

## Festival Pass

The VISITOR festival passes can be bought during the festival, from 7th to 12th May 2019 in the Festival Centre.

VISITOR Festival Pass grants you:

- 4 free tickets to 4 screenings every day – limited by the capacity of the screening hall
- Free admission to a screening without a ticket – 5 minutes before the start of the screening only on free seats
- Free admission for selected accompanying events and concerts
- A 3-day Festival Pass entitles you to buy the festival catalogue for a discounted price of 50 CZK
- A Full-time Festival pass comes with a free festival catalogue
- All festival passes come with a free programme brochure



## Festival App

Download the free festival app and have access to the complete programme and information about all the films everywhere you go. Accredited users can also sign in to book tickets in the app.

Android



iOS



## Free Admission

During the festival it is possible also to visit for free:

- Screenings in Roháč
- Children's theatre performances in the chateau park
- School of animation in Roháč – the workshop of animation
- Midnight screenings in the Světozor Cinema
- Evening open-air screenings at the Masaryk Square
- Exhibition in Foyer of J.K.Tyl Theatre
- Game Zone and VR zone
- Saturday screenings at Hvězda

## Game & VR Zone

The festival will again open the Game and VR Zone which you can find on the 1st floor of the Měšťanská Beseda and will be available throughout the whole time of the festival. You will have a chance to play the games from our International Competition of Independent Computer Games, watch VR films and try games in virtual reality.

## Festival Daily

Published by Anifilm on the occasion of Anifilm 2019 – International Festival of Animated Films.

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Design — Jan Šimsa

## Festival Centre & Shop & Café

**Krčínova 51**

Tuesday 7<sup>th</sup> to Saturday 11<sup>th</sup> 8<sup>30</sup> – 20<sup>00</sup>  
Sunday 12<sup>th</sup> 8<sup>30</sup> – 15<sup>00</sup>

## Ticket Offices

**J. K. Tyl Theatre, Masaryk Square**

Tuesday 7<sup>th</sup> to Saturday 11<sup>th</sup> 8<sup>30</sup> – 21<sup>30</sup>  
Sunday 12<sup>th</sup> 8<sup>30</sup> – 17<sup>00</sup>



## 2. Festival daily Wednesday – 8. 5. 2019



## Zdenka Deitchová, a Pillar of the Bratři v triku Studio

Yesterday at the opening ceremony, Anifilm awarded the Lifetime Achievement Award to Zdeňka Deitchová, who worked at the Bratři v triku studio for over 65 years, most of them as a production manager. She joined the studio the very year it was found, in 1945, and retired only in 2006. If the studio hadn't shut down, she would be probably still working there. Zdenka first

worked as a tracer and later as an inbetweener. Gradually, she worked her way up to production manager. The first project she worked on independently as a production manager was the film *Proč UNESCO?* by Jiří Trnka (1958). Her passion, diligence, and perseverance, which were always typical for her work ethic, were instrumental in creating hundreds of television and theat-

rical films, many of them influential. These included *Bartakiáda*, *The Giants*, *Úděl*, or the Academy Award-winning *Munro*, to name just a few. However, she is associated primarily with the production of a number of legendary animated TV series, such as *Little Mole*, *Maxipes Fik* and *O makové panence*, and thanks to US commissions even *Popeye the Sailor* and *Tom & Jerry*.



Photo: René Volfík

By awarding Zdeňka, Anifilm would like to not only acknowledge her as an outstanding figure of Czech animation, to whom animated films have always been everything, but also draw attention to the often unjustly overlooked profession of a production manager, without which no professional film could be made.

In recent years, the festival started picking the Lifetime Achievement Award winners from a more diverse group of film professionals – besides directors, it was awarded to graphic artist Jiří Šalamoun and animator and educator Libuše Čihařová.

