2003. Martin and Denisija, a young couple from Ukraine, are trying to get to Germany.
ADAM KRAJŇÁK IS FATHER OF A FAMILY AND ALSO BOSS OF A GANG OF CRIMINALS SMUGGLING CIGARETTES ACROSS THE SLOVAK-UKRAINIAN BORDER. THE FAILURE OF ONE OF THE TRANSPORTS TRIGGERS AN AVALANCHE OF CONSEQUENCES THAT COMPELS HIM TO QUESTION HIS OWN BOUNDARIES, NONE OF WHICH HE HAD PLANNED ON CROSSING UNTIL NOW.

THE LINE

INTERVIEW WITH WANDA ADAMÍK HRYCOVÁ

Meet Wanda Adamík Hrycová (1978), producer of The Line, fourth feature film of Slovak director Peter Bebjak (his previous works are Čistič (2015), Žio (2013) and Marhabovšť astray (2011)). Just like in the story of the film, Wanda, former student of the Academy of Performing Arts VŠMU in Bratislava, was crossing various borders of the Slovak Arts – before she established production company Wandal Production.

The Line is a producer’s project – your project. For how long have you been carrying the project in your head and what inspired you to make this film about the Slovak-Ukrainian borderlands?

I have known the Slovak-Ukrainian border region well since childhood. My mother is from there and my grandparents lived there. I grew up with those funny sad smuggler stories full of drama and intimate personal histories.

Based on what criteria did you choose the executive team for the project?

The story is set in Eastern Slovakia. It was crucial for me to really get a feel of that eastern spirit and transfer the special atmosphere of the region onto paper. The first time I approached was scriptwriter Peter Balko. When we took him to the borderlands, he was drinking for two weeks. That really helped him to soak up the atmosphere of the East to the very core. And he succeeded in transmitting this genius loci into the script. By the time we had the fifth version of the script (altogether there have been 10), I approached director Peter Bebjak, my former schoolmate from the Academy, whose graduation film Štefan I produced at the time. I really like his work – he makes genre films, knows very well how to work with actors and most of all, he masters the crime genre. Moreover, he can create an amazing atmosphere on set and his cooperation with DoP Martin Žiaran is just perfect.

World Premiere at an A-class festival like 54th Karlovy Vary IFF marks only the beginning of a successful journey for The Line. What does it mean to you and what are your further plans with the film?

I am really honoured and enormously happy to have the world premiere in the main competition of Karlovy Vary IFF. Moreover also because KVIF was one of the first international platforms where I pitched the project – two years ago in the Pitch and Feedback section under its previous working title Schengenstory. It would be wonderful if the film appealed to other festival representatives too.

Karlovy Vary is important to me also in regard to the Czech audience. Considering that the film does not have a Czech co-producer, it can be said that we have a little disadvantage regarding our position on the Czech market, despite the fact that Czech actors and crew members were involved in the project. But I do believe and hope that also thanks to Karlovy Vary IFF we will succeed and the film will capture the interest of professionals in Czech distribution. I am very happy about this and I am really looking forward to the film’s distribution.

How would you evaluate it and what positive impact did it have on the Slovak audiovisual environment?

The Line is in fact the first bilateral coproduction between Slovakia and Ukraine. The cooperation was very good, yet not always easy. We are speaking of a country outside of the European Union and the Schengen area, which means that their legislation differs from ours completely.

Half of the crew was Ukrainian, the other half was Slovak. This brought unbelievable refreshment into the team – not only on the personal, but also on the creative level. It was delightful to work with people who are true professionals, even though we did not know them at all before. I absolutely relied on our Ukrainian partners on this, who really delivered us the best specialists in the field.

What upcoming projects from Wandal Production can we look out for in near future?

At the moment I am preparing a big project. I would like to make a stylized political thriller inspired by the Gorila Case – the story about how few oligarchs have stolen our country from its citizens. I am very interested in current issues that move our society and I believe it is our responsibility to reflect on things that are happening in our country. For me it represents a topic that inevitably needs to be treated. Therefore I truly hope that the Slovak Audiovisual Fund will grant us the development of this project.

This film was financially supported by the Slovak Audiovisual Fund and Creative Europe.

THE LINE

OFFICIAL SELECTION - COMPETITION:

03. 7. > 08:30 > CONGRESS HALL "PRESS & INDUSTRY"
03. 7. > 20:00 > GRAND HALL “WORLD PREMIERE”
04. 7. > 13:00 > PUPP
06. 7. > 11:30 > DRAHOHMÍRA CINEMA

WORLD PREMIERE: 52nd KARLOVY VARY IFF

WHAT DO YOU THINK OF THE LINE?

