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NEW DIRECTORS



DONOSTIA ZINEMALDIA  
FESTIVAL DE SAN SEBASTIAN  
INTERNATIONAL FILM FESTIVAL



# FAMILY FILM

directed by Olmo Omerzu

**World Sales: CERCAMON**

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ENGLISH TITLE	<b>FAMILY FILM</b>
ORIGINAL CZECH TITLE	Rodinný film
WORLD PREMIERE	San Sebastian Film Festival 2015, New Directors

short synopsis:

**A husband and wife set sail across the ocean, leaving their two children to explore the freedom of being home alone. The boat goes under, and so does the family. A dog, stuck on a desert island, is their only hope.**

DIRECTOR	Olmo Omerzu
PRODUCER	Jiří Konečný
PRODUCTION COMPANY	endorfilm
CO-PRODUCERS	Eike Goreczka, Christoph Kukula – 42film (Germany) Česká televize (Czech Republic) Boštjan Ikovic – Arsmidia (Slovenia) Nadia Turincev, Julie Gayet – Rouge International (France) Ivan Ostrochovský – Punkchart films (Slovakia)
CAST	Karel Roden, Vanda Hybnerová, Daniel Kadlec, Jenováfa Boková, Eliška Křenková, Martin Pechlát
STORY	Olmo Omerzu
SCRIPT	Olmo Omerzu, Nebojša Pop-Tasić
DIRECTOR OF PHOTOGRAPHY	Lukáš Milota
SET DESIGNER	Iva Němcová
COSTUME DESIGNER	Marjetka Kürner Kalous
MAKE-UP	Kristýna Jurečková, Anke Saboundjian
LINE PRODUCER	Eva Kovářová
EDITOR	Janka Vlčková
SOUND RECORDIST	Johannes Doberenz
SOUND DESIGNER	Florian Marquardt
SUPPORT	State Cinematography Fund Czech Republic/ MDM - Mitteldeutsche Medienförderung/ Slovenian Film Center/ Slovak Audiovisual Fund/ Ezekiel Films/ Financière Pinault/ Media Programme of EU/ Eurimages
IN CO-OPERATION WITH	Cinemaphore/ STL/ Cine+/ Viba Film/ Barrandov Studios
WORLD SALES	Cercamon - Sebastien Chesneau (sebastien@cercamon.biz)
RUNNING TIME	95 min
SCREENING FORMAT	DCP, 1:1,85, colour, sound 5.1
LANGUAGE	Czech
SUBTITLES	English
NATIONALITY	Czech-German-Slovenian-French-Slovak co-production

## DIRECTOR'S RESUME



Olmo Omerzu was born on November 24, 1984 in Ljubljana. At the age of thirteen, Omerzu directed his first short feature film called **Almir** (1998), which was produced by RTV Slovenia. It is a story about a boy, a war refugee from Bosnia, adopted by a Slovenian family which turns out to be of vampire descent. **Almir** was shown at the Festival of Slovenian Film in Portoroz.

After the first film experience he dedicated himself to drawing comics. Between 2001–2003 he was a member of the editorial board of magazine *Stripburger* and as an author participated in many European exhibitions.

In 2004 he enrolled at the Prague film academy FAMU. As a part of his studies he directed several short films, and a 45-minute feature **The Second Act** (*Druhe dejstvi*). It tells a story about a couple that goes on a long overdue honeymoon only to discover it is too late. The film was shown and awarded at several European festivals, it was distributed in Czech, Slovakian and Slovenian cinemas.

In 2011 he graduated from FAMU with his first full-length film **A Night Too Young** (*Prilis mlada noc*). A Czech-Slovenian co-production set in a small apartment in an even smaller Czech town explores the zone between childhood and adulthood. After a successful premiere in the Forum section of Berlinale 2012 it had a regular theatrical release in Czech Republic, Germany, Slovakia and Slovenia. The film has been invited to many international festivals, on some of which it was also awarded.

**A Night Too Young** had a North American premiere in the Competition section of the 2012 Los Angeles Film Festival and was also among Film Comment's top ten from Berlinale 2012.

In February 2013, Omerzu won a RWE - Discovery of the Year award for the best newcomer in Czech Republic at the Czech Film Critics' Awards. His second feature **Family Film** is now premiering at San Sebastian Film Festival.

