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Travelling Cine-meeting „Remembering and Forgetting“

The travelling cine-meeting is a 'tripartite' composed of different films (animated, fiction and documentary) each of them reflecting historical experience from the World War II. in the history of cinematography

These films are **Vzpoura hraček** (*The Revolt of Toys*, by Hermýna Týrlová, 1946), **Pasažérka** (*The Passenger*, by Andrzej Munk and Witold Lesiewicz, 1963) a **Zlopověstné dítě** (*The Ill-Fated Child*, by Lucie Králová & Miloslav Novák, 2003). The linking theme of these three films, that were made in different historical periods, from the end of The World War II. onwards, is the motif of memory - remembering and forgetting,. It reflects the process of transformation of the war period experience in the conscience of European culture. The travelling cine-meeting started as a part of the three day festival 'Prague Cine-meeting' in Spring of 2005 in the cinemas Ponrepo and Světozor on the occasion of the 60. anniversary of the end of the World War II., with the personal attendance of Polish most important documentary director Marcel Lozinsky and Slovak director, Juraj Herz, a survivor of concentration camp. After that the three films (Vzpoura Hraček, Pasažérka a Zlopověstné dítě) set out on a journey around Czech film art-cinemas.

In September 2005 the Czech part of 'Remembering and Forgetting' was concluded with four-day festival in Jihlava, divided into three sections dealing with the motifs of guilt and forgiveness, uprising in the Warsaw ghetto and history of film propaganda in animated, fiction and documentary films. The concluding overview run parallel to the most important festival of documentary films there. In December 2005 similar cine-meeting was organised in Budapest in co-operation with the Hungarian National Film Archive.

From May 2006 on, the travelling cine-meeting consisting of the three films (made between 1946 - 2003) will be presented in film clubs in Slovakia. From June 2006 the travelling cine-meeting will also be shown in film clubs in Poland.

Integral part of cine-meetings in Prague, Jihlava, Budapest, and also of the travelling cine-meetings around Czech, Slovak and Polish clubs, are lectures or discussions with renowned film-makers, critics, historians, students and the witnesses of the period, organised in co-operation with the Institute of Contemporary History of the Academy of Sciences of the Czech Republic, Jewish Museum and Association of Czech Film Clubs. We are trying to find the answers to questions: What do the young generations know about the real aspect of holocaust and why this term becomes something so distant and abstract with passing time? How can the experience be passed on to young people? How to present it truthfully in films?

Magazine *Respect* and weekly magazine *A2* published a volumous supplements about the project consisting of articles about individual films and topics of the cine-meeting, accompanied by many photographs and interviews with important film-makers from middle Europe. The public was informed about the places and times of the cine-meeting through radio, television, internet or on the posters of the promotional campaign for the project in Prague and Jihlava.

The end-product of the project of 2005 - 2006 shall be printed composite book, or in electronic version, accompanied by the three films from 1946-2003 on DVD in multilanguage version.

The travelling cine-meeting and the more than one-day festivals of the 'Remembering and Forgetting' project is organized by the independent film company *12 OPIC*.

For more information about the project see www.12opic.cz or www.acfk.cz



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THE REVOLT OF TOYS

Czechoslovakia 1946 / 7 min.

Directed by:

Hermína Týrlová

Script:

Hermína Týrlová

Photography:

B. Jurda

Music:

Julius Kalaš

Cast:

Eduard Linkers,

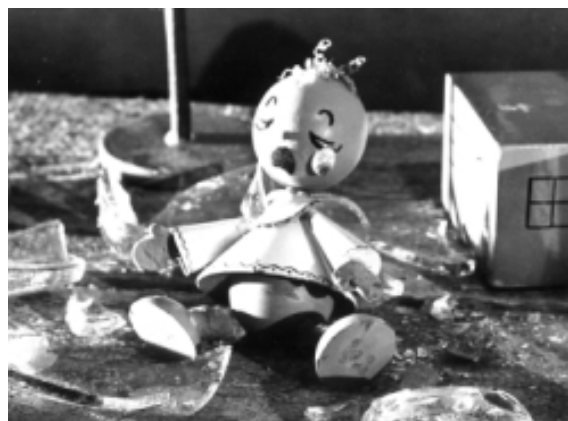
Jindra Lázníčka

Format: 1:1,37

Language: only music

Czech short-length puppet film successfully combined with an real life acting of two actors.

A Gestapo officer bursts into a toy-maker's workshop and he wants to arrest the owner. The owner does not wait and runs away. The toys rebel against the unwelcome guest, who out of anger starts destroying them, and they declare a war on him. Their joint effort and resourcefulness are stronger than the ignorance and brutality of Gestapo officer and his gun, and they manage to force him to retreat. The film of the Zlín production group brings a grotesque, witty narrative that even the youngest audience can easily understand.



