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FILMVERLEIH

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**CESKY SEN –
Der tschechische Traum**

Ein Film von Vit Klusak und Filip Remunda

Tschechien 2004 - 35mm - Farbe - 87 Min. - OmU

Kinostart: 6. April 2006

Im Verleih von:

REAL FICTION

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CESKY SEN – Der tschechische Traum

STAB

Regie: VÍT KLUSÁK, FILIP REMUNDA

Darsteller: EINWOHNER DER TSCHECHISCHEN REPUBLIK

Drehbuch: VÍT KLUSÁK, FILIP REMUNDA

Produktion: FILIP ČERMÁK

Schnitt: ZDENĚK MAREK

Kamera: VÍT KLUSÁK

Art Director: ŠTĚPÁN MALOVEC

Musik: HYNEK SCHNEIDER

CZECH DREAM Hymne:

lyrics by TOMÁŠ HANÁK

performed by LINDA FINKOVÁ and the SEDMIHLÁSEK CHILDREN'S CHOIR

Ton: DAVID HYSEK

Produzenten: HYPERMARKET FILM LTD. – Vít Klusák and Filip Remunda

Co-Produzenten

CZECH TELEVISION – Michal Reitler

MIRAGE – Petr Král

FAMU – Michal Bregant

In Kooperation mit

SPI INTERNATIONAL – Ivan Hronec

TASKOVSKI FILMS LTD. UK – Irena Taskovski

Mit Unterstützung von

THE STATE FUND OF THE CZECH REPUBLIC FOR THE SUPPORT AND DEVELOPMENT
OF CZECH CINEMATOGRAPHY

Webseite zum Film:

www.ceskysen.cz

CESKY SEN – Der tschechische Traum hält den größten Konsumschwindel, den die Tschechische Republik je gesehen hat, mit der Kamera fest: Filip Remunda und Vit Klusak, zwei jungen tschechische Filmemacher, legen dabei die psychologischen und manipulativen Kräfte der Konsumwelt offen: Sie kreieren eine riesige Werbekampagne für etwas, das nicht existiert!

CESKY SEN – Der Hypermarkt für ein besseres Leben!

Zu der aufwändigen Kampagne, entworfen von einer renommierten Werbeagentur, gehören TV- und Radio-Spots, 400 Leuchtreklametafeln, 200.000 Werbeflyer mit CESKY SEN Markenartikeln, ein Werbejingle, eine eigene Webseite und Anzeigen in Zeitungen und Magazinen.

Für zwei Wochen sind die Straßen von Prag gepflastert mit Werbung für den geplanten Supermarkt. Mit Werbesprüchen wie "Geht nicht hin! Gebt kein Geld aus!" werden über 4.000 Menschen angelockt. Am Eröffnungstag erreichen sie eine Wiese, wo sie anstelle des Supermarkts nur eine 10m x 100m große Fassade vorfinden.

CESKY SEN – Der tschechische Traum ist ein witziger und provokativer Blick auf die Auswirkungen steigenden Konsumverhaltens einer post-kommunistischen Gesellschaft. Das Experiment führte zu zahlreichen Kontroversen, provozierte teilweise extreme Reaktionen in der tschechischen Bevölkerung und den Medien und wurde sogar im Parlament diskutiert.

Mit dem Eintritt der Tschechischen Republik und anderer osteuropäischer Länder in die EU und der damit einhergehenden veränderten Haltung der Bevölkerung zu Konsum und Globalisierung ist **CESKY SEN – Der tschechische Traum** für alle kapitalistische Gesellschaften relevant.

Interview von Colin O'Connor

mit den Regisseuren Vít Klusák & Filip Remunda

10. Juli 2004, Karlovy Vary Film Festival

What inspired you to make this film? Was it purely to illustrate the power of advertising or was there more to it than that?

