



WHAT'S SLOVAK IN BERLIN?

FEBRUARY 15 – 25, 2018

A BOOK BY A FORMER SS OFFICER DETAILING HIS TIME AND DEEDS IN SLOVAKIA FALLS INTO THE HANDS OF THE INTERPRETER, ALI UNGÁR. HE REALISES THAT THE SS OFFICER IS RESPONSIBLE FOR THE DEATH OF HIS PARENTS. HE TRAVELS TO VIENNA BUT, HE FINDS ONLY OFFICER'S SON GEORG, WHO HAS DISTANCED HIMSELF FROM HIS FATHER'S PAST. THE INTERPRETER'S VISIT AWAKENS HIS INTEREST AND HE DECIDES TO FIND OUT WHO HIS FATHER ACTUALLY WAS.

SK, CZ, AT 2018 110 MIN. FICTION

DIRECTOR: Martin Šulík

SCREENPLAY: Marek Leščák, Martin Šulík

DOP: Martin Štrba

CAST: Peter Simonischek, Jiří Menzel, Zuzana Mauréry, Attila Moks

PRODUCTION: TITANIC (SK), IN Film Praha (CZ), coop99 filmproduktion (AT), Rozhlas a televízia Slovenska (SK), Česká televize (CZ)

CONTACT: Titanic, sulikm@chello.sk; IN Film Praha, produkce@infilm.cz, www.infilm.cz

FESTIVALS: Celluloid Dreams, Pascale Ramonda, pascale@pascaleramonda.com

SALES: Celluloid Dreams, Hengameh Panahi, +33 1 49 70 03 70, info@celluloid-dreams.com, www.celluloid-dreams.com

WORLD PREMIERE:
BERLINALE SPECIAL

 68th Internationale
Filmfestspiele
Berlin
Berlinale Special

WHAT'S SLOVAK IN BERLIN? **BERLINALE SPECIAL**

THE INTERPRETER TLMOČNÍK



INTERVIEW WITH MARTIN ŠULÍK, DIRECTOR AND PRODUCER OF THE FILM

Martin Šulík (1962) is an internationally successful and well-known Slovak film director. Seven years after his last feature film *Gypsy*, he is coming back with road movie *The Interpreter*. The film about two men dealing with their past decisions will be world premiered in the Berlinale Special section.

The film is about two contrasting men who travel around Slovakia to find the truth about their own pasts. What affected you so much that you made the decision to shoot such a story?

When working on a film, several sources of inspiration and concepts always converge. *The Interpreter* was initially part of a ten-episode television series *Faces* (orig. *Tváre*) about various professions. We wrote it together with Marek Leščák and we expected to present a picture of society, rather like Balzac's *Comédie Humaine*, via portraits of people in a variety of professions. We sought to depict each profession in some sort of ethical conflict and, by means of these conflicts, we wanted to understand not just the individual people but also the society we live in. The TV companies showed no interest in our project, it struck them as far too expensive, which is why, along with Marek Leščák and producer Rudo Biermann, we took the decision that we would gradually start to make films from the scripts already written. The first we chose was the interpreter's story.

Both of the film's protagonists are confronted with events from the period of the Slovak State. This theme is highly topical nowadays as the voice of ultra-right par-

ties is getting ever stronger in Slovakia and across the whole of Europe, and people who have not learned the lessons from the past tend to succumb to it. Is *The Interpreter* intended to be a contribution to the discussion on this topic?

Together with Marek, we follow what is going on in Slovakia and Europe, how people's thinking changes at various levels. Views very close to Fascism are currently being presented not only by various militant organisations but also by politicians in top positions. As if they didn't comprehend the impact of their words. We travelled across a large part of Central Slovakia, the places in which our story is set, and we had no trouble in finding people who would be keen to send someone to the gas chamber or shoot a whole ethnic minority. However, many Slovaks are not interested in the past, they are consumed by the contemporary social problems, they have lost all awareness of the context and, without batting an eyelid, are capable of accepting any political demagogical manipulating history and offering radical solutions. Our heroes, just like we did, encounter various people on their road, people who represent a variety of views from our past and, based on these coincidental encounters, they create a picture of the world they live in, of its values.

Peter Simonischek and Jiří Menzel are pronounced personalities. One of them is an experienced actor, the other an experienced actor and director. How did that show while shooting the film?