Is it a film that you would like to watch?

Please leave your thoughts in the comments below.
**LITTLE CRUSADER**

**KŘIŽÁČEK**

Knight Bořek is searching for his missing son. Enthralled by the stories of the Children's Crusade, little Jan has run away from home. Bořek's crusade is a journey into his own subconscious, where he is forced to confront his greatest fear.

**Official Selection - Competition**

**Director:** Václav Kadrnka  
**Scriptwriter:** Vojtěch Mašek, Jiří Soukup  
**DOP:** Jan Baset Střítežský  
**Cast:** Karel Roden, Aleš Bílík, Matouš John  
**Production:** Sirius Films (CZ), Česká televize (CZ), ARTILERIA (SK), Barrandov Studios (CZ), i/o post (CZ)

**World Premiere:** 52nd Karlovy Vary IFF  
**Contact:** Sirius Films, Václav Kadrnka, +420 606 706 107, +420 603 167 350, info@siriusfilms.cz, www.siriusfilms.cz

This film was financially supported by

*Václav Kadrnka - Filography*

2017: Křižáček, 2011: Osmdesát dopisů

**THE WHITE WORLD ACCORDING TO DALIBOREK**

**SVĚT PODLE DALIBORKA**

A stylized portrait of an authentic Czech neo-Nazi, who hates his life but doesn't know what to change. Corrosively absurd and starkly chilling in equal measure, this tragicomedy investigates the radical worldview of “decent, ordinary people.” And just when it seems that its message can't get any more urgent, the film culminates in a totally uncompromising way.

**Documentary Films - Competition**

**Director:** Vít Klusák  
**Scriptwriter:** Vít Klusák, Marianna Stránská  
**DOP:** Adam Kruliš  
**Production:** Hypermarket Film (CZ), Česká televize (CZ), Peter Kerekes (SK), BRITDOC Foundation (GB)

**World Premiere:** 52nd Karlovy Vary IFF  
**Contact:** Hypermarket Film, +420 223 018 119, email@hypermarketfilm.cz, www.hypermarketfilm.cz

**Slovak Producer:** Peter Kerekes, +421 905 255 698, kerekes@nextra.sk, www.kerekesfilm.com

This film was financially supported by

*Vít Klusák - Filography*

A story about a father and son concealed within one man. A story of taking stock of one’s life, of humility and recovery. Of the renaissance of the soul. An exposed singer is the main hero of the story. His borderline conditions and several other circumstances land him in hospital.

INTERVIEW WITH MIRO REMO
Meet Miro Remo (1983), documentary filmmaker, graduate from the Academy of Performing Arts in Bratislava. Three of his student films were screened at festivals around the world, earning more than 40 awards. To date, he has notched his greatest success with an original short portrait of his uncle and grandmother entitled Arsy-Versy (2003). His feature-length documentary debut Comeback (2014), which takes place in the most secure Slovak prison, was premiered at Karlovy Vary IFF in the Documentary Competition. In 2016 he finished two feature films - a satirical documentary Coolture (2016) aiming at the commercialization and trivialization of Slovakia’s cultural milieu after 1989, and a biopic of Slovak singer Richard Müller This Is Not Me.

Music of Richard Müller has formed me. He was the only domestic interpretable to compete with foreign production in my discussions for many years. His albums Neuč vtáka lietať, 33, LSD, Nočná optika were crucial for me.

In my opinion, Richard’s work is responsible for how I look at the world. I truly admire his lyrics, view of life, an intimate and utter reflection transformed into words. He has reached into the depths of his heart. He has fought this game for his albums, fame and fans. We tried to reveal this intimacy in the film.

Richard Müller is loved by Czechs and Slovaks. Do you think it could attract international audience?

The film is about rise and fall. About a star, that once, long ago, shined tremendously and it has drawn the energy from this Big Bang up to the present day. Stars can be seen all around the world. People love them. Most of all the falling ones.

Your feature debut Comeback was world-premiered at Karlovy Vary IFF and now you are returning there with another film. What is your relation to the Festival?

I feel at home in Karlovy Vary. I get to meet a lot of friends and the Festival has a charming and vibrant kind of cinematic atmosphere. Furthermore, with my limited ability to communicate in foreign languages, Karlovy Vary IFF is the best pick for me.

Tell us more about an upcoming project you are engaged in at this moment?

