

CZECH FILM

Fall 2016



■ czech
■ film
■ center

Czech Film Center

The Czech Film Center (CFC) was established in 2002 to represent, market and promote Czech cinema and film industry and to increase the awareness of Czech film worldwide. As a national partner of international film festivals and co-production platforms, CFC takes active part in selection and presentation of Czech films and projects abroad. Linking Czech cinema with international film industry, Czech Film Center works with a worldwide network of international partners to profile the innovation, diversity and creativity of Czech films, and looks for opportunities for creative exchange between Czech filmmakers and their international counterparts. CFC provides tailor-made consulting, initiates and co-organizes numerous pitching forums and workshops, and prepares specialized publications.



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Petr Vaclav / Profile of this talented, prolific Czech director, whose latest feature, *We Are Never Alone*, will be screened in the Contemporary World Cinema section at the Toronto IFF. Info on his most recent films and projects.



Wasteland /

A new eight episodes drama series produced by HBO Europe has its international premiere in the Primetime section at the Toronto IFF.



Jan Švankmajer /

Interview with the master animator admired around the world, touching on his Indiegogo campaign to fund *Insects*, a new film based on the famous 1922 play by Karel and Josef Čapek..



How to dream docudreams /

What has happened to Czech documentary filmmaking over the past decade? An overview of the most important films and directors on the contemporary Czech documentary scene.



David Ondříček /

Interview with one of the most talented Czech directors, who recently executive produced the acclaimed *Anthropoid* by Sean Ellis, shot in Prague.



Restored films / Interview with Ivan Passer, whose *Intimate Lighting* premiered in a restored version at the Karlovy Vary Film festival this year, and information about film restoration in the country..

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Peacock nominated for 2016 Student Academy Awards

Ondřej Hudeček's **Peacock** is a finalist for the 2016 Student Academy Awards, in the Foreign Narrative category. Congratulations! **Peacock**, a twisted queer romance set in picturesque 19th-century Bohemia, tells the true story of the birth of one of the nation's most influential playwrights. It premiered last year in Toronto and won the Short Film Special Jury Award for Best Direction at Sundance.

The last Czech filmmaker nominated for the Student Academy Awards was Jakub Kouřil, with his short film *M.O.* in 2013. The only Czech who has actually won the award is Jan Svěrák, with *Oil Gobblers* in 1989.

Jan Němec retrospective at Rotterdam IFF

The 46th International Film Festival Rotterdam will pay special tribute to filmmaker Jan Němec with an extensive retrospective. Němec, who died this spring, was a leading figure of the Czechoslovak New Wave. IFFR will present a wide range of Němec's work, including his famous *Diamonds of the Night* and *A Report on the Party and the Guests*, as well as the international premiere of ***The Wolf from Royal Vineyard Street*** (2016), the director's final film, finished by his young colleagues from MasterFilm and premiered at Karlovy Vary. A new 35mm print of *Diamonds* had a brief theatrical run in 2013–14 in North America, together with a selection of the director's best films. Reviews of the classics were glowing, and the filmmaker's oeuvre received a long overdue appreciation. The *Wall Street Journal* titled its article "Czech Master Rediscovered" and magazines *Film Comment*, *BOMB* and *Blouin Artinfo* published interviews and in-depth coverage of the program's premiere at BAMcinématek in New York.

Three Czech Films selected for European Film Awards

The latest time lapse documentary portrait by Helena Třeštíková ***Mallory*** about a drug addict trying to get back her life is in EFA Documentary Selection. ***I, Olga Hepnarova***, a solemn biopic of the last woman sentenced to death in Czechoslovakia, by Petr Kazda and Tomáš Weinreb and ***Lost in Munich***, Petr Zelenka's comedy about Munich conference trauma, is in Feature Film Selection.

Puppet Hurvínek revived

Producer/director Martin Kotík is currently preparing the project ***Hurvínek and the Magic Museum***, a 3D animation featuring the beloved Czech puppet Hurvínek, created 90 years ago by Josef Skupa. The aim is to attract a new generation of fans for this popular character and his puppet family. Rolling Pictures is producing, with the release planned for 2017.

Czechs at CineLink Sarajevo

The Czech Republic and Slovakia made their first appearance as partner countries at CineLink Industry Days in Sarajevo. A strong delegation of 26 Czech and Slovak producers, distributors, TV broadcasters, and other film professionals spent three busy days at CineLink building ties with their Southeast European counterparts. Since its start more than a decade ago, CineLink has helped lay the foundation for long-term collaborations between Southeastern Europe and the rest of the continent.



Karel Vachek at FIDlab

Czech Film

International productions shooting in Czechia

Several feature and television films are currently being shot or prepared in the Czech Republic, including two German period films: *Die Vergeltung*, based on true events related to the Wehnen psychiatric clinic at Oldenburg after World War Two, is being coproduced by local Mia Film for ZDF, and *Zuckersand*, a story set in 1980s East Germany, line produced by the Prague outfit Wilma Film for ARD, is in pre-production.

The Swedish feature film *Borg vs. McEnroe*, directed by Metz Pedersen, started shooting in August. Produced by Czech Sirena Film, with Danish SF Film Produktion and Swedish Tre Vänner Produktion AB coproducing, the movie centers on the final match between the two archrivals at Wimbledon in 1980. Starring Shia LaBeouf and Stellan Skarsgård.

Jean Reno has returned to Czechia after working here on the third installment of *The Visitors* in 2015. This time he stars next to Andy Lau in Stephen Fung's Hong Kong production *Adventurers*. Prague-based Milk and Honey Pictures is coproducing. /

Karel Vachek wins Sublimage Award at FIDlab in Marseille

Communism, a "film novel" currently in development by Karel Vachek, one of the country's most remarkable documentary filmmakers, won The Sublimage Award at FIDlab during the 27th edition of FID Marseille. Vachek presented the project in person. *Communism*, produced by Background Films and Atelier.doc, takes the audience through a collage of staged pieces depicting utopia and period literature, the director's own memories, and living pictures of world history, while Vachek himself appears on camera, impersonating Bertolt Brecht and Samuel Beckett. /

Under the Sun

Films supported by state film fund

The Czech State Cinematography Fund supported production of six local feature films in the first call of 2016. The largest grant went to *Švejk* by Bohdan Sláma (\$700,000). *Barefoot on Stalks* by Jan Svěrák, *Garden Store* by Jan Hřebejk, and *The Painted Bird* by Václav Marhoul also received support, with grants ranging from \$250,000 to \$690,000. /

Under The Sun in North American cinemas

"Since director Vitaly Mansky and his team risked their lives to make this unprecedented documentary film portrait of life in North Korea, it's gratifying that it has garnered excellent attendance at movie theaters in cities across the US and Canada," said Livia Bloom, VP at Icarus Films, the film's North American distributor. After screening at top film festivals (SXSW, Hot Docs, San Francisco IFF), the documentary opened at the prestigious arthouse Film Forum in NYC. Expected to screen just one week, the film's run was extended to six weeks due to popular demand. Featured in national outlets, including Vice, Associated Press, National Public Radio, the BBC, and repeatedly in the *New York Times* and *Los Angeles Times*, the film has qualified for the Academy Award for Best Documentary and will be released on DVD in September.



Acquisitions and other foreign distribution news

The premiere of the digitally restored *Ikarie XB 1* at Cannes was smartly used by National Film Archive sales reps to boost interest in the NFA's rich library of Czechoslovak titles, restored or otherwise. Distributors also paid close attention to the premiere of the restored 1929 silent film *Such Is Life* at Il Cinema Ritrovato Festival in Bologna.

Immediately after, in early July, Karlovy Vary offered another platform to foreign distributors, who especially value the first look at local films and other work from Central and Eastern Europe. This year, Mimesis was courted by Kino Lorber about acquisition of North American rights to Miroslav Janek's documentary *Normal Autistic Film*, which premiered in competition at Karlovy Vary, and a number of deals were expected to emerge from the festival. The festival's opening night film, *Anthropoid*, a British-Czech coproduction, entered US theatrical distribution in August and will open across most of the world through Buena Vista International. /

Now



The Buzz:

Jan Švankmajer is ready to shoot his final film, thanks to Indiegogo crowdfunding campaign.

by Irena Kovarova

This past June, Jan Švankmajer, the master animator admired around the world for his deeply personal, authentic style, launched an Indiegogo campaign to fund a new film called *Insects*. His fans came through, but many reacted with shock at the announcement that this would be his final full-length feature.



INSECTS INDIEGOGO CAMPAIGN BY THE NUMBERS

- \$274,569 raised in 30 days, raking in 181% of the initial goal
- 2,571 backers
- 128,410 campaign page visits
- 100% of initial goal raised in 8 days
- Backers came from 68 countries, including Latin America and China
- Top 5 countries: US, UK, Japan, Czech Republic, Canada
- 161 backers contributed more than once; 25 more than three times, and one donor contributed eight times!

Insects, based on the famous 1922 Karel and Josef Čapek drama *The Insect Play*, will be the seventh feature film by the legendary auteur. Over the course of his fifty-year career, Švankmajer has worked in a variety of genres and media—including theater, which brought him to Toronto in the late 1970s with a Laterna Magika production of the Ester Krumbachová play *Lost Fairy Tale*, staged by local actors.

Here, Švankmajer talks about his latest project and his first experience with crowdfunding.

What made you choose the Čapek brothers' play as the inspiration for your final film? What attracts you to literary works in general?

Originally I thought *Surviving Life* (2010) would be my last feature film. I am getting on in years, after all, and making a long stop-motion film is demanding, not just mentally but physically. More than anything else, however, it's stressful, at least for me. I'm a Virgo. We're



known for being anxious, overly responsible, stubborn people who cling to their ideas. So the whole thing is exhausting. It requires complete concentration. You have to be "in it" 24 hours a day. I don't know any other way to do it, and wouldn't want to. My energy may be dwindling, but as long as I survived, I decided I might as well tempt fate one more time. My treatment for *Insects* is from 1970. It wasn't possible to make the film back then, so it stayed in the desk drawer, as we say, for over 40 years. In the meantime, we managed to nearly empty out the drawer of screenplays from the 1970s and '80s that were banned or "unacceptable."

My work with literary sources is always subjective: I don't just "adapt" them. In most cases I've appropriated the themes over the course of my life to the point where they've become a part of me and my worldview. I don't see them as something outside myself that I'm just borrowing from. Lewis Carroll's *Alice in Wonderland* became part of my mental morphology in my early childhood, Edgar Allan Poe in adolescence, the Marquis de Sade in my surrealist adulthood. With the Čapek brothers it's a little different. My relation to them is ambivalent. I try to express this in



INTERVIEW

JAN ŠVANKMAJER / THE INSECTS

the preface that comes at the start of the film. The *Insect Play* is one of their more palatable works for me, because of its misanthropy: I always liked the fact that they have bugs behaving like human beings and people behaving like insects. My screenplay extends this misanthropy even further, but in my film their play is just a backdrop for a completely different story, the story of an amateur theater company that is rehearsing the play. The spirit of it is more Kafka than the Čapek brothers.

What type of animation did you choose for the film?

It will be live-action with stop-motion animation—again, combined. After doing some tests, we decided to use not only classical 3D animation, but also to animate photographs, like we did in *Surviving Life*. As usual, we'll also shoot a making-of. Then, in the editing room, I want to cut one film out of the two.

Which actors will appear in the film and why did you cast them?

The story takes place almost entirely in one room, with six characters. Some of the actors are from my previous films, the rest are new. I can't name them yet, we're still negotiating. I chose them based on their eyes and mouths, as I usually do.

Do you have any expectations about the film's reception by foreign audiences? The success of the crowdfunding campaign confirmed that your films have fans literally all over the world.

My goal is to make truly authentic films, which means I don't take the audience into consideration at all. To me it would feel like cheating people if I gave them what they already know, what they've already seen before. I assume they're curious about what I think, what I have to



“So I make movies the best I know how and everyone has to figure them out for themselves.”

say, what pisses me off, what I admire, and they're also curious to see how I present it. I don't think there's any point to creativity otherwise, or it would be nothing but a commercial product, or propaganda. So I make movies the best I know how and everyone has to figure them out for themselves. The films I make are imaginative, so the audience has to come up with their own interpretation—and I'd like to emphasize, there is no one authoritative interpretation. Any interpretation that comes to your mind is correct. Even I myself don't know what the film is until it's finished.

What made you decide to use crowdfunding to support this film? Did you know of any other major film-makers who had done so?

The kind of films we make are getting increasingly harder to finance. It's a sad fact that, even though our films are screened all over the world, they don't earn enough to fund production of another film. Civilization is moving further and further toward a place where people like us, children of the revolutionary 1960s, can't or don't even want to go. And I think it's only going to get worse. It may be that crowdfunding is one of the only ways left to still





With the producers on the campaign

Jan Švankmajer prefers to work with people he knows. Apart from his late wife and artistic partner, Eva Švankmajerová, and their children, Veronika and Václav (following in their parents' footsteps as designer and animator respectively), one of the filmmaker's longest-lasting working relationships is with Jaromír Kallista and Pavla Kallistová, who together run the production company Athanor. They support every aspect of Švankmajer's artistic output. Not only do they look after his cinematic legacy, overseeing the making of his films, as well as their licensing, screenings, and video releases, but they also produce his art exhibitions, including publication of books and exhibition catalogs.

For years, the Kallistas had been toying with the prospect of turning to crowdfunding. Last year, while they were in Barcelona to open a major exhibition by Jan and Eva, the local audience was enthusiastic about the idea.

"Our generation is hesitant about social media, though we recognize its potential," Kallista said in an interview at this year's film festival in Karlovy Vary. "When we sat down here last year with Marek Loskot, who offered to step in and run the campaign, we knew that, with our international contacts and his youthful energy and team, we would have a fighting chance. He brought in a group of experienced social media and production specialists, and we couldn't have been more pleased with the results."

