

3 CZECH FILMS AT BERLINALE 2011

The House directed by Zuzana Liová
Matchmaking Mayor directed by Erika Hníková
Eighty Letters directed by Václav Kadrnka



Newsletter

NEW CZECH FILMS



**1 DOBA MĚDĚNÁ
COPPER AGE**

D: Ivo Bystřičan
 CZ 2011 | 52 min | DVD
 Domestic release:
 January 13, 2011

Once upon a time, one poor, indebted country had a lot of copper and from it everybody in the country was benefiting a little bit. But then the price of copper took a dive. Somebody recommended that the country sell its mines, and so it was. Later, copper prices recovered, but now most of the money flew into pockets outside the country. Since then that same country has received almost nothing from its copper. Total nonsense? A documentary investigation into Zambia reveals the absurd story of a global economy in which you – with your European money – play a role too.



**2 NEVINNOST
INNOCENCE**

D: Jan Hřebejk
 CZ 2011 | 100 min | 35 mm
 Cast: Ondřej Vetchý, Aňa Geislerová, Luděk Munzar, Alena Mihulová, Zita Morávková, Miroslav Hanuš
 Domestic release:
 January 20, 2011

The descent from the top of the ladder to the bottom of the barrel can be surprisingly quick. Sometimes just one sentence suffices to destroy everything you've built up like a house of cards. A respected doctor, beloved father and husband faces charges of a very serious crime. Overnight he exchanged his high-class address for a cell in custodial prison, a place from which proving one's innocence proves very hard, especially when the opposition is being aided by a man who may be motivated by personal revenge. They say that the truth always prevails over lies and hatred in the end. That does not necessarily guarantee victory, however. Especially when your efforts to save yourself expose certain secrets that should remained buried forever.

**3 NICKYHO RODINA
NICKY'S FAMILY**

D: Matej Mináč
 CZ 2011 | 96 min | 35 mm
 Cast: Michal Slaný, Klára Issová, Aneta Faitová
 Domestic release:
 February 3, 2011

One man, Nicholas Winton, and his story can still inspire the world, especially the young generation, even 70 years later. *Nicky's Family* tells of one of the greatest rescue operations of all time and its lasting impact on the world today. The movie, a full-length documentary featuring dramatic reenactments, marks Matej Mináč's closure of the Winton series. The first was *All My Loved Ones* (1999), followed by *The Power of Good: Nicholas Winton* (2002).



**4 FIMFARUM DO TŘETICE
VŠEHO DOBRÉHO 3D
FIMFARUM THIRD TIME
LUCKY 3D**

D: Kristýna Dufková, Vlasta Pospíšilová, David Sůkup
 CZ 2011 | 75 min | 35 mm, DCP 3D
 Domestic release:
 February 10, 2011
www.fimfarum.cz

The first Czech 3D stereoscopic animated film. The last part of *Verich's Fimfarum* trilogy with three fairy tales. *How the Ogres Died Out in the Mountains* – A team of three filmmakers goes on an expedition in the Bohemian Forest to see if it is true that Ogres still live there. *The Hat and the Little Jay Feather* – A fairy tale about old, nostalgic memories of long-lost youth. *Reason and Luck* – A story where Reason and Luck are competing, but ultimately must combine their efforts to prevail over the Folly and Misfortune that abound all around.

**5 VŠE PRO DOBRO SVĚTA
A NOŠOVIC
ALL FOR THE GOOD OF THE
WORLD AND NOSOVICE**

D: Vít Klusák
 CZ 2011 | 82 min | 35 mm, DCP
 Domestic release:
 February 17, 2011
www.vseprodobrosvetaanosovic.cz

An original portrait of a Czech village that houses a giant car plant built by South Korea's Hyundai. Before the village turned into an industrial zone, many of the landowners had no intention of selling their plots of land... Not until many of them faced pressure from their neighbors who had accepted approx. EUR 4,000 in compensation and not until they received death threats. Using nine protagonists, the film paints a portrait of a village changed beyond recognition. A humorous yet compelling film about a field that yields cars.

**6 OSTROV SVATÉ HELENY
SAINT HELENA ISLAND**

D: Vlastimil Šimůnek
 CZ 2011 | 85 min | DCP
 Cast: Lada Kerndl, Tatiana Vilhelmová, Pavel Bobek, Zuzana Slavíková, Bolek Polívka, Václav Táborský
 Domestic release:
 February 24, 2011
www.ostrovsvatehely.com

St. Helena Island is a story about the solitude of a man who entertained travelers on thousands of ocean liners. He wanted to conquer the world with his band, and he eventually ended up back home in the Czech Republic, alone. With no wife, no daughter, no band, just his broken health. The story of an aging musician who sets out to find his long-lost daughter in a remote Czech village in the Romanian Banat. On this "cruise" across the mainland to the mountains in Romania he discovers what his life was all about. Lada Kerndl stars in this feature film about a sea wolf's solitude and hope for better luck.