There is more than one to mention. I will point out three. Together with scriptwriter Juraj Stála I am working on the film about the climbing of an imaginary peak. The second one is the “lovestory” set on a background of amateur autocross races. Last but not least, I will join my father in search for the girls that starred in his film. Thirty three years ago, they were confined to institutional care and my father shot a film about their dreams. We would like to find out where they dreams have steered them.

This film was financially supported by SK, CZ 2016 90 Min. DOCUMENTARY

DIRECTOR: Miro Remo
SCRIPTWRITERS: Miro Remo, Marek Kučera
DOP: Miro Remo
PRODUCTION: Punkchart films (SK), endorfilm (CZ), Arsy-Versy (SK), Rozhlas a televízia Slovenska (SK), Česká televize (CZ)

CONTACT: Punkchart films, Ivan Ostrochovský, +421 915 606 088, ivan@punkchart.sk, www.punkchart.sk
FESTIVALS: East Silver Caravana, +420 606 584 482, walter@dokweb.net, www.dokweb.net

DOCUMENTARY FILMS - COMPETITION:

02. 7. > 16:00 > CINEMA C *PRESS & INDUSTRY
04. 7. > 21:30 > ČAS CINEMA *INTERNATIONAL PREMIERE
05. 7. > 17:00 > DRAHOMÍRA CINEMA
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.

INTERVIEW WITH JURAJ LEHOTSKÝ
Meet Juraj Lehótský (1975), director of Nina, now vying in East of the West section of 52nd Karlovy Vary IFF. Juraj has already started his directing career out big when his documentary debut Blind Loves (2008) premiered in the prestigious Directors’ Fortnight section of Cannes IFF, and was awarded the CICAE Art Cinema Award in 2008. He introduced his second feature film Kinetic (2013) to the international audience at Karlovy Vary IFF in 2013, where he received a Special mention in the East of the West competition section. Four years later, Lehótský returns to Karlovy Vary to fight for the recognition of the jury in the same competition section with his latest film Nina (2017).

The main protagonist of the film is a twelve year old girl whose parents are getting divorced, a topic that seems more and more common in our society. Why have you decided to tell the story of a girl in this situation? It happened very naturally. Both, scriptwriter Marek Leščák and I felt there are many families falling around us and that it is important to talk about it. It may seem that as a theme it has been already treated many times in the past, nevertheless, we found it interesting, to recount this situation from the child’s point of view when it is forced to cope with the destruction of a safe intimate environment and adapt to new rules. Together with the spectator, we wanted to dive into the times of our own childhood and experience the tough situation of being abandoned by our closest ones. The film was never meant to criminalize divorce or give a moral lesson to parents; it should rather make us think about what we could lose.

Was the story inspired by real experiences of a child in such situation? We have abandoned the idea to interview children from broken families very early on. We thought that not only it would be very insensitive, but also it would increase the danger of recalling unwanted psychic traumas. I rather think that we have, in a certain way, drawn inspiration from ourselves. Even though we are lucky enough to live in complete families, each of us had to face some sort of crisis or difficult times in life. And since we both have children, we know very well what they like, what they need, or what they might feel, and also those little things so easily overlooked by adults, especially when we are too busy dealing with our own problems. Those times, when we tend to become egoistic and hurt people close to us. Often these things seem trivial and small to us, but they are very important to our children. Which part of the film preparation was the most demanding? The essential part of the preparation was the scriptwriting. We strived to write a captivating, authentic and dramatic story with unique elements. I set up strict rules. I wanted to write a well-constructed script to facilitate shooting and to spend as little time as possible in the editor’s room. We also invited Czech dramaturg Jan Gogola sr. who as possible in the editor’s room. We also invited Czech dramaturg Jan Gogola sr. who

How would you describe Nina? What is she like? Nina has her own fantasy world and very unusual playfulness. It is a girl who likes to dream and bring magic even to the most common things, and still, she walks her own path. I feel the viewer will be able to accept her easily. I have to admit, I got to like Bibiana, the protagonist of Nina, very much. And for me that’s the basic premise for the audience to fall for her as well.

Nina is a professional swimmer. Why did you choose this sport? We wanted to portray the enormous strength and braveness through the sport. This opened up an opportunity to show how a child’s endeavour and determination can make a difference. Desire for victory is a metaphor of the whole story, not only regarding sports. Nina is fighting for her family, for her mom and dad.