One crucial aspect of the collaboration was to respect the philosophy of the filmmaker himself, who was leery of the usual marketing machinery. Once Švankmajer got on board, though, he was fully engaged and gave the team complete freedom. He wrote all the content himself, created two collages for an exclusive edition of lithographs, allowed full access to all his films, and shot several promotional videos.

"We were constantly in awe of his artistry and were blessed to be able to work with this icon of film animation. It made it easy to approach his colleagues for support," said Loskot. "The Brothers Quay and Henry Selick donated props from their films. Guillermo del Toro, Jan Pinkava, Jan Passer and others shot campaign videos. Neil Gaiman bought a lithograph and tweeted out a call for support even before we asked him to get involved."

Apart from a host of attractive perks for contributors, the crowdfunding campaign featured first-class graphic design, a lively stream of updates and videos with the filmmaker, and an additional exclusive perk for each stretch goal. Švankmajer's fans around the globe responded with enthusiasm, eating up every new piece of information. In the first two days alone, over 600 backers donated 40 percent of the initial goal. By the final day, the number of contributions had hit 2,571, with a total of nearly \$275,000 raised (181 percent of the goal; see *Insects by the Numbers*). Vimeo was promoting the new film with a special free streaming of the Švankmajer fan favorite *Little Otik*. The project remains on the Indiegogo marketplace InDemand.

To show his appreciation, the director thanked his supporters with a video on his Facebook page, saying, "It's absolutely tremendous. I didn't expect this kind of overwhelming support." He added, "I promise I will do my absolute best to make sure those who contributed feel they have helped a meaningful cause." He plans to start shooting in fall 2016, with the final product premiering in 2018.

make authentic films. I was pleasantly surprised by the positive response to our campaign, and by the support from my colleagues. I knew about Jodorowski. His reasons were similar to ours.

Not being a user of social media, has your stance toward it changed as a result of the campaign? How did you follow its progress?

No, my stance hasn't changed. I put myself in the hands of my youthful team, and did what they told me to do.

Is your mind made up that *Insects* is going to be your final feature? How did you feel about the laments of your diehard fans on social media when the news was released?

I've never felt that attached to film. In the late '70s and early '80s, when I wasn't allowed to make my own films, I didn't see it as such a tragedy, unlike many of my colleagues who met the same fate. Whatever medium you use, the poetry is the same. I pursued mine by creating collages, objects, through tactile experiments and collective games in our surrealist group. I certainly didn't get bored. So I don't expect I'll give it up now either. I'll definitely continue making my naturalistic objects—just yesterday I bought a pile of bones. As far as film goes, I'd like to shoot a few shorts applying the concept of mental automatism to film. It shouldn't be so financially demanding. Especially since with mental automatism, you have to work quickly.

PROFILE

PETR VACLAV / WE ARE NEVER ALONE

TORONTO IFF

Petr Vaclav: Director on a Roll

by Irena Kovarova

Emotional authenticity and striking imagery: These are the hallmarks of a Petr Vaclav film, and they were there from the very beginning—in his remarkable student film *Madame Le Murie* (1993, Student Academy Awards nomination) and his visually sumptuous feature debut, the social drama *Marian* (1996, Silver Leopard at Locarno; distributed in the US, France, and the Netherlands). He continued down this path with his psychological study of a couple's troubled relationship in *Parallel Worlds* (2001), then returned to the topic of his first feature in *The Way Out* (2014), which premiered in Cannes's ACID section and went on to receive distribution in France. His latest feature *We Are Never Alone* premiered in Forum at Berli-nale and is part of Contemporary World Cinema selection at Toronto IFF this year.

Vaclav's latest feature, *We Are Never Alone* (2016), employs his usual approach, following a group of seemingly unrelated characters. It premiered in Berlinale's Forum and makes its North American debut at Toronto in the Contemporary World Cinema section.

Says the director: "I wanted to make a film without one main character and describe a world where people's freedom is cruelly relative—where the story isn't created by characters who are fully free. The story is happening to the characters, forming and creating them. It's not that they're passive, but all of their actions are crushed by a maelstrom of fate that is stronger than they are, by their outer and inner limitations."

"We're emotionally and ideologically very dependent creatures," Vaclav continues. "This leads to a sense of loneliness, sadness, frustration, which in turn give birth to anxiety, even anger. The story takes place in a contemporary post-industrial Europe stunned by unemployment and terrorism. These give rise to an often irrational fear of the future, a fear of the loss of identity and an overall dissatisfaction. Plus the desire for revenge. As a result, my characters either run away, escaping into their own private passions and vicious circles, or on the other hand, they see a way out through the radical search for a new Führer."

The film's combination of black-and-white and color scenes underlines his archetypal approach to storytelling, as the clash between the hues illustrates the gaping chasms between the characters and their perception of the world.

After he moved to Paris, in the late '90s, Vaclav worked incessantly on several scripts, devoting extreme amounts of time to research on location for his most ambitious project so far: *Il Boemo*, the 18th-century story of Josef Mysliveček, who rejected a comfortable bourgeois life as the eldest son of a Prague master miller in order to pursue his dream of

becoming a composer in Italy. There, *Il Boemo* ("The Bohemian"), as he was known, found fame and love, and met his demise, while also becoming a friend and mentor to the young Mozart. "Mysliveček's fate tells how a career can be made, and how, like love, it can just as easily be lost," Vaclav writes in his treatment for the film.

Like a pressure cooker letting off steam, after his relative silence in the naughts, the director is now churning out a film a year in rapid succession. Jan Macola, Vaclav's producing partner for *Il Boemo*, shares with the director an understanding of the careful preparation that an opus like this requires.

"I always approach the memory of real people with respect. I try to be accurate wherever evidence of their lives has been preserved. Still, my interpretation of Mysliveček is fictional—there may be no other way. I want to show the psychology and character of the protagonists through his music and

society in the not-so-distant future, when social and ecological problems have reached the breaking point—a mirage based on current reality.

Seeking authenticity in his films, whether set in past, present, or future, Vaclav sees these two projects as twins: "It's important to think about our headlong rush toward the future. If we only make films about the past, we give up on the future and taking an active stance on the current world. But we can't give up on the past either. It allows us to understand our present and gives us tools for the path ahead."

The story takes place in a contemporary post-industrial Europe stunned by unemployment and terrorism. These give rise to an often irrational fear of the future, a fear of the loss of identity and an overall dissatisfaction.



performances of it." Citing Stanley Kubrick's *Barry Lyndon* as a stylistic influence, Vaclav said he sought to "get as close as possible to the most beautiful nuances of natural light."

Along with this period film, Vaclav is currently developing a science fiction project titled *Resurrections*, a vision of

Vaclav is a director of range and energy. After *We Are Never Alone*, he went straight into making another feature, the road movie *Skokan*. It's a hybrid film shot with a minimal crew, following a down-on-his-luck young man on a journey of personal discovery from Prague to France. Look for it to be released in early 2017.

How to Dream Docudreams

The metamorphosis of Czech documentary filmmaking



Trabant – From Australia to Bangkok

by Tomáš Stejskal

The best contemporary Czech documentaries draw on the country's humoristic and humanistic traditions. Either that or, just the opposite, they find inspiration in the serious-minded imagery and stories of international art-house cinema, documentary and fiction alike. All in all, there are more self-assured documentaries being made than ever before, with a knack for translating national specifics into an internationally understandable language.

Some twelve years ago, when posters appeared on the Prague subway advertising a mysterious "Czech Dream," few could sense the approaching change it signaled in Czech documentaries. In *Czech Dream* (2004), directors Vít Klusák and Filip Remunda used the fake façade of a fictitious supermarket called Czech Dream to create what was advertised as the first Czech reality-show film.

The movie captured the process of creating a virtual dream, from the concept through marketing to its final clash with reality, as thousands of people streamed through open fields to what they thought was the opening of the ballyhooed supermarket, only to be enraged when they found nothing but a scaffolding and the pair of prankster filmmakers.

US director Michael Moore praised *Czech Dream* for its commentary on today's consumerist reality, while at home the release sparked a new trend in documentary filmmaking. Not that every Czech director suddenly became a practical joker out to fool their fellow citizens. But a significant part of the past decade's documentaries have combined social engagement with an effort to entertain through situational comedy in which the filmmakers gladly participate as protagonists in front of the camera.

This engaged and subjective approach to nonfiction filmmaking (referred to locally as "auteur documentary") is strongly influenced by the personality

film star Lída Baarová and her coquetry with the most powerful men of Nazi Germany.

Czech TV, the country's largest producer and coproducer of documentaries, devotes a great deal of airtime to documentaries. Shows like *Four in a Family Way*—which looks at the situation before, during, and after a child's delivery through the mothers' eyes—are inspired by British observational reality formats. Other programs aim to combine a distinctive auteur-style optics with journalistic genres.

Commissioned by Czech TV, Vít Klusák and Filip Remunda created the series *Czech Journal*, looking at



Czech Dream

and work of Karel Vachek, head of the documentary department at FAMU. Vachek's documentary essays—the length of their titles matching the enormity of their scope and range—blend together the avant-garde, politics, poetry, humor, and love of opera and pop music alike. His most recent project, however, bears the simple title *Communism*, and this past June it took home an award from the FIDLab coproduction platform in Marseille.

Another influential teacher in FAMU's documentary department, Helena Třeštíková, is known for her long-term observational documentaries *René* (2008) and *Katka* (2009), in which she patiently follows the lives of individuals dwelling on the fringes of society. *Mallory*, the latest in the sequence, honored at the 2015 Prix Europa, portrays an ex-junkie on her quest to return to normal life. This year Třeštíková released a rather different film. *Doomed Beauty* is an archival documentary, using montage alone to portray the life of



Director Helena Třeštíková

five sociopolitical topics each year. So far they have ranged from a portrait of the "Czech Berlusconi" (businessman, media magnate, and finance minister Andrej Babiš) to the scandals at Prague City Hall and the murder of a Roma man. The series stands out for its approach, more subjective, entertaining, and thorough than typically seen on television.

Recently, even established journalistic programs, like *Our Countryside* and *Don't Give Up*, have given young filmmakers space and a relatively free hand to discover their own subjects and styles. The results often display a strong political viewpoint, while their visual and narrative style is close to current observational drama. Many of these have gone on to win prizes at the Jihlava International Documentary Film Festival, which helped to spawn a whole generation of filmmakers around Klusák and Remunda. Now the festival is giving birth to a new generation.



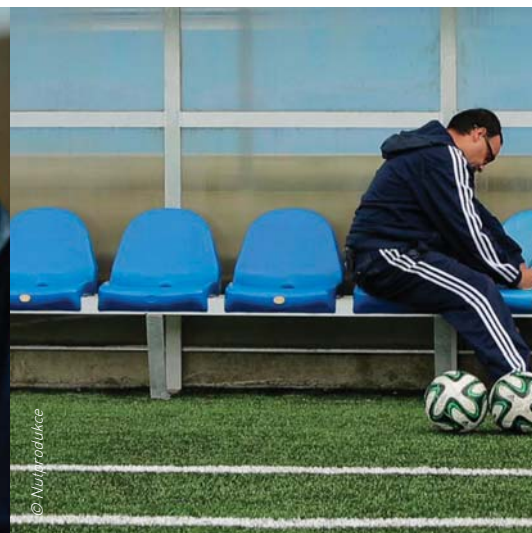
The Great Night

The 2013 Jihlava winner, *The Great Night* from Petr Hátle, is a highly stylized look at the peculiar patrons of Prague's pubs. HBO's Klára Tasovská, the film's coproducer, describes it as "a poetically raw, purely visual portrait." Noting that *The Great Night* had its international premiere at CPH:DOX in Copenhagen, Tasovská said it was the first in a line of ambitious nonfiction films supported by HBO with the goal of achieving international success by exploring local topics. She herself took home the prize from Jihlava in 2012 with *Fortress*, an observational portrait of the absurd semiautonomous republic Transnistria, codirected by Lukáš Kokeš.

"There is a strong tradition of auteur documentary in this country. Some are very good, many are at least provocative, engaged, cheeky, comical, experimental, or ruthless—even toward the audience sometimes," said Tasovská. She added that the Czech Republic had been lacking documentaries that could make their mark internationally, and that HBO Europe was set on changing that.

And it isn't just HBO. The number of international coproductions is growing, with many films taking part in platforms and workshops geared toward international intelligibility. Alena Müllerová of Czech TV points to a series of portraits coproduced with the Strasbourg branch of ARTE. "*Life According to Václav Havel* was sold to Japan and nominated for the Prix Europa," she says of the first such project, directed by Andrea Sedláčková. A portrait of Tomáš Baťa, directed by Peter Kerekeš, is currently in production, and next to come is a film by Helena Třeštková about Madeleine Albright.

Always Together, Eva Tomanová's nonfiction portrait of an alternative family living with their nine children



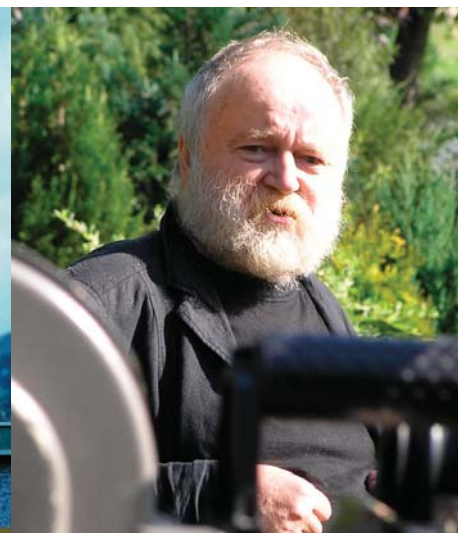
FC Roma

There is a strong tradition of auteur documentary in this country. Some are very good, many are at least experimental, or ruthless—even toward the audience sometimes.

"outside the system," bears a surprising number of similarities to the current American indie hit *Captain Fantastic*. Tomanová workshopped her film at Ex Oriente and screened it two years ago at IDFA.

