

WHAT'S SLOVAK IN KARLOVY VARY?



JUNE 28 – JULY 6, 2019

MILAN (40), A GUEST-WORKER IN GERMANY, DISCOVERS THAT BACK HOME IN SLOVAKIA, HIS TEENAGE SON HAS BECOME INVOLVED WITH HOME-GROWN MILITIA AND IS ACCUSED OF BULLYING AND KILLING A CLASSMATE. THE FATHER STARTS TO SEARCH FOR THE TRUTH ABOUT WHAT HAPPENED, THE TRUTH ABOUT HIMSELF...

SK, CZ 2019 93 MIN. FICTION

ORIGINAL TITLE: Nech je svetlo

DIRECTOR & SCRIPTWRITER: Marko Škop

DOP: Ján Meliš

CAST: Milan Ondřík, František Beleš, Zuzana Konečná, Daniel Fischer, Ľubomír Paulovič, Csongor Kassai, Anikó Vargová

PRODUCTION: ARTILERIA (SK), Negativ (CZ), RTVS – Radio and Television Slovakia (SK)

CONTACT: ARTILERIA, Marko Škop, Ján Meliš, artileria@artileria.sk, www.artileria.sk

FESTIVALS & SALES: LOCO FILMS, info@loco-films.com, www.loco-films.com

WORLD PREMIERE

OFFICIAL SELECTION – COMPETITION

LET THERE BE LIGHT

INTERVIEW WITH MARKO ŠKOP

Scriptwriter, director and producer Marko Škop gained international renomé as a documentary filmmaker with films such as *Other Worlds* (2006) and *Osadné* (2009). His 2015 fiction feature debut *Eva Nová* tells the story of a former film star who has just been released from rehab and tries to find her place within her family that she hurt. Škop's latest fiction feature *Let There Be Light* examines the possible consequences of fathers' decision to be absent from their families in order to earn more money abroad.

Both *Let There Be Light* and *Eva Nová* have been pitched in Karlovy Vary IFF's Works in Progress. How would you evaluate the experience?

Being a public pitch, Works in Progress offers an opportunity to present short clips from your film to a big number of film professionals at once. I consider one-on-one meetings as the most beneficial, but a panel presentation in front of a big auditorium for sure brings the project to the attention of a wider circuit of film professionals.

In the Film.sk 10/2015 interview you stated that you had decided to make *Eva Nová* a fiction feature "exactly because it allowed a deeper dive into the suffocating unresolved relationships". In what way was it easier for you to portray the ideas presented in *Let There Be Light* as a fictional story rather than a documentary?

Fiction film allows me to create a more complex model of family relations, to look across generations from grandparents to grandchildren. When you are making a documentary, there is always the question of eth-

ics, where you have to decide what to show and what better not, so that you don't cause harm to the real people and their real lives. The choice between fiction and documentary thus depends on the subject. If I find a topic that feels a better fit, I'd gladly make my return to documentary.

***Let There Be Light* develops several strong ideas and themes. What was the idea that started it all? How has it transformed during the scriptwriting process?**

In the beginning, there was the idea of an absent father. A father who is not there with the family bringing up the children and being a role model because he is earning money. I believe that a father who is too strict, emotionally distant, is just as dangerous as a father that is not with his children. As I studied family constellations of Slovak economic migrants, further themes resurfaced. One of them was nationalist indoctrination of young adults which is a burning issue in Slovakia at the moment.

What was the most difficult moment of the script?

To find the balance between a subtle family drama and social commentary. It was important for me to capture both. This parallel flow of energies was one of the challenges that called for the assistance of script-counsellors Zuzana Liová and František Kráhenbiel; both have already worked with me on *Eva Nová* and I found their contribution indispensable.

Once again you chose a striking title that plays with the motives presented in the film and values represented by its protagonist.

"Let there be light" sounds very positive. It has this knack of an ideological catch-

phrase. Nevertheless, we should keep in mind that with light comes shadow. We have light in the title of a drama about a family threatened by a shadow. I found this contrast interesting and wanted to develop it further. Together with DoP Ján Meliš, we wanted the style of the film to accentuate these ideas. That is why we opted for hard lighting, backlight, and dark corners.

Is there any specific reason for setting *Let There Be Light* in Orava? It is quite a distinctive rural part of Slovakia.

There is actually no link between Orava and the story, my idea was to create a film that can take place anywhere in Slovakia. I did my research for the film in Orava and we came across a perfect house. Moreover, in the winter, the region is covered with snow that worked well with our ideal images. Nevertheless, vis maior was not in our favour. During the shooting, there was barely any snow and even less sunny days that we needed for the intended hard light in the exteriors. I am happy to say that these problems have not affected the film at all and I am content with the result.

You are both, the director and the producer of your films. What are the advantages and what are the drawbacks?