How do you feel about being back in Karlovy Vary? What is your relation to the festival? As many colleagues from Slovak film industry, I get to meet my Czech counterparts and friends there. It seems like a peculiar centre of Europe, a prestigious festival attended by people who know quality films. For a Slovak film, it feels like the most natural kick-off.

This film was financially supported by

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This film was financially supported by...
ICE MOTHER
BABA Z LEDU
CZ, SR, SK > 2017 > 107 MIN. > FICTION
Director & Scriptwriter: Bohdan Sláma
DoP: Ondřej Marek
Cast: Zuzana Kronerová, Pavel Nový
Production: Negativ (CZ), Why Not Productions (FR), ARTTERIA (SK), Česká televize (CZ), Rozhlas a televízia Slovenska (SK), Barrandov Studios (CZ), vo post (CZ)

After her husband's death, Hana lives on alone in the family villa. Her two sons visit her with their families, but these visits frequently end in quarrels. When Hana meets Broňa, a handy fellow, interested to winter swimming, a new world opens before her.

Festivals & Sales: The Match Factory, info@matchfactory.de, www.thematchfactory.com

2017: 30.6. > 17:00 > CINEMA B
03.7. > 16:00 > PUPP
06.7. > 10:30 > HUSOVKA THEATRE

THE ODDSOCKEATERS
LIČHOŽROUTI
CZ, SK, HR > 2016 > 83 MIN. > ANIMATED
Director & Scriptwriter: Galina Miklínová
DoP: Olga Špátová
Production: Evolution Films (CZ), Česká televize (CZ), Museum Montanelli (CZ), Publikes (SK)

Oddsockeaters are small creatures who live alongside us humans and are responsible for the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. But only one from each pair. Against one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat the socks that go missing when we only have one left from a pair – the odd sock. They eat

Festivals & Sales: Evolution Films, pbercik@evolutionfilms.cz, www.evolutionfilms.cz

2017: 30.6. > 14:00 > CINEMA B
02.7. > 16:30 > HUSOVKA THEATRE
05.7. > 15:30 > SMALL HALL

A PROMINENT PATIENT
MASARYK
CZ, SK > 2016 > 116 MIN. > FICTION
Director: Julius Ševčík
Scriptwriters: Petr Kolečko, Alex Königsmark, Julius Ševčík
Cast: Karel Roden, Oldřich Kaiser
Production: IN Film Praha (CZ), Rudolf Biemann (SK), Česká televize (CZ), Rozhlas a televízia Slovenska (SK), ZDÍRAŘE (DE)

Winter 1939. Flamboyant Czech diplomat Jan Masaryk has fled to America to escape his recent past. Germany has invaded Czechoslovakia and Masaryk is now a man without a nation. In America, he tries to forget the personal and political betrayals he and his country have suffered – but these events shadow his every step.

Festivals: IN Film, Lucie Pardubová, produkc@infilm.cz, www.infilm.cz
Sales: Beta Cinema, betabinema@betacinema.com, www.betacinema.com

2017: 02.7. > 19:00 > CINEMA B
05.7. > 22:30 > CINEMA B
07.7. > 16:30 > HUSOVKA THEATRE

OUT
SK, HU, CZ > 2017 > 88 MIN. > FICTION
Director: Gyorgy Kristof
Scriptwriters: Gyorgy Kristof, Eszter Horvath, Gabor Papp
DoP: Gergely Pohorinya
Cast: Sándor Terhes, Éva Bandor, Judit Bárdsos, Ieva Norvele
Production: sentimentalfilm (SK), KMH Film (HU), endorfilm (CZ), Mirage Film (HU), Punkchart films (SK), Rozhlas a televízia Slovenska (SK), FAMU (CZ), Film Angels Studio (LV)

Ágoston, a fifty-year-old man, takes up the opportunity to go abroad on a quest for the job of his long-forgotten dreams and gets caught up in the strangely absurd events of an Eastern European odyssey.

Festivals & Sales: cercamont, sebastien.cheineau@circamont.biz, www.cercamont.biz

2017: 07.7. > 17:00 > CINEMA B

LITTLE HARBOUR
PIATA LOD
SK, CZ > 2017 > 88 MIN. > FICTION
Director: Iveta Grófová
Scriptwriters: Marek Leščák, Iveta Grófová
DoP: Denisa Buranová
Cast: Vanessa Szamuhelová, Mátúš Bačišin, Johanna Tesafová, Katarína Kamencová
Production: Hubala film (SK), endorfilm (CZ), Katapult Film (HU), Silverart (SK), Rozhlas a televízia Slovenska (SK)

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, Janka is pushed by her desire to love and form a family to the point where she finds herself giving shelter to two aban-
doned twin babies.