For their part, "pranksters" Klusák and Remunda, with their outfit Hypermarket Film, produce and direct not only a variety of formats for public and commercial television, but also films by their colleagues—such as Vitaly Mansky's remarkable *Under the Sun*, about life in North Korea. This chilling look at a society where everything is in the hands of the regime has received distribution deals abroad, including North America. Influenced by Klusák and Remunda's comic yet politically engaged documentaries, in which the filmmakers are performers, Czech nonfiction directors moved away from the poetic, humanistic aesthetics of the older generation. Now newcomers like Petr Hátle and Lukáš Kokeš are setting themselves apart from the second generation's situational comedy by emphasizing the visual aspect, adopting a more serious tone, and drawing inspiration from observational drama.

Still, many auteurs don't shy away from poetic vision. Miroslav Janek's portraits of iconic political dissidents and figures of the former Czechoslovak underground display great empathy, but he also shows a sensitive touch in portraying the world of blind and autistic



Always Together

Director Karel Vachek

children. His *Citizen Havel* follows the political and private dramas of former Czech president Václav Havel, and in *Olga*, he created an intimate portrait of Havel's deceased wife. "Janek has a remarkable ability to see the world through the eyes of the portrayed," says Alena Müllerová. "He creates conditions where his protagonists feel that they can act naturally."

In competition at this year's festival in Karlovy Vary, Janek presented his latest work, *Normal Autistic Film*, proving that humor in Czech documentaries can take many forms. His child protagonists don't come off as ill or disabled, but rather as people whose view of the world can be enriching for all of us.

Employing sophisticated editing with carefully framed static imagery, Pavel Abrahám and Tomáš Bojar juxtapose humor, a broad social perspective, and soccer in their film *Two to Zero*. Following a match between the two biggest rivals in Czech soccer, Sparta and Slavia, their static cameras capture only the stands—from radical fans and the VIP section to security guards and a pair of disgruntled Italians.

Bojar returned to the world of soccer from a unique and humorous perspective again in his film *FC Roma*, with Rozálie Kohoutová, which premiered at Karlovy Vary this year. The HBO production spends one season following a Roma soccer team that no one is willing to play. Klára Tasovská describes it as "a lightly comic look at Czech racism." In another HBO project, *When the War Comes*, Jan Gebert gives nationalism a serious treatment as he follows paramilitary units in Slovakia that are preparing for "the clash of civilizations."

Finally, in recent years, Dan Přibán's series of globe-trotting expeditions undertaken in the yellow East German-made automobile known as the Trabant, has

become a phenomenon unto itself. This extremely successful crowdfunded project is distinct from the decidedly auteur works discussed above. Nevertheless, its protagonist and director has proven that with new technology and means of funding and distribution, there is a whole new way of making documentaries nowadays.

30 documentaries (over 50 mins) produced in 2015

15 Czech productions only

15 international co-productions

5 minority co-productions

17 released in cinemas

35 000 admissions to the most visited Czech documentary in 2015 (*Rytmus: A Dream from the Block*)

17 supported by State Cinematography Fund

Eligible schemes of the State Cinematography Fund for documentaries in 2016: Development (292 000 USD), Production (837 000 USD), Minority co-productions and Short and experimental films

Czech Television produces/coproduces more than 60% of documentaries

HBO Europe produces several documentaries a year

Lean a Ladder Against Heaven by Jana Ševčíková won Czech film national award for the best documentary 2015

International filmmaking flourishes in the Czech Republic

By Denisa Štrbová

It is clear that the Czech Republic is back on the map of the most attractive places to shoot. In 2015, over 30 international film and TV projects were shot in the Czech Republic, spending over 168 million USD. Several big international productions are in pre-production or shooting in the second half of 2016, including the sweeping historical TV series *Britannia* for Sky and *Knightfall* for the History Channel, which will spend a combined total of 82 million USD in the Czech Republic. Currently, the first season of *Genius*, a scripted anthology series for the National Geographic Channel produced by Fox 21, is also in pre-production.



"Numerous international productions are choosing the Czech Republic particularly for period films and TV series set in various periods, ranging from ancient history to the 20th century. I believe it is thanks to the variety of great locations the Czech Republic offers, but to some extent also thanks to highly experienced and creative local artisans – from production and costume designers to the props and set construction crews", says Ludmila Claussová from the Czech Film Commission. "TV series like *The Musketeers* and *Borgia*, feature films like *Marguerite*, *The Zookeeper's Wife*, *Anthropoid* and the recently finished *Interlude in Prague*, which centres on Mozart's creation of Don Giovanni, are just a few of the recent productions that have benefitted from this great professional background", she adds.



Barrandov Studio

The first big shoot that started at Czech locations this summer is the eight-part UK television series *Britannia*, set during the time of the Roman invasion of the territory that would eventually become Great Britain. One of the producers is Rick McCallum (*Star Wars*) from Prague-based Film United. Written by Martha Little and directed by Kari Skogland (*Vikings*; *House Of Cards*), the series is slated for broadcast on the Sky channel. Kelly Reilly (*Sherlock Holmes*, *Flight*) plays the key character of Kerra.

The filming of US television drama series *Knightfall* for the History Channel started in July at various Czech locations and on the sound stages and backlot of Barrandov Studio. The series chronicles the events that led up to the persecution and downfall of the Knights

Templar. Prague-based Stillking Films (*Underworld: Blood Wars*, *Legends*, *Mission Impossible – Ghost Protocol*, *Casino Royale*) will be responsible for the Czech leg of the shoot.

The third important TV production is for the National Geographic Channel. *Genius*, NatGeo's first-ever scripted series, is an anthology of the world's most brilliant innovators. The first season of the series will focus on Albert Einstein. Noah Pink is adapting Walter Isaacson's biography of the famed scientist, and Ron Howard (*The Da Vinci Code*, *Rush*) will direct. Stillking Films, Fox 21 Television Studios, Imagine Television, OddLot Entertainment and EUE/Sokolow are the producers. The broadcast is planned for the spring of 2017 in 171 countries and 45 languages.

FOCUS

INTERNATIONAL PRODUCTIONS

Filming in the Czech Republic has numerous advantages. It considerably saves on production costs thanks to the country's position in the heart of Europe, which makes travel arrangements and location moves really simple. The country also has an incredible variety of locations for a comparably small territory. Historical Czech architecture makes it possible for Prague to double as Paris, London or nearly any other European city. Highly experienced local crews have worked on countless international productions and offer outstanding expertise and production value.

To a large extent, the current international production boom is also a result of the well-functioning incentive scheme in the Czech Republic. The incentive represents

the amendment to the audiovisual law coming into effect 1 January 2017 will surely strengthen the positive trend even further.

"The most important changes make the system of film incentives smoother and more flexible. In contrast to the previous system, allocations of rebates will be possible at any time of the year but not sooner than three months before the start of filming in the Czech Republic and not later than the first day of shooting. Two applications for payments will be possible: the first after filming is concluded in the Czech Republic; the second, after all production and post-production is completed in the Czech Republic", says Ludmila Claussová. "The debates with our government will continue this fall. One of the



Making of Anthropoid

20% cash rebate on Czech expenditure and 10% on international cast and crew. Since its introduction in 2010, international expenditure on film productions in the Czech Republic has increased almost fivefold, and the state funds reserved for production incentives were recently increased to 33 million USD per year.

Luckily for the industry, the current Czech government provides significant support to this development. Prime Minister Bohuslav Sobotka is personally involved in the promotion of international filmmaking in the Czech Republic. He sees it as "an opportunity to employ a lot of local people from various professions, and to increase awareness about the country and attract tourists to the Czech Republic". This spring, Sobotka visited Los Angeles to meet the representatives of big Hollywood studios and promote the Czech Republic as an attractive and advantage-rich film location.

Things are really moving on all sides. The recently adopted changes to the incentive scheme contained in



important topics is the increase of the rebate from the current 20% on Czech spend to 25%", adds Claussová. Another great outcome of the boom of the international production in the Czech Republic is that the respected trade magazine *Variety* dedicated a large space to the Czech Republic in one of its summer issues (21 June 2016), introducing various areas of filmmaking in the Czech Republic to its readers, which is great promotion for the country's film industry.

"It is the third Billion Dollar Location report we've created in the past two years, following [the US states of] New Mexico and Louisiana. This means this is the first international filmmaking location featured in our popular Billion Dollar series of reports", said Steven Gaydos, Vice President and Executive Editor of *Variety*. "As a lifelong fan of Czech cinema, I know the roots of the incredible Czech filmmaking culture that have been the foundation of the current success story", added Gaydos, who personally supervised the issue.



Beautiful, and with a good head to match!

By André Crous

The Czech Republic's photogenic landscape draws projects from around the world, and the nearly century-old Barrandov Studio in Prague, which houses one of the largest costume and prop rental houses in all of Europe, pulls productions big and small with its experience, expertise and facilities. Among others, these include the provision of services, a widely acclaimed set construction unit and a storied dubbing studio.

While the rest of the country spends the mid-summer months soaking up the sunshine (or a couple of pints at the pub), one of the world's most famous film studios is abuzz with projects ranging from the tiny to the epic.

"We are busy! Thanks to our good name and to production incentives!" exclaims Petr Tichý, the CEO of Barrandov Studio, in a discussion about the many projects currently underway on the nearly 100-year-old lot. Barrandov offers filmmakers 12,000 square metres of



PROFILE

BARRANDOV STUDIO

soundproof studio space and a surface area more than 12 times as big on the backlot.

Much of the backlot is currently taken up by the gargantuan *Knightfall* production, which is employing a significant portion of the studio's available crew. *Knightfall* is a 10-part television series slated for broadcast on the History Channel and is set during the beginning of the 14th century. Having kicked off in July, shooting will continue until December, and the production will utilise not only the backlot but also two of the sound stages, as well as locations in and around Prague. Two-time Academy Award-nominated actor Jeremy Renner, who starred in the 2012 action film *Mission: Impossible – Ghost Protocol* (a film that was partly shot in Prague), is one of the executive producers of the series.

According to Tichý, what really sets Prague's most famous film studio apart from its competition, besides the vast amount of space available to productions – which includes the baker's dozen of sound stages (all of them soundproof) and the 30 acres of backlot – and a dubbing studio with more than 65 years of know-how, is the quality of its craftsmanship. The skills of the crew have grown over time to the degree that foreign productions can use local competence instead of having to bring entire crews from abroad.

"In the past, there were a lot of people on the American crew", says Tichý. "Today, they mostly come just with the heads of departments and then cooperate with the Czechs. That was the case, for example, with the recent *The Ottoman Lieutenant*."

Another big draw is the stunning repository of items housed in Barrandov's costumes, furniture, wigs and props department, better known as the "Fundus".

The Fundus, which is the largest rental house of its kind in the country and one of the largest in Europe, manages



The Fundus manages at least 20,000 pairs of shoes.

a collection of at least 500,000 pieces, including well over 300,000 costumes, 20,000 pairs of shoes, 70,000 small props and 30,000 pieces of furniture ranging from the Middle Ages to the present day. It also owns substantial collections of costumes from some of the biggest recent television productions shot on site, like *Borgia* and *The Musketeers*. At the head of the department is Věra Krátká, who has been intimately involved in the work of the Fundus for 15 years.

"When I started, most of the customers came here and wanted to see everything personally. Today, almost all communication is online." Krátká goes on to explain that every single piece in their collection has an identification number and a photo that are used to manage the operations smoothly and to communicate quickly with people on the other side of the world.

Usually, bookings for props and furniture are made online. Costume designers can view the range of available items, organised by style and period, electronically, although they still tend to prefer the tactile intimacy of visiting the Fundus in person to discuss the finer details and arrange combinations and alterations. While production on the recent shoot of a commercial for Macy's department store lasted only four days, the actual work that went into the preparation of the costumes rivalled that of a feature film shoot, as the project covered many different time periods, from the Renaissance and Baroque eras up to the present day.

As is the case more generally with Barrandov Studio, the work at Fundus never stops. "If you are not busy with customers, you must work on identification, taking photos, repairing the items and so on", Krátká explains.

The opportunities that the current state of technology affords the department have had a significant impact on





© Barrandov Studio

preparation times: As an example, Krátká mentions the 1984 production of Miloš Forman's Prague-shot *Amadeus*, which costume designer Theodor Pištěk spent a year preparing. Asked how much time the Fundus would spend on a similar project today, Krátká estimates around three months. John Stephenson's large-scale, Mozart-themed *Interlude in Prague*, shot in Prague in the spring, "had no more than a month for the preparation", she says.

While interest in the Fundus's collections is most pronounced in its rental of costumes and props to historical productions, including the television series mentioned above, and in at least two large feature films set during the Second World War (Jan Svěrák's *Barefoot on Stalks* and Jan Hřebejk's family saga *Garden Store*), the department also provides many items to more contemporary projects.

While the Fundus has various specialists for its many sections, Krátká admits that a general decline in interest in particular kinds of artisanal work places her department, and presumably others around the rest of the world, in a challenging position. "In the past, people made the shoes here. Today, there's no new generation of shoemakers. Maybe you can learn to make hats, but only the contemporary ones – not period hats. For the garment cutting workshop, I have also been looking for someone for two years to make historical costumes for men."

When it comes to offering students an opportunity to gain exposure to the workings of the film industry, Tichý emphasises that students have the possibility to work on the short-term international and domestic projects that utilise Barrandov's facilities and services. The studio has a longstanding agreement of cooperation with the famous FAMU film school based in Prague. This coopera-

tion enables the students to make use of the studio's state-of-the-art Fundus and production resources.

One of the most talked-about recent projects to take advantage of Barrandov Studio's numerous services is the dramatic Second World War-set *Anthropoid*, based on the real-life bravery of Czech and Slovak soldiers who assassinated one of the most powerful figures in the Nazi hierarchy before paying the ultimate price in a shootout in a church basement. Within just a few weeks, Barrandov's set construction department produced a full-scale – and, most importantly, considering the size of the undertaking, safe – replica of the church (the Saints Cyril and Methodius Cathedral) for the shoot.

