooperation with WDR, the ARD Degeto and arte, with financial support from FFA – German Federal Film Board, MBB – Medienboard Berlin-Brandenburg, the Filmstiftung NR, DFFF – German Federal Film Fund und the BKM - Beauftragter für Kultur und Medien.*

SYNOPSIS

Hanna and Simon have been a couple for 20 years. They live in Berlin, side by side in combative harmony. They are attractive, modern, mature, childless, cultivated, down-to-earth. Affairs, wanting children, moving in together, miscarriage, fleeing and returning: this anchorwoman and art technician have put a lot behind them, but they don't have so much ahead of them anymore. That is until both, without knowing about the other's actions, fall in love with the same man, Adam.

AN INTERVIEW WITH WRITER-DIRECTOR TOM TYKWER

After three international productions, you have returned to Germany. Does everything seem smaller now?

You don't even notice the difference when working on a film because you're stuck in this tunnel, which is the same with all films. Inside that inner circle of twenty people or so standing around the camera, it always feels the same. You only notice maybe when you look around the corner and see an extra fifty trucks. The biggest difference with more complex productions is that the preparation takes longer. You just can't start shooting three months after the script is finished, like here. Here, all the locations for the shoot are in walking distance of each other, and there's less setting up and breaking down because you'd like to keep the settings the way the way they are. That makes things easier.

Everything started when you wanted to shoot in Germany again and put your finger on the pulse of this country. What was the concrete beginning for this story?

I didn't have a really concrete starting point. For the most part, I felt the need to shoot in my own language again. Even though I can speak English fluently by now, it's still not my language and it never will be. I always think about this story from Billy Wilder. After a year, he wakes up one morning and realizes that he'd been dreaming in English. That's when he knew that he had finally, truly arrived. That never happened to me. Not that I worry about that, it also has its advantages. When you always have to be doing a bit of translating, you get this analytical distance, which makes what you say all the more precise. What's missing, on the other hand, is that totally direct, searching, free associating talk, this way of searching for words while you're thinking. In that sort of conversation, you rummage around for the right words with the actors. On top of that of course, I'm on the same level with these people right away because we come from the same culture. In this case, they're from the same generation as I am and they've got similar backgrounds to mine. I just wanted to know whom we were actually talking about again.

Which says something about your method. Over the years, your heroes have matured with you.

For me, it's natural to address conflicts that have to do with my own situation in life and with people from my generation. Even if I were to deal with a teenager for example, I would most likely link it to something biographical. Otherwise, I just wouldn't have any connection to it.

This film attempts to assess modern relationships while at the same time playing with the possibilities in a pretty provocative way. Almost like an experimental design for relationships...

The stress on experimentation is really liberating for me because that's where the playful character of the film is brought forward. Every situation, every encounter is a construct, which comes together out of an incredible number – an uncountable number of parameters and of all the coincidences that are constantly happen to us. The question of timing is terribly important. When does somebody meet somebody else? In what sort of situation? What would have happened if that person met a certain person at a different point in time, under different circumstances? How would their lives be changed? Depending on all these circumstances, attraction will spark, or not. You can meet someone ten times and suddenly on the eleventh time, you perceive something completely, surprisingly erotic in that person. This overwhelming and, to me, sometimes intimidating randomness of emotions and affective quirkiness fascinates me.

Do you have biographical and personal experiences that you are drawing from?

It's not biographical in that way. It's more like I know my way around the feelings that take over here because I am familiar with people. I know them, understand them and know where their actions, thoughts and feelings are coming from. Every film is an attempt at putting personal issues and experiences onto a different playing field.

Have you already been grazed by the kind of midlife crisis that this film touches upon?

At least, I know what it means to wake up one morning aware that your life is no longer carrying you away from birth but rather towards death. When you lose the somewhat naive belief in the forward direction of life, this never-ending attitude, you discover an as of yet unknown security. That's what crisis means. Some people become aware that time is running out much earlier, it happened relatively late with me. Sometimes it's triggered by real incursions into life, like the death of someone's mother or serious disease. But what can happen is that your life becomes entangled in another person's in such unexpected ways that new possibilities suddenly open up. You discover a whole new array of possibilities that you never even would have thought to ask for. That is pretty daunting and often bears crisis with it.