## Tips for today

**Animated Mockumentary**  
10<sup>00</sup> → Puppet Theatre

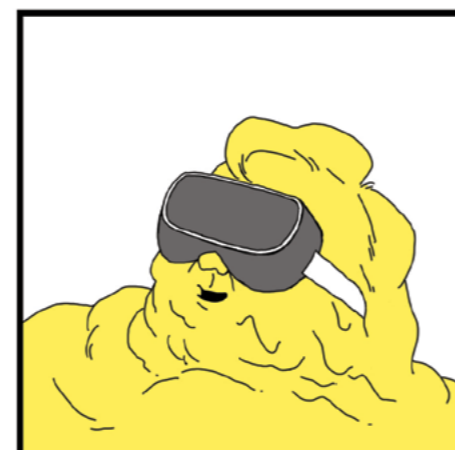
The main theme of this year's Anifilm is animated documentary or anidoc. But what does the similar-sounding word "mockumentary" mean? A mockumentary is a pseudo-documentary film that deals with a fictitious topic or event, often in a humorous or curious way. A typical characteristic of a mockumentary is that it plays with viewers' expectations.

**Long Way North**  
16<sup>30</sup> → Roháč – Czech TV Hall

*Long Way North* is a feature film for families with older kids. Nevertheless, even grownups are sure to enjoy its chilling story set in the Tsarist Russia. The film features a charming visual style, meticulous animation, and a gripping story about a young emancipated noblewoman who sets out to search for a wrecked ship.

**Jury Programme: Georges Schwizgebel**  
17<sup>30</sup> → Aurora Cinema

Georges Schwizgebel is currently probably the best-known Swiss director of animated films. Today, you'll have an opportunity to see his short films made with a unique, visually captivating technique – oil paint-on-glass animation. These poetic and artistically refined films have been screened at festivals all around the world.



# Zdenka Deitchová



When did your remarkably long career in animated film begin?

I remember the day as if it were yesterday. It's June 2, 1945. My friend and I are on our way to Barrandov to do some film work. Our bus drives by the Barrandov Terraces and we arrive to the studio complex with its characteristic silhouette made famous by the AB Studio's intro. We were both some eighteen years old and cinema was a fantastic business to be in for any girl. We stopped by the office of someone important, and I noticed a stack of leaflets announcing vacancies in the animated film department. So I took one and the next day I went straight to 33 Štěpánská Street with a folder containing artwork I had made during my studies at the applied arts school, from which I had graduated, in my hand. There were two tall guys in the office. They went through the folder, then they looked at each other, and the taller one told the other guy: "Hire this one, Pepa." And that was it for my career in live-action cinema.

Have you always been a production manager?

Not at all, I started from scratch. I spent my first three years at the studio tracing drawings onto film, from which, after being coloured, they would be recorded. Then I worked as an inbetweener, which means I drew intermediate frames that connect individual animators' key frames. I inbetweened, for example, for Zdeněk Smetana. Then I worked as an assistant to the head of an animation team. First I supervised inbetweeners, and later, again as an assistant, animators. The first project I worked on independently as a production manager was the film *Proč UNESCO?* by Jiří Trnka. That was in 1958.

That's thirteen years after you joined the studio. What were those years like?

Wonderful, the work was great and we had a lot of fun. Zdeněk Seydl, who collaborated quite extensively on animated films at the time, Jiří Brdečka, Eduard Hofman, these were all very learned and elegant men. They managed the studio together with the great Jiří Trnka, Jaroslav Jílovec, Ivan Reiman, and Josef Štros. We beginners looked up to them as if they were gods; laughing gods but still gods. They were friendly and treated us like their colleagues. They didn't order us about, but rather talked to us and we were eager and happy to work with them. In a way, they set the standards for relationships among the studio staff. We had fun parties for all of the staff, private jokes, friendly dares, but we also helped each other. Unfortunately, it all changed for some time in the 1950s.

What was your work as a film production manager like after 1958?