This kind of work falls under the purview of Barrandov's set construction unit, led by Štěpán Červený. When asked about the kind of work required for a television production such as *Knightfall*, Červený says, "it's like filming a feature film: The expertise has to be perfect." Apart from the mammoth television productions already



© Barrandov Studio

mentioned above, Červený and his team have created the sets for numerous other films over the past few years, including *Child 44*, which takes place in the Soviet Union during the early part of the Cold War, and the futuristic science-fiction drama *Snowpiercer*. The latter required several distinctive train compartments to be constructed and decorated in often vastly different styles, while sound stages were interlinked to create sufficient space for the enormous train.

Just like the train in *Snowpiercer*, the film studio follows a trajectory determined by the number of days in the year but is always moving forward. While its main focus is on being a service provider, it also has a co-production department that is currently developing a film based on the life of Miloš Havel – the studio's founder and the uncle of Václav Havel, who became the country's first post-communist president.



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Digital restoration

of Ivan Passer's debut feature
premieres at Karlovy Vary

A new life for classics thanks to restoration efforts

by Irena Kovarova

Intimate Lighting

Intimate Lighting, the gentle, well-observed comedy that launched Ivan Passer's career as a director, is just one of several legendary works from the history of Czech cinema to have graced the screens of international film festivals in recent years in a brand-new digital restoration. Yet the warm reception given to Passer's gem of black-and-white cinema stands out as an exception.



© NFA



Presenting the premiere in person this year in Karlovy Vary, the director was greeted to rapturous applause from the 1200 cinephiles packed into the Grand Hall at the Thermal.

"It's surprising to me the film still speaks to people. When we first showed it to the powers that be, they called it the most boring film ever made," Passer chuckled. "The film came to life by a happy accident—like everything good in my life."

While working in 1964 as cowriter and assistant director on Miloš Forman's sophomore feature, *Loves of a Blonde*, Passer was approached by Václav Šašek, a screenwriter friend and dramaturge from one of Barrandov's production groups. Šašek needed a director for the studio to green-light one of his projects and was counting on Passer's relative fame.

"We were all very young and I wanted to help him," said Passer. "So when he asked if I would let him put my name on as director, I did, never thinking the film would be made."

The Firemen's Ball



Ikarie XB 1

The rest is history. *Intimate Lighting* premiered to great acclaim in competition at the San Sebastian Film Festival, in an era when films from Czechoslovakia were de rigueur at every festival. And Passer, Forman's close friend and screenwriting and directing partner, was a key figure in the generation that created his country's New Wave cinema "miracle."

Passer helmed only one feature film in his homeland and didn't expect he'd be able to continue directing in the United States. Again, he was proven wrong. His very first US production—*Born to Win*, featuring Robert De Niro—was a success. Genuine fame, however, had to wait until *Cutter's Way*, widely considered one of the best films on the aftermath of the Vietnam War.

When he went to the States, in 1969, Passer didn't think his American sojourn would last more than a few years, but he ended up making his home in Los Angeles for the rest of his lengthy filmmaking and teaching career.

"It took 30 years before I saw *Intimate Lighting* on the big screen again—in Geneva—from a 35mm print that was

FOCUS

RESTORED FILMS



**Three Nuts
for Cinderella**

so dark you could hardly see some of the details,” Passer said, explaining why he was so glad to see the restoration of his debut.

Intimate Lighting is the latest in a series of digital restorations premiering at the A-list international festival in Karlovy Vary and financed by the Czech Film Foundation. The project has sparked the general public’s interest in the preservation of cinematic jewels and highlighted the need to put serious funds into the effort.

“The restoration team couldn’t have done a better job,” Passer said of Ivo Marák and the famed Prague post house UPP. Together with Soundsquare and the State Cinematography Fund, UPP is a key partner in the project, which has also produced restorations of Forman’s *The Firemen’s Ball* and Jiří Menzel’s *Closely Watched Trains*.

**Before and after
the digital
restoration of *The
Fabulous Baron
Munchhausen***

Another major digital restoration program comes from the National Film Archive, in Prague. The Cannes premiere of the restored 1960s science-fiction classic *Ikarie XB 1* in May of this year was a landmark achievement,

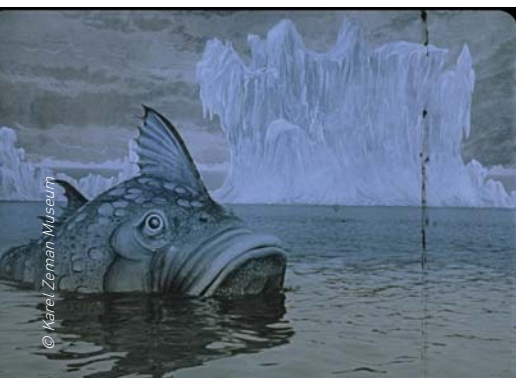
the first time a Czech title was featured in Cannes Classics. *Ikarie XB 1*, a rare example of sci-fi in Czechoslovak cinema, is beautifully rendered in a black-and-white wide-screen format, with a striking artistic approach and a compelling human drama that steers away from the political undertones pervading other films of the era. *Ikarie XB 1* was acquired for US distribution at the time of its original release, and is rumored to have inspired the creators of the Star Trek TV series as well as Kubrick’s *2001: A Space Odyssey*.

Ikarie XB 1 is one of 14 digital restorations produced by the National Film Archive with financing from the EEA and Norway Grants. “The films in the project—we stretched the funds from the original plan of 10—cover every different time period, genre, and artistic style,” said NFA director Michal Bregant. “They include *Such Is Life*, a modernist Czech-German coproduction; *The Czech Year* by master animator Jiří Trnka; and Pavel Juráček’s Czechoslovak New Wave classic *Joseph Kilian*.” The series also offers lighter fare, such as *Three Nuts for Cinderella*. This 1970s adaptation of the classic fairy tale was one of the top Czechoslovak exports of the era, popular on both sides of the Iron Curtain, thanks to a West German coproduction.

The National Film Archive’s restorations are based on meticulous research, with the final product often complemented by a special publication. The NFA’s long history of restoration (celluloid as well as digital) and skilled archival work makes the institution a frequent partner in foreign film restoration projects.

“We have to work economically, so apart from restorations, we’ve also digitized over 300 Czech films in high resolution and made them available for screenings from DCP,” Bregant notes.

Another restoration project, devoted to the work of animation master Karel Zeman, has the Karel Zeman Museum partnering with the Czech Film Foundation and Czech Television to digitally restore three feature films. The effort kicked off in 2015 with the premiere of *Invention for Destruction* in three sites simultaneously: the Karlovy Vary IFF; the National Museum of Cinema, in Turin; and the Museum of the Moving Image, in New





© NFA

Markéta Lazarová

York. Later the film was also presented at the Locarno Film Festival.

"Next up will be *The Fabulous Baron Munchhausen*, with Terry Gilliam lending a hand as a patron of the world premiere," said Ondřej Beránek. He runs the production outfit Punk Film and is one of the founders of the Karel Zeman Museum. "The restoration supervisor is James Mockoski, an expert who works a lot with Francis Coppola. We found him thanks to our partners at UPP," said Beránek.

Zeman's daughter Ludmila, who worked with her father on his last few films, provides artistic oversight for the restorations from her home in Montreal. "But the project wouldn't be possible without Petr and Alice Šikoš and the financing from their Czech Film Foundation," said Beránek.

The Karel Zeman Museum manages all of the artistic output by this unique filmmaker, releasing his films on DVD, producing the well-received documentary *Film Adventurer Karel Zeman* (dir. Tomáš Hodan), and of course creating the Karel Zeman Museum in the heart of

In the United States, Vláčil's masterpiece was given the Criterion Collection treatment, released to the praise of critics and cinephiles around the globe.

Prague's touristic pedestrian zone to popularize his remarkable and uplifting films.

Taken as a whole, the wealth of recent digital restorations of Czech film, which kicked off more than symbolically with František Vláčil's medieval epic *Markéta Lazarová* and its grand premiere at the Karlovy Vary festival in 2011, has not gone unnoticed by respected distributors of classic cinema.

In the United States, Vláčil's masterpiece was given the Criterion Collection treatment, released to the praise of critics and cinephiles around the globe. Criterion also owns rights to Passer's *Intimate Lighting*, Forman's *The Firemen's Ball*, and Menzel's *Closely Watched Trains*. Along with its own 4K restoration of *Valerie and Her Week of Wonders*, Criterion put out a collector's box set of six "pearls" from the 1960s New Wave in Czechoslovakia, and viewers will have a chance to be delighted by a whole slew of newly acquired Czech titles, including *Ikarie XB 1*, on the new streaming service Filmstruck, to be launched this fall by Turner Classic Movies in partnership with Criterion.

Meanwhile, in Europe, the UK distributor Second Run Films, Bildstörung in Germany, Malavida in France, Contact Film in the Netherlands, and Trigon Film in Switzerland are also contributing their expert care to promote the legacy of Czech cinema. Taken together, all this means that cinephiles have plenty still to look forward to!



Markéta Lazarová

© NFA



INTERVIEW
DAVID ONDŘÍČEK

David Ondříček races full speed ahead

By André Crous

Anthropoid's executive producer is enthusiastic about the prospects for his next big directorial endeavour: a biopic of famed long-distance runner Emil Zátopek. While he downplays the idea of a sequel to his career-making *Loners*, he talks about a desire to return to comedies and expand his canon by making a certain unexpected genre.

“Dad was an enlightened person who influenced me in all directions. He was a filmmaker, interested in film as a whole. He focused not only on his camera. He argued with the whole crew to push them to love film unconditionally, to make it amazing.”

© Lucky Man Films

With five feature films to his name after 20 years in the business, director David Ondříček might not be as prolific as many of his peers, but there is no question he ranks among the best-known filmmakers in the Czech Republic. After debuting with *Whisper* at the end of 1996, he worked on an ensemble film that created a mosaic of vaguely interconnected storylines playing out across the city of Prague in *Loners*. The film was a runaway success and has generated a cult following and inspired countless requests – as yet unheeded – for a sequel.

Born the son of the late Miroslav Ondříček, a two-time Academy Award nominee who served as director of pho-

tography on more than 40 films (the most famous of which is Miloš Forman's *Amadeus*) and as assistant cameraman or second camera operator on at least a dozen others, he studied documentary filmmaking at FAMU around the time of the Velvet Revolution. Although he soon abandoned this direction in favour of feature filmmaking, it has recently popped up again in his work – to his great satisfaction.

“I’m mainly interested in [making] feature films”, he says, before elaborating that “the documentary is my long-time love, which I love as a spectator and sometimes also as a filmmaker. I recently completed a documentary on the phenomenal runner Emil Zátopek, and I enjoyed it very much.”

INTERVIEW

DAVID ONDŘÍČEK

His father's legacy is in evidence in the name of his production company, Lucky Man Films. Founded in the summer of 1999, in part to produce *Loners*, it is named after *O Lucky Man!*, the 1973 film by UK director Lindsay Anderson on which Miroslav Ondříček was behind the camera.

David Ondříček followed *Loners* with two more comedies – *One Hand Can't Clap* and *Grandhotel* – before embarking on a new phase in his career with the neo-noir *In the Shadow*, set in 1953 during a particularly ominous time when Czechoslovakia's hard-line communist government took the drastic step of devaluing the nation's currency.

This marked shift away from comedy into the realm of pure drama was also the first time the director made a film set in the past and informed by real events. "It's something completely different, and I like it", says Ondříček.

In the Shadow met with widespread critical acclaim and swept the Czech Lions (the national film awards), where it picked up prizes for Best Film, Best Director, Best Screenplay, Best Cinematography and Best Editing, among others.

The film's stylish nature obviously raises the question to what extent Ondříček feels he has been influenced by his cinematographer father in his filmmaking, but the 47-year-old director points to a more holistic influence that extends beyond merely capturing the images: "Dad was an enlightened person who influenced me in all directions. He was a filmmaker, interested in film as a whole. He focused not only on his camera. He argued with the whole crew [to push them] to love film unconditionally, to make it amazing."



In the Shadow



Anthropoid

"Topics such as *In the Shadow* and *Zátopek* came to me rather subconsciously. I am interested in politics and the current social situation in the Czech Republic. I feel it is necessary to motivate people, to show them patterns from the past."

This explanation also illuminates his involvement as an executive producer on Sean Ellis's *Anthropoid*, which recounts the real story of how a Czech and a Slovak soldier, Jan Kubiš and Jozef Gabčík, managed to assassinate the highest-ranking Nazi in Czechoslovakia at the height of the Second World War.

While his experience in production goes back all the way to *Loners* and the establishment of his production company, he only began producing other directors' films in



Loners



the past two years, starting with Petr Zelenka's *Lost in Munich* and continuing with *Anthropoid*. Ondříček says the reason for this is that he just "wanted to help good movies" get made, and he indicates that besides being a director and a screenwriter (he has co-written more than half the films he has made to date), he intends to continue producing, too.

Anthropoid was very well received at the Karlovy Vary IFF in July, especially among local viewers, and Ondříček expects the film, which has already been picked up for distribution in the UK and the USA, to be released in the Czech Republic by the end of the year. He has nothing but praise for the atmosphere that swept him into the producer's chair. "Sean Ellis's enthusiasm transported both me and producer Kryštof Mucha. From the beginning, we were part of an amazing project, and from our perspective also a great movie."

While he is hesitant about sharing too much information, Ondříček says he will direct a two-part film for Czech Television next year. At the moment, however, most of his days are taken up by his focus on bringing the Emil Zátopek biopic to the big screen. The film, tentatively titled *Zátopek*, will trace the determined athlete's journey from childhood all the way through to his triumphant appearance at the 1952 Olympics in Helsinki, where he won three gold medals.

"The *Zátopek* feature film is an extraordinary project. We have been working on it for a very long time, and you need to make a number of studies and undertake deep research. I thought that the best possible way to get to know Zátopek was to make a documentary about him. It was a good move, and now I look forward to the feature film even more."

The one-hour documentary, again simply titled *Zátopek*, first screened on Czech Television during the recent Olympic Games in Rio de Janeiro.