In comparison to your earlier films, this one seems much lighter, freer and more playful. Does that have to do with the release of tension and casualness that comes with maturity?

I really can't say. I'm just amazed that I suddenly laugh so much about my own film. Of course, I don't know if others think it's funny. Humor also depends on taste, and it sometimes comes across as very drastic in this film. That's the classic principle of comedy. When people are treated especially cruelly, a sort of laconic twist comes into it, a benign irony that takes the edge off the drama and frees us from the burden and heaviness of our existence. That's why we can watch Lubitsch and Sturges over and over.

*You've just mentioned Lubitsch. From the outside, yours reminds us of those airy ménage à trois films like *Design for Living* or Truffaut's *Jules and Jim*. Were you inspired by other films?*

Not exactly, I carry the films I've seen around with me of course. For me, it's self-evident that they settle into our collective cinematic memory, hopefully in a natural way, and are also present in my films in this way. But there aren't any conscious tributes, except for the one film that is very explicitly cited. In the context of losing someone's mother, a scene from *Miracle in Milan* pops up because this über-mother is portrayed so drastically in all her motherliness that she is the antithesis of everything a modern mother is. The sort of mother that was queen in our generation, the mother who happened upon feminism in the middle of her life and suddenly re-evaluated what is motherly and started to take her children more seriously than her partner, which also has many disadvantages. Angela Winkler plays the absolute antithesis of the mother in *Miracle in Milan* but nevertheless has the appearance of an angel from heaven like in Vittorio de Sica's film.

*In **THREE** there's a very cultural system of reference, with the ballet scene at the beginning, the theatre scene, the sculptures and cinema. Why did you decide to do this?*

As I see it, the presence of culture in daily life and cultural events are not represented enough in cinema. These natural ways in which we scrutinize, analyze and come to agree with each other about culture are the basis of for a lot of our conversations. We are constantly discussing cultural phenomena and events. At least in the western world, it's not a matter of background. But in films it's barely discussed. The characters maybe go to see a movie, but it doesn't go beyond that. Culture as a form of daily exchange and encounter is hardly ever shown.

In the film, Adam represents science, so to say, and Simon, culture. Are those their very souls?

In the film, I was rather dealing with developments that are dramatically interesting. It's a part of the construct that the wife of someone is attracted to something outside of her typical daily life. She limits her life, as we all do, with a framework and a defined routine, and suddenly she meets a man in a surprising way. He's socialized completely differently and has a different background. She suddenly has new access to ideas, thoughts and perspectives that were excluded from her worldview until then.

Adam's expression is at times enraptured as if he were an angel. What instructions did you give Devid Striesow to achieve this?

It was important for me to go into this film in a very intuitive way. We read the texts and improvised on parts, at least during the rehearsals, until we developed it further. With Devid, we often just decided to leave out a sentence and have him give a certain look that could have many meanings. He has a combination of obvious

intelligence and being driven by his own urges. He can react in very puzzling and ambiguous ways, or simply be so passive so that one feels uncertain and attracted to him. With these very unique qualities, he's not so easy to get a hold on.

To what degree do you see him as an angelic being that comes to help out this couple?

That would be pushing away his substance as a person too much. In the beginning, one could maybe see him as such. He's like a magical element that intervenes in this very down-to-earth relationship. In comparison to most films, it's very late until he is anchored down with biographical material that gives him substance. He's fascinating in the beginning because he is so mysterious and unapproachable, but afterward he becomes very earthly. In the beginning, the couple mostly projects their emotions onto him, but start to see him as a complete person with a bit of time. So maybe he enters, coming across as an angel but exits the film as a human being, a person.

Especially with Sophie Rois, one gets the feeling that the dialogue isn't even written, rather it just comes spouting out of her. Did you think of casting her while you were still writing?

Yes, it's obvious that it was written for her. I knew that I needed her for this text. She brings an impulsiveness, intelligence and vitality with her and gives the text that special touch, but also a special desire to play the role. She has a desire to work with texts that correspond to her level. At the same time, she doesn't just play the role according to the text. Her style is very nuanced. So much is said with glances and looks. In my eyes, she's got one of the most beautiful and richly nuanced faces that Germany has to offer. She's the kind of very attractive woman that I would like to see more often in film. She manages to bring out the lovable qualities of this person, the character description for which also requires her to be very difficult. As far as Devid Striesow is concerned, I thought of him very early on, even if it wasn't as sure as with Sophie.