Hermína Týrlová

(*11. 12. 1900 Březové Hory, + 3. 5. 1993 Zlín)

Hermína Týrlová was a leading personality that helped to establish Czech animated film. She started making films in the middle of the 1920s with Karel Dodal, who was a pioneer of Czech animated film, while working on animation for advertising. She renewed her experiment with puppet film during the Second World War and then she made a puppet film *Ferda Mravenec* (*Ferda the Ant*). In 1945 she made *The Rebellion of Toys*, which was a reaction to the war, and which combines animation with the real life acting. After that *Ukolébavka* (*Lullaby*) followed, lyrical and peaceful story, using similar technique. In the following years Hermína Týrlová made other puppet (only) films: classic and modern fairy-tales (*Pasáček vepřů*, *Zlatovláska*), (*Pohádka o drakovi*, *Vláček Kolečáček*). She tried to use all kinds of material for animated film (*Vlněná pohádka* - *Woollen Fairy-Tale*, *Kulička*, *Korálková pohádka* - *A Story of Beads*), and then again she combined puppets and acted film (*Ztracená panenka* - *A Lost Doll*). Her work vested in detail and miniature work. She wrote her own stories and scripts. Hermína Týrlová kept searching for new methods and not even the most difficult task for an animator would discourage her. In comparison to the animation films of J.Trnka and K.Zeman her films appear plain and easy, however, in their straight-forward style and simplicity lies their strength. Týrlová tells the young spectator a simple truth or moral comprehensibly and warm-heartedly. The films of Hermína Týrlová received many prizes both at home and abroad.



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THE ILL-FATED CHILD

Czech rep. 2003 / 37 min.

Directed by:

Lucie Králová a Miloslav Novák

Script:

Lucie Králová

Photography:

Dalibor Fencel a Viktor Smutný

Music:

Aleš Killián a Ladislav Železný

Narrator:

Eduard Linkers (slovo)

Format: 1:1,66

Language version:

Czech-Polish with English subtitles

An insightful portrait of twenty-year-old carpenter Michal from Plzeň (Pilsen), whose life fills the subject of Holocaust. Michal has been visiting extermination camps all around the whole Europe, he communicates with the survivors, he writes books. His most known novel is *The Predator of Holocaust* (Predátor Holocaustu). He signs his book by the name of 'Wackerle', that he took from the - historically - first commander of Nazi death camp in Dachau. The author of this short film are trying to find out the answers to this. Film closes with a scene where Michal decides to leave his country and fly to Israel to find there one of the last survivors of the extermination camp Treblinka, Samuel Willenberg. Film was awarded a prize for *The Best Czech Documentary* of the year 2003 at the International Festival of Documentary Films in Jihlava, also a prizes in the categories of the *Best Documentary* and the *Best Editing*, and received an Honourable mention for the *Camera Work* at the FAMU Festival in 2003. The film was also shown at international festivals in Finland, Turkey, Germany, France, Italy, Poland, Hungary, Russia and in The United States.



Lucie Králová

(*1978 Rokycany)

Studied at Charles University in Prague and now she is completing her studies at FAMU in Prague, Department of Documentary Film. She studied a semester at the university Degli di Cagliari in Sardinia, Italy. Since 1996 she has been making her own authorial films, now she is filming *A Peace With Tourists* - a film that traces the steps of unknown tourists, for which as the only lead serve their lost photographs.

Filmography:

- 2000 - Made in pade (DV, 5 min.)
- 2001 - Normální Tonda Dvořák a ti druzí (16mm, 10 min.)
- 2002 - Zlopověsté dítě (35 mm, 37 min., co-direction)
- 2002 - Nadtrpaslík / Überzweg (16 mm, 30 min.)
- 2004 - Aqua Fosilot Medica (DV, 33 min.,)
- 2005 - Prodáno (16 mm, 20 min.)

Miloslav Novák

(*1978 Dvůr Králové nad Labem)

Studied at Film school in Písek, then he graduated at FAMU, the subject - Editing. He wrote articles for the newspapers - *Literární noviny* and *Lidové noviny*. He spent a half year at the university Degli di Cagliari in Sardinia, Italy.

At present time he is finishing MA studies at FAMU, specialisation Documentary, and simultaneously the Film Studies at Charles University in Prague. He is making a full-length documentary *Mír s tuleni* (A Peace with Seals), that shows how much human nature has changed over the past hundred years, in stories of two animals – Cape Fur Seal Gaston and Mediterranean Monk Sea Odysseus. More information see www.mirstuleni.cz

Filmography:

- 1997 - Samota bývá nebezpečná (35mm, 7 min.,)
- 2000 - Poslední zážrak I. V. Mičurina (16mm, 15 ,imin.)
- 2000 - J. C. (DiGi Beta, 37min.)
- 2002 - Zlopověstné dítě (35mm, 38 min., co-direction)
- 2006 - Válka s mloky (35 mm, 90 min.)



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THE PASSANGER

Poland 1963 / 58 min.