With regard to the current environment for making films in the Czech Republic, Ondříček says it "depends on grants, and that is never good. We need more financial resources." But he sounds an optimistic note about the recent output from the next generation of local filmmakers: "I firmly believe in the success of Czech filmmakers in the near future."

He advocates an original approach to filmmaking and recommends that the country's films tackle issues that are not limited to the Czech Republic. Among the current batch of filmmakers, he has particular praise for the young Ondřej Hudeček, a recent FAMU graduate whose virtuosic short film *Peacock* has racked up numerous awards over the past year.

And what about all those requests for a sequel to *Loners*, by far his most successful film to date? That would happen only if "Petr Zelenka [who wrote the screenplay for the original], the actors and I were willing to do so." Not wishing to get anybody's hopes up, however, he quickly adds, "We are not thinking about it now. ... I would like to return to comedies, although lately, I feel the time is not right for comedies. I would love to try sci-fi – a genre that I love!"



Zátopek

"Topics such as In the Shadow and Zátopek came to me rather subconsciously. I am interested in politics and the current social situation in the Czech Republic. I feel it is necessary to motivate people, to show them patterns from the past." /

Documentary Earthquake

20 Years of the Jihlava IDFF

The last week of October 2016 will mark the 20th anniversary of the Jihlava International Documentary Film Festival, a remarkable event with importance reaching far beyond Eastern Europe.



Marek Hovorka,
the director of
Jihlava IDFF

Just 17 years old then, the festival director Marek Hovorka (now 36) founded the documentary showcase in 1997. At the time, everything was possible in a country that was “East of the West”. This move anticipated a documentary earthquake that soon shook the entire (film) world. It gave rise to new documentary film festivals in Copenhagen, Lisbon, Warsaw and Vancouver and left no stone unturned at traditional festivals, for example in Marseille and Leipzig. Documentary images again infused cinema with the vitality and freedom of authorial expression and proved that fiction film was spinning its wheels in the sand.

These festivals mentioned above together with Jihlava IDFF and other events joined forces to create Doc Alliance, a partnership between seven European documentary festivals, which formed a new pan-European distribution platform offering hundreds of new documentary films every year.

“At the beginning, we were sorry to see that documentary films were practically unavailable in the country – both in cinemas and on television. But the very first edition of our festival showed that we were not alone. The audience’s response was really surprising”, says Marek Hovorka, reflecting on the early days of the festival. That year, 1997, the student-led team of organisers secured the third place at the Kristián ’97 Awards for the most remarkable production event. “At the time, the Internet was still an unknown medium. Films were submitted and sent in on VHS tapes, and letters and fax messages were exchanged instead of e-mails. But ever since the beginning of the festival, our aim has been to combine film screenings with Q&As”, adds Hovorka.

Oliveira’s Mecca Thinks Through Film

Ever since its first edition, the signature features of the Jihlava IDFF have been its unique atmosphere, engaged audiences and intensive post-screening exchanges of opinion. Not without reason did the legendary director Manoel de Oliveira nickname the Jihlava IDFF the “documentary film mecca”.

Since 2001, the festival’s symbol has been a simple funnel representing a playful way to a clearer perception of the world around us: It allows us to see better, hear better, be better heard and have everything we need to know poured into our head. Thus, the funnel has become another traditional festival icon alongside the palm leaf, leopard, bear and shell.

And starting the same year, 2001, festival visitors have officially been *thinking through film*. “The motto ‘thinking through film’ contradicts the tendency of manipulating

the audience's emotions through films. We are interested in films that pose new questions, and everyone is free to find their own answers. Such works open up a space between the film and the viewers. In the words of Chantal Akerman: They don't steal your time – they give you extra time", explains Hovorka.

One such film, France-based director Anna Roussillon's *I Am the People*, had its world premiere at the Jihlava IDFF 2014, where it won the Best World Documentary Film and Best Documentary Début prizes. Following a successful run of international festivals, it was also selected for the Cannes IFF. "It is usually the other way around: From Cannes, films set out on their journey around the world. We're thrilled to have discovered a film that eventually made it to Cannes. Each film has its place, and it's not always ideal to have it premiere at one of the several major festivals", adds Hovorka. "The documentary scene is specific in that documentaries have no outlet analogous to the Cannes IFF, which in the end is a good thing, since they retain their unexpected and ever-surprising diversity."

In the festival spot of the 18th edition of the Jihlava IDFF, we could hear director Jan Němec saying: "There are no big or small films. These 20 seconds express my concerns about the possible end of cinematography. This is me ringing the alarm bell, and the shadow of my hand is my signature." One year later, US director Godfrey Reggio, (who, like Jan Němec, is a recipient of the festival's Contribution to World Cinema Award) was pondering the meaning of the word "freedom". Together, they started a tradition: "We have long wished that the laureates of the Contribution to World Cinema Award would shoot a short movie. They have thus been able to show their respects to our festival, which pays tribute to auteur-driven documentary cinema," says Hovorka.

In the Heart of Europe

The Jihlava IDFF's position "in the heart of Europe" enables it to bring together filmmakers from Eastern and Western Europe, for example during the meeting of the upcoming generation of European documentary film producers, Emerging Producers, or the East Silver market organised by the Institute of Documentary Film to showcase East European films. The festival's internationally acclaimed events include the Inspiration Forum,

Contribution to World Cinema laureates

2015 – Artavazd Peleshyan, Russia
 2014 – Godfrey Reggio, USA
 2013 – Jan Němec, Czech Rep.
 2012 – Vojtěch Jasný, Czech Rep.
 2011 – Vittorio de Seta
 2010 – Karel Vachek, Czech Rep.
 2009 – Jørgen Leth, Denmark
 2008 – Frederick Wiseman, USA
 2007 – Woody Vasulka, USA
 2006 – Manoel de Oliveira, Portugal
 2005 – Naomi Kawase, Japan
 2004 – Herz Frank, Latvia
 2003 – Alexander Hammid (Hackenschmied), Czechoslovakia / USA
 2002 – Jonas Mekas, Lithuania / USA
 2001 – Jay Rosenblatt, USA
 2000 – Richard Leacock, UK
 1999 – Viktor Kossakowski, Russia

which offers further insight into topical cultural and political issues. At the previous edition, state-of-the-art technology facilitated the virtual presence of the dissident of the digital era, Julian Assange. Others who accepted invitations to appear included British journalist and writer Tariq Ali, as well as Czech artist Kateřina Šedá. Past editions of the festival have hosted other notable figures, including performance artist Petr Pavlensky, dramatist and Nobel Prize for Literature laureate Gao Xingjian or members of the Ukrainian feminist protest group Femen.

The Jihlava IDFF plays a key role in promoting and directing international attention to Czech and Eastern European films and filmmakers. A few examples of films by the up-and-coming generation that made their mark at the festival include *Matchmaking Mayor* by Erika Hníková, *Daniel's World* by Veronika Lišková, *Fortress* by Klára Tasovská and Lukáš Kokeš, *I Love My Boring Life* by Jan Gogola Jr, *The Great Night* by Petr Hátle, *Alda* by Viera Čákanyová and among countless others.

*The anniversary 20th edition
 of Jihlava IDFF will take place
 October 25 – 30, 2016.*

For more information, visit www.dokument-festival.com

Julian Assange at Inspiration Forum 2016

Tariq Ali at Inspiration Forum 2012



A quarter-century of pan-European development support

The MEDIA sub-programme of Creative Europe celebrates its 25th anniversary

Since 1991, the European Union has supported the continent's film and TV industries through its MEDIA programme. The Czech Republic has participated in the programme since 2002. **Pavlna Kalandrová**, the Head of Creative Europe Desk Czech Republic, told us more about it.



Lost in Munich

Thanks to its important focus on enhancing the competitiveness of European audiovisual works, the MEDIA programme has played an important role in promoting the European audiovisual industry since its launch in 1991. It supports the development, promotion and distribution of audiovisual works in cinemas, online or at film festivals and helps numerous feature films, television dramas, documentaries and new media programmes find markets beyond both na-

tional and European borders. The programme enables talented European filmmakers to work together across borders and fosters new technologies. It funds the training of film professionals and has also backed audience development and film literacy activities since 2014.


As for concrete figures, in 2015, the programme sponsored 2,327 projects at a total cost of € 124,347.

How about Czech projects in the MEDIA sub-programme of Creative Europe?

Czech projects regularly receive support in all the important parts of the programme. The programme financed the development of seventeen new Czech films in total. From 135 projects across Europe supported under the Single Projects scheme last year, three were Czech; in the Slate Funding scheme, four out of the 75 supported were Czech.

The Visegrad Animation Forum, a co-production forum highlighting animation in East and Central Europe and its link to the rest of the member states, is one of the major events supported.

Thirty Czech cinemas are members of Europa Cinemas, which is beneficial not only for the presentation of European films in Czech cinemas but also for the improvement of film literacy among children and young people.



*As for concrete figures,
in 2015, the programme
sponsored 2,327 projects at
a total cost of € 124,347.*

In Your Dreams!

Creative Europe MEDIA supported the distribution of 55 European films in Czech cinemas in 2015.

What are some examples of successful Czech films that the programme has supported?

Several Czech films supported by the Creative Europe MEDIA programme have been selected for participation in festivals and distributed in cinemas and online. Examples include *Lost in Munich* by Petr Zelenka, which premiered at the London FF; *In Your Dreams* by Petr Oukropec, produced by Negativ, which premiered in Berlin; *Family Film* by Olmo Omerzu, which premiered at the San Sebastian IFF; and *Doomed Beauty*, a documentary by Helena Třeštíková.

And which MEDIA-supported films can we expect in the near future?

Endorfilm is preparing a new film by Olmo Omerzu entitled *Zigi Zigi Bom!*. Director-producer Steve Lichtag is developing *The Curse of the Baron Gautsch*, an epic historic 3D film that will feature underwater scenes. Nutprodukce is developing an adaptation of British writer Simon Mawer's novel *Mendel's Dwarf*. We can also look forward to another project from creative duo Vít Klusák and Filip Remunda, *Pepík the Czech Goes to Poland in a Quest for Love of God*.

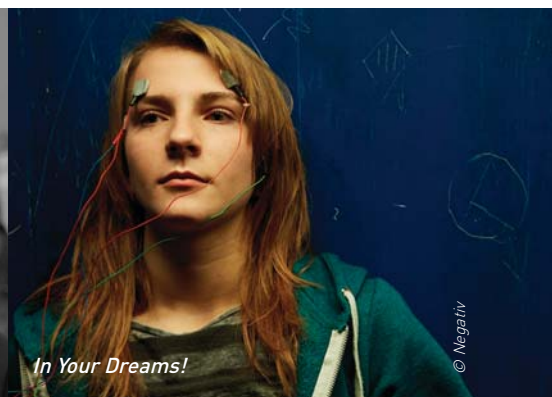
To what extent is the MEDIA programme involved in the development of Czech documentaries?

A lot has happened in the field of Czech documentary filmmaking over the past two decades. With a bit of exaggeration, we can say that we are the documentary superpower within Europe, and this is certainly true in the context of the Creative Europe MEDIA programme. It not only supports producers but is also involved in two internationally important festivals in the country: the Jihlava IDFF and One World. Further CE MEDIA supports many of the Institute of Documentary Film's activities, including East Doc Platform (access to markets), Ex Oriente Film (training) and KineDok (audience development). In addition, there is the Doc Alliance Films online distribution platform for documentary films and its film literacy project, Doc Alliance Academy.

Many other projects in the field of documentary film are developing independently of the MEDIA programme. We cooperate with some of them as Creative Europe Desk Czech Republic, for instance, Camp4Science, a workshop for the development of science documentaries that is organised by the Academia Film Olomouc festival, and the great networking event Emerging Producers, which the Jihlava IDFF is hosting.

Czech films score big at international festivals

The growing interest in Czech cinema is clear from the increasing number of films invited to major festivals, along with numerous retrospectives, special programs, and Czech filmmakers participating in events abroad. Three features appeared in the official lineup of the most recent Berlinale, and after years of little participation, the Cannes IFF showcased five films produced or coproduced by the Czech Republic. Here's a summary:



Petr Václav's ***We Are Never Alone***, shown at the Berlinale Forum, won the Tagesspiegel Readers' Jury Award, followed by invitations to compete in the goEast festival in Wiesbaden, as well as the Brussels Film Festival, and it was selected for the Contemporary World Cinema section at Toronto.

I, Olga Hepnarova, the impressive debut by Tomáš Weinreb and Petr Kazda based on true events, opened the Berlinale Panorama this year. Straight from Berlin, it went on a journey around the world. To date, it has appeared in 22 festivals, including the competition section at the festivals in Sofia, Guadalajara, and Hong Kong. In Vilnius, the film won the award for Best Film. It also screened at Linz Crossing Europe, Freiburg LGBT, Montreal Fantasia,

Bogota IndieBo, the Melbourne IFF, and Oslo Fusion.

I, Olga Hepnarova is a coproduction between the Czech Republic, Poland, Slovakia, and France. Besides the coproducing countries, it has so far been sold to the US, UK, Brazil, and Taiwan.

Director-producer Petr Oukropec's family film ***In Your Dreams!***, which examines Prague's parkour community, competed in the Berlinale Generation 14 plus section and went on to appear in numerous European festivals dedicated to young audiences, including BUFF Malmö, Stockholm IFF Junior, Stockholm International Film Festival Junior, the Kristiansand International Children's Film Festival in Norway, and the Polish Kinoklub-Film Festival for Children and Youth. The film also

screened at the Karlovy Vary IFF, the Sofia IFF, Dream Fest in Romania, the Sarajevo Film Festival, the Taormina Film Festival, and the Shanghai International Film Festival.

The multinational coproduction ***Family Film***, by talented Prague-based Slovenian director Olmo Omerzu, is one of the most critically acclaimed films this year. After its international premiere in San Sebastian's New Directors section in 2015, ***Family Film*** received the Best Artistic Contribution Award in Tokyo. Following that, it screened at numerous European festivals, including Torino, Vilnius, and Transylvania, as well as overseas, in Seattle, Taipei, Melbourne, and the New Zealand IFF.

