

ANTON SPIEKER

MALA EMDE

303

A film by **HANS WEINGARTNER**

 **68** Internationale
Filmfestspiele
Berlin
Generation

MALA EMDE AND ANTON SPIEKER IN A KAHUUNA FILMS PRODUCTION

IN COPRODUCTION WITH NEUESUPER, STARHAUS PRODUKTIONEN, MATTHIAS BAHR AND CHRISTINE TSCHANETT-WEINGARTNER SUPPORTED BY BKM, MEDIENBOARD BERLIN-BRANDENBURG, ARRI, MBF UND FFA
CASTING LISA STUTZKY, UTA SEIBICKE CAMERA SEBASTIAN LEMPE, MARIO KRAUSE PRODUCTION DESIGN RICARDA SCHWARZ COSTUME DESIGN SVENJA GASSEN, RENATA RAMIRO FOOD JENNY STRIEPEKE SOUND JOHANNES KASCHEK
EDITING BENJAMIN KAUBISCH, KAREN KRAMATSCHKE, SEBASTIAN LEMPE LINE PRODUCER LUIS SINGER PRODUCED BY HANS WEINGARTNER COPRODUCED BY RAINER KÖLMEL, MATTHIAS BAHR, CHRISTINE TSCHANETT-WEINGARTNER,
SIMON AMBERGER, KORBINIAN DUFTER, RAFAEL PARENTE WRITTEN BY SILKE EGGERT, HANS WEINGARTNER DIRECTED BY HANS WEINGARTNER

ARRI

GLOBAL SCREEN

NEUESUPER

kahuuna
films

FFA

medienboard
Berlin Brandenburg

STARHAUS
PRODUKTIONEN



pressbook

303

DIRECTED BY

HANS WEINGARTNER

WRITTEN BY

HANS WEINGARTNER AND SILKE EGGERT

WITH

MALA EMDE & ANTON SPIEKER

PRODUCED BY

HANS WEINGARTNER

DURATION

144 MINS

GERMANY 2018

www.303film.de

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logline

On the way from Berlin to Portugal in her rusty „303“ camper van, young biology student Jule picks up hitchhiker Jan. While having intense conversations about everything and the world, they try not to fall in love

synopsis

When biology student Jule (24) discovers she's pregnant, she sets out on a journey to Portugal in her old "303" camper van to tell her boyfriend Alex. Outside of Berlin she picks up Jan (24), a political science student, who's hitch-hiking to Spain to find his biological father, whom he has never met before.

After a heated argument, Jule kicks Jan out of the bus and leaves him at a rest stop. That night, Jule is assaulted in her van. Jan, who happens to be spending the night at the same truck stop, notices and scares the attacker off. Over tea in Jule's camper, they find out that they actually like each other.

So the next morning, Jule invites Jan along for the ride again. As they both love to debate, they're soon getting into deep talks about human nature, love and relationships, the meaning of life and everything else. They find common ground despite or because of their differences.

They cross France to the Atlantic coast through beautiful landscapes, cooking, camping, surfing and having adventures together. As they travel on to Spain, their conversations become more and more personal and intimate.

Jule keeps her pregnancy secret, but Jan knows she's going to see her boyfriend. They both realize a relationship is not in the cards. But when soul mates meet, anything is possible ...

Hans Weingartner ("The Edukators", "Hut in the Woods") sends his protagonists on an exciting road trip across Europe, striking the nerve of the times in his dialogues. Socio-political depth and a tender love story meld into a captivating, light-handed, profoundly moving boy-meets-girl story.

factsheet

Title	303
Genre	Lovefilm / Roadmovie / Drama
Running Time	144 Min
Format	ARRI 1,85:1 Color
Original Language	German
Cast	Mala Emde Anton Spieker
Director	Hans Weingartner
Screenplay	Hans Weingartner & Silke Eggert
DOP	Mario Krause & Sebastian Lempe
Producer	Hans Weingartner
Coproducers	Rainer Kölmel Matthias Bahr Christine Tschanett-Weingartner Simon Amberger Korbinian Dufter Rafael Parente
Production company ...	Kahuuna Films GmbH
Coproduction company .	NEUESUPER GmbH STARHAUS Produktionen
Shooting locations	Berlin-Brandenburg Frankreich Spanien Portugal
Completion	2018

hans weingartner

(Director & Author)