The next stage in my career was connected with the nascent Commissioned Works Department. The department was located in what is today the Senovážné Square, formerly Plodinová burza and later the Maxim Gorký Square. The department was actually created following the arrival of Gene Deitch, an American director tasked by producer W. Snyder with supervising his commissioned works in progress, namely the *Tom and Jerry* and *Popeye the Sailor* series as well as the standalone cartoon *Anatole*.

Is that the famous story of an American in Prague?

Yes, the story of my husband. By moving to Czechoslovakia, Gene came to an alien world. He didn't know a word of Czech and



## I started from scratch

This year, Anifilm awarded the Lifetime Achievement Award for Animation to Zdenka Deitchová, who worked as an animated film producer for several decades. The following interview appeared in the book *Zpráva o Bratřech v triku* by Jiří Plass (2011).

couldn't understand people's democracy. For example, we were passing a greengrocer's and there was a huge line of people in front of it. "What are those people waiting for," he asked. "For bananas," I replied. "Why don't they just buy some then," wondered Gene. Our conversations were quite similar at first. I knew a little English, so I helped him both at work as well as in his day-to-day life outside work.

What project did you enjoy the most as a production manager?

This is easy. The *Maxipes Fik* series that I worked on with Václav Bedřich. We did a lot of films together, Václav was very productive, but the work on *Maxipes Fik* went just swimmingly. It's a joy to make animated films when everything goes so smoothly.

You would often go abroad and visit various festivals. How were animated films by the Bratři v triku studio received outside?

If the film was good, the reception was wonderful. And we never submitted any bad ones. I have to give credit to Jiří Brdečka for the successes as well. He was highly regarded in the filmmaking industry both in Czechoslovakia and abroad. Whenever he presented an animated film, it immediately piqued the interest of jurors and viewers alike. And then, of course, there was the phenomenon of Czech puppet animation. Jiří Trnka was at the birth of *Bratři v triku* and filmmakers knew it. So any Czech film, let alone a Czech puppet film, to be screened always aroused interest and got quite a bit of attention, and the *Bratři v triku* studio rightly benefited from it. Over the decades, *Bratři v triku* has won hundreds of awards for their films, including many audience awards.

## Take Your Kids to Roháč

The Citizens' Association for the Support of Animated Film (OSPAF), which organizes Anifilm, is working hard to dispel the persistent notion that animated films are primarily for children. But that doesn't mean we intend to ignore films for children and teenagers. After all, our visitors need a place to "leave" their kids from time to time. But how will you find out, which screenings are suitable for your kids? Easy! They are marked with smiley faces in the tables with screening schedules as well as online where you'll also find age recommendations in their descriptions. But always remember to check the programme booklet first, because some films will be screened in their original language versions with Czech subtitles and others will be live-dubbed into Czech. Most of the screenings as well as the popular School of Animation (traditional animation workshops with experienced lecturers) will take place in the Roháč Cultural Centre. Other films, mostly features, will be screened in the Aurora and Světozor cinemas, and older kids can also go to the open air cinema in the Masaryk Square. And if you don't want your children to sit in front of a screen all day, we've prepared several theatre plays for kids that will be on in the park every day starting on Wednesday (and should the weather turn bad, the plays will be performed in the Festival Tent).

## Czech Animation Turns Thirty!

Post-revolutionary Czech animation will turn thirty this autumn. We have prepared a major exhibition in the Štěpánek Netolický House in the Masaryk Square entitled *Czech Animation After '89* that maps the last three decades of Czech animation. A brand new era of Czech cinema has begun after the revolutionary year of 1989. And naturally, animation too went through some hard times as the production and distribution environments changed radically. But the transformation also brought new creative possibilities and successes. The exhibition was prepared by the Anifilm International Festival of Animated Films in collaboration with the Aleš South Bohemian Gallery and will run until 1<sup>st</sup> September.

