

KOOKY

The newest film by Oscar winning director Jan Svěrák

competing in the official section at the 45th Karlovy Vary International Film Festival
July 2 – 10, 2010
www.kviff.com

2 Newsletter

Including DVD of Czech Films 2009



1 ZÍTRA SE BUDE... TOMORROW THERE WILL BE...

D: Jan Hřebejk
CZ 2010 | 62 min | DCP
Cast: Soňa Červená, Jan Mikušek
Domestic release: May 13
www.aerofilms.cz/zitrasebude

The opera *Tomorrow There Will Be...*, written by Aleš Březina and Jiří Nekvasil, premiered at the Kolowrat Theatre on April 9, 2008. Acclaimed by audiences and critics alike, it immediately became one of the most successful productions of the year and won numerous awards. The musical story is built around documentaries from the era and citations from judicial records of 1950s show trials. The production's dominating feature lies in the compelling performances of legendary actress and singer Soňa Červená and Jan Mikušek. Composer Aleš Březina, the musical contributor to some of the most successful Czech films in recent years (*I Served the King of England, Divided We Fall, Beauty in Trouble* and others) wrote the opera specifically for Soňa Červená. Director Jan Hřebejk sits in the director's seat for the film version.



2 25 ZE ŠEDESÁTÝCH ANEB ČESKOSLOVENSKÁ NOVÁ VLNA (2 díly) 25 FROM THE SIXTIES, OR THE CZECHOSLOVAK NEW WAVE (2 parts)

D: Martin Šulík
CZ, SK 2010 | 100 + 100 min | DVD
Domestic release: May 13

The two-part feature-length documentary *25 from the Sixties* provides an overview of the phenomenon of the Czechoslovak New Wave in the context of the era. The 25 profiles of filmmakers with commentary by film historians offers viewers a broader perspective on the golden era of Czechoslovak cinema. The documentary builds on the television series of profiles *Golden Sixties*. Unlike the TV series based on the individual testimonies of various artists, the feature-length documentary shows the 1960s in Czechoslovakia in the national and global contexts. Identifies how the Czechoslovak New Wave moved the goalposts and enriched international cinema, as well as where it left its indelible mark.

3 KUKY SE VRACÍ KOOKY

D: Jan Svěrák
CZ, DK 2010 | 93 min | 35 mm
Cast: Ondřej Svěrák, Kristýna Fuitová-Nováková, Filip Čapka, Oldřich Kaiser
Domestic release: May 20
www.kukysevraci.cz

Six-year-old Ondra's favorite toy is a stuffed animal named Kooky. And Ondra's mother has just thrown him in the trash. Not because she's mean, but because Kooky's stuffing is falling out and is not good for Ondra's asthma. Before bedtime Ondra imagines Kooky's burning desire to come back home and everything he has to do to get there. And so a naïve child's imagination, resting on pre-school knowledge and underpinned by nostalgia for a beloved toy, weaves a touching and exciting story.



4 HURVÍNEK NA SCÉNĚ HURVEENK AND THE SNOWMAN

D: David Havel
CZ 2010 | 60 min | DCP – digital
3D stereoscopic projection, 2K
Domestic release: June 3

New adventures of the famous Czech puppet duo Spejbl and Hurveenek. Hurveenek and Manichka are waiting impatiently for the arrival of St. Nicholas. Upon learning that absent-minded Mr. Spejbl has forgotten the presents, however, the two rascals decide to remedy this "outrageous fact" by dressing up as a devil and St. Nicholas themselves and surprising Spejbl and Babinka themselves. In the meantime, Babinka reminds Spejbl of his blunder, and so Spejbl, too, must don a devil costume... A fairy tale replete with suspense, not to mention songs and even winter sports. Transferring this performance to 3D format and distributing more than 50 copies to cinemas will allow moviegoers to see Spejbl and Hurveenek on large screens throughout the Czech Republic for the first time ever.

5 KAJÍNEK KAJÍNEK

D: Petr Ják
CZ 2010 | 100 min | 35 mm
Cast: Tatiana Vilhelmová, Konstantin Lavroněnko, Bogusław Linda, Michal Dlouhý
Domestic release: August 5
www.kajinekfilm.cz

Kajínek is the gripping story of the most infamous Czech convict, the story of two murders, the story of a lawyer constantly seeking new evidence, the story of the underworld and its infiltration of governmental bodies, and the story of political manipulation. Is Jiří Kajínek the victim of a conspiracy or a cold-blooded assassin? Is he trying to prove his innocence... or to deceive the justice system?

6 BLOOD AGE BLOOD AGE

D: Tomáš Houška
CZ 2010 | 115 min | 35 mm, HDV
Cast: Ondřej Mataj, Lenka Jurošková, Sanal Sen Schurghiev, Jiří Kocman
Domestic release: September 9
www.bloodage.eu

Blood Age is an incredibly paradoxical, totally politically incorrect adventure film bordering on fantasy and sci-fi with a subtle dose of romance, as well as a generous portion of cynical hyperbole. Do not expect anything here to be taken seriously. "After all, the world is crazy, and nobody knows the truth." During the story set in a strange post-catastrophic world in the not-too-distant future, the princesses are just as likely to massacre people as the bands of gangsters whose leaders use noble titles without shame. We seem to have landed in a mysterious computer game. Law has been replaced by power, and civilization has degenerated. Europe is decimated and desolated by war and epidemics. Only shards of our world remain.