Slávek Horák's ***Home Care***, another festival champion and last year's Czech

FILM FESTIVALS



Family Film

nominee for Best Foreign Language Film at the Academy Awards, has participated in more than 20 film festivals all over the world. The film's remarkable lead, Alena Mihulová, was awarded the Best Actress Award at Karlovy Vary, Palm Springs, and the Neißer IFF. At the Phoenix Film Festival, *Home Care* was named World Cinema Best Picture; other awards have come from Mannheim, Bergamo, Arras, and Valladolid. Variety recommended director Horák as one of Ten Directors to Watch.

Luxembourg City Film Festival (where it won Best Documentary), the Tempo Documentary Festival in Sweden, the Hong Kong International Film Festival, Hot Docs in Canada, the Human Rights Arts and Film Festival in Australia, and the Open City Documentary Festival in the UK.

Another impressive documentary is ***Under the Sun***, by Vitaly Mansky, which reveals the power of Communist propaganda over a family in North Korea. Mansky's fascinating nonfiction film was the center of attention at numerous European and US festivals this year, including Documenta Madrid, the Vilnius IFF, the Wisconsin IFF, the San Francisco IFF, Hot Docs, and the Seattle IFF.



Under the Sun

the Guanajuato IFF (where it won one of the main awards), and was selected for the Ottawa IAFF. Last but not least, *Superbia*, an explosive animation film by Hungarian director Luca Tóth, coproduced by the Czech company MAUR Film, premiered in Critics' Week at Cannes.



Home Care



Peacock



Superbia

Helena Třeštíková, one of the Czech Republic's leading documentary filmmakers, scored on the international festival scene once again, with her latest observational portrait, ***Mallory***. Last year, the film won Best Documentary Award at Karlovy Vary and a Special Mention in the Best European TV Documentary category at Prix Europa. This year so far, *Mallory* has screened at 15 more festivals, including DocPoint in Helsinki, the Göteborg Film Festival, Magnificent 7, ZagrebDox, the

Several foreign films with minority Czech coproduction scored as well. *La Danseuse* by Stéphanie Di Giusto and *Personal Shopper* by Olivier Assayas, both coproduced by Sirena Film, were part of the official selection in Cannes this year and continue their festival tour.

Short films also successfully debuted at festivals: ***Peacock***, by Ondřej Hudeček, which premiered internationally at Toronto in 2015, took home the Short Film Special Jury Award for Best Direction from Sundance this year. It also appeared as part of the Future Frames program at KVIFF 2015, the NewFest LGBT festival in NYC, and in June 2016 it received two awards at Palm Springs ShortFest. The short animation ***Happy End***, Jan Saska's graduation film, made it to the 2016 Cannes Quinzaine, the Annecy IAFF, and



Mallory

FRESH NEWS!

Doomed Beauty by Helena Třeštíková will appear in the Wide Angle section of the forthcoming Busan IFF, while Slovak-Czech coproduction *The Teacher* by Jan Hřebejk, which successfully premiered in competition at Karlovy Vary, will be showcased in the World Cinema section.

And another piece of hot news: The brand-new digital restoration of *The Fabulous Baron Munchhausen* by master animator Karel Zeman—considered the best film adaptation of the world-famous book by Gottfried August Bürger—has just made its international premiere at Telluride Film Festival.

There is no better place to lose everything

TORONTO IFF

Pustina (Wasteland), a new eight episodes drama series produced by HBO Europe will have its international premiere in the Primetime section at the Toronto IFF.



The screenplay for the series was written by Štěpán Hulík, writer of the acclaimed *Burning Bush* mini-series, another HBO Europe production directed by Agnieszka Holland that premiered internationally at Toronto IFF. The directing credit is shared between Ivan Zachariáš and Alice Nellis, Štěpán Kučera and Matěj Cibulka are the cinematographers.

Zachariáš, with his extraordinary sense of atmosphere and a unique visual style, was until now known as a director of commercials for top international brands and *Wasteland* is his feature directorial debut. Alice Nellis is an established Czech film director with a string of successful titles that have been acclaimed by audiences, critics and festival juries alike.

The first two episodes of the series premiered during the summer at the Karlovy Vary IFF. *Wasteland* was supported with USD 737,000 in production incentives from the State Cinematography Fund.

The series opens with an event that will have a life-changing effect on all the members of a close-knit, multi-generational village community in Northern Bohemia. Just as the mayor of Pustina, Hana Sikorova, reaches the peak of her struggle against a large, foreign mining company that is eager to access the huge coal reserves that lie beneath the village, and is offering villagers attractive compensation in exchange for selling their homes, her fourteen-year old daughter Misha goes missing. As long-standing family relationships begin to disintegrate, Hana starts to doubt the integrity of every member of her community. Initially helpful in the desperate search for the missing Misha, the citizens of Pustina soon begin to reveal their true colors.

Following *Burning Bush*, I realized together with my producers how much we are attracted to the possibility of creating our own world from the foundations up and in that world tell a completely original story. We tried to create Pustina as a place totally familiar to the viewer without being able to place it exactly. We met regularly for more than a year and together created the skeleton of the whole story. We asked ourselves: What excites us? What really interests us and what annoys us. What frightens us? And how to fit it into Pustina. I cross-examined a few mayors of small villages to find out what their work is all about. We conducted long interviews with criminal investigators; we visited juvenile delinquency centers and talked to local caretakers and their wards to soak up the atmosphere.

Štěpán Hulík, the screenplay writer

We placed big emphasis on the visuals and I hope that as a result audiences will feel like they are watching a feature film rather than a series. In parts it is very dark and emotionally charged, I believe that audiences will be completely absorbed by it. It's a powerful story that, though it's local, is nonetheless a universal story and could take place anywhere in the world. You can find a godforsaken place like this anywhere.

Tereza Polachová, HBO Europe

Certainly European television is in a "golden age" – but I don't think Pustina is a successor to anything, it is its own unique piece of storytelling! Brilliantly written, mysterious and profound with an amazing cast, world class production and exquisitely directed, Pustina is, I think, a new benchmark for European TV. It was a privilege to be involved in the show and has inspired me to help and support more stories from the amazing talent that we are working with across the region.

Steve Matthews, HBO Europe

Films to come

new Czech feature length films in development, production or postproduction

For more information please contact us at info@filmcenter.cz

IN DEVELOPMENT

American Chick | Amerikánka

ESTIMATED RELEASE July 2018

Story of Ema who grows up in an American circus in the family of Czechoslovak immigrants in the early '80s. At the age of thirteen she's kidnapped by her mother, taken back to Czechoslovakia and abandoned to the communist juvenile institution. Using the circus and America inside of her, Ema struggles to overcome her forced fate.

The screenplay was awarded with The Krzysztof Kieslowski Scripteast Award 2014 for the Best Unproduced Eastern-Central European Screenplay.

DIRECTOR Viktor Tauš / PRODUCED BY Karla Stojáková – Axman Production (CZ)

Bohemian Rhapsody

DEBUT

ESTIMATED RELEASE Spring / Summer 2019

In order to find his lost love, an amnesiac ex-soldier accepts a peculiar task to assassinate a mysterious dramatist in a theatre labyrinth built in the middle of plague-afflicted 19th-century Prague, only to find himself caught up in a diabolical web of illusions, violence and past memories.

DIRECTOR Ondřej Hudeček / PRODUCED BY Tomáš Hrubý, Pavla Janoušková Kubečková – Nutprodukce (CZ), Ondřej Hudeček (CZ)

Case Closed | Ad acta

DEBUT

ESTIMATED RELEASE January 2019

Case Closed contains elements of crime fiction and absurd drama. The story takes place in Prague district of Letná. Inspector Vilém Lebeda and retired bad writer Viktor Dyk play an imaginary game of chess as Lebeda investigates the unsolved murder of a young woman thirty years earlier, as well as petty crime in their neighborhood, with Dyk as his suspect. In the course of the game, both find that their bond runs deeper than they thought. Both seem to anticipate every step the other will make, both have a plan to win. Their game represents the struggle of good and evil, in which anyone can win. In this ambiguity lies the true meaning of the game we play with the viewer – portraying a sense of ambivalence and loss inspired by a crime that has long since lapsed, unpunished and unsolved.

DIRECTORS Rafani (art collective) / PRODUCED BY Miloš Lochman – moloko film (CZ)

FILMS TO COME

IN DEVELOPMENT

Domestic | Domestik

DEBUT

ESTIMATED RELEASE 2017

The term domestique (a servant), also known as the water bearer, refers to a road cycling racer paid for sacrificing his own success in favour of the team direction. Roman is a domestique in a second-division cycling team. Financial cuts in the team prevent him from joining the team in the mountain training camp and he is therefore forced to train individually at home. In his bedroom, he sets up an oxygen tent, which should help him improve his performance. The tent, however, is loathed by his wife, who who sees it as an obstacle to achieving what she desires the most – to conceive a child. The film *Domestic* is an uncompromising debut taking place on a few metres, dealing with a modern man and the demon in him.

DIRECTOR Adam Sedlák / PRODUCED BY Jakub Jíra – ShorePoints (CZ), Sentimentalfilm (SK)

Frišta

ANIMATION

ESTIMATED RELEASE 2019

This is the story of Herra, who left Europe for Kabul, Afghanistan, to marry her beloved Nazir, voluntarily accepting even the orthodox local family conditions. When Herra starts working at the coalition military base and helps her sister-in-law obtain gynaecological treatment she finds herself at the centre of a conflict between Western and Afghan tradition. Based on the novel of Petra Procházková.

DIRECTOR Michaela Pavlátová / PRODUCED BY Petr Oukropec, Kateřina Černá – Negativ (CZ), Sacrebleu Productions (FR)

Get Together | Sešlost

ESTIMATED RELEASE March 2018

Misty autumn. A man and his wife are about to sell their family cottage. The wife is not sure about the sale and thinks the family should at least spend one last night in the house. Her husband doesn't like that idea. While Grandma hates the cottage, Grandpa doesn't really take notice of reality anymore. Daughter lives in Germany with her German boyfriend and Son was recently left by his girlfriend. But Mother insists, so in the morning of the All Souls Day, the family departs for the cottage. The tensions within the family grow. When they wake up in the morning they find out Grandpa has disappeared. It is not clear whether there will be any sale taking place at all.

DIRECTOR Tomáš Pavlíček / PRODUCED BY Tomáš Michálek, Jakub Mahler – MasterFilm (CZ), MEDIA FILM (SK)

Halves | Poloviny

ESTIMATED RELEASE April 2019

Rouzbeh arrives in Prague from Iran to visit his Czech half-brother Vladimir. Their father, a communist, fled to Prague in the late 50's, married a Czech woman and had a son. With the 1978 revolution, he left his family and returned to Iran where he remarried and had a second son. He never returned to Prague and died recently. When Rouzbeh arrives at Vladimir's apartment he realises he has committed suicide and is dead. Staying in the apartment, surrounded by Vladimir's belongings and friends, he gets closer to the soul of his brother, discovering his life's hidden corners and his search for a woman. Rouzbeh learns a secret of his father's past relating an actress. Looking for her, he follows a course of events similar to the one preceding Vladimir's death, finding himself a new identity.

DIRECTOR Ali Mosaffa / PRODUCED BY Jordi Niubó – i/o post (CZ), Road Films (IR), Media Nest (IR)

Hornet in a Bottle | Sršeň v láhvi

ESTIMATED RELEASE December 2019

ČSSR (Czechoslovak Socialist Republic), 1972. Jan and Zdeněk, two young men without a future decide to emigrate. To avoid being conscripted Jan takes shelter in a psychiatric clinic whilst Zdeněk is meant to complete their preparations. During a surprisingly long confinement he is confronted by the fates of his fellow patients and reappraises his own situation. Zdeněk's plan fails but he wants to flee at any cost. On their way to the border Jan tries to dissuade him from his tragic course of action but can he go against his free will?

DIRECTOR Vít Zapletal / PRODUCED BY Mikuláš Novotný, Radim Procházka – Background Films (CZ)

Kryštof

ESTIMATED RELEASE June 2019

Kryštof, a youth approaching adulthood, is living as a new postulant before taking his vows in a community of monks somewhere in Šumava. Not only does he share with the brothers their world of contemplation, but also their role as a link in the long chain smuggling fugitives from the Communist regime across the border to Bavaria. He wanted to flee from the world into a monastery, but he have to flee in order to save life itself and so that he could understand how brutal political power twists character and at the same time gives the last chance to resist and to save a loved one.

DIRECTOR Zdeněk Jiráský / PRODUCED BY Olga Raitoralová, Marian Urban – Fulfilm (CZ), ALEF FILM&MEDIA (SK)

Outside | Venku

DEBUT

ESTIMATED RELEASE 2018

During her trip abroad, a young au pair Mia (23) unknowingly surrenders her reason, her heart and her dreams for a radical family community.

DIRECTOR Michal Hogenauer / PRODUCED BY Petr Oukropec, Pavel Strnad – Negativ (CZ)

The Magic Quill | Čertí Brko

ESTIMATED RELEASE October 2018

A classic film fairy tale about a friendly hell, a beautiful innkeeper, a sluggard who wants to get rich too quickly, corrupt councillors and a young devil, who eventually saves everybody and earns the affection of his beloved. The story teaches us that those who want to cancel hell do not mean well and that we all must work hard to deserve our place in heaven.

DIRECTOR Marek Najbrt / PRODUCED BY Ondřej Beránek, Martin Hůlovec – Punk Film (CZ), Česká televize (CZ), Trigon Production (SK), Departures Film (DE)

FILMS TO COME

IN DEVELOPMENT

The Painted Bird | Nabarvené ptáče

ESTIMATED RELEASE March 2019

A little boy is sent by his parents to live with a foster mother in a village somewhere in Eastern Europe in an attempt to save him from the mass extermination of the Jews. The foster mother unexpectedly dies, however, and the little boy is forced to make his way all alone in an unfriendly world where only local rules, prejudice and superstition prevail. His attempts to survive after the war are replaced by a different kind of struggle. A struggle with himself, a struggle for his soul, for his future...