Directed by:

Andrzej Munk, Witold Lesiewicz (dokončení filmu)

Script:

Andrzej Munk, Zofia Posmysz

Photography:

Krzysztof Winiewicz

Music:

Tadeusz Baird

Cast:

Aleksandra Śląska
Anna Ciepielewska
Janusz Bylczyński
Krzyszława Dubielówna
Anna Gołębiowska
Barbara Horawianka
Anna Jaraczówna
Maria Kościalkowska
Andrzej Krasicki
a další

Format: 1:2,35

Language version:

Polish-Czech with English subtitles

Passanger is the last unfinished film by Andrzej Munk, who died in a car accident 20 September 1961.

A professor is travelling on the board of a ship from Canada to Hamburg with his wife Liza, an ex-SS-officer. She concealed her past from her husband but it catches up with her when a female passenger boards the ship, she is similar to Martha, a prisoner from an extermination camp. Liza hated Martha. She tortured her. Not physically; more cruelly; she wanted to break her morally. Individual episodes from the extermination camp flash in front of her eyes. Out of fear of scandal Liza confesses to her husband. She tries to apologise - she only did what she had to. But her own memories incriminate her; they construct the mosaic of her real past. Her husband wants her to get off the ship in the nearest port. But when the female passenger leaves the ship, the threat of scandal is over, they continue their journey together.

The film was awarded the prize FIPRESCI at the XVII. MFF Cannes 1964 and at the XV. FFP was awarded the main prize and a prize of the Association of Fighters Against Nazi Crimes for unconventional treatment of the subject of Nazi crimes, offering detailed analysis of offenders' psychology and their conscience.

Andrzej Munk about his film *Pasažérka*

„What is the main subject of my film? It goes back to the time of the Second World War and occupation but the story is set in the present. There are two layers of the story - on the board of a luxury ship, present day, and twenty years earlier, the time of occupation. What are the main problems tackled in my film? The problems of responsibility, conscience and the persistence to carry on until the end. Also there is a problem of the German woman, Liza, who did not torture the prisoner physically but tried to break her morally by offering her privileges over the other prisoners. The German knew that the girl had her fiancée in the camp and she tried to get to her through him too. The narrative consists of flashbacks, Liza's memories, that take place in Osvetim... Osvetim is seen through two filters: from the perspective of the past twenty years ago - seen through the eyes of the German woman - an SS-officer. Her relationship is cold, her conscience clear... I did not want to create realistic documentary of the extermination camp in Osvetim. It is not possible. If I wanted to film even one day following the Osvetim day reports the spectator would find it hard to believe. He would not believe. The sense and emotions would resist to believe the constant torture, beating and killing. We avoid all drastic scenes. We leave them aside. First we show the death block just before the execution. A black car is driving into the yard. An SS-man is loading the guns. Some people are standing in a corridor, some are still getting undressed. Then we return back to the yard after the execution. We can see a little cart filled with clothes and the big black lorry. We can only assume that the executed are there. A capo pours water out of a water-hose onto a wall, in front of which the execution probably took place and the second capo clears the lawn. We do not even hear the gunshot. The character of the female passenger is only a catalyser that brings about crisis for the ex-SS-woman. It is not clear at all whether the passenger is really Martha - the prisoner from the extermination camp. And it is not important. I want the SS-woman to be in the centre of the spectator's attention. She does not want to admit her guilt. She excuses herself to her husband, to herself, to the audience and this is the intended concept. But all we can see contradicts her efforts. She must be proved guilty by the audience. The



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professor is typical opportunist. Only bad people, aren't they? But negation of evil contradicts the good. A film can show evil. In my opinion, it does not have to have a positive hero. The author is who matters here, and he must clearly express himself within the negation of evil."

its content and argument of the film. I think the importance of the film lies in its atmosphere, and that seeing the film will evoke the same that we experienced during our work."

Director Witold Lesiewicz about completing film *Pasažérka*

*„There is not a single camera take that was not made by Munk. Before his death he filmed almost the whole part of the film from Osvetim - that is about 95 per cent of the flashbacks. As we know, The part from Osvetim was supposed to be only pretext to open the narrative, which carries the most important thoughts. There were only a few scenes left out of that. As far as the content is concerned, the material is ample, but it offered only a few záběr, which do not even connect. I tried to base my work on what Munk had already filmed. When I read the script he had written in co-operation with Zofia Posmiszova and when I watched the film material several times, I thought of a way to assemble it. But do I have the right to do it? I know how liberally Munk used to work with his material. Perhaps he would have directed it in different way dramaturgically, he might have placed the accents differently. I don't know. I have never felt such responsibility, I have never felt worried about the result, even though it was just a way of 'organising' the material. The main idea of my work was to remain faithful to the director's intention. However, even that caused do many complicated problems, that even now, after completion of *Pasažérka*, I feel forced to wonder whether what I did is right. Andrzej Munk was undoubtedly a remarkable, distinct persona, and there aren't many film-makers like that. Will the spectator recognise his characteristic style in this film? His aim? Will the people who are interested in Mink's work find something typical here? Naturally, to watch *Pasažérka* in its present form would mean to belittle*