Peter and Jirka are two contrasting acting types. Peter is a noted stage actor with big screen experience. He is used to rehearsing and he built his character gradually. Jirka says of himself that, despite the large

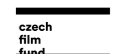
number of films that he's acted in, he is just one prominent type and so only able to play himself. Unlike Peter he doesn't like to talk about his character. His principle was: "Don't talk, act!" It was intriguing that they not only played two contrasting characters, but they also worked using different methods. Peter liked to check his work on video and, based on what he viewed, he was able to offer variations on the individual scenes from a critical distance. Jirka did not, on principle, view himself while shooting and stated that he placed all his trust in the director.

You tell the story non-traditionally through a road movie. Did you opt for this genre with regard to the motif of the journey which carries cognition in it?

Marek and I liked the idea of making a road movie with two old men. They are both set in their ways, they don't want to adapt to each other and there is tension between them. The shooting concept also resulted from this. I was happy to watch the faces of both old men when they reminisced about the past. I wanted to see what they felt when doing so, I was interested in whether they were ashamed, laughing or moved. We shot a lot of material with the director of photography, Martin Štrba, we wanted to overlap the conversations with this material, to create an image counterpoint to them, but eventually we discarded everything with the editor, Olina Kaufmanová. That seems to have been a good solution. I like watching Jirka and Peter as they gradually get to know each other.

Abridged from *Film.sk* (English Special Edition)

This film was financially supported by



SCREENINGS

FEB 15 > 14:20 > MGB CINEMA *EFM BUYERS ONLY

FEB 16 > 10:45 > CINEMAXX 4 *EFM BUYERS ONLY

FEB 18 > 17:00 > CINEMAXX 1 *EFM BUYERS ONLY

FEB 23 > 20:00 > KINO INTERNATIONAL *WORLD PREMIERE

WHAT'S SLOVAK IN BERLIN?

BERLINALE

GENERATION 14PLUS

UNTRAVEL

NEPUTOVANJA



WORLD PREMIERE:
GENERATION 14PLUS



A film about (local) patriotism, tourism and emigration. The girl has lived in a grey, isolated country, enclosed by a huge wall. She has never travelled anywhere, but all her life she has dreamt of leaving forever for a perfect world called Abroad.

RS, SK > 2018 > 10 MIN. > ANIMATION

DIRECTORS & ANIMATOR: Ana Nedeljković, Nikola Majdak Jr.

SCREENPLAY: Ana Nedeljković

DOP: Nikola Majdak Jr.

PRODUCTION: BAŠ ČELIK (RS), BFILM (SK), Your Dreams Factory (SK)

CONTACT: BAŠ ČELIK, office@bascelik.net, www.bascelik.net; BFILM, peter@bfilm.sk, www.bfilm.sk; Your Dreams Factory, eva.pavlovicova@gmail.com, www.yourdreamsfactory.com

This film was financially supported by



* **ANA NEDELJKOVIĆ** was born in Belgrade in 1978. She is a visual artist working in the media of drawing, installation and animated film, and is also active in art education.

* **NIKOLA MAJDAK JR.** was born in Slovenia in 1972. For the past 20 years he has been a freelance DOP, animator, director and lecturer.

Their first film "Rabbitland" (2013) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide.

SCREENINGS

FEB 17 > 15:30 > CINEMAXX 3 *WORLD PREMIERE

FEB 22 > 10:00 > HAUS DER KULTUREN DER WELT

FEB 24 > 20:15 > CUBIX 8

FEB 25 > 15:30 > CUBIX 8

WHAT'S SLOVAK IN BERLIN?

BERLINALE

MARKET SCREENINGS

NINA

NINA

BAREFOOT

PO STRNIŠTI

BOS

FREEDOM

SLOBODA

SK, CZ > 2017 > 82 MIN. > FICTION

DIRECTOR: Juraj Lehotský

SCREENPLAY: Marek Leščák, Juraj Lehotský

DOP: Norbert Hudec

CAST: Bibiana Nováková, Petra Fornayová, Robert Roth, Josef Kleindienst

PRODUCTION: Punkchart films (SK), endorfilm (CZ), Česká televize (CZ), Lehotsky Film (SK), Rozhlas a televízia Slovenska (SK), sentimentalfilm (SK)

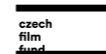
WWW.NINAFILM.COM

FESTIVALS & SALES: alpha violet / Keiko Fumato, +33 6 2983 5108, keiko@alphaviolet.com / Virginie Devesa, +33 6 2041 1137, virginie@alphaviolet.com, www.alphaviolet.com"

WORLD PREMIERE:
52ND KARLOVY VARY IFF

Nina is 12. Her parents are getting a divorce and her world is falling apart before her eyes. Her mom and dad say they are only doing what is best for her, but in fact, they act as though they only cared for themselves. Nina doesn't understand them. She feels abandoned and deceived – it's like there is nothing left in the world that she could believe in. Her only security in life is competitive swimming. At the pool she finds calm and support and everything she lacks at home. When it looks like she won't be able to attend a swimming competition, she makes a radical move.