The advantage is that I am responsible and accountable for everything. That might actually be the drawback as well, as there are tough moments in every production. There are two sides to every coin. Or, to stay in the line of my previous thoughts, with light comes shadow.

This film was financially supported by



© PHOTO: Miro Nôta

OFFICIAL SELECTION – COMPETITION:

30. 6. > 10:30 > CONGRESS HALL *PRESS & INDUSTRY

30. 6. > 20:00 > GRAND HALL *WORLD PREMIERE

1. 7. > 13:00 > PUPP CINEMA

3. 7. > 11:30 > DRAHOMÍRA CINEMA

FOUR STORIES ABOUT HEARING-IMPAIRED CHILDREN FROM ROMA SETTLEMENTS WHO INHABIT AN ENVIRONMENT THEY CANNOT COMPLETELY UNDERSTAND AND DREAM THEIR OWN WORLD. SANDRA, WHO LOVES FOOTBALL AND RONALDINHO; MARIÁN, WHO WANTS TO BECOME A TRAIN CONDUCTOR AND IDOLISES JEAN-CLAUDE VAN DAMME; ALENA AND RENÉ, WHO FEAR THAT THEY'LL HAVE A DEAF CHILD; AND SIBLINGS ROMAN, KRISTIÁN AND KARMEN, WHO DREAM ABOUT HAVING A PROPER TOILET AND LIVING ROOM.

SK, CZ 2019 81 MIN. HYBRID

ORIGINAL TITLE: Hluché dni

DIRECTOR & SCRIPTWRITER: Pavol Pekarčík

DOP: Pavol Pekarčík, Oto Vojtičko

CAST: Sandra Siváková, Marián Hlaváč, Alena Červeňáková,

René Červeňák, Roman Balog, Kristián Gaži, Karmen Balogová

PRODUCTION: partizanfilm (SK), RTVS – Radio and Television Slovakia (SK), kaleidoscope (SK), školfilm (CZ)

CONTACT: partizanfilm, Pavol Pekarčík, palopekarcik@gmail.com

FESTIVALS & SALES: kaleidoscope, Katarína Tomková, katarina@kaleidoscope.sk, www.kaleidoscope.sk

WORLD PREMIERE

EAST OF THE WEST – COMPETITION

SILENT DAYS

INTERVIEW WITH PAVOL PEKARČÍK

Silent Days marks Pavol Pekarčík's first sole feature film directing credit even though he is an experienced filmmaker who made multiple short films, was involved in Martin Šulík's *Gypsy* or Iveta Grófová's *Made in Ash* and together with Ivan Ostrochovský and Peter Kerekes co-directed feature documentary *Velvet Terrorists*, which premiered at Karlovy Vary IFF in 2013 and was awarded Tagesspiegel Readers' Jury Award at Berlinale in 2014.

In the film you follow a very specific group – deaf children and teenagers from Roma settlements. How did you come up with the idea and find the protagonists?

I enjoy being in the "other" worlds – may it be a Slovak nationalist pub, the 1st of May manifestation of what's left of the Communist Party, or the Roma settlements – as well as discovering what I have in common with these people and in what way we are different.

The idea for the film came from a discussion with my wife. We were going through some photographs from the settlements and she asked me about this boy with beautiful eyes. I told her he is a deaf-mute named Bajaja. It was then that I realized that deaf Roma children actually build "other" worlds inside the "other" worlds; they are on the margin of the margin.

Children watching their idols on TV and trying to imitate them is a strong motive in the film – especially when we know that their worlds are miles apart and that the children have virtually no chance of succeeding. Was this part of the initial idea or did it come up only later?

I had Marián's story way before we found the other kids. Marián watching Jean-Claude Van Damme's *Bloodsport* and doing the exact same movements and kicks as the actor was one of the first shots we made. By the way, he knows all the Van Damme films by heart.

I was staring at him in disbelief and started to shoot because suddenly there were three or even four different worlds in this shot. First, there is a fictional world of *Bloodsport*. Then, there is Jean-Claude Van Damme and his real life which is so far away from Marián's world of a small damaged house without running water or electricity. And possibly the fourth is the world in which the audience watching the film knows that Marián will never be a Van Damme, nor a train conductor. That's how the basic structure of the film came to be. It was easy then to find other protagonists – every kid has a dream, we just needed to be attentive.

We can see that you were following the characters for a long time. How many years have you been working on the film?

First shots and the concept of the first story were made around 2012, but I cannot say I was shooting for seven years. I have spent a lot of time with the protagonists, which also means that I helped them with various day-to-day issues. When I speak of "other" worlds, you need to understand that their world is really different. Only in such places you start to realize how divided our society is. Up until such an experience, you spend time mostly with your friends of similar age and background – people who are basically the same as you; but all of a sudden you see that there are people who are dealing with completely different problems.

The film is shot in static, loosely connected images, often in unusual composition, which reminds of a series of photographs-come-alive. Why did you choose this approach?