Festivals & Sales: Loco Films, info@locofilms.com, www.locofilms.com

2017: 04.7. > 19:00 > NÁRODNÍ DŮM CINEMA
07.7. > 11:30 > CINEMA B

POKOT
SPOOR
PL, DE, CZ, SE, SK > 2017 > 128 MIN. > FICTION
Director: Agnieszka Holland
Scriptwriters: Agnieszka Holland, Olga Tokarczuk
DoP: Jolanta Dylewskia
Cast: Agnieszka Mandat, Wiktor Zborowski, Miroslaw Krzost, Patrycja Volny, Tomasz Kot
Production: Studio Filmowe Tor (PL), Heimatfilm + CO (DE), nutprodukcia (CZ), The Chimney Group (SE), nutprodukcia (SK)

A story about Janina Duszejko, an elderly woman, who lives alone in the Klodzko Val-
ley where a series of mysterious crimes are committed. Duszejko is convinced that she knows who (or what) is the murderer, but nobody believes her.

Festivals & Sales: Beta Cinema, beta@betacinema.com, www.betacinema.com

2017: 01.7. > 14:00 > CINEMA B
03.7. > 19:30 > LÁZNĚ III
07.7. > 19:00 > PUPP

FILTHY SPÍNA
CZ, SK > 2017 > 87 MIN. > FICTION
Director: Tereza Hvozdová
Scriptwriter: Barbora Námerová
DoP: Marek Ovražák
Cast: Dagmar Morávková, Anna Rakovská, Anna Silková, Róbert Jakab
Production: BFLM (SK), molokofilm (CZ), FAMU (CZ), Rozhlas a televízia Slovenska (SK), Magiciel (CZ), Sleepwalker (CZ)

Filthy is the coming-of-age story of seven-
teen-year-old Lena. In love with a boy for the first time, Lena longs for freedom and adventure. Her magic world is shattered instantly when her teacher, whom all her classmates have a crush on, rapes her in her own home.

Festivals & Sales: Film Republic, info@filmrepublic.biz, filmrepublic.com

2017: 30.6. > 22:30 > HUSOVKA THEATRE
03.7. > 21:30 > ČAS CINEMA
06.7. > 14:00 > CINEMA B

MORE INFO ON SLOVAK FILMS IN ONLINE DATABASE WWW.AIC.SK/SLOVAKFILMS
The plot of the film is set up during World War II in the Slovak State. A mild-mannered Slovak carpenter Tono Brtko is offered the chance to take over the sewing notions store of an old, little Jewish woman Rozália Lautmannová, as a part of the enactment of an Aryanization in the town. Under the pressure of his wife and high-ranking brother-in-law, he agrees. The business is not profitable; Brtko does not, however, give up on the store and pretends he ary-

To find one’s place in this world is not an easy thing to do for people with good sight, but how much more difficult can it get for somebody who is blind? The „view“ of blind people is often pure and essential, and very often witty. It uncovers „unseen dimensions“ of meaning of happiness.
Irina works as a censor in Odessa prison. The control of the letters is given by law, to prevent the continuation of criminal activity. But the real criminals are using smartphones. Old fashioned letters are only used for declarations of love. So Irina, a single woman, spends 8 hours a day in her office reading love letters.

A documentary film by Jaro Vojtek about his friend Andrej Ban, a journalist and war photographer who covers painful conflicts around the world.

Occupation as occupants see it. Five countries from the Warsaw Pact occupied Czechoslovakia in 1968. Fifty years later, five directors from those countries will shoot short films about the invasion from the point of view of people who took part in it.

Representatives from the Czech Film Fund and the Slovak Audiovisual Fund will discuss the ins and outs of co-production support schemes with filmmakers from both countries. The main question to be addressed is: how to finance more ambitious Czech-Slovak co-production projects while still protecting smaller national productions?

Creative Europe's MEDIA sub-programme works to improve the visibility and discoverability of European audiovisual works on VOD services. This showcase will present a selection of innovative MEDIA-supported projects covering various types of audiovisual works.

Member distributors meet in panels, round tables and case studies presentations revolving around different key themes for distribution and the film industry in general, including current topics of digitalization and territoriality.

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

Representatives of Slovak Film Institute at 52nd Karlovy Vary IFF:
- Peter Dubecký
- Rastislav Steranka
- Imelda Selková
- Miroslav Ulman
- Soňa Balážová

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