We were also loosely inspired by a happening by the theatre personality Petr Lorenc, who in 1997 distributed without paying a fee several hundred advertising posters for his fictitious hypermarket GIGADIGA. The opening ceremony took place in an empty meadow, where Petr had placed a banner saying "Better to take a walk in the woods instead." GIGADIGA opened at a time when hypermarkets became part of our lives. In the course of a mere five years, foreign investors built 126 of them. In Holland, a country the same size as the Czech Republic, it took them quarter of a century. The Czechs started shopping in these hypermarkets more than people in the other post-socialist countries, and the new edition of the Czech dictionary of neologisms features words like hypermarketománie—a pathological addiction to shopping in hypermarkets, the worship of hypermarkets. We were mesmerised by Petr's happening, because it didn't strive to comprehend the problem intellectually but rather poetically. We resolved to undertake a subversive penetration into a world that an ordinary person usually doesn't have a chance to enter, the playground of the CEOs of international corporations, marketing consultants, creative consultants, but also politicians—i.e. a group of people that has a serious impact on the environment we live in. We wanted the viewer to take a look backstage, where all those advertising images and these slogans full of freshness, joy and happiness are produced. We commissioned a campaign to promote nothing, for something nonexistent in reality, if you like, and we were curious to see what the advertising business was going to make of that challenge. Similarly as with judo, we used the strength of advertising so that its weight was used against its bearer.

How were you able to fund and finance such a huge undertaking as this? Did the project meet with much skepticism?

From the beginning we knew that such a big project could be realized only on the basis of the so-called advertisement principle, which essentially means: you hang our city lights all over town and we put your logo in the credits. Most of the project costs (up to $\frac{3}{4}$) were covered in this way. If you look at the end credits, all these logos roll for over two minutes, it makes your eyes swim. And in fact the controversial nature of the whole thing excited the managers we approached - they explained that the bigger the scandal, the bigger the advertising effect. The rest of the funding came from the Fund for the Support and Development of Czech Cinematography and from the co-producers, among whom are also Czech Television and FAMU. We really respect them for it—although these are public institutions, they had the courage to participate in our project.

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INTERVIEW

How did you manage to keep the whole event a secret?

The film had several *nommes de guerre* - such as "Hypermarket with a Human Face" - so that some were not even aware of the fact that they were working on the sinister CZECH DREAM. The advertising campaign was built on the principle of the so-called teaser—in other words, suspense and mystery. Our adverts said, Don't Go There; Don't Spend Your Money; Don't Stand in Line—Opening May 31st at 10 am!—Where, you'll find out soon! We released the address of the site only a few days before the opening. We had to work with a renowned PR agency, which developed a "defensive strategy" in case all hell broke out. At the time when two Czech dailies wrote that CZECH DREAM was a fraud, that it was owned by Czech Television and that the ad campaign cost hundreds of thousands of crowns, our PR agency issued a statement and forced the media to publish it. We claimed, for instance, that the campaign did not cost hundreds of thousands but millions, or that we were not owned by Czech TV. We learned by first hand experience that the "defensive strategy" works.

Was there not a danger that things could "get ugly" once the crowd who turned up for the opening of the hypermarket realised that it was a hoax?

Yes, the danger was there, and in fact a few days before the opening of our hypermarket, army experts on crowd behavior had been warning us. They estimated that the crowd was going to burn the set, that they would dismantle the scaffold, that they would throw stones, and it was explained that in every crowd of a thousand people there are three hyperactive individuals, and each one of them immediately attracts ten other latent aggressors. The security managers we hired kept warning us an hour before cutting the ribbon that when the first stone came flying, then fifty men would start running. They said that there was no defence from a hailstorm of rocks. As it turned out, nothing happened. Not even a single blow. There were even people who came to thank us, saying that for the first time in a long while they spent their Saturday in a field instead of among supermarket shelves...

Does the film say something about post-Communist Czech society, or is it more universal than that?

We were born in an advertisement free country, with Communist propaganda all over the place. And then it turned the other way around. Perhaps the author of the red slogan of the 1980's, "Sovětský svaz, mírová hráz (Soviet Union, Dam of Peace)" creates slogans for sanitary towels and detergent today. Our film does not present a simple thesis about the power of advertising, but tells a story about the people who collaborate with the advertising Moloch, who are paid for manipulating public opinion, our opinion, who look inside our heads in order to make their slogans penetrate even deeper. The attitudes of the "manipulators