At first I was shooting the film by myself. I wanted to experience something that is not possible with a bigger crew. Only later DoP Oto Vojtičko joined me – so if you see the film, all the bad shots are mine and all the good ones are his. And since, in terms of editing, I didn't want to narrate scenes in a classical way, wider shots prevailed; I didn't want to



tell the protagonists to do something again and again just so we could change the position of the camera or switch lenses. One of the effects of no cuts in the scenes is that the audience can get a better grip on the rhythm of the protagonists. I think you can absorb some of the "other" world thanks to this slowness. Now that you mention series of photograph-like images, that may be because at the beginning I was thinking quite intensively about crossovers between the media of film and photography and how they influence one another.

The film is listed as a hybrid between fiction and documentary. Can you describe how you were working with reality and its transformation?

In each story there are situations that were shot as an observation. These are authentic moments that would be difficult for a scriptwriter to come up with and for a crew of 50 to shoot. But to give the series of images some structure and story we needed to create some of the situations. My friends Marek Leščák and Ivan Ostrochovský helped me with that a lot. At first I wanted to make this film on my own, but after a while I realized it would not be that easy. That's why I asked people for advice and they stepped in, many times helping me selflessly; I managed to get to know some very nice people without whom I wouldn't be able to make this film for which I am very thankful. And of course, throughout the years I have developed good relations with the protagonists too, so when we needed to recreate some piece of reality, it was easy – even in a made-up situation they were comfortable and authentic. Now, even I am not sure which scenes were authentic and which were staged.

This film was financially supported by



EAST OF THE WEST – COMPETITION:

1. 7. > 18:30 > KARLOVY VARY MUNICIPAL THEATRE *WORLD PREMIERE

2. 7. > 16:30 > LÁZNĚ III CINEMA

4. 7. > 13:30 > HUSOVKA THEATRE

THEY ARE FRIENDS FOR LIFE,
AN INSEPARABLE QUARTET.
THEN HANA GETS MARRIED,
BAŽO MOVES TO CANADA FOR
WORK, AND MAYA MOVES
IN WITH HER NEWFOUND
BOYFRIEND SAM. DAVID (27) IS
TRYING HARD TO BE HAPPY FOR
HIS FRIENDS BUT FINDS IT
HARD TO NAVIGATE IN A NEW
TERRITORY, ALONE. WILL HE BE
WILLING TO GROW UP?



SK 2019 27 MIN. FICTION

DIRECTOR: Gregor Valentovič

SCREENPLAY: Gregor Valentovič, Marcela Žgančíková

DOP: Anna Smoroňová

CAST: Dávid Uzsák, Jana Labajová, Michaela Feč, Pavol Šimun

PRODUCTION: FTF VŠMU (SK), ARTICHOKE (SK)

CONTACT: FTF VŠMU, festivals@vsmu.sk, www.ftf.vsmu.sk

WORLD PREMIERE

FUTURE FRAMES

KID

INTERVIEW WITH GREGOR VALENTOVIČ

Gregor Valentovič is currently in his final year of Film Directing studies at the Academy of Performing Arts in Bratislava. His previous short film, *The Test* (2016) premiered at Premiers Plans Film Festival in Angers, France and was awarded at several short film festivals. Apart from short films, he directed several music videos and commercials.

What does it mean to you to have the premiere of your graduation film at an A-list festival like Karlovy Vary IFF?

First and foremost I am very thankful. And I feel lucky, I don't actually know how many films applied, I don't even know who was on the selection committee, but for a young filmmaker there's always just slight hope it could happen. So yeah, I'm just thankful, happy and excited. Karlovy Vary has been my favorite film festival (and place) to visit in the past years so it feels wonderful to have the opportunity to screen my short film here.

In 2018, you presented *Kid* as a project within the Works in Progress selection at the 25th IFCF Febiofest in Bratislava. What was the experience like? Did you get any helpful feedback that contributed to the film?

The experience was nice, I remember being super ill while presenting, so I didn't even have time to be nervous. The pitch was in English which was also comfortable for me, although presenting after Peter Bebjak and before Marko Škop isn't the best place you want to pitch your "unimportant" short film. I don't really remember any specific feedback, maybe one or two people said they liked the presentation. But more importantly it was about getting the first feel

of how these things work and what I might expect in the future, when, hopefully, presenting a bigger project.

***Kid* is a coming of age story about friendship and loneliness. The subject fits a graduation film quite well. Where did the inspiration come from?**

The inspiration came from my own life and the lives of my friends. Our friendship was going through this tough period when each of us was going separate directions, which really wasn't easy for me. Based on my theory that you should make films about what worries you, I made a film about it, although I wasn't even sure it was a topic. Apparently it was.

Apart from directing (short) films, you have been involved in several music videos and commercials. Music plays an important role in *Kid*, too. How do you work with music in film?