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- The Grapes 2
- 3 Seasons in Hell
- Little Knights' Tale
- Twosome
- Not a Chance
- Unknown Hour
- The Ferrari Dino Girl
- Janosik. The True Story
- In the Name of the King
- Kawasaki's Rose
- The Little Key
- You Kiss Like God
- Foxes
- Men in the Rut
- In the Attic: Who Has a Birthday Today?
- Broken Promise
- Normal: The Düsseldorf Ripper
- Wingless
- Eye in the Wall
- Operation Danube
- Witness
- Hell with Princess
- Changes
- Protektor
- The Case of Unfaithful Klara
- Solomon Kane
- You Cannot Escape Your Shadows
- Mosquitoes' Tango
- T.M.A.
- To Catch a Billionaire
- Veni, vidi, vici
- An Earthly Paradise for the Eyes
- Dreamers
- My Husband's Women

DOCUMENTARIES

- Auto*Mate
- The Granny
- The Children of Our Parents
- A Walk Worthwhile
- Cooking History
- Jan Hus – Mass for Three Dead Men
- Jan Klusák – Axis temporum
- Short Long Journey
- The Circle – Portrait of a Demonstration
- Milos Forman: What Doesn't Kill You...
- The Unwelcome
- Citizen Havel Is Rolling Barrels
- Osadné
- Czech Hump
- Jan Palach's Message
- Phantom of Liberty II
- Fighting the Brain
- The Beautiful Flight of the Bees
- Forgotten Transports to Poland
- Life and Time: The Labyrinthine Biographies of Vojtěch Jasný

Film

ČESKÉ FILMY | CZECH FILMS
2009

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Q & A WITH OSCAR WINNER JAN SVĚRÁK

on his newest film, a puppet animated film for children and grown-ups, which was selected for the Karlovy Vary IFF competition 2010.

How did the story about a stuffed animal originate?

When I began writing the script, I thought about what kind of story I would enjoy telling as a father, and what my son would be interested in. Kooky's story emerged when I was working with English screenwriter Christopher Hampton on the movie adaptation of Sándor Márai's book *Embers*. We would go to some foreign destination for a week, where he would write and I would read his writings twice a day and give him my suggestions. In my free time, I began writing Kooky's story just for fun. In the end, *Embers* was never made but *Kooky* was, so it was not a waste of time.

What tempted you to make a children's movie combining live-action and puppets?

I have long wanted to make a movie wherein I could focus on minute details – insects, light in leaves, dandelion blowballs floating through the air – and I've always been interested in what happens on stage when the actors leave. We have slipped those into our movies in various ways but it's hard.

And it occurred to me that I could change the scale and set the story directly in a microcosm, making the protagonists small enough to use tree roots for sets and using lights in raspberry leaves to evoke the atmosphere, blowballs as props and all kinds of insects as natural extras.

What pitfalls did you have to overcome during pre-production?

I was constantly conducting tests – experimenting at home with Lego figures, shooting them on video as well as on film with a movie camera, because I needed to know what we would see using various focuses – whether the surrounding countryside would turn into blurry spots if the figure were five centimeters from the lens.

How was the shoot?

The shoot was originally scheduled for 35 days, and ended up protracting to 100 days; it took place in several stages,



progressively since 2008. It proved to be a lot harder than it had originally seemed. In the woods, light is constantly on the move, and as soon as we would set up a scene and round the actors up so they could act with the puppets, we'd have to move the scene over. *Kooky* is a fairy tale and we wanted every scene to have that fairy-tale quality. When it is winter in the woods, a light dusting of the pine groves was not enough, there had to be blankets of snow like in *Jack Frost*; if there was a fairy-tale tree, it had to be absolutely fantastic... But since you can't find all that in one place, the shoot turned into a trip through the Czech homelands.

In what ways was it more difficult than shooting a classic feature film?

At first I had planned a tight, six-member crew of my closest co-workers; in the end, a team of sixty participated in the shoot. Ultimately, the film contains three times more special effects shots than my most challenging movie so far, *Dark Blue World*. Computer effects were originally meant to be used only to eliminate the wires controlling the puppets. We used them for connecting the shots, too, so that as many as thirty puppets could be in one scene all at once. The computer also proved an indispensable assistant in the dramatic scenes with puppets and live animals. The squirrels, hedgehog, various birds, fox, butterflies, dragonflies, bees, flies and the dog – the camera patiently recorded all of them for several hours, until they moved in the way I had imagined.

The film is sort of a play on the slogan "Return to Childhood." Did your movie, which places imagination first, take you back to your childhood?

I thought it would be more like playtime – that we'd lie around on the moss in the quiet woods and just play with the puppets. That happened maybe twice during those hundred days, otherwise it was more difficult than shooting a feature. An actor can at least scratch his head all by himself, but here we needed at least two puppeteers, wires, nylon string, a computer and heaps of patience.