Angela Winkler, the dying mother, also represents the previous generation of filmmakers. Is this also an homage or maybe a farewell?

I didn't see it like that. For me, she rather represents a certain mother figure, a certain image of the upper-middle-class, complicated woman around 60, who appears to be very familiar and turns out to be almost unmotherly. The kind our generation has tried to approximate even in the way that she dresses. Beyond that, she is one of the best actresses of her generation. I was very glad to work with her.

And Sebastian Schipper, who is not in the league of full-blooded actors?

Although he's played in three of my films already, the decision was as surprising – in retrospect – as it was obvious. I've casted him in my films more than any other director has. But at the same time, I'm much more connected to his work as a director, which I've always been involved in. First of all, we are directors that are friends. When I was looking for someone for this role, I kept saying, "We need someone like Sebastian Schipper." Someone with this special kind of attractiveness; someone who isn't a classic beau, not a knockout superstar look; someone with intensity and casualness; someone who is intelligent but can be ironic about themselves. Then we looked and looked and looked, until I finally thought, "Why don't I just ask Sebastian. He's an actor after all." When we met in the café, he knew right away what was coming and didn't hesitate to get involved.

Could one call you soulmates?

We definitely have a very familiar relationship, which was very important for me regarding this role, which was in no way easy to play. He had to have a special something, he couldn't just lay it out. The trust we have towards one another really helped. It helped each of us to be sure that the other knew what had to come across on the screen, which nuances had to be brought out of these characters. This intimacy comes from sitting together looking over so many scripts. After having worked for several years in such close contact, it was a very strange experiment to try it out on ourselves so to speak.

*That brings us to the gay sex scenes, which seem very natural in **THREE**. How did you achieve this?*

They weren't more difficult than any other sex scenes. The question of how hetero any of us really are, pushes its way to the surface in such a context – if it's not completely behind the times to even be thinking in these categories. On top of that, there's an incredible amount of stuff in the cinema and on television, from *Six Feet Under* to *Shortbus*, which already shows sexuality in a very relaxed and beautiful way. They don't kid around with the gay sex scenes in *Six Feet Under*, and that's a television series! Plus, films like *Taxi to the Toilet* were popular when I was growing up. Gay scenes in film are the most normal thing in the world for me, maybe that's because I was a student of Rosa von Praunheim. Anyway, I've never really felt like there was a big difference between dealing with a heterosexual or a homosexual sex scene. Making that kind of intimacy believable is always a bit peculiar. It's always a challenge. A good sex scene for me is when it doesn't make me feel embarrassed, when I'm not all tense, and when I get the feeling that the actors felt at ease despite everything. Feeling at ease simply means that it was a relaxed moment and the bodies are shown in a way that is familiar, not over-the-top beautiful but not ugly either. Eroticism in cinema isn't created by showing everything frontal and crass, it's rather in preserving the secrets of a body. And it's the normal adult body that's beautiful, not the one that's seen six months of the inside of a fitness studio.

Do you think that this film, with its liberal stance toward homosexuality and ménage à trois, depicts state of affairs in today's possibilities for relationships?

At least, it shows that our consideration of what is normal has gotten a bit wider in scope, thank god. We all basically know that sexual categories and how people of one sex or the other are supposed to behave – and all these other commitments that we let be forced upon ourselves by educational imposition – belong to a system that is somehow expired. At the same time, we don't really have a great, new alternative to offer. So we perform this weird balancing act. On the one side, there's the everyman's model that we grew up with. On the other side, we've come a long way in our methods of thinking. We're a lot more open and relaxed about these categorical classifications. What we're allowed to do and what not. The film tries to describe precisely this middle ground, without making an especially strong suggestion. It's all about watching these figures stumble about in this disorientation with a very open story that doesn't really have an end. The film goes somewhere, but the end is rather a beginning.

Would you give the trio a chance?

In the end, yes, the film draws a very clear conclusion. That doesn't mean it advocates that we all start having three way relationships. It only positions itself against the standard, quasi-religiously anchored belief in an obligatory form for relationship norms. The expiration date for this system has simply been exceeded. Despite the lack of alternatives, we carry on, but it's just not enough.

In an almost magical, fairytale way, the film claims the affair doesn't take anything away from the love story. To the contrary, it sparks the relationship back to life...