I love music. If I weren't making movies, I would be making music. But movies are a good way of combining both, therefore I chose filmmaking. It really depends on the mood of the film what kind of music I pick. I have had orchestral music in my shorts in the past; recently I have been working more with songs. Also, there's the question of diegetic and non-diegetic music, but again, I prefer the combination. I am somewhat allergic to 90% of the directors' musical choices so I don't try to overuse it, only when it really suits the particular scene, when I feel it can enhance the narrative. I love to use Slovak and Czech music (songs) in my shorts. Sometimes you really need to dig deep for a good catch but when you do...! For instance, all the music in *Kid* is Slovak. Not out of patriotic reasons, I just feel there's great music being produced here that deserves more attention, plus it's so much easier with the copyrights, too.



In the film you make an allusion to Xavier Dolan. Are you a fan of the director? Which film directors are influential for you?

I am a fan of Xavier Dolan although if you're asking about directors who influenced me, he probably wouldn't come to my mind in the first run. I truly respect him, enjoy many of his films, but I used him more as a reference for being (not only!) a gay icon for artists, moviegoers and general public alike. If I were to name the directors that inspire me, I would mention Ulrich Seidl, Richard Linklater, the Dardenne brothers, Krzysztof Kieślowski and Mia Hansen-Løve, the last one being my ultimate inspiration lately.

What future projects are you currently working on? What are your plans after graduation?

At the moment I am developing a TV series based on the main characters of *Kid*. It's actually the same story only more detailed and better structured. Each of the main four gets their own story. I am co-writing it with my great teammates Marcela Žgančíková and Martina Buchelová and would love to shoot it some time next year if we get the chance. I am also writing my feature debut about one simple family that finds itself changed by the fall of Socialism in Czechoslovakia. But that one is a bit further on.

efp

VŠMU

FUTURE FRAMES:

2. 7. > 18:30 > SMALL HALL *WORLD PREMIERE

6. 7. > 22:30 > LÁZNĚ III CINEMA

A STORY ABOUT A PERSON WHO "CONSENTS", AND THEN GRADUALLY SUCCUMBS TO A FEELING OF HIS OWN IMPORTANCE AND GENIALITY. A "KAFKAESQUE" COMEDY ABOUT ABSURDITIES OF EVERYDAY LIFE IN COMMUNIST CZECHOSLOVAKIA.



CS 1964 92 MIN. FICTION

ORIGINAL TITLE: Prípud Barnabáš Kos

DIRECTOR: Peter Solan

SCREENPLAY: Peter Karvaš, Albert Marenčin, Peter Solan

DOP: Tibor Biath

CAST: Josef Kemr, Jarmila Košťová, Milivoj Uzelac, Josef Bartl, Ján Bzdúch, Hana Sarvašová, Viliam Polónyi, Eduard Grečner, Jozef Hanúsek, Naďa Hejná, Dagmar Kákošová, Jindřich Láznička

PRODUCTION: Československý film Bratislava (CS)

CONTACT: Slovak Film Institute, Rastislav Steranka, rastislav.steranka@sfu.sk, www.sfu.sk

OUT OF THE PAST

THE BARNABÁŠ KOS CASE



© PHOTO: Margita Skoumalová

According to his own words, Peter Solan became a film director by sheer coincidence: due to interrupted medicine studies and a post-war cinema in Banská Bystrica. Later he recalled how he was fascinated by American films by such directors as Frank Capra, John Ford, or William Wyler. In 1949, he began his studies in film direction at FAMU in Prague where Soviet films were very much debated (mainly those by Vsevolod Pudovkin, Grigori Aleksandrov).

In 1953, Solan started working at Koliba studios in Bratislava where he, at first, had to carry out various compulsory tasks – making short documentary films, film portraits (*Fraňo Král*, *Railway Track*), fiction propaganda films (*The Man Who Knocks*) et al. Over the course of his career he mostly worked with two scriptwriters: novelist and playwright Peter Karvaš (*The Devil Never Sleeps*, *The Barnabáš Kos Case*, *A Little Survey*, *Seven Witnesses*), and scriptwriter and novelist Tibor Vichta (*The Boxer and Death*, *A Face in the Window*, *Before Tonight is Over*, *Only a Note of the Field Post*). Together with directors Štefan Uher, Martin Hollý, Eduard Grečner, and those of younger generation, Dušan Hanák, Elo Havetta and Juraj Jakubisko, he became a pivotal auteur figure of Slovak cinema of the 1960s. Personal integrity and effort not to participate in public lies (in faking improved reality) became a common thread running through their work.