This film was financially supported by



SCREENING:

FEB 19 > 12:40 > CINEMAXX 16 *EFM

CZ, DK, SK > 2017 > 110 MIN. > FICTION

DIRECTOR: Jan Svěrák

SCREENPLAY: Jan Svěrák

DOP: Vladimír Smutný

PRODUCTION: Biograf Jan Svěrák (CZ), Phoenix Film (DK), NOVINSKI (SK), Česká televize (CZ), Rozhlas a televízia Slovenska (SK), innogy (CZ)

WWW.POSTRNISTIBOS.CZ

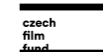
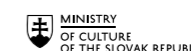
FESTIVALS: Biograf Jan Svěrák, +420 244 468 100, martina@sverak.cz, www.sverak.cz

SALES: Portobello Film Sales, sales@portobellofilmsales.com, www.portobellofilmsales.com

INTERNATIONAL PREMIERE:
27TH COTTBUS FF

8-year-old Eda is a long-desired and anxiously protected child of parents who had lost one baby before. Eda is therefore a backup child; he even has the same name. After his father rejects to affiliate with Nazi invaders of Czechoslovakia in 1939, the family has to flee Prague to hide at relatives in the countryside. The war provides the mysterious adventures to Eda whose child's eyes cannot perceive the danger of those difficult times. To him life feels strange but beautiful now.

This film was financially supported by



SCREENING:

FEB 18 > 19:15 > CINESTAR 5 *EFM

DE, SK > 2017 > 106 MIN. > FICTION

DIRECTOR: Jan Speckenbach

SCREENPLAY: Jan Speckenbach, Andreas Deinert

DOP: Tilo Hauke

PRODUCTION: ONE TWO FILMS (DE), BFILM (SK), ZAK Film Production (DE)

FESTIVALS & SALES: Pluto Film, +49 30 2191 8220, info@plutofilm.de, www.plutofilm.de

WORLD PREMIERE:
70TH LOCARNO IFF

A woman leaves her husband and two children without a word. She is impelled by an inexplicable force. She wants to be free. Nora leaves for Vienna where she meets a younger man but she has the impression that the environment, which is culturally close to her own country, does not provide her with sufficient freedom, hence she leaves for Bratislava. She alters her appearance, she works as a chambermaid, she meets the young stripper Etela and her husband Tamás, and she embarks on a new life.

This film was financially supported by



SCREENING:

FEB 18 > 12:50 > CINEMAXX 19 *EFM

MORE THAN A MILLION VIEWERS!

After the record-breaking year of 2016, Slovak cinema is again hitting the peak of attendance. In 2017, a total of 6,692,871 viewers attended Slovak cinemas. That represents an 18.1% increase on 2016 and it is the second highest attendance since 1993. The gross box office takings increased by 18.91% year-on-year. Viewers paid 34,513,049 EUR in total for tickets, which is the highest amount in Slovakia's independent history (since January 1, 1993). The share of all Slovak films and majority co-productions has risen during previous years to an unimaginable 18.9%. The most attended domestic film was romantic comedy *All or Nothing* (d. Marta Ferencová).

Four national premieres in 2017 reached the TOP 10 most attended Slovak films from 1993 to 2017 and *All or Nothing* with 340,503 viewers is now in third place. Two national titles had more than 300,000 viewers (*All or Nothing* and *The Line* (d. Peter Bebjak)).

The number of films produced in Slovakia in 2017 is also record-setting. Altogether, there were 27 Slovak films and co-productions (of which 14 minority co-productions). In 2017, national production brought not only quantity but also a greater diversity of genres which was one of the reasons why domestic films brought in the greatest audience numbers since 1993.

Another record was set by the amount of premieres. In 2017, 31 Slovak and co-production films were released in cinemas – 21 feature films (including 10 minority co-productions), 9 documentary films (including 3 minority co-productions) and 1 animated title produced as minority co-production. Two medium-length documentaries were also distributed - *Hotel Sunrise* (d. Mária Rumanová) and *Varga* (d. Soňa Maletzová). Two short animated films were released as pre-films.

