

VZTEK TĚ NEZADUSÍ
PRAZDNOTA TĚ NESPOUTÁ
POSELOST TĚ OSVOBODÍ
K ÚTĚKU NIKAM

POUTA

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V KINECH OD 4. ÚNORA 2010

Main information

Written by	Ondřej Štindl
Directed by	Radim Špaček
Produced by	Vratislav Šlajer
Cinematography by	Jaromír Kačer
Music by	Tomáš Vtípil
Edited by	Anna Johnson Ryndová
Sound	Marek Hart, Jakub Čech
Production company	Bionaut Films
Co-produced by	Česká televize, UPP, Film Studio Gatteo, SoundSquare
In association with	HBO
Starring	Ondřej Malý, Kristína Farkašová, Martin Finger, Luboš Veselý, Lukáš Latinák, Barbora Milotová, Oldřich Kaiser, Ivana Uhlířová, Iva Pazderková, Jana Janěková, Jiří Štrébl, Roman Zach
Produced with the financial support of the	State Fund of the Czech Republic for the Support and Development of the Czech Cinematography
Duration	146 min

Synopsis

Czechoslovakia, 1982. The totalitarian regime seems invincible. Antonín, a member of the secret police, is full of unfocused rage and everything around him - his work and family life - wears him down and bores him. He becomes fixated on Klára, a girl he has no hope of winning. He doesn't know what he wants but he wants it badly. There is no love in it or any other kind of genuine passion - only a burning desire to fulfil the fantasy of escaping from the cage of his boring and meaningless life. Antonín's senseless struggle to have Klára for himself not only turns him against the enemies of the regime but also against his own people and system itself. When Antonín breaks the rules of the organisation he server however, it is neither a civic or even political gesture, but rather purely personal and frenzied act of rebellion.

Character' s sketch

Ondřej Malý : Antonín

A roughly 30-year old member of the secret police, disturbed perhaps to the point of psychopathic violence, full of unarticulated anger and desperation. His condition is not the result of the line of work he chose, but rather the opposite: he chose his work because of the way he is. Antonín has agents in the opposition movement, among whom is Pavel.

Luboš Veselý : Pavel

A dissident who enjoys the position of an intellectual celebrity. He is also however a police informer, which he became out of weakness and convenience – it allows him to maintain the outer air of a free man untouched by the sordidness of the regime and at the same time avoid the risks that went with that kind of lifestyle at the time. He tries to suppress his own awareness of his continuous betrayal of his dissent friends. That awareness however awakens at the times and torments him, and it too eventually leads him to a kind of rebellion - the form of which is of course governed by Pavel's weakness, fear and egoism.

Lukáš Latinák : Martin

Antonín's "sidekick" at work, an STB agent probably most typical of the time period – a relatively young, artificially jovial and unscrupulous opportunist who is envious of Antonín's professional "achievements". He has no problem informing on his colleagues.

Kristína Farkašová : Klára

A young woman nonetheless reaching the age where society sees it as inappropriate for a woman to be single. She works in a factory. She has come from Slovakia and has not yet put roots down in the city, and she doesn't have many friends. She is uneducated and is not particularly eager for knowledge, but goes more by her instincts and is naturally intelligent. She keeps a distance from the world around her takes life with a dose of fatalism, making no plans and expecting no big change, which is more a sign of inner strength in her case than apathy.

Martin Finger : Tomáš

Pavel's friend, not one of the noted intellectuals of the resistance movement but instead does more behind-the-scene work. He has a wife and two children, his concern for his family and work in the resistance exhaust him, the regime had earlier sent him to prison for a term and he does not want to go back. The only thing that keeps Tomáš afloat is his loyalty to his family and friends, among whom he particularly admires Pavel for his scope of knowledge and intellect. Tomáš's friendship is important to Pavel too, but that does not stop him from occasionally informing on his friend.

Storyline by Ondřej Štindl

The heroes of the story are tormented by the desire – conscious and unconscious - to run away from their own lives, to escape the traps laid in their own heads. It is however a desire that paradoxically forces them to get more and more mired in what they are running from, to betray, and with unwitting relentlessness to drive mechanism of their own destruction. The protagonists' options are significantly defined by the time they live

in – the totalitarian regime in Czechoslovakia at the beginning of the 1980's seems to be invincible and endless. There is not a political story however – politics merely intensify the dilemmas they must resolve, which by no means need be bound to the time and place in which the story is set.

Tomáš is wracked with languor. There is hardly any practical sense in opposing the regime anymore, he sees no chance of "victory" or the personal prospects that would come with it, his style of life would equal admitting defeat, and what's more the current situation offers no new beginnings – aside from emigration. As important as Tomáš's friends and family are to him, he is unconsciously trying to resolve his crisis in a way that jeopardises his family. He begins having an affair with Klára. Antonín finds out about Tomáš's infidelity from Pavel. The information intrigues him, and his interest is more than just professional from the outset. In watching Klára, a kind of unarticulated and dark yearning is awoken in him – perhaps in her he sees a person who could save him. After meeting Klára, Antonín's behaviour begins to change. Martin is delighted when his superior asks him to monitor Antonín discreetly. He has no idea however that he is about to confront an obsession that goes far beyond his unimaginative horizons. For Antonín to get Klára he must first get rid of Tomáš, defy his superior and make a tacit alliance with Pavel. Antonín's obsession, Pavel's cowardly recalcitrance and Tomáš's passiveness set in motion the gears of betrayal, manipulation, warped rebellion and brutality that when coupled with the friendship of Pavel and Tomáš, the love between Tomáš and Klára, Martin's schemes and the yearnings to which Antonín entirely resigns himself, create a gloomy synergy that destroys each of the protagonists in one way or another. It is nonetheless a destruction that seems to reveal at least some fleeting and impalpable hope.

Director's explication

The film's genre oscillates between a retro - thriller (with certain politicizing accents) and an intimate romantic drama. The approach to the direction and mise - en - scene is essentially determined by the period in which the story plays out - the 1980's, specifically 1982. The story should be told in a lucid and realistic way, without needless formal flourishes or gimmicks that would distract the viewer and hinder his understanding of the transformations taking place in the relationship between the characters and their internal development in a tale of such exacting and refined construction. Neither excessive emphasis on the portrayal of "historicity", nor geysers of visual inventiveness (whether in terms of the camera, or the conception of framing and colouring), nor expressive performances are used in this case to create the desired effect. We want to achieve a form that will be credible, true, anxious and hopeful – but particularly obliging to the open - minded viewer who goes to the cinema not only for entertainment but also for a visceral experience.

Produced by

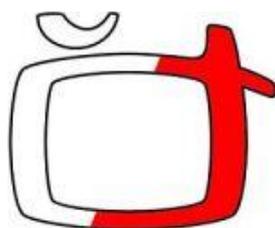


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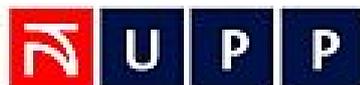


State Fund of the Czech Republic for the Support and Development of Czech Cinematography

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