For Solan, cinema was a means to his search for uniqueness and non-obviousness of human behaviour, of the process of decisionmaking and mechanics of acting – whether it is Komínek, a boxer who

fights for his life in a ring of the concentration camp (*The Boxer and Death*), or a mother who decides about the fate of her disabled child (*A Little Survey*). He cared for openness (discrepancies) of perception of the state of things, for incessant questioning parameters of personal responsibility. One of his main themes was the self-defence mechanism of human dignity. A discrete film direction, developing an unobtrusive "style of suspense" and intensification of filmic testimony about strengths and weaknesses of a human being in borderline situations were basic attributes of Solan's cinematic style. He didn't rely on pomposity, controversy or trends, he was only making quiet films.

The Barnabáš Kos Case, the second and last satirical film in Solan's oeuvre, is based on a short story by Peter Karvaš. Initially, the story about triangle player and incapable careerist Barnabáš Kos, was to be made at Barrandov studios in Prague (1954 – 1956). However, the studio dropped the project. The second attempt came in spring 1958. Much too brave and much too critical was this look at incompetence of political interference in artistic work and its management. The project was banned by one of the intentionally targeted – an inept bureaucrat in charge of the culture management – director of Slovak State Film Company, Pavol Dubovský. Solan returned to the project in 1963, in a completely different political, cultural and societal climate, and delivered the film a year later. When adapting the short story with Peter Karvaš and Albert Marenčin, he drew inspiration from poetics of absurdist theatre and works by Franz Kafka. Karvaš's initial satirical mockery of

the Kos paradox (an incompetent person becoming director) was further deepened by Solan and Marenčin through depiction of infallibility and exclusivity of overgrown bureaucratic apparatus. Peter Solan made the film about Barnabáš Kos as a case study about invincibility of absurdity. It recalls his years-long struggles for creative freedom (*The Boxer and Death*, 1958 – 1962; *Before Tonight is Over*, 1957 – 1965). As time went by, the voices doubting the Kos Case adaptation as a meaningless anachronism have become louder and louder. However, new cases only confirm the story is still relevant and up to date.

Martin Kaňuch

✿ PETER SOLAN (1929 – 2013)

DIRECTOR'S FILMOGRAPHY (SELECTED)

- 1984 – About Fame and Grass
- 1982 – Anticipation
- 1979 – And I'll Run to the End of the World
- 1970 – Master Did Not Ask for Anything
- 1968 – Dialogue 20 40 60 (the second story in the film)
- 1965 – Before Tonight is Over
- 1964 – The Barnabáš Kos Case
- 1963 – A Face in the Window
- 1962 – The Boxer and Death
- 1959 – The Man Who Never Returned
- 1956 – The Devil Never Sleeps



OUT OF THE PAST:

2. 7. > 13:00 > KARLOVY VARY MUNICIPAL THEATRE

4. 7. > 10:30 > LÁZNĚ III CINEMA

5. 7. > 18:30 > KARLOVY VARY MUNICIPAL THEATRE

AFTER THE FALL OF COMMUNISM, NONA AND ESTER – THE PROTAGONISTS OF THIS COMEDY ABOUT FREEDOM AND HOW IT ISN'T ALWAYS SWEET – TRY TO SUPPRESS THEIR CONTROVERSIAL PAST AS THEY BUILD A BETTER LIFE FOR THEMSELVES. BUT THE PATH THEY CHOOSE ISN'T PARTICULARLY STRAIGHT OR NARROW. WHAT'S MORE, JUST AS SUCCESS SEEMS WITHIN REACH, THE ARRIVAL OF NONA'S LONG-AGO LOVER TRANSFORMS THEIR RANDOMLY-ARRANGED BUT SOLID PARTNERSHIP INTO RIVALRY.

Eva Zaoralová, Karlovy Vary IFF

CS 1992 108 MIN. FICTION

ORIGINAL TITLE: Lepšie byť bohatý a zdravý ako chudobný a chorý

DIRECTOR & SCRIPTWRITER: Juraj Jakubisko

DOP: Viktor Růžička

CAST: Deana Horváthová, Dagmar Veškrnová, Juraj Kukura, Ľubomír Paulovič, Vilma Jamnická

PRODUCTION: Mirofilm (SK)

CONTACT: JAKUBISKO FILM, info@jakubiskofilm.com, www.jakubiskofilm.com

LIBERATED

IT'S BETTER TO BE WEALTHY AND HEALTHY THAN POOR AND ILL



© PHOTO : Miro Nôta

Wealth, health and tolerance

[Juraj Jakubisko] made a film about present times in the course of a couple of months, directly in the boiling point of post-revolution re-arrangements of Czechoslovakia. He made a film about times of anarchy which we go through on our journey from totalitarianism to democracy, a film about "wealth which we used to reject and now we worship, about two nations in one state", as director has said. Money and national awareness have become central themes in the lives of contemporary men.