The most attended Slovak documentary in 2017 was *The Lust for Power* (d. Tereza

Nvotová) with 15,621 viewers. Her feature film, *Filthy* was the most successful minority co-production with 50,564 viewers. However, the record-holder in the number of films released during 2017 was Jan Hřebejk, who presented three films to Slovak audiences - *The Family Friend*, *Deserter and Saitor* from the trilogy named *Garden Store*.

In 2016, the average attendance of all Slovak films or majority co-productions increased to 31.83 viewers per screening. Last year, however, it almost doubled, to 61.63 viewers.

All Slovak films (not only premieres), including minority co-productions, were viewed by 377,094 cinema goers in 2016, representing a 6.6% share in the total attendance. The number of viewers of all Slovak films and majority co-productions in 2017 was nearly four times higher – 1,430,504. Their market share grew up to 18.9% (21.37% including minority co-productions).

LITTLE HARBOUR NOMINATED FOR THE ECFA AWARD

Little Harbour, successful film by Iveta Grófová competes for the overall Award for the Best European Children & Youth Film of 2017, which will be announced by ECFA – European Children's Film Association during Berlinale 2018.

Every year, European Children's Film Association not only gives special attention to quality films for young audiences, but also brings European children films into the spotlight. *Little Harbour* is among the nine titles shortlisted for the ECFA Award thanks to the ECFA Award at the Olympia International Children's Film Festival in Pyrgos, Greece. The decision about the winner will be taken by members of ECFA, by over 100 film professionals from different fields of

the industry incl. production, distribution, festivals and media education. The award will be given by all ECFA members and will be presented during Berlinale 2018.

Little Harbour tells a story inspired by true events about two children whose innocent play will change their lives forever. Ten years-old and living with a mother who is not yet ready to be a Mum, Jarka is pushed by her desire to love and form a family to the point where she finds herself giving shelter to two abandoned twin babies.

Little Harbour won a Crystal Bear for Best Film in the Generation Kplus competition at Berlinale 2017.

Keeping fingers crossed!

PROMISING BEGINNING OF 2018 FOR SLOVAK FILMS

Slovak cinema has already been reaching for festival awards since the beginning of 2018. 47th edition of prestigious IFF Rotterdam (Jan 24 – Feb 4, 2018) premiered two Slovak co-production films.

The Flower Shop (d. Ruben Desiere), internationally premiered in the Bright Future competition, and tells the story of three men digging a tunnel in the back room of a flower shop in order to rob a bank. Unfortunately, they have to face the unexpected circumstances resulting in tragicomic discussions filled with disillusion, self-pity and opportunism. The usual concept of a heist genre is enriched with deeper psychology of the characters and creative visualization.

The second Slovak co-production that world premiered at IFF Rotterdam was the last film by legendary director and master of Surrealism Jan Švankmajer. *Insect* combines feature with animation and creates a remarkable satire on theatre, film, dreams and everything that makes humans human – and insects, insects. We are observing a group of amateur actors rehearsing *The Insect Play* by the Čapek brothers on a raised platform in an empty bar as they are slowly turning into the characters they are playing, which - implied in the surrealistic context of Švankmajer's work - leads to frightening transformations.

more news on Slovak films at: www.aic.sk

INSECT HMYZ

CZ, SK > 2018 > 105 MIN. > FICTION, ANIMATION

DIRECTOR: Jan Švankmajer
SCREENPLAY: Jan Švankmajer
DOP: Jan Růžička, Adam Olša
PRODUCTION: Athanor (CZ), PubRes (SK)

CONTACT: ATHANOR společnost pro filmovou tvorbu (CZ) / Jaromír Kallista, +420 233 322 905, athanor@nexta.cz, www.athanor.cz; PubRes (SK) / Ľubica Orechovská, Zuzana Mistríková, +421 2 5263 4203, pubres@pubres.sk, www.pubres.sk

THE FLOWER SHOP (LA FLEURIÈRE) KVETINÁRSTVO

BE, SK > 2017 > 78 MIN. > FICTION

DIRECTOR: Ruben Desiere
SCREENPLAY: Ruben Desiere
DOP: Ruben Desiere
PRODUCTION: Accatone Films (BE), Mandala Pictures (SK), Beursschouwburg (BE), Popiul (BE), Rozhlas a televízia Slovenska (SK)

CONTACT: Accatone Films (BE) / Rasmus Van Heddeghem & Ruben Desiere, www.accatonefilms.be; Mandala Pictures (SK) / Tomáš Kaminský, +421 908 201 674, www.mandalapictures.eu, info@mandalapictures.eu
FESTIVALS & SALES: The Open Reel / Cosimo Santoro, cs@theopenreel.com, www.theopenreel.com



WHAT'S SLOVAK IN BERLIN?