DIRECTOR Václav Marhoul / PRODUCED BY Václav Marhoul – Silver Screen (CZ), Film Produkcja (PL), unafilm (DE), Directory Films (UA)

The Russian Job | Švéd v žiguliku

DEBUT

DOCUMENTARY

ESTIMATED RELEASE August 2017

Deep inside Russia on the mighty Volga river lies the large factory in the country. It is the home of Lada, the legendary soviet car. On the outside the plant is still standing, but in reality it loses billions of roubles every year. In order to save it, the Russian government hires a Swedish super manager and a handful of European industry experts to turn the situation around. They have a vision. They have an incredible drive to make changes. And there will be changes. Thousands will lose jobs. But it is the soviet mentality that will be the hardest nut to crack. What happens if you wake the Russian bear?

DIRECTOR Pert Horký / PRODUCED BY Martin Jůza – Krutart (CZ)

Zátopek

ESTIMATED RELEASE September 2018

1968: Ron Clarke, an Australian runner comes to see Zátopek. We are transferred to the past, during their dialogue, to the beginnings of Emil's passion for running. We see his first success at the WCA in Berlin, his meeting with javelin thrower and his future wife Dana, and his first gold medal at the OG in London. As his fame grows, the communist functionaries' pressure increases and forces him to sign the resolution endorsing the execution of anti-regime activists. After that, he is perceived by colleagues as collaborator. He has also problems with his wife Dana. Then his greatest achievement comes when he receives 3 gold medals at Olympic Games in Helsinki. Nobody reached such success yet. Clark's visit ends. Emil gives Clark his medal from Helsinki - reminder of their friendship and that the heaviest fights athlete has with himself.

DIRECTOR David Ondříček / PRODUCED BY David Ondříček – Lucky Man Films (CZ)

Zigi Zigi Bom!

ESTIMATED RELEASE September 2017

The story begins at a police station with an interrogation of Mára, a teenager who is said to have stolen a car and driven it across the country, and continues with an account of what happened during the car trip. Two boys on the run, on the road, in a stolen car. They're only just twelve and they might never have a greater feeling of freedom again than during these two days.

DIRECTOR Olmo Omerzu / PRODUCED BY Jiří Konečný – endorfilm (CZ), Cvinger film (SI), Punkchart films (SK)

Bata, the First Global Entrepreneur of the World | Baťa, první globalista

DOCUMENTARY



ESTIMATED RELEASE March 2018

The feature documentary film about the first Czechoslovak entrepreneur, the king of footwear – the founder of the world's shoemaking empire, the mayor of Zlin (1923-1932). A reflection of his original methods of production and trade and the system of staff motivation. The main message of the film is to present Bata as the first global entrepreneur of the world.

DIRECTOR Peter Kerekes / PRODUCED BY Kateřina Černá – Negativ (CZ), Seppia (CH), ARTE (FR), Česká televize (CZ)

Communism | Komunismus

DOCUMENTARY



ESTIMATED RELEASE December 2019

Communism is a new film essay by Karel Vachek, a collage composed of staged passages of utopian and contemporary literature, his own memories as well as tableaux of world events. Apart from Vachek, actors also present texts and become (for the central trio) opponents, partners, an ancient chorus and a modern voice band reciting amongst the hundreds of books in libraries. And to boot, music plays and jollity is the order of the day. According to Vachek, the next revolution will take place on the internet and bureaucrats will only carry out tasks which have been approved by citizens in referendums. And it will be no idyllic stroll. Even the French Revolution was horrific. But nonetheless – thanks to it we became citizens.

DIRECTOR Karel Vachek / PRODUCED BY Mikuš Novotný, Radim Procházka – Background Films (CZ), Atelier.doc (SK)

Garden Store | Zahradnictví



ESTIMATED RELEASE May 2017, September 2017, November 2017

Film trilogy *Garden Store* consists of three separate films *Family Friend*, *Deserter* and *Suitor* and the story of three families takes place against the background of the most dramatic two decades of the last century. *Family Friend* is a story of love that could not have been fulfilled, set in the 1940s during the German occupation, when the three wives are waiting for their imprisoned husbands to return. *Deserter* is a tragicomic drama of hardly tested love between siblings and between parents and kids in the politically unstable years 1947–1953, focusing on the family of the hair salon owner. Romantic comedy *Suitor*, that takes place in the late 50s, depicts the family relations scarred by the war and the communist takeover, and the generational conflict between the pre-war and post-war generations.

DIRECTOR Jan Hřebejk / PRODUCED BY Viktor Tauš - Fog'n'Desire Films (CZ), Česká Televize (CZ), Barrandov Studio (CZ), Magic Lab (CZ), Sokol Kollár (SK), RTVS (SK), MD4 (PL), Chimney Pot (PL) / CAST Anna Geislerová, Martin Finger, Klára Melišková, Gabriela Mičová

FILMS TO COME

IN PRODUCTION

Insects | Hmyz

ANIMATION



ESTIMATED RELEASE 2018

A local pub in a small town. It's Monday and the bar is closed, chairs are turned up on the tables. The pub is empty except for six amateur actors sitting in a corner. They've met to rehearse *The Insect Play* by the Čapek brothers. On a raised platform across the room we see a stage, set for Act II of the play. As the rehearsal progresses, the characters of the play are born and die with no regard to time. The actors slowly become one with them and some of them experience frightening transformations. Bugs behave as human beings, and people behave as insects. The screenplay extends this misanthropy further while also reflecting Franz Kafka and his famous *Metamorphosis*.

DIRECTOR Jan Švankmajer / PRODUCED BY Jaromír Kallista – Athanor (CZ), PubRes (SK) / CAST Jaromír Dulava, Jiří Lábus, Norbert Lichý, Jan Budař

Harvie and the Magic Museum | Hurvínek a kouzelné muzeum

ANIMATION



ESTIMATED RELEASE April 2017

Harvie is a smart but a bit too lively boy with one ambition, to finish the last level of his computer game. Once in the Gamers Hall of Fame, his absentminded father, Mr. Spejbl, would finally be proud of him. But finishing the game turns out to be only the start of a real adventure that takes Harvie, his dog Jerry and his friend Monica deep into the forgotten realms of the city's old puppet museum. And as Harvie by accident activates a legendary magic disc, he brings the museum and all its puppets to life, but also its ancient and monstrous puppet master! Realizing what powers he has unleashed, Harvie will have to challenge his gaming skills to new levels and summon all his courage to fight the crazy

puppet master and save not only his father but the entire city from a grim and wooden faith!

DIRECTOR Martin Kotík, Inna Evlannikova / PRODUCED BY Martin Kotík - Rolling Pictures (CZ), Grid Animation (BE), KinoAtis (RU) / CAST Helena Štáňová, Martin Klásek

On Short Leash | Na krátko



ESTIMATED RELEASE January 2018

On Short Leash is a drama about a young man Jakub. He finds out that his entire life was a lie. He has no choice but to immediately grow up and deal with a loss of his illusions. Or things will take a wrong turn. Nobody can help him. Not his mother, who told him that his father sails the seas and thus can't be with him. Neither his father, who had not shown any interest in him. Now he is interested in Jakub, but only because his legitimate son does not care about him. No matter what, he is no Captain for sure. In addition, his sister Pavlína at the age of 16 found out as well that her life is not what she imagined. And that breaks her heart.

DIRECTOR Jakub Šmíd / PRODUCED BY Viktor Schwarcz – Cineart TV Prague (CZ), Česká televize (CZ) / CAST Petra Špalková - Tichá, Marta Vančurová, Stanislav Majer

Pepik the Czech Goes to Poland in a Quest for Love of God | Český Pepík jede do Polska poznat lásku k Bohu

DOCUMENTARY



ESTIMATED RELEASE September 2017

In the middle of Europe, two nations coexist side by side, close to one another in many ways and yet worlds apart. The Czechs are dedicated atheists, while the Poles are born as baptized Catholics. Czechs shake their heads in disbelief at Polish piety, while Poles hold Czechs in contempt for living without God. A Czech documentary crew sets out on a summertime pilgrimage across Poland in order to investigate through the camera the concrete situation regarding the notion of "Czech atheism vs. Polish religion".

DIRECTORS Vít Klusák, Filip Remunda / PRODUCED BY Jana Brožková, Zdeněk

Holý – Vernes (CZ), Česká televize (CZ), Hypermarket Film (CZ), Plesnar & Krauss FILMS (PL), Peter Kerekes (SK) / CAST Karel Žalud, Martin Matiašek, Michal Gábor

When the War Comes | Až přijde válka

DOCUMENTARY



ESTIMATED RELEASE January 2018

Peter drives a new white SUV, he has a nice girlfriend and recently graduated from high school. But his real life is elsewhere: his own militia called Slovensí branci, with units all around Slovakia, is one of the largest independent military organizations in Eastern Europe. Three years ago Peter took a military course with the Cossacks in Russia. Today he teaches other teenagers in Slovakia and in the Balkans who are hungry to defend their country with a gun. The war might come any day. They believe Europe is heading to a final clash of civilizations and it is important to be ready.

DIRECTOR Jan Gebert / PRODUCED BY Radovan Síbrt, Viktória Hozzová – Pink Productions (CZ), HBO Europe (CZ)

Barefoot on Stalks | Po strništi bos

ESTIMATED RELEASE August 2017

Eight-years-old Eda is a long-desired and anxiously protected child by parents who had lost one baby before. Now Eda became backup child; he even has the same name. After his father rejects to affiliate with Nazi invaders of Czechoslovakia in 1939, the family is forced to leave Prague and spend war times living with relatives in the countryside. The war provides mysterious adventures to Eda whose childish eyes can not perceive danger of difficult times. For him life feels strange but beautiful now – city boy lives in a tiny town, joins local boyish crew to spend days walking barefoot, notices beauty of girls for the first time and discovers both deep family secrets and his own bravery. New feature film is released by family duo Jan and Zdenek Sverak, father and son.

DIRECTOR Jan Svěrák / PRODUCED BY Jan Svěrák – Biograf Jan Svěrák (CZ), Phoenix Film (DK), Michal Novinski (SK), Česká televize (CZ) / SALES Christian Falkenberg Husum – Portobello Film Sales / CAST Tereza Voříšková, Ondřej Vetchý, Oldřich Kaiser, Jan Tříska

FILMS TO COME

IN POST-PRODUCTION

Filthy | Špína

DEBUT



ESTIMATED RELEASE May 2017 | RUNTIME 95 min

Filthy is the coming of age story of sensitive seventeen-year old Lena. Her teenage enchanted world is shattered instantly, when she is raped by her teacher Robo, an outwardly charming man on whom all her classmates have a crush. Instead of sharing her trauma, Lena remains silent, keeping it secret even from her closest friend. Feelings of guilt, shame and fear that nobody will believe her drive her to attempt suicide. Her family is in shock, Lena ends up in hospital. There she discovers she is not alone in her experience. After her release, Lena decides to break her silence and take action. The anger she feels is no longer directed against herself. She decides not to be the victim. In order to liberate herself, she must confront Robo and make him confess.

DIRECTOR Tereza Nvotová / PRODUCED BY Miloš Lochman – moloko film (CZ), B Film (SK) / CAST Dominika Morávková, Anna Rakovská, Robert Jakab, Anna Šišková

Game Count | Přes kosti mrtvých

MINORITY



ESTIMATED RELEASE February 2017 | RUNTIME 100 min

Game Count is a film by the world famous film director Agnieszka Holland based on successful novel *Drive your plough over the bones of the dead* written by Olga Tokarczuk. A crime/mysterious thriller depicting our schizophrenic moral attitudes toward animal and human rights.

DIRECTOR Agnieszka Holland / PRODUCED BY Pavla Janoušková Kubečková, Tomáš Hrubý – Nutprodukce (CZ), Studio filmowe Tor (PL), Heimatfilm (DE), Chimney (SE) / CAST Miroslav Krobot, Wiktor Zborowski, Agnieszka Mandat

Ice Mother | Bába z ledu



ESTIMATED RELEASE February 2017 | RUNTIME 100 min

67-year old Hana is the good soul of her family. Every week her sons come over with their wives and children for their family dinner. Selfless, Hana takes care of little Ivanek, her grandson who is not really cherishing his grandma's help. One day while Hana is searching for Ivanek who sneaked out of the garden centre where they have been shopping, she finds a man (Bronia, 56) floating at the riverside, unable to move in the cold water. She helps him to get out from the icy water. Swimming in the freezing cold water of the river – just for fun? Hana can't believe it. In a series of events Hana starts to change her life. But when she discovers that straightforward Bronia has a dark secret as well, she is once again forced to decide what she really wants in life.

DIRECTOR Bohdan Sláma / PRODUCED BY Pavel Strnad, Petr Oukropec – Negativ (CZ), Artileria (SK), Why Not Productions (FR) / CAST Zuzana Kronerová, Pavel Nový, Václav Neužil, Tatiana Vilhelmová / SALES & FESTIVALS Sergi Steegmann – The Match Factory

Kings of Sumava | Králové Šumavy

DEBUT

ANIMATION

DOCUMENTARY



ESTIMATED RELEASE June 2017 | RUNTIME 80 min

An animated documentary feature film tells the remarkable story of Josef Hasil, an ordinary man who became a legend. This is a never-before-told tale of adventure and espionage, of heroism and moral choices that explores the struggle of one man against an authoritarian regime and the sacrifices he had to make.