## Anifilm Returns to the Aurora Cinema

In previous years, you have shown great interest in screenings at the Aurora Cinema, which you'll find, as always, in the spa complex at the west end of Třeboň in the peace and quiet of a large park sprawling on the bank of the Svět Lake. This year, the Aurora Cinema will again be one of the full-fledged screening venues of the festival with several daily screenings of various feature and short films. We will be screening a number of films competing in the international competition as well as films included in the accompanying programme, some for kids, others for grown-ups. So spice up your festival experience with Aurora's spa atmosphere and come see, for example, the cult film *Waltz with Bashir*, or the new digitally restored version of Karel Zeman's *Journey to the Beginning of Time*.



**FESTIVALOVÁ MAPA / FESTIVAL MAP**

- 1 Festival Center / Shop / Café, Křínova 51
- 2 Festival Infopoint, Masarykovo n. / Masaryk Square
- 3 Pokladny / Ticketing, Masarykovo n. / Masaryk Square
- 4 Divadlo J. K. Tyla / J. K. Tyl Theatre, Masarykovo n. / Masaryk Square
- 5 Loutkové divadlo / Puppet Theatre, Masarykovo n. / Masaryk Square
- 6 Kino Světozor / Světozor Cinema, Masarykovo n. / Masaryk Square
- 7 Schwarzenberský sál / Schwarz. Hall, zámek Třeboň / Castle Třeboň
- 8 Roháč - sál CT / Czech TV Hall, Na Sadech 349
- 9 Kino Aurora / Cinema Aurora, Lázeňská 1001 (lázně, Spa)
- 10 Hotel Zlatá Hvězda, Masarykovo n. / Masaryk Square
- 11 Letní kino / Open-Air Cinema, Masarykovo n. / Masaryk Square
- 12 Game & VR zone Městská Beseda, Masarykovo n. / Masaryk Square
- 13 Animarket, Městská Beseda, Masarykovo n. / Masaryk Square
- 14 Výstava AnimaCZ po roce 89 / Exhibition Czech Animation After '89 / Galerie / Gallery Štěpánka Netolického
- 15 Ars Electronica uvádí: Reinhold Bidner & gold extra / Ars Electronica Presents: Reinhold Bidner & gold extra / Zámecká Galerie / Castle Gallery zámek Třeboň / Castle Třeboň
- 16 Festivalový stan / Festival Tent
- 17 Pivovar / Brewery - Festival dub
- 18 Seladon - Festival Bistro

**UBYTOVÁNÍ / ACCOMMODATION**

17 Zlatá hvězda Masarykovo n./sq. 107	29 Penzion u Kubalů Husova 13	37 Penzion u zámeckého parku Chelčická 1298	41 Sportovní hala / Sports Hall Lázeňská 1283
18 Apartmány Bílý Beránek Masarykovo n./sq. 108	30 Penzion Pohádka Blazanova 3	38 Turistická ubyt. Tyršák Jiráskova 815	42 Penzion Admirál Svobody 1282
19 Hotel Bílý koníček Masarykovo n./sq. 97	31 Penzion Elzet Východ z Krčínovy ulice	39 Turistická ubyt. TJ Jiskra Jiráskova ul. 444/II	43 Bon Tre Svobody 273
20 Hotel Myslivna Rožmberská 33	32 Penzion Na Zámku Hradební 26	40 Penzion U Bábý Palácového nám. 252	44 Koleje rybářské školy / Dormitories Trocnovské nám. 941
21 Hotel Galerie Rožmberská 35	33 Penzion Siesta K Bertě 183	41 Penzion Maxim Palácového n./sq. 653	45 Loďnice U Světa 1006
22 Penzion u Františka Rožmberská 36	34 Hotel Harmonie Dukelská 163	42 Penzion Panda Riegrova 1150	46 Hotel Svět U Světa 750
23 Hotel Pelikán Rožmberská 65		43 Penzion Alfa Riegrova 484	
24 Penzion Rožmberská bašta Rožmberská 59		44 Hotel Garni Lázeňská 1283	

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