SLOVAK FILM NEWS



THE YEAR OF HANÁK, JAKUBISKO AND HAVETTA

During the second half of the sixties, three outstanding film directors enriched Slovak cinema with their feature debuts. All of them already caught viewers' attention with their previous student films (Dušan Hanák received recognition for his short documentaries shot after graduation). All three studied film directing at FAMU in Prague and, what's more, they were all born in the same year – 1938. This is the reason why 2018 will be the anniversary year of Hanák, Jakubisko and Havetta – three crucial pioneers of New wave cinema in Slovakia.

The first one to enter feature-length production was Juraj Jakubisko with his *The Prime of Life* (1967). He then quickly shot other titles such as *Deserters and Pilgrims* (1968), *Birdies, Orphans and Fools* (1969) and *See You in Hell, My Friends* (1970, finished in 1990). Jakubisko brought to the films unique insanity at various levels, including original games with the possibilities of image expressivity. Significant visual sentiment is also characteristic for works of both Elo Havetta and Dušan Hanák. Havetta debuted with his colorful depiction of a village feast, *Celebration in the Botanical Garden* (1969) and Hanák with *322* (1969) – feature film with noticeable documentaristic approach. His following work was award-winning documentary Pictures of the Old World (1972).

Problems with censorship and film-banning were a significant part of their artistic creation. Elo Havetta finished just one more film entitled *Wild Lilies* (1972), when he suddenly died in 1975. Dušan Hanák later shot *Rosy Dreams* (1976), *I Love, You Love* (1980) for which he won the Silver Bear for Best Directing at Berlin IFF, *Simple Pleasures* (1985), *Private Lives* (1990) and *Paper Heads* (1995). Juraj Jakubisko is the only active director to this day. His most recent film *Bathory* (2008) is the highest gross domestic film in Slovakia's independent history.

Slovak Film Institute has recently digitally restored a number of their films, notably - *Simple Pleasures* (1985) and *Private Lives* (1990) by Dušan Hanák, *Infidelity in a Slovak Way* (1981) by Juraj Jakubisko, as well as *Celebration in the Botanical Garden* (1969) and *Wild Lilies* (1972) by Elo Havetta. On the occasion of their anniversaries in 2018, SFI will make them available on DCP for cinemas and film festivals and will release them on DVD and BluRay.

FOTO © Archive SFI
Nevera po slovensky / *Infidelity in a Slovak Way* (1981)
photo: Elena Hríbková
Súkromné životy / *Simple Pleasures* (1990) photo:
Vladimír Vavrek

SLOVAK
FILM
INSTITUTE

CENTRAL EUROPEAN CINEMA STAND NO. 137
Martin-Gropius-Bau

Slovakia is hosted at the European Film Market in Berlin for the 13th time. With friends and colleagues from Czech Republic and Slovenia, under **the umbrella of the Central European Cinema**, Slovak Film Institute offers an informational and promotional point for Slovak cinema and a networking place for Slovak film professionals and their international counterparts. Come & meet us at the EFM! www.efm-berlinale.de

REPRESENTATIVES AT BERLINALE 2017

Peter Dubecký, Feb 16 – 20, sfu@sfu.sk
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Kristína Aschenbrennerová, Feb 14 – 23, kristina.aschenbrennerova@sfu.sk, +421 917 684 839
Lea Pagáčová, Feb 14 – 23, lea.pagacova@sfu.sk, +421 905 422 281
Soňa Balážová, Feb 16 – 19, sona.balazova@sfu.sk
Vanda Vacvalová (SFI sales), Feb 15 – 25, vanda.vacvalova@sfu.sk

SLOVAK FILM INSTITUTE

National Film Archive, National Cinematographic Centre, seat of Creative Europe Desk Slovak Republic, Lumière Cinema, Klapka.sk Store, member of FIAF and EFP

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www.filmsk.sk, www.skcinema.sk



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