Karlovy Vary IFF 2010 will present two Czech films in its main competition section this year. Besides *Kooky*, the festival has chosen **Tomáš Mašín's** feature debut, *3 Seasons in Hell*, inspired by the life of one of the Czechoslovak literary scene's best-known figures, Egon Bondy. Movie producer Monika Kristl was last year's Czech participant in Producer on the Move, a European Film Promotion program held each year during the Cannes IFF.

The 60th Berlin International Film Festival (February 11–21, 2010) brought director **Jan Hřebejk** twofold success when two separate juries, the **Ecumenical Jury** and the **Jury of the International Art Cinema Association**, concluded that his *Kawasaki's Rose* was the best film in the Panorama section. Film was also awarded at the 23rd Finále film festival 2010 with the main prize.



The national film awards, the Czech Lions, were distributed in March. **Marek Najbrt's** World War II drama *Protektor* reigned supreme with a total of six statuettes, while the creators of *3 Seasons in Hell* (directed by **Tomáš Mašín**) took home three Lions and *Kawasaki's Rose* won two of the coveted awards. **Lukáš Přibyl's** *Forgotten Transports to Poland* was declared the best documentary film.



Playwright and ex-president **Václav Havel** is set to start shooting the film adaptation of his latest play, *Leaving*, which is currently being staged at Czech and foreign theatres, this June. This will be Havel's first time in the film director's seat. The movie is expected to hit the cinemas in the spring of 2011.



TOP 10 IN CZECH CINEMAS IN 2009

English Title	Country	Admissions	Box Office/CZK
1 You Kiss Like God	CZ	904 589	89 850 536
2 Ice Age: Dawn of the Dinosaurs	US	852 067	97 600 155
3 Harry Potter and the Half-Blood Prince	UK, US	684 247	71 045 398
4 Avatar	US, UK	375 733	53 893 658
5 The Grapes 2	CZ	357 373	35 639 026
6 Angels & Demons	US	308 144	34 166 600
7 Michael Jackson's This Is It	US	291 505	33 368 806
8 Hell with Princess	CZ	269 593	20 644 324
9 2012	US, CN	260 202	27 015 486
10 Inglourious Basterds	US, DE	247 017	26 009 451

MARKET SHARE – ADMISSIONS IN CZECH CINEMAS Films with premieres in 2009



1 CZ FILMS	2,575,636	23.34%
2 US FILMS	7,585,460	68.72%
3 EU FILMS	822,128	7.45%
4 OTHER FILMS	54,234	0.49%
TOTAL	11,037,458	

Czech Film Center has published its annual brochure of

Upcoming Czech Feature and Animated Films.

The publication contains a total of 64 Czech or co-production projects, 36 of which are in development, 16 in production and 12 in post-production.

For detailed information, please download the brochure at www.filmcenter.cz.



CZECH PRODUCER ON THE MOVE

Pavel Berčík (Evolution Films) is the 8th Czech Producer on the Move who is being presented at Cannes IFF in co-operation with European Film Promotion. Between May 15 and 18 this year's 23 Producers on the Move will have the opportunity to pitch their projects and to meet European film professionals.

For more information please see www.efp-online.com.



Pavel Berčík's Biography



During his studies at Prague's Film & TV Faculty of Performing Arts (FAMU), Pavel Berčík set up the company EVOLUTION FILMS with two other partners in 2006 to produce feature films, documentaries and animated works. Whilst still at FAMU, he worked on several short films and in the production team of Věra Chytilová's *Pleasant Moments*. In 2008, Pavel worked with his colleague Ondřej Zima on Jan Prušinovský's feature debut *Frankie, The Womanizer* and also produced the documentaries *Beautiful Olympic Prague* and *Valuty, The Ghetto*. In the

field of animation, he has handled the production of various film school projects as well as the animated short *A Tear Is Needed* which was named Best Czech Animated Film at AniFest in 2009. A member of the ACE producers network since 2008, Pavel is currently developing three film projects: Karin Babinská's *To The Sea*, Tomáš Hubáček's family animation film *Tales From Gingerland*, and the Polish-Czech-German co-production *Yuma* by Piotr Mularuk who was a Producer On The Move in 2008.

MARKET SCREENINGS AT THE MARCHÉ DU FILM 2010

KOOKY | KOOKY SE VRACÍ
D: Jan Svěrák
CZ, DK 2010 | 93 min

Olympia 3 May 16 at 16:00

Sales:
Fandango Portobello, Janine Gold
mobile: +44 207 605 1396
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PROTEKTOR
D: Marek Najbrt
CZ 2009 | 98 min

Palais H May 14 at 11:30

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mobile: +420 737 722 274
e-mail: zuzana@negativ.cz

KAWASAKI'S ROSE | KAWASAKIHO RŮŽE
D: Jan Hřebejk
CZ 2009 | 99 min

Academes 3 May 13 at 11:30
Academes 3 May 18 at 13:30

Sales:
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HABERMANN | HABERMANNŮV MLÝN
D: Juraj Herz
DE, CZ, AT 2009 | 104 min

Academes 3 May 17 at 17:30
(private screening, with listing only)

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