DIRECTOR Kris Kelly / PRODUCED BY Vratislav Šlajer – Bionaut (CZ)

Little Crusader | Křižáček



ESTIMATED RELEASE April 2017 | RUNTIME 90 min

The knight Bořek sets off on the trail of his missing son. Little Jan has run away from home, rushing after a dream, an illusion about the holy mission of children. His aging father searches for him in every possible way, trying to catch up with his son. But he arrives everywhere too late, finding only witnesses who say they have seen the boy. Gradually his image of the boy becomes more blurred; Bořek's state of mind starts to crumble and the landscape through which he travels ever onwards increasingly resembles his mental landscape. The only material evidence he finds are items associated with Jan: his little sword and christening coin. These are real clues but he is unable to assess them properly. In the end he is unable to distinguish between reality and a theatrical representation of the myth.

DIRECTOR Václav Kadrnka / PRODUCED BY Václav Kadrnka – Sirius Films (CZ) / CAST Karel Roden, Aleš Bílík, Matouš John

Masaryk



ESTIMATED RELEASE March 2017 | RUNTIME 108 min

It is 1939. Flamboyant Czech diplomat Jan Masaryk has fled to America to escape his recent past. Germany has invaded Czechoslovakia and Masaryk is now a man with no nation. In America he tries to forget the personal and political betrayal, he and his country suffered, but these events shadow his every step. As the Czechoslovak ambassador in London, Masaryk failed to win the support of the British and could not avert the ruination of his country. With the help of Dr. Stein, an émigré German psychiatrist, and the beautiful writer Marcia Davenport, Masaryk tries to overcome his demons and re-live the dramatic events leading to the outbreak of the Second World War.

DIRECTOR Julius Ševčík / PRODUCED BY Rudolf Biermann, Julius Ševčík – IN Film Prague (CZ), Česká televize (CZ), ZDF (DE), ARTE (FR) / CAST Karel Roden, Hans Zischler, Arly Jover, Oldřich Kaiser

FILMS TO COME

IN POST-PRODUCTION

My Name is Hungry Buffalo | Jmenuji se Hladový Bizon

DEBUT

DOCUMENTARY



ESTIMATED RELEASE October 2016 | RUNTIME 80 min

Hungry Buffalo is blind from birth and going deaf. He laps up books about Indians using Braille writing and in one of them he comes across the Navajo medicine man Blackhorse, who agrees to perform a healing ritual, which could improve his hearing. "My name is Hungry Buffalo," he introduces himself to all and sundry but the Indians find it hard to understand what he is saying but laugh merrily as his joy of life is infectious. Blackhorse is rather aloof at first. He doesn't believe in this European romantic palaver. In the end, though, even he succumbs and hand-in-hand they set off into the desert and in a sacred hogan dwelling they burn fragrant grasses and prepare for a ritual. "I'll get married to the desert," Buffalo whispers after saying his farewell and sets off.

DIRECTOR Pavel Jurda / PRODUCED BY Radim Procházka – Produkce Radim Procházka (CZ) / CAST Jan Pavlíček, Zuzana Pavlíčková, Blackhorse

Nothing Like Before | Nic jako dřív

DOCUMENTARY



ESTIMATED RELEASE April 2017 | RUNTIME 75 min

Nothing Like Before is a documentary stylized view into the life of present day teenagers living on Czech-German border - geographic and social periphery in the middle of Europe. The film portrays daily lives of 3 youngsters, brought together in one particular high school, and witnesses their transformation into mature individuals. To what extent are they prisoners of their surrounding environment, family prototypes and the educational system and to what extent are they capable of becoming autonomous creators of their own fates?

DIRECTOR Lukáš Kokeš / PRODUCED BY Pavla Janoušková Kubečková, Tomáš Hrubý – Nutprodukce (CZ), HBO Europe (CZ)

Rooted (Batalives) | Baťova města (Batalives)

DEBUT

DOCUMENTARY



ESTIMATED RELEASE June 2017 | RUNTIME 80 min

The film has been shot in five Bata cities: Zlín in the Czech Republic – the home town of the Bata story, Borovo in Croatia, Batanagar in West Bengal of India, Batadorp in Netherlands and Bataypora in Brazil. Matea, Shona, Bé, Henrik and Věra live thousands of miles away from each other. They have a different year of birth and they belong to diverse social groups. Whereas twenty-years old Shona has to survive with a few dollars for a week in Indian Batanagar, Henrik recaps his life in West Europe with enough of everything but satisfying family relationship. Adolescent Matea cares only about living on her own and leaving the town that fascinates only her father and a few elders. Bé has to decide if he would stay in his native Brazilian Bataypora, or leave for Czech Republic following his love.

DIRECTORS Karolina Zalabáková, Petr Babinec / PRODUCED BY Karolina Zalabáková – Cinebonbon (CZ), Lonely Production (CZ)

She's a Harbour | Pátá loď

MINORITY



ESTIMATED RELEASE February 2017 | RUNTIME 90 min

Jarka is growing up as child of the housing estate, admired and feared by other children for her freedom and independence. She is only allowed to call her mother by her first name so that she does not remind her of her premature motherhood. She lives on the street and in a flat full of suspicious visitors and parties, where she does not even have a place of her own in her bed. The garden shed in the vineyards above the housing estate becomes her refuge. Incited by the desire to create a functional family, or at least the illusion of one, she herself becomes the mother of two infants for a while, taking care of them in the shed together with her schoolmate Kristián. A film adaptation of Monika Kompaníková's book *Fifth Boat*, which obtained the award for the 2011 Slovak Book of the Year.

DIRECTOR Iveta Grófová / PRODUCED BY Katarína Krnáčová – Hulapa film (SK), endorfilm (CZ) / SALES & FESTIVALS LOCO FILMS

Strnadovi | Marriage Story

DOCUMENTARY



ESTIMATED RELEASE January 2017 | RUNTIME 102 min

Ivana and Václav got married at the Prague Old Town Hall in 1981 and the film follows their marriage from the wedding day until today. In the beginning, we see two students of architecture with their modest plans for the future in the socialistic Czechoslovakia. After the political turnover in 1989 they started a furniture business, together they have raised five children and went through ups and downs in their relationship. Now, when they are turning sixty, they start looking back at their lives.

DIRECTOR Helena Třeštíková / PRODUCED BY Kateřina Černá, Pavel Strnad – Negativ (CZ), Česká televize (CZ)

Wilder Than Wilderness | Planeta Česko

DEBUT

DOCUMENTARY



ESTIMATED RELEASE November 2016 | RUNTIME 75 min

Wildlife film-essay about the resilient power and variety of Czech nature. Within the environment of open cast brown coalmines and spoil tips which is a reminder of a lunar landscape, one finds paradoxically a true tale of an impregnable wild countryside. For most people it is a symbol of an ecological catastrophe, same as the abandoned industrial complexes, former army training ranges or dense woods gobbled up by the bark beetle. But for nature they are untamed spots which bring with them a process of recuperation and self-preservation. Just beyond our backyard we see everyday dramas of animals and plants taking place which tend to fascinate us in films that come from other ends of world.

DIRECTOR Marián Polák / PRODUCED BY Radim Procházka – Produkce Radim Procházka (CZ)

FILMS TO COME

NEW RELEASES

completed films ready for release

Blind Gulliver | Slepý Gulliver

DOCUMENTARY



ESTIMATED RELEASE spring 2017 | RUNTIME 104 minn

One of the most striking contemporary Czech directors, in receipt of literary awards Martin Ryšavý, plays the central role in his new film. In order to continue in his film director's career travelling around faraway lands he must allow a Prague optician to treat his eyesight. The course of the examination and discourse with the optician serves as a framework for the film's narration which is interrupted by entrées to Ukraine and Russia.

DIRECTOR Martin Ryšavý / PRODUCED BY Klára Žaloudková, Radim Procházka - Background Films (CZ) / CAST Anna Šimenkova, Anna Osipova, Jakub Thuri, Alexander Utkin

Codename Holec | Krycí jméno Holec

MINORITY



RELEASE 22 September, 2016 | RUNTIME 98 min

A thrilling film based on a story written by director Jan Nemec, takes place between Prague and Vienna in the dramatic year of 1968. An Austrian journalist, Helmut Zilk, while filming in Prague, meets a rebellious Czech director, Jan David, and his beautiful girlfriend Eva, an actress. A passionate battle for the heart of Eva begins between the successful journalist and the rebellious artist, each of them offering her a future of their own. The love triangle continues to develop throughout the August occupation of Prague during which Jan manages to record the brutality and violence of the invaders. The film needs to be quickly presented to an international audience. Paradoxically, the only way out is represented exactly by Zilk. But how can one trust a man who is being involved in dark dealings of the Czechoslovak secret police?

DIRECTOR Franz Novotny / PRODUCED BY Alexander Glehr, Franz Novotny, Monika Kristl – Novotny & Novotny Filmproduktion (AT), Dawson Film (CZ), UPP (CZ) / CAST Kryštof Hádek, Vica Kerekes, Johannes Zeiler

Green Horse Rustles | Zloději zelených koní



RELEASE 8 September, 2016 | RUNTIME 93 min

Drop out student Pavel and unemployed farm worker Kacmar make their living by illegal digging for Moldavites, green semi-precious stones found only in Southern Bohemia. First one tries to be independent from his wife Karolina, second one must feed his family. Balancing on the edge of law gives them money, freedom and independence. It also requires hard physical labor, cautiousness to authorities and upside down life style. They work hard, risk, flee and face danger. Digging for Moldavites is a life threatening job. Karolina does not like it. She wants Pavel to quit digging and return back to regular life. However, later it shows that Karolina has other reasons. They seemed to be buried in the past, but in connection with Moldavites they appeared again.

DIRECTOR Dan Włodarczyk / PRODUCED BY Viktor Schwarcz - Cineart TV Prague (CZ), Česká televize (CZ) / CAST Pavel Liška, Marek Adamczyk, Jenová Boková

Helena's Law | Zákon Helena

DEBUT

DOCUMENTARY



ESTIMATED RELEASE November 2016 | RUNTIME 80 min

Young actress and documentary director. Petra Nesvačilová, decided in her most recent film to focus on police detective, Helena Káhnová, who, with a colleague, managed to send to prison in the 1990's several dozen people in the so-called Berdych Gang case – including Berdych himself. In total, the sentences meted out came to hundreds of years – the policewoman, as an extra work bonus, received 10 000 Czech crowns (roughly 300 GBP) and a promotion which was revoked soon afterwards. In completing the film the director managed to establish a working relationship with Berdych himself and former members of his gang. What motivates a woman police officer to stand up to a mafia and what motivates a young documentary film-maker to make contact with this mafia and shoot a film about them?

DIRECTOR Petra Nesvačilová / PRODUCED BY Klára Žaloudková - Background Films (CZ)

Like in a Movie | Jako z filmu

DEBUT

EXPERIMENTAL



ESTIMATED RELEASE Spring 2017 | RUNTIME 84 min

The feature film of visual artist Tomáš Svoboda is not solely preoccupied with film. It is not a quaint reflection on the moving image. It is not a hilarious story of one summer afternoon. It cannot be viewed as a record of a work in progress. Neither is it a narrative film. And it most certainly isn't about the technology used in creating film footage. The film is about life.

DIRECTOR Tomáš Svoboda / PRODUCED BY Jordi Niubo – i/o post (CZ), Display (CZ) / CAST Gabriela Míčová, Roman Zach, Martin Pechlát

Montenegro



ESTIMATED RELEASE 28 July, 2016 | RUNTIME 80 min

Andjela is a confident and mysterious young woman, who decides to start an exciting and risky road trip adventure to Montenegro, in company of her best friend and two strangers, as part of a social experiment, which will prove her that life doesn't have to be always driven by reason.

DIRECTOR Petr Kubík / PRODUCED BY Petr Kubík – Easy Fun Film (CZ), Three Brothers (CZ), Pantheon Pictures (CZ), Busyman Trust (CZ), MP film production (HR), BAKOM production (HR), OR Podgorica (ME) / CAST Ivana Vuković, Jakub Gottwald, Milena Nikolić, Pavel Richta

FILMS TO COME

NEW RELEASES

The Oddsockeaters | Lichožrouti

DEBUT

ANIMATION



ESTIMATED RELEASE 20 October, 2016 | RUNTIME 86 min

The Oddsockeaters, creatures that take our socks and are responsible for humanity having only odd socks where once there were pairs, are the main protagonists. A world very similar to our own human world is painted onto a gangster tale of two enemy oddsockeater gangs, the conflict of generations, of moralities, though in the gentle and humorous style. The fates of the oddsockeaters, and their greatest opponent, an odd and forsaken Professor, a human, are joined by the tale of the main hero, the small oddsockeater Hihlík.

DIRECTOR Galina Miklínová / PRODUCED BY Ondřej Trojan – TotalHelpArt – T.H.A. [CZ], Czech Television [CZ], PubRes [SK], Alkay Animation Prague [CZ], Filmosaurus Rex [HR]

Skokan



ESTIMATED RELEASE spring 2017 | RUNTIME 98 min

Skokan, 28 years-old man, finished his stay in prison. He is given the clothes in which he was arrested there a few years. Outside, in front of the wall decorated with barbed wire, the street is empty. Nobody expects Skokan. In the city where he lands, he has nowhere to go. No house. No work. His family does not want him. Overnight, he decides to leave everything in order to launch his singing career, and heads for the Cannes Film Festival.

DIRECTOR Petr Václav / PRODUCED BY Jan Macola – Mimesis Film [CZ], Cinéma Defacto [FR]

The Wolf from Royal Vineyard Street | Vlk z Královských Vinohrad



ESTIMATED RELEASE: 15 September, 2016 | RUNTIME 68 min

An autobiographic film by a legendary Czech New Wave director Jan Němec based on his biography *Nepodávej ruku číšníkovi*. Wolf, a savage, tricky and uncontrollable creature. Wolf insheep's clothing and other way around. You'll see the crime scenes, the authentic dialogues, author's comment, archive materials both genuine and fake. Everything in the film had really happened. Or maybe it might be little blown up.

DIRECTORS Jan Němec / PRODUCED BY Tomáš Michálek – MasterFilm [CZ], Česká televize [CZ], MEDIA FILM [SK], UPP [CZ], BocaluLupo Films [FR] / CAST Jiří Mádl, Karel Roden, Gabriela Míčová, Táňa Pauhofová

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