NEW CZECH FILMS



**7 OD VIŠNÍ DO VIŠNÍ
FROM CHERRIES
TO CHERRIES**

D: Jana Boršková
 CZ 2011 | 96 min | 35 mm
 Domestic release: March 3, 2011

How do the deaths of our closest relatives affect us? Can we find the strength to accept the reality to which we have hitherto shut our eyes? *From Cherries to Cherries* was made by the director and her mother in wake of her father's death. Amidst the orchard her father used to tend, the two seek emotional bonds to the man of the family, as well as their relationship with each other. Although the film's central topic is the death of a loved one, the point of departure is life itself, sympathy and forgiveness.

**8 AUTOPOHÁDKY
CAR FAIRY TALES**

D: Jakub Kohák, Břetislav Pojar, Michal Žabka, František Váša, Libor Pixa
 CZ 2011 | 90 min | 35 mm
 Cast: Ondřej Vetchý, Jan Hraběta, Petr Nárožný, Eva Holubová, Pavel Liška, Viktor Preiss, Michal Malátný
 Domestic release: March 17, 2011
www.autopohadky.cz

What do a princess, a fairy, a goldfish and an inventor have in common? You won't believe it – but their regard for cars! The five main characters are people who come into contact with cars, which form the common link between all the episodes. Some of the best Czech animators have made Jiří Marek's legendary book of fairy tales into an animated movie with each tale set to music by the band Chinaski.

**9 ODCHÁZENÍ
HAVEL'S LEAVING**

D: Václav Havel
 CZ 2011 | 95 min | 35 mm
 Cast: Josef Abrhám, Jiří Bartoška, Jan Budař, Jaroslav Dušek, Václav Havel, Dagmar Havlová Veškrnová, Eva Holubová
 Domestic release: March 24, 2011
www.havelsleaving.com

The film is based on a symmetrical composition of scenes mapping Reiger's last two days in his villa before finally being evicted. The others present are mostly residents of the villa, the secretaries taking inventory of the contents, and visitors from outside who arrive and then leave again, like Vlasta and Albín, Jack and Bob, who are working on an invention, or Bea. With each additional scene, the situation gradually goes from bad to worse.



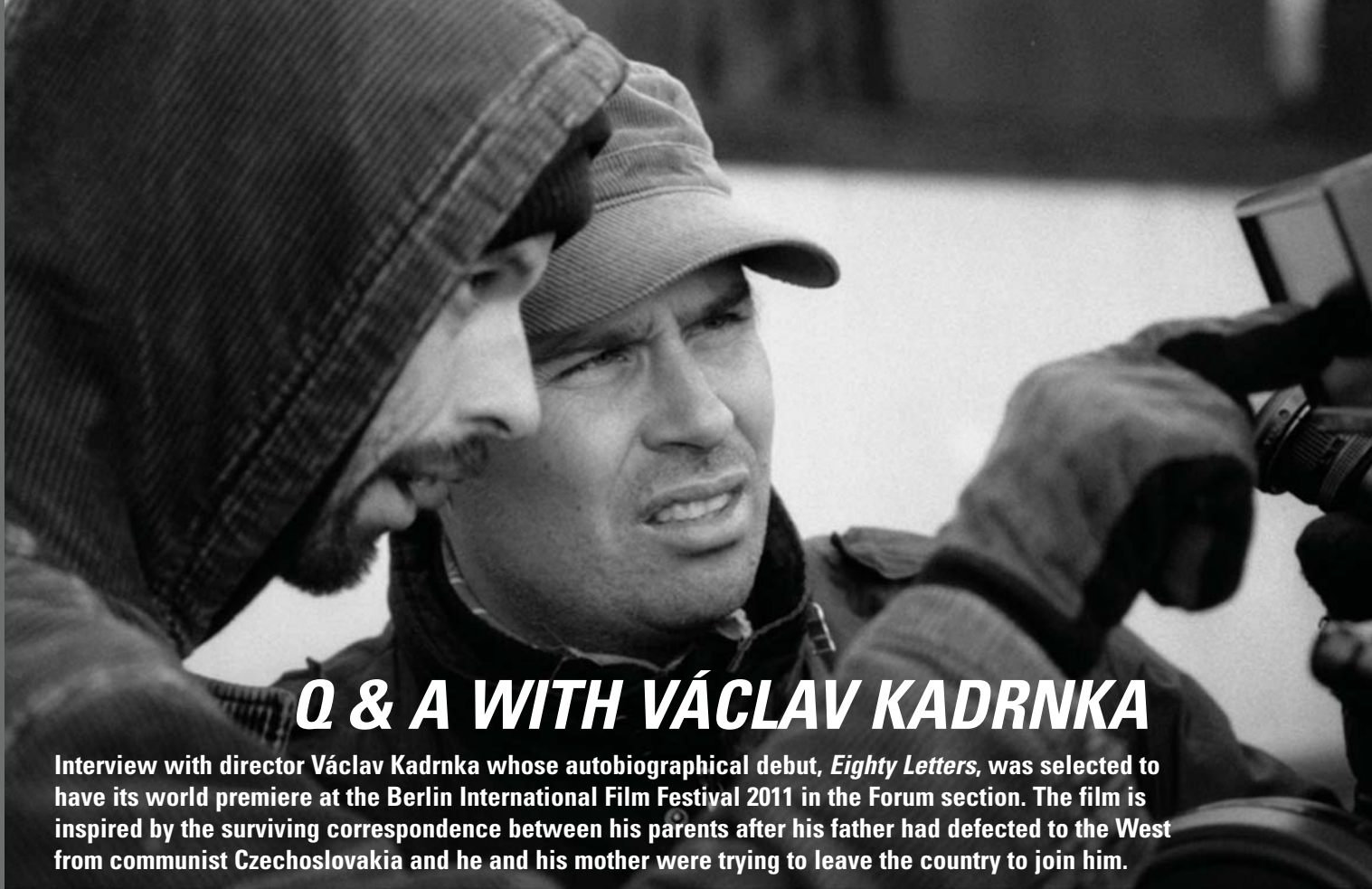
2nd International Festival of Animated Films Třeboň