The film *It's Better to Be Wealthy and Healthy Than Poor and Ill* concludes his "trilogy about freedom and happiness". If in its first and second instalments (*Birdies, Orphans and Fools*, 1969 and *Sitting on a Branch I Am Fine*, 1989) the main protagonists were two men and a woman, this time it's vice versa. "Times have changed, the same goes for values" Jakubisko says. "In these predatory times, when intolerance and a power struggle are at the forefront, it is not tough men who could be heroes, it is women. Sensitive, impulsive and much more vulnerable – but only at first sight." Men turn coats, theirs and those of times. Women have to constantly orientate themselves and make themselves home in altered maps of their microcosms. The world is reflected in their fate. Jakubisko follows women's fate on the backdrop of times and times on the backdrop of women's fate.

It wouldn't be Jakubisko, if he wasn't developing his favourite motifs of various premonitions, prophecies and visions, mostly when, in connection with post-revolution boom of mysticism, they take on a new dimension. It is via this film that Margit, a fortune teller with telepathic abilities, enters a

world inhabited by peculiar old men gifted with special abilities. Only a liberated poetic mind can conjure up a situation where Margit, using her premonition, saves the main female protagonists from a fatal crash with furiously overtaking trucks, only to be instantly robbed of the car she is sitting in, guarding a precious cargo. [Film's protagonists] Nona and Ester find her sleeping on a roundabout. She had a dream in which two angels lifted her and she flew... Jakubisko enhances the real world with mysterious manifestations of the human soul. However, they remain ethereally free and shifting in their space of magical fantasy. Jakubisko laughs at everything that would like to define or canonize them. A poetic soul binds them together with reality through creation of fantastic images, toying with their very existence. They are part of Jakubisko's "game of foolishness".

Like a magician who pulls a rabbit out of his hat, with Jakubisko, a paper bird flies out of a can, a vegetation of inflatable plants starts growing rapidly – just for the sake of pure amazement. Reality overlaps with fantasy and Jakubisko provides a glimpse of the gene that is the rudiment of the tissue and the general principle found in particular one. In each of his works, Jakubisko weaves a fantasy net of various intensity. A good many critics have let themselves be fascinated by the extent of Jakubisko's fantastic creations to the extent that they always wonder when reminded by Jakubisko of his completely different side – his interest in reality and present and their naturalistic intensity. But it is harsh reality which Jakubisko melts in its magmatic and ethereal imagery – and in this film, more than ever, he interconnects them with balance.

Criticism often curses the quality of his work with its distance from the depicted

era or event. However, Jakubisko's film is a proof of what irreplaceable quality art can take when it doesn't observe reality from a distance, but it looks around, when it doesn't describe a battle, but is a part of it. Jakubisko projects the continuity of his thoughts, not their results. In times of anarchy, human world shows its face. It becomes apparent who is who, the most private becomes public, public becomes private – a broken-up unity of human existence, although temporarily, gets back together, and the life of that moment turns to be somehow "total". Human attitude in these times and towards these times holds a significant value for Jakubisko. In times of anarchy, human nature and obvious mechanical relations recreate human society.

Extract from the text written by Ludmila Korecká published in magazine *Film a doba*, vol. 39, no. 2/1993.

* JURAJ JAKUBISKO (1938) DIRECTOR'S FILMOGRAPHY (SELECTED)

UPCOMING – Perinbaba 2

2008 – Bathory

2004 – Post Coitum

1997 – An Ambiguous Report about the End of the World

1992 – It's Better to Be Wealthy and Healthy Than Poor and Ill

1989 – Sitting on a Branch I Am Fine

1987 – Freckled Max and the Ghosts

1985 – Lady Winter

1983 – The Millennial Bee

1981 – Infidelity in a Slovak Way

1979 – Build a House, Plant a Tree

1970 (1990) – See You in Hell, My Friends

1969 – Birdies, Orphans and Fools

1968 – Deserters and Pilgrims

1967 – The Prime of Life (a.k.a. The Years of Christ)

LIBERATED:

4. 7. > 13:00 > KARLOVY VARY MUNICIPAL THEATRE

6. 7. > 9:30 > SMALL HALL

OFFICIAL SELECTION – OUT OF COMPETITION



OLD-TIMERS

"Nobody fucks with the truth", says Vlastimil Reiner, a retired and immobile 90-year-old ex-army colonel, as his friend Tonda helps him with his personal hygiene. The two old men are about to embark on the last mission of their lives: to find and kill the former Communist prosecutor who used to send the nation's elite to their deaths.