## DIRECTOR'S FILMOGRAPHY



- 2015 Family Film** (Rodinny film, 95 min, fiction)  
World Premiere - San Sebastian International Film Festival 2015, New Directors Competition
- 2012 A Night Too Young** (Prilis mlada noc, 65 min, fiction)  
Premiered at Berlinale 2012  
Best Film – Neisse Film Festival 2012  
Best Director – Voices Vologda 2012  
Best Film – FAMU fest Prague 2012  
RWE Prize – Discovery of the Year (Czech Film Critics' Awards 2013)  
Special Mention – Bradford Int'l Film Festival 2013
- 2008 The Second Act** (Druhe dejstvi, 43 min, fiction)  
Special Mention Fresh Film Fest Karlovy Vary 2008  
Meo Award for the Best Short Film – Estoril Film Festival 2008  
Cinepur Prize – for the Best Short Film FAMU Fest Prague 2008  
Special Mention for Directing – Festival of Slovenian film Portoroz 2008  
Special Mention for the Best Actress for Ivana Uhlirova – Festival Premiers Plan Angers 2009
- 2006 Love** (Laska, short fiction)
- 2006 Tears** (Slzy, short documentary)
- 2005 Masks** (Masky, short fiction)
- 2005 At Four PM** (Ve ctiryi odpoledne, short fiction)
- 2003 Nothing** (Nic, short fiction)
- 1998 Almir** (short fiction)

## Q&A WITH OLMO OMERZU



### Q1 - How would you define *Family Film*?

I see *Family Film* as an 'existential adventure movie' where the adventure isn't happening with the parents at the sea, but in Prague, behind four walls of the flat where the children stay. We don't need to travel far either to find adventure or to solve our problems.

### Q2 - What role does the family play in *Family Film*?

In the film I play with the idea of alienation within the family unit and also investigate ways of "reassembling" the family. I'm interested in what happens when we remove the figures of the king and queen from the "family game of chess." Which family members become the main actors? How the roles are divided? How is responsibility transferred to others within the family? In order to discover the role that the family plays in today's society and which values it represents, I dismantle and reconstruct the family into various possible functional units. The story features the family in several extremely tense situations, and it is the father's dog, marooned on a desert island, which ultimately saves the family from falling apart.

### Q3 - You mentioned the theme of alienation within the family unit. How do you perceive this?

Alienation manifests itself on several levels in the story. At certain moments, for all family members, entering their own flat becomes like entering a stranger's home. The motif of alienation also manifests itself in a bizarre game played by youngsters, a variation on Russian roulette, in which they tempt fate by taking the lift in the nude. Finally, the motif is also played out in the father and mother's return home; with their exotic tan they visibly do not fit in and are distanced from the world they return to, excluded from it.

### Q4 - In the film you separate the world of the youngsters from that of the adults. What connects them?

The parents' trip exposes two worlds; the world of youth and the adult world. In the world of youth I concentrate on the manner in which the brother and sister express their conflict and the sense of freedom that after the initial euphoric period becomes ever more burdensome and binding. The brother and sister here are two equal characters – they both represent the remnants of the family. More than the fate of each individual character, I'm interested in how the 'family' reconstitutes itself without the presence of the mother and father.

**Q5 - What is your method of working with actors, especially young actors?**

Following my experience with working with young actors in the film *A Night Too Young*, I continued to use the observation 'method'. The acting is realistic, appropriate for the psychological treatment of the characters and their fates, with much emphasis on matters that are hidden and which the protagonists try to repress.

**Q7 - The film does not have an entirely conventional dramatic structure. In which segments do you feel that you most diverge from classical storytelling?**

Beyond the story, *Family Film* focuses on a question derived from classical playwriting. In this respect I'm interested in how a particular protagonist's position changes as the story progresses. Does a person in fact change? Is he or she capable of undergoing an internal transformation? Does the father in the end actually see more deeply into his own fate? Has he ever had a choice in life? Maybe he has but, in conflict with the common conviction that humans today are autonomous, the fundamental feature of our time is that we are condemned to not having a real choice, something that we should seriously examine, question, and try to comprehend the laws of, even if all this brings us into conflict with our ideas and desires. *Family Film* depicts all this through the family unit, specifically by means of those aspects that reveal the fragility of the material from which it is woven, especially in face of tragedy.

**Q8 - To what extent does the dog contribute to calming of family relationships?**

The family is being tested. As it deals with tragedy behind the four walls of the flat, the film plot moves to an isolated island where we are witness to their dog, fighting for its life. Matters that in the story remain unresolved and open are projected onto the dog that inadvertently becomes a kind of catalyst, bearing the burden of the slowly-fragmenting family. This disintegration of the family unit thus at some point becomes comparative to the fate of the dog whose struggle to stay alive determines the survival of the family itself.