Občanské sdružení pro podporu animovaného filmu

Anifilm
www.anifilm.cz

3rd to 8th May 2011
 Trebon, Czech Republic



Q & A WITH VÁCLAV KADRNKA

Interview with director Václav Kadrnka whose autobiographical debut, *Eighty Letters*, was selected to have its world premiere at the Berlin International Film Festival 2011 in the Forum section. The film is inspired by the surviving correspondence between his parents after his father had defected to the West from communist Czechoslovakia and he and his mother were trying to leave the country to join him.

The film is autobiographical and very accurately depicts the atmosphere in a totalitarian country in the 1980s. What feelings and memories have you retained?

It really was the most difficult time for me and my mother. At that time things were bad for us and Dad's decision to leave was the right one. We never doubted it because those times were horrible. I can still remember certain specific perceptions. The film depicts the totalitarian regime in a very concrete way. There are no secret policemen to be seen, instead the closing of doors and footsteps – the things that make an impression on a child. And behind those doors someone's fate is being decided, perhaps. At that time I was unable to comprehend fully what totalitarianism really was. And I think lots of adults didn't understand it either. What I felt above all was that I dreadfully wanted to be with someone I loved and I was prevented from doing so.

In the film the mother visits a doctor who is being bribed. Did that intervention specifically help to obtain your permission to leave the country?

It's very hard to say what really helped in the end. Mum battled every day, using every possible means. Within certain limits, of course. Naturally she paid that bribe. That's the way things were then. We never did investigate why they gave us permission in the end. They set only one condition: we had to renounce Czechoslovak citizenship in order for them to let us go. It's utterly absurd that when we were leaving we weren't actually Czechs.

Did major changes occur in the course of filming?

The biggest change was the decision to tell the entire story through the eyes of the boy, in other words: me. Our original plan was also to do the first year's filming without the father. Then we hit on the excellent idea of showing just one drop of the ocean that would convey within itself the whole story. In other words, to show just a single day in the life of the mother and her son – and to convey the weight of the father's absence in a single day. That's something that film is best at doing.

You deliberately chose non-actors to act in the film. Why?

I wanted to work with something that was inherent to a certain extent, with something that is very delicate. I didn't want psychology or a methodical approach to acting, naturally. I was looking for totally elementary things – a look, sadness, happiness. And I think that the non-actors helped give the film its subjectivity. At the screening you saw a scene that is about nutshells, a letter, footsteps and a door. At the same time I believe that this conveys truthfully the emotion I remember.

What method did you use to direct the actors?

They had no notion of the screenplay as a whole. I didn't give it to them to read. Every day we started afresh. Zuzana Lapčíková who plays the Mother would always ask what was going to happen and I would explain it to her. We made lots of takes because they weren't able to commit it to memory exactly, as they weren't actors. And yet when actors commit something to memory exactly, there is always the risk that they do so artificially. I needed something spontaneous – those eyes. I'd never have managed that with an actor.



After *Katka*, documentarist **Helena Treštková** began working on another long-term observational documentary. She made her first observational documentary, *The Miracle*, in 1975. In it, she documented three months of her friend's pregnancy, the moment of birth and four months of life with the child, thereby documenting a woman's transition to motherhood. Over the years she has revisited the family with her camera on a regular basis, even filming the now adult son in San Sebastian, where he lives. Now she has returned to the film and intends to compile the footage she has collected

capturing 37 years in the life of one family. *The Miracle: 35 Years Later* (working title) will be released later this year.