CZ, SK | 2019 | 85 MIN. | FICTION

ORIGINAL TITLE: Staříci

DIRECTOR & SCRIPTWRITER: Martin Dušek, Ondřej Provasník

DOP: Lukáš Milota

CAST: Jiří Schmitzer, Ladislav Mrkvička, Dušan Kaprálik

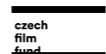
PRODUCTION: endorfilm (CZ), sentimentalfilm (SK), Czech Television (CZ)

WORLD PREMIERE

FESTIVALS & SALES: endorfilm, Jiří Konečný, jiri@endorfilm.cz, www.endorfilm.cz

SLOVAK PRODUCER: sentimentalfilm, Ivan Ostrochovský, ivan@sentimentalfilm.com, www.sentimentalfilm.com

This film was financially supported by



OFFICIAL SELECTION – OUT OF COMPETITION:

30. 6. > 16:00 > KARLOVY VARY MUNICIPAL THEATRE *WORLD PREMIERE

1. 7. > 10:30 > CINEMA A *PRESS & INDUSTRY

1. 7. > 19:00 > CONGRESS HALL

4. 7. > 19:00 > NÁRODNÍ DŮM CINEMA

5. 7. > 20:00 > CINEMA B

SPECIAL EVENTS



JIŘÍ SUCHÝ – TACKLING LIFE WITH EASE

A portrait of the legendary and iconic figure of Czech culture: actor, musician, poet, composer, writer, filmmaker, graphic designer, theatre director and collector, Jiří Suchý. With his versatile genius talent, he has influenced several generations. Over the course of sixty years, Jiří Suchý introduced 97 theatre plays, wrote lyrics to 1,400 songs and music to 500 songs.

CZ, SK | 2019 | 104 MIN. | DOCUMENTARY

ORIGINAL TITLE: Jiří Suchý – Lehce s životem se práť

DIRECTOR & SCRIPTWRITER: Olga Sommerová

DOP: Olga Špátová

CAST: Jiří Suchý, Jitka Molavcová, Stanislav Štepka, Ondřej Suchý, Karel Gott

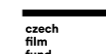
PRODUCTION: CINEART TV Prague (CZ), ARINA (SK)

WORLD PREMIERE

FESTIVALS & SALES: CINEART TV Prague, Viktor Schwarz, 261711044@iol.cz

SLOVAK PRODUCER: ARINA, Silvia Panáková, Erik Panák, info@arinafilm.sk, www.arinafilm.sk

This film was financially supported by



SPECIAL EVENTS:

3. 7. > 18:00 > CINEMA C *PRESS & INDUSTRY

4. 7. > 18:30 > KARLOVY VARY MUNICIPAL THEATRE *WORLD PREMIERE

5. 7. > 13:00 > NÁRODNÍ DŮM CINEMA

6. 7. > 22:30 > CINEMA B

CZECH FILMS 2018 – 2019**JAN PALACH****CZ, SK | 2018 | 124 MIN. | FICTION****DIRECTOR:** Robert Sedláček**SCREENPLAY:** Eva Kantůrková**DOP:** Jan Šuster**CAST:** Viktor Zavadil, Zuzana Bydžovská, Denisa Barešová, Kristína Kanátová, Jan Vondráček**PRODUCTION:** CINEART TV Prague (CZ), Czech Television (CZ), ARINA (SK), RTVS – Radio and Television Slovakia (SK), Up&Up production (CZ)**FESTIVALS & SALES:** CINEART TV Prague, Viktor Schwarz, 261711044@iol.cz

The story of Jan Palach is a story without any surprising ending, since it is impossible to conceal the outcome in the case of Palach. Everyone knows what he will do, how he will do it, when and why he will do it. There are no popular conspiracy theories surrounding Palach either, as his case was duly investigated by two regimes, the totalitarian and the current one. Tragedy constitutes the foundation of Jan Palach's story. A young man dies and, what's more, of his own volition. A human life dedicated to the awareness of the whole is thereby terminated at the beginning of its opportunities. However, it gradually transpires that even an absolute act can have relative consequences.

This film was financially supported by

**CZECH FILMS 2018 – 2019:**

29. 6. > 13:00 > CONGRESS HALL
2. 7. > 19:30 > HUSOVKA THEATRE
4. 7. > 14:00 > CINEMA B

**ON THE ROOF****CZ, SK | 2019 | 100 MIN. | FICTION****ORIGINAL TITLE:** Na střeše**DIRECTOR & SCRIPTWRITER:** Jiří Mádrl**DOP:** Martin Žiaran**CAST:** Alois Švehlík, Duy Anh Tran, Vojtěch Dyk, Mária Bartalos, Adrian Jastraban, David Švehlík**PRODUCTION:** DAWSON films (CZ), Czech Television (CZ), HITCHHIKER Cinema (SK), RTVS – Radio and Television Slovakia (SK), In Vestito (SK), Barrandov Studio (CZ)**FESTIVALS & SALES:** DAWSON films, Monika Kristl, reception@dawson.cz, www.dawson.cz

Song (20), a young Vietnamese, was naive to believe he might find a better future in Europe but now he is in the Vietnamese district in Prague, locked in a marijuana laboratory, and he lives as a modern slave. The police raids the building. Song runs away across the rooftop of a condo building in a nearby district where he breaks down. Mr. Retaf (75) lives alone. He is fond of the old times, living in strong opposition to the modern world. Retaf goes up onto the roof and meets Song standing on the very edge of the roof crying. Retaf intervenes...