I think it's complete nonsense that we could put all our feelings into one love. That one relationship has exclusivity on all feelings is, in my opinion, emotional fascism. Everybody knows this. Nevertheless, we stick with this pattern for many reasons that have to do with commitment, with the quotidian needs that come out of the design for life. In reality, the spectrum of our feelings is unendingly more plentiful than one relationship could handle. That's what the film expresses.

***THREE** takes place in Berlin, but far away from the hallmarks of the city. How did you go about your location scouting?*

In contrast to *Run Lola Run* for example, it's not a film that studies the city geographically. It's fed rather by a certain social grouping. The moment we decided what kind of people we wanted to discuss, the locations just naturally came to mind, as if on their own. It was never about finding spectacular or visually sensational views. It was more that the places had to be the right spot for the character to be at. What bars do they sit in? What kind of building do they live in? Which theatre do they go to? We had the help of a location scout, the set designer also contributed. We all know that this isn't just my film, lots of people contributed.

Among them, there's a whole group that you work with over and over: camera man Frank Griebe, set designer Uli Hanisch, film editor Mathilde Bonnefoy...

...that's the way it is with strong friendships. If you maintain them, they usually bear fruit continually. If suddenly they don't anymore, they should be ended. And I don't feel like we've started to exhaust each other. The last three films that we did together, *Perfume*, *The International* and now **THREE**, could hardly be more varied. Still, I think that you can clearly recognize our signature on each one of those films.

You always compose your music with Johnny Klimek and Reinhold Heil. How should we imagine your work together?

We always have an important session before the shoot because I'm against so-called "temp music." That's music used in the cutting room on a film that is being edited. Over the last fifteen years, film scores sound more and more alike because there's a limited number of CDs lying around in any cutting room. Most often it's *American Beauty* and something from James Horner. When the composer is called in to make a score for the finished film, he's asked to deliver music that sounds as close as possible to the temp music. It's as if the music is a topping that's just sprayed on at the end. It's the idea of music as an ornament. Music is an important dramaturgical building block that gives emotional cues. It is downright grotesque to quickly glue it on at the end instead of developing the music along with the film. For this reason, we meet up very early on, record a lot of material, develop themes based on the script, and write the first pieces that are then further mixed and fine-tuned while shooting carries on. To do that, we sit down in a room with a computer, a piano and a couple of instruments and play. Most of the time, I've got four or five ideas for specific themes while I'm still writing. With *Perfume* and *The International*, we had gone as far as to record the music with a large orchestra beforehand so we could listen while shooting.

What does numerology, which runs through the film, mean to you personally?

Numerology is related to cinema. On the one hand it's uncannily technical, with thousands of codes from the digital age. At the same time in film, there's something diffuse, amorphous, secretive and fluid. Primarily, it's something that characterizes the mother in this case.

How do you personally feel about stem cell research, which the film deals with in passing? Are you more on the side of the researchers who want to push forward or the moralists who want to put the breaks on?

It's not as simple as that. I'm fascinated because our idea of what a human being is plays a role, what the term "life" means, what life amounts to, and at what point it deserves protecting. We want to design our lives with the widest possible degree of freedom, but we have our misgivings when it comes to de facto constructing a real life. It's an eerie idea and yet not completely wrong. Using our ever-growing potential to influence our lives has brought us to a tension zone that is stretched between the psychological and the factual and scientific. This in-between-space is discussed by the ethics council in the film, and that's where I wanted to plumb these ideas.

Which brings us to the CGI effects that you use as a director to model reality according to your imagination...

Cinema has always been a machine to help us dive into an artificial world, Frankenstein being the prehistory for us filmmakers. Basically, we pump electricity through some monster and they run about in our film but are nevertheless only fictional inventions, resurrected from our psychological graves. I've got a very relaxed attitude towards this technology. I use every technique to my advantage as long as it doesn't become the main point, the thing that stands out. Cinema, since its birth, has been a technical apparatus. It's a machine that tries to catch life. Digital technology doesn't change that at all.

How do you see the relationship between reality and fiction in cinema?

They are Siamese twins, at least in cinema. What I find interesting is that I want to be lied to and I still want to believe that the lies are related to the truth.

TOM TYKWER

Tom Tykwer was born on May 23, 1965 in Wuppertal, Germany. Early on, he discovered his own interest in film and worked for years in various cinemas as a projectionist and programmer before making his first feature DEADLY MARIA in 1993. His other features include WINTER SLEEPERS (1997), RUN LOLA RUN (1998), THE PRINCESS AND THE WARRIOR (2000), and PERFUME: THE STORY OF A MURDERER (2006). Tykwer's THE INTERNATIONAL opened the 2009 Berlinale Film Festival. His most recent film **THREE**, with Sophie Rois, Sebastian Schipper and Devid Striesow, will come to German cinemas on December 23, 2010.

Selected Filmography

2010	DREI (<i>THREE</i>)	Director, Writer
2009	SOUL BOY	Producer
2009	FEIERLICH REIST (short)	Director, Writer, Music
2009	THE INTERNATIONAL	Director, Music
2008	DER MENSCH IM DING (short)	Director, Writer, Music, Producer
2007	DAS HERZ IST EIN DUNKLER WALD (<i>THE HEART IS A DARK FOREST</i>)	Producer
2006	PERFUME: THE STORY OF A MURDERER	Director, Co-Writer, Music
2006	EIN FREUND VON MIR (<i>A FRIEND OF MINE</i>)	Producer
2005	ICH DICH AUCH (<i>LOVE ME DO</i> , documentary)	Co-Producer, Music
2005	UNDEREXPOSURE	Co-Producer
2004	PARIS, JE T'AIME (episode: TRUE)	Director, Writer, Music
2004	LAUTLOS (<i>SOUNDLESS</i>)	Producer
2002	HEAVEN	Director, Music
2000	DER KRIEGER UND DIE KAISERIN (<i>THE PRINCESS AND THE WARRIOR</i>)	Director, Writer, Music
1999	ABSOLUTE GIGANTEN (<i>GIGANTIC</i>)	Producer
1998	LOLA RENNT (<i>RUN LOLA RUN</i>)	Director, Writer, Music
1997	WINTERSCHLÄFER (<i>WINTER SLEEPERS</i>)	Director, Co-Writer, Music
1997	DAS LEBEN IST EINE BAUSTELLE (<i>LIFE IS ALL YOU GET</i>)	Co-Writer
1993	DIE TÖDLICHE MARIA (<i>DEADLY MARIA</i>)	Director, Writer, Music, Producer
1992	EPILOG (short)	Director, Writer, Music, Producer
1990	BECAUSE (short)	Director, Writer, Music, Co-Producer

SOPHIE ROIS as *Hanna*

Sophie Rois was born in Linz, Austria. She studied acting at the Max-Reinhardt-Seminar in Vienna. After graduating in 1986, she moved to Berlin to play at the Renaissance-Theater, Schiller Theater and at the Freie Volksbühne. Since 1993, Rois has been a member of the Berliner Volksbühne ensemble, where she works with Christoph Schlingensiefel, Frank Castorf and René Pollesch among others. She also plays as a guest performer at the Burgtheater in Vienna. She performed in Hofmannsthal's "Jedermann (Everyman)" at the Salzburg Theater Festival in 1998.

Her cinema debut was in Detlev Buck's comedy WIR KÖNNEN AUCH ANDERS (1993). She recently won the German Film Prize for "Best Supporting Actress" for THE ARCHITECT.

Among her television roles, she played "Commissioner Roxane Aschenwald" in "Tatort" ["Crime Scene"]. Sophie was honored with the Bavarian Film Prize for her role as Erika Mann in Heinrich Breloer's three part TV series "The Manns – Novel of a Century".

Selected Filmography

2010	THREE	Tom Tykwer
2009	THE ARCHITECT 180°	Ina Weisse Cihan Inan
2007	FRÄULEIN PHYLLIS	Clemens Schönborn
2003	LEARNING TO LIE	Hendrik Handloegten
2001	ENEMY AT THE GATES The Manns – Novel of a Century (TV) Tatort: Böses Blut (TV)	Jean Jacques Annaud Heinrich Breloer Peter Sämman
2000	TOTALE THERAPIE [TOTAL THERAPY] Tatort: Passion [Crime Scene] (TV)	Christian Frosch Ilse Hofmann
1999	THE INHERITORS	Stefan Ruzowitzky
1997	LITTLE ANGEL Polizeiruf: Der Tausch (TV) Kreuzfeuer (TV) The Capitan from Köpenick (TV)	Helke Misselwitz Andreas Dresen Thomas Roth Frank Beyer
1996	UNDER THE MILKY WAY DEATHLINE Dr. Knock (TV)	Matthias Oberg Ralf Hüttner Dominik Graf
1993	WIR KÖNNEN AUCH ANDERS	Detlev Buck

HANNA has lived with Simon for 20 years. She is an art researcher and anchors a culture television program. She also sits on the German Ethics Council, where she meets genetics researcher Adam for the first time. Her pronounced curiosity and weakness for the new and unknown transfer to her relationship with Adam... and intensifies it.

Sebastian Schipper as *Simon*

Hannover native Sebastian Schipper studied acting at the the Otto-Falckenberg Drama School in Munich between 1990 and 1993. After graduating, Schipper first acted at the Munich Kammerspiele and was accepted into the ensemble for two years. He has had leading roles in the Tom Tykwer's WINTER SLEEPERS (1997) and RUN LOLA RUN (1998), Romuald Karmakar's NIGHTSONGS (2003), as well as appearing in Anthony Minghella's THE ENGLISH PATIENT (1996).

In 1999, Sebastian made his feature debut as writer-director with GIGANTICS, co-produced by Tom Tykwer and X Filme. The critically acclaimed film about three teenage friends who spend their last night in Hamburg together received many awards, including the German Film Prize's Silver Lola.

Selected Filmography

2010	THREE (Dir: Tom Tykwer)	Actor
2009	SOMETIME IN AUGUST	Writer & Director
2006	A FRIEND OF MINE	Writer & Director
2003	NIGHTSONGS (Dir: R. Karmakar)	Actor
1999	GIGANTICS	Writer & Director
1998	WINTER SLEEPERS (Dir: Tom Tykwer)	Actor
1997	RUN LOLA RUN (Dir: Tom Tykwer)	Actor
1996	THE ENGLISH PATIENT (Dir: Anthony Minghella)	Actor

SIMON, as a builder of artworks, tends toward supporting new artists in their poorly paid projects. His company is rescued from the threat of bankruptcy by several twists of fate. First his mother is diagnosed with cancer, then he learns of his own illness. He meets Adam by pure coincidence and is forced to make an intensive reevaluation of his attitude towards himself, Hanna and his life.

Devid Striesow as *Adam Born*

Devid Striesow was born on the island of Rügen in 1973 and grew up in Rostock. After secondary school he studied music but soon decided to study acting at the Academy of Dramatic Art Ernst Busch in Berlin. Since 1999, he has played at the Deutsches Schauspielhaus Theatre in Hamburg and the Düsseldorf Schauspielhaus Theatre. On screen for the first time in Ingrid Noll's *COLD IS THE BREATH OF EVENING* in 2000, he has been in other films such as Angela Schanelec's drama *PASSING SUMMER* and Gregor Schnitzler's comedy *WHAT TO DO IN CASE OF FIRE*. In 2003, he was cast in Hans-Christian Schmid's moving border drama *DISTANT LIGHTS*, which brought him nominations for the German Film Prize's "Best Supporting Actor" and the German Film Critics Prize. He won the German Film Prize's "Best Supporting Actor" award for his role in Stefan Ruzowitzky's Oscar-winning *THE COUNTERFEITERS*. For his role as a conman in *I'VE NEVER BEEN HAPPIER* (2010), he received a nomination for "Best Male Lead" of the German Film Prize.

Devid's other credits include *THEY'VE GOT KNUT* (2003), *ABOUT A GIRL, BEFORE THE FALL* and *DOWNFALL* (all 2004), *I AM GUILTY* (2005) and *THE RED COCKATOO* (2006), Christian Petzold's *YELLA*, Nicolette Krebitz's *THE HEART IS A DARK FOREST* and Matthias Glasner's *THIS IS LOVE*.

Devid was nominated for German Television Prize's "Best Actor" for his leading role in Cornelia Walters sensitive drama "12 heißt: Ich liebe dich" ["12 means I love you"] (2008). Most recently Striesow was seen at Corinna Harfouch's side in Stefan Kornatz's telefilm "Relations".