Jiří Vejdělek's new film is titled *Men in Hope*, a variation on his 2010 blockbuster *Women in Temptation*. It will hit the cinemas in the summer of 2011.

The Birdie Flies is the name of the new film from **Bohdana Sláma** (*Something Like Happiness, The Country Teacher*), a small-town story set to film this spring with Anna Geislerová (*Innocence, The ID*) in the leading role.



After a five-year break, the director of *Grand Hotel*, **David Ondříček**, dove into making a historical thriller, *In the Shadow of the Horse*. The Czech-Polish-Slovak co-production (budget: 2,8m €) tells a story of friendship and courage during the two weeks before the currency reform in the spring of 1953. Ivan Trojan plays the lead.



Protektor, a historical movie from director **Marek Najbrt** (*Champions*), will be released in North America. It will also be screened in the countries of the former Yugoslavia, Turkey and some Asian countries. Distributors' interest was sparked by the movie's international success. Set between 1939 and 1942, the love story about a married couple, Hana and Emil, has been featured at more than fifty film festivals around the world and has won a number of prestigious prizes, including Best Film in Denver, at the Off Camera festival in Poland and Cine Pécs in Hungary. It also received multiple awards at the Syracuse International Film Fest in New York.

FILMMAKERS EARN \$9.3M IN CZECH REBATES

Producers shooting in the Czech Republic have celebrated a successful first year of the Film Industry Support Programme. The Czech Republic introduced the film production incentives program, which offers rebates of up to 20% of local production costs, in June 2010. Of the 41 projects that registered with the program, 22 applied for the rebate. Fifteen of those were international projects; one did not proceed to production. Producers received a combined total of CZK 177,654,600 (roughly \$9.3m) through the program in 2010. The average funding for the international projects which concluded production was CZK 151,478,700 (about \$7.9m). Administration of the program has gone very smoothly...and the eligible producers had all received their rebates before the end of 2010, even though some had wrapped production only a few weeks prior. Projects which received rebates through the program in 2010 included *Borgia* (Atlantique Production/EOS, Canal +, Etic Films), *Lidice* (Movie s.r.o., Magic Box, ČT, STV), *Philibert* (Mandarin Cinema, Okko Productions), *Der Mann mit dem Fagott* (ARD, ORF, MIA Film), *Mission: Impossible – Ghost Protocol* (Bad Robot, Paramount Pictures, Skydance Productions, Stillking Films), *Havel's Leaving* (Buc-Film, Bontonfilm, ČT, Centrum r. Č. Skalice, Z. Bakala) and *Rockstar* (Shree Ashtavinayak Cine Vision, Punk Film).

The Film Industry Support Programme has CZK 300m (about \$15.7m) available to distribute in 2011.

The Czech Ministry of Culture's Audiovisual Department oversees the program.

More information is available at www.pfpf.cz or through the Czech Film Commission.



The Film Industry Support Programme:

- available to theatrical and TV films and episodic TV
- provides rebates of up to 20% of production costs
- goods and services must be provided in the Czech Republic
- projects must meet minimum-spending levels
- projects must pass a European cultural and production test
- international productions can apply through a local partner

Complete guidelines are online at www.pfpf.cz.



CZECH FILMS AT BERLINALE 2011

THE HOUSE DŮM

Zuzana Liová
SK, CZ 2011 | 100 min



Eva lives with her parents in a village near a small city. She is finishing high school and dreams of moving to London but doesn't dare openly oppose her father Imrich, a gruff and uncompromising man who has his own ideas. When Eva's not home, he's always got his eye on the time, and when she is, he has her helping him build a house for her in the backyard. All of this changes when Eva has an affair with a married man in the months before graduation.



MATCHMAKING MAYOR NESVATBOV

Erika Hníková
CZ, SK 2010 | 72 min



Slowly but surely, the Slovak village of Zemplinské Hámre is dying out. The situation in the village, where most young people would never even think of marrying and settling down, disconcerts the local mayor. As a retired general, he refuses to give up. In fighting the thirty-somethings' solitude he has used a variety of weapons such as offering financial incentives for every newborn child or encouraging childbearing via the local PA system. None of it has worked. However, the mayor has a new plan. He decides to organize an evening get-together for singles from all the neighboring villages... How does it work out? Will our heroes ever find their life partners?

EIGHTY LETTERS 80 DOPIŠŮ

Václav Kadrnka
CZ 2011 | 75 min



Eighty Letters is autobiographically based. The source of the film are the memories of the director and the surviving correspondence between his parents. The story takes place in Czechoslovakia in 1987, after the father has defected to England and the mother and her son are trying to leave the country to reunite with him. Husband, wife, child – even at a distance they are still together, but the forced break-up of any family is an abnormal situation.