This film was financially supported by

**CZECH FILMS 2018 – 2019:**

29. 6. > 10:30 > HUSOVKA THEATRE
3. 7. > 18:30 > SMALL HALL
5. 7. > 22:30 > CINEMA B

CZECH FILMS 2018 – 2019**THE KITE****CZ, SK, PL | 2019 | 13 MIN. | ANIMATED****ORIGINAL TITLE:** Pouštět draka**DIRECTOR & SCRIPTWRITER:** Martin Smatana**DOP:** Ondřej Nedvěď**PRODUCTION:** BFILM (SK), BFILM.cz (CZ), FAMU (CZ), CeTA (PL)**FESTIVALS:** BFILM, Alexandra Gabrižová, bfilm@bfilm.sk, www.bfilm.sk**SALES:** Magnetfilm, Georg Gruber, georg.gruber@magnetfilm.de

The Kite deals with the issue of death, but it does so in a simple metaphorical and symbolic way on the relationship between a little boy and his grandpa. The film explains that none of us are here forever and that all living creatures must die, but also shows that death doesn't mean the end of our journey.

This film was financially supported by

**CZECH FILMS 2018 – 2019:**

29. 6. > 9:00 > CINEMA B
3. 7. > 12:30 > SMALL HALL
5. 7. > 16:30 > HUSOVKA THEATRE

**GOLDEN STING****CZ, SK | 2018 | 106 MIN. | FICTION****ORIGINAL TITLE:** Zlatý podraz**DIRECTOR:** Radim Špaček**SCREENPLAY:** Jakub Bažant, Kristina Nedvěďová, Jiří Závozda**DOP:** Vladimír Smutný**CAST:** Filip Březina, Patrycja Volny, Zdeněk Piškula, Ondřej Malý, Alena Mihulová, Jan Hartl**PRODUCTION:** BUC-FILM (CZ), Czech Television (CZ), Miroslav Jansta (CZ), Tipsport (CZ), Barrandov Studio (CZ), Punkchart films (SK)**FESTIVALS & SALES:** BUC-FILM, Jaroslav Bouček, bucfilm@bucfilm.cz, www.bucfilm.cz

In 1938, young Czechoslovaks learn to play basketball from American Mormons at YMCA camp. When the war starts, their coach is arrested and executed and the team is taken over by young lawyer Franta. After the liberation, Franta visits the prison where their coach died, picks up a handful of soil, puts it in a box and fasten it with tricolour stripe. The team carries this talisman to European Championship in Geneva and miraculously, they become the winners. However, everything changes again with the communist coup. The basketball players are persecuted, Franta is arrested. The weakened team is still going to the championship in Paris. But will they succeed?

This film was financially supported by

**CZECH FILMS 2018 – 2019:**

28. 6. > 11:30 > CINEMA B
30. 6. > 13:30 > HUSOVKA THEATRE
4. 7. > 19:30 > LÁZNĚ III CINEMA

PEOPLE NEXT DOOR



MIMI & LISA: CHRISTMAS LIGHTS MYSTERY

SK, CZ | 2018 | 67 MIN. | ANIMATED

ORIGINAL TITLE: Mimi & Líza: Záhada vianočného svetla

DIRECTORS: Katarína Kerekesová, Ivana Šebestová

SCREENPLAY: Katarína Kerekesová, Ivana Šebestová, Katarína Moláková

PRODUCTION: Fool Moon (SK), RTVS – Radio and Television Slovakia (SK), MAUR film (CZ), ekran (SK)

CONTACT: Fool Moon, Katarína Kerekesová, kata.kerekesova@foolmoonfilm.com, www.foolmoonfilm.com

FESTIVALS & SALES: Planet Nemo Animation, www.planetnemoanimation.com

Blind Mimi and her best friend Lisa discover the world around them and experience fantastic adventures. Lisa with her magical ability to bring about strange situations and fun, and Mimi with her special gifts and skills perfected in her world behind closed eyes. In each episode, they jointly get to know exceptional people living in their flats of the dull grey building. These neighbours open doors not only into their homes, but also into new, unknown worlds.

* The compilation consists of the episodes *Twins from the Cards*, *The Grand Worm Tour*, *Agent Vitamin*, *The Mirror*, *The Letters on the Run*, *The Enchanted Time* and TV Special *Christmas Lights Mystery*.

This film was financially supported by



PEOPLE NEXT DOOR:

28. 6. > 10:00 > ČAS CINEMA

29. 6. > 11:30 > CINEMA B

1. 7. > 11:30 > DRAHOMÍRA CINEMA

6. 7. > 10:30 > CONGRESS HALL

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PODPORA SLOVENSKEHO FILMU