Selected Filmography

2010	THREE	Tom Tykwer
	Relations (TV)	Stefan Kornatz
	Gier [Greed] (TV, 2 episodes)	Dieter Wedel
2009	THIS IS LOVE	Matthias Glasner
	VISION - HILDEGARD VON BINGEN	Margarethe von Trotta
	I'VE NEVER BEEN SO HAPPY	Alexander Adolph
2008	12 heißt: Ich liebe dich [12 Means I Love You] (TV)	Cornelia Walther
	Der Tote in der Mauer [The Body in the Wall] (TV)	Markus Imboden
2007	THE HEART IS A DARK FOREST	Nicolette Krebitz
	Ein verlockendes Angebot [A Tempting Offer] (TV)	Tim Trageser
	YELLA	Christian Petzold
	THE COUNTERFEITERS	Stefan Ruzowitzky

ADAM BORN is not some mysterious seducer and catalyst of suppressed appetites. He is flesh and blood. A man with many interests, facets, and responsibilities: he's a stem cell researcher, he plays football, swims, sails, practices judo, sings in a choir, and he's the father of a son going through puberty. He's a man with a past. He's also in search of love.

MAIN CAST

Hanna
Simon
Adam
Simon's Mother
Petra
Lotte
Dirk
Wissenschaftlerin TV
Krankenschwester Ruth
Simone
Jens
Martha
Simon's Father

Sophie Rois
Sebastian Schipper
Devid Striesow
Angela Winkler
Winnie Böwe
Annedore Kleist
Alexander Hörbe
Corinna Kirchhoff
Carina Wiese
Christina Große
Hannes Wegener
Marita Huëber
Edgar M. Böhlke

MAIN CREW

Written & Directed by
Produced by
Director of Photography
Production Design
Editor
Original Music

Original Sound
Sound Design
Re-Recording Mixer
Costume Design
Make-Up Artists

Commissioning Editors

Line Producer
Production Supervisor
1st Assistant Director
Casting

Tom Tykwer
Stefan Arndt
Frank Griebe
Uli Hanisch
Mathilde Bonnefoy
Tom Tykwer
Johnny Klimek
Reinhold Heil
Gabriel Mounsey
Arno Wilms
Frank Kruse
Matthias Lempert
Polly Matthies
Katharina Nädelin
Adella Selzer
Barbara Buhl (WDR)
Gebhard Henke (WDR)
Jörn Klamroth (ARD DEGETO)
Andreas Schreitmüller (ARTE)
Ulli Neumann
Jürgen Tröster
Sebastian Fahr-Brix
Simone Bär

X FILME CREATIVE POOL

www.x-filme.de

In July 1994, three directors Wolfgang Becker, Dani Levy and Tom Tykwer as well as producer Stefan Arndt have pooled their talents and created a production company with the mission of finding better ways to develop, create and bring challenging films that correspond to audiences to the world. Stefan Arndt and Uwe Schott have managed X Filme together since 2009.

FILM TITLE (Selection)

THREE

LIFE IS TOO LONG

THE WHITE RIBBON

MONGOL

LOVELIFE

*MEIN FÜHRER – THE TRULY TRUEST TRUTH
ABOUT ADOLF HITLER*

GOODBYE BAFANA

A FRIEND OF MINE

THE RED COCKATOO

SUMMER IN BERLIN

GO FOR ZUCKER

AGNES AND HIS BROTHERS

LOVE IN THOUGHTS

TRUE

GOOD BYE, LENIN!

HEAVEN

THE PRINCESS AND THE WARRIOR

GIGANTIC

RUN LOLA RUN

WINTERSLEEPERS

LIFE IS ALL YOU GET

Director

Tom Tykwer

Dani Levy

Michael Haneke

Sergei Bodrov

Maria Schrader

Dani Levy

Bille August

Sebastian Schipper

Dominik Graf

Andreas Dresen

Dani Levy

Oskar Roehler

Achim von Borries

Tom Tykwer

Wolfgang Becker

Tom Tykwer

Tom Tykwer

Sebastian Schipper

Tom Tykwer

Tom Tykwer

Wolfgang Becker

THREE (DREI)

2010 - Germany - 119 minutes
- 35mm - color - 1:2,35 - Dolby Digital - in German -

a film by
Tom Tykwer

a production of
Stefan Arndt, X FILME CREATIVE POOL

in co-production with
WDR
ARD DEGETO
ARTE

world sales
THE MATCH FACTORY