Hans Weingartner was born in Vorarlberg (Austria) in 1977. After studying Neurosciences in Vienna and Berlin, he began studying Film at the Academy of Media Arts in Cologne, with a scholarship for the highly gifted. His highly intense graduation film "White Noise" about a young man struggling with schizophrenia won numerous awards and jump-started Daniel Brühl's acting career. His second film "The Edukators" was screened in the official competition of the Cannes Film Festival and received enthusiastic reviews. After being released in cinemas worldwide, it became the cult movie of a generation and one of the most successful German movies of the decade. With „Reclaim Your Brain“, he then created a biting satire against brainwashing by trash television. In 2012, he returned to one of his key topics with "Hut in the Woods": mental illness and the fight for freedom in an oppressive society.

FILMOGRAPHY (SELECTION)

2018 **303**

Script and Director | Post-Production |
kahuuna films

2012 **DIE SUMME MEINER
EINZELNEN TEILE**

Script and Director | kahuuna films

2008 **DEUTSCHLAND 09 (Episode „Gefährder“)**

Script and Director | Herbst film 2007

2007 **RECLAIM YOUR BRAIN**

Script and Director | Co-Director Katharina Held |
kahuuna films / coop99

2004 **THE EDUKATORS**

Script and Director | kahuuna films / coop 99

2001 **THE WHITE SOUND**

Script and Director | Cameo Film / Weingartner

Director's Note

I want you to go on the journey WITH them - and get on the bus with them both.

In order to achieve this, we used a handheld camera, wide lenses, and only natural light. In addition, the camera was only in positions that a bystander could have been.

I didn't want any big money shots like from a helicopter in the style of American cinema. That would only make the movie bigger than life. But you don't get to see such shots when you are travelling in a bus.

Dialogues

There is a dogma in moviemaking: tell everything in images. Avoid dialogue as much as possible. It's taught in film schools, and now almost every professional as well as the audience have internalised this dogma (what they don't realise is that Hollywood had invented this dogma in the 1930s for the purposes of international marketing).

So, it was really hard to find the actors for this film. Almost impossible. All in all, it took me almost four years to find them. I tried amateurs first, but that didn't work. I tried European actors, but I didn't feel comfortable outside of my native language.

The problem is that most actors are not trained to act in a complex language. People say simple things for most of the time in movies. It is extremely hard to make theoretical and scientific sentences sound natural.

I had to find actors who understood what Jan and Jule were talking about, and who like discussing.

We did lots of rehearsals. Many weeks. It's very hard to make this kind of dialogue sound natural. I think that, out of 200 actors I invited to casting sessions, perhaps only six were able to speak the dialogues naturally.

We refined the dialogues in the rehearsals. Changed some words, shifted some words, shortened some stuff. But, all in all, what you hear in the film is pretty much the dialogue as it was written in the screenplay.

I chose the romantic plot because I wanted to find something out about love. Research love and relationships. They are the basis of our happiness, the single most important decision in our lives, but we don't know anything about it and often make the wrong decisions because we cling to old romantic ideals that are far from reality. And lots of us fail. Bad marriages or relationships are probably the most frequent reason for unhappiness in the Western world.

For me, the theories of the two were at the heart of the movie, the reasons why I made it. I wanted to communicate these theories. I didn't put much effort into the romantic plot. Maybe that's why it's so unconventional and refreshing. It starts off as a film about friendship. Two human beings become friends, and it doesn't matter that they are of different genders. They get to know each other and like each other, help each other out. That's what is important in the first half of the movie, the two of them becoming friends.

It's only after an hour into the movie that they touch each other for the first time!

That's totally different from what one normally expects from the genre. Usually, the man and woman meet, it is love at first sight, then they are separated: First Act. Second Act: they fight to be together again, in most cases it is the man who is doing the fighting. Third Act: they have overcome all the barriers and are together forever. In the end, they get married. These movies are never about love. They are about GETTING something. About a man and woman GETTING each other like a trophy or a briefcase full of cash. It's about reaching a target, at least in the mainstream. In the arthouse world, it's mostly about why they are bad for each other, why this love is futile and doesn't work, and that they shouldn't be together because they are fighting all the time: hate

love hate love, drama. In the end, one of them dies, or they finally realise that it's better to break up and go their separate ways after they have forgiven each other.

None of these rules apply to „303“. I just let it happen between the two of them. I was just watching. Until the kiss in the mountains, I wasn't even sure if it was going to be a romantic film or just one about friendship. I mean, it was in the screenplay that they kiss, but I was also ready to shoot an alternative scene without them kissing, with the two of them saying: ‚Hey, let's keep it like this and just stay friends‘.

A friend of mine said after watching 303: this is the anti-Tinder film. In Tinder, it takes one second for a decision. One swipe. In „303“, it takes DAYS before they kiss for the first time. I mean, hey, isn't that time the best time of the whole thing, anyway? The time BEFORE the first sex? The flirting, the not being sure of HIM/HER, the roller-coaster of insane happiness when she is smiling at you on a sunny day and then the total desperation when she doesn't answer your call, the „joyful anticipation“, the time when you imagine your future together in the brightest of colours, the time when you love EVERYTHING about him/her?

HANS WEINGARTNER

Production Notes

SHOOTING

The film was shot chronologically.

On August 20, the crew of eight people and the two actors left Berlin and headed for Portugal.

The crew consisted of

DOP

DIRECTOR

1ST AD

CAMERA ASSISTANT

MATERIAL ASSISTANT / DATA WRANGLER

SOUND RECORDIST

PRODUCTION MANAGER

COOK.

There wasn't any costume assistant, the actors looked after their costumes themselves, and there wasn't any makeup artist.

The cook prepared three meals each day, which was essential for the team spirit. She is a professional cook and caterer. Whenever possible, she prepared the food according to the local cuisine.

The vehicles were:

- one large camper van as a base with three beds
- a small camper van for the camera crew of three, which also transported the technical equipment, with two beds
- one large car for doing errands, shopping and location scouting
- the "303" Hymer RV seen in the film, with two beds.

On the road, the crew stayed overnight at camp sites. Mostly for 2-3 days. Three people slept in tents, the others sleeping in the RVs.

No artificial light was used. The interior of the „303“ bus was equipped with around 12 lamps and light sources to provide lighting for the night scenes in the bus.

INTERESTING / FUN FACTS

Actress Mala Emde was only 19 when she appeared in the film, although she plays a 24-year-old in the movie.

During the restaurant scene in France, both actors were wrapped in sleeping bags up to their waists because it was so cold.

When talking to her mother, the actress playing the mother stayed in the room next door and actually talked to the actress live on the phone.

The “303” bus had been bought for only 5,000 Euros, but was refurbished for another 15,000 Euros. It received a complete sound insulation, a full engine check up, and a new power generator. A hook was welded to the front of the bus so that it could be pulled with a fixed iron bar.

In the first two scenes of dialogue inside the moving bus, Mala Emde was not driving the bus herself, but it was being pulled instead. In the other scenes, the actors were filmed by the director jammed into the small space between dashboard and windshield, with a small Sony DSLR camera.

Actress Mala Emde obtained her driving licence just three months before the shoot. However, she didn't have any difficulties driving the seven metres (22 feet) long „303“ vehicle.

In the movie, Jule tells Jan that the name “303” originates from a Mercedes Truck that the RV is built on. In actual fact, there isn't a „303“ truck. In real life, the truck is branded “308“, but the authors preferred “303“ because it sounded better.

The orange bike that can be seen in the movie, mounted on the back of the RV, was stolen at night from a camp site in Molliet-et-Maa, France. The crew bought a new black mountain bike and painted it orange with spray paint in order to preserve continuity.

The “303” Hymer bus made it from Berlin to the south of Portugal and back without a single breakdown. More than 6,000 km.

cast



Mala Emde

FILMOGRAPHY (Selection)

2017 **Lara (Kino)**

2017 **Brecht - Eine Vorstellung**

2016 **Wir töten Stella (Kino)**

2016 **Tatort Kiel: Borowski und das verlorene Mädchen**

2015 **Meine Tochter Anne Frank (TV)**
(Bavarian TV Award)

2014 **Offline - Das Leben ist kein Bonuslevel**



Anton Spieker

FILMOGRAPHY (Selection)

2018 **Winterherz – Tod in einer kalten Nacht**

2017 **Tatort Saarbrücken-
Mord ex Machina (TV)**

2016 **Polizeiruf - Muttertag**

2015 **Hans im Glück**

2015 **Der Kriminalist (TV)**

2014 **Von jetzt an kein zurück (Kino)**
(German Actors Award 2015
in the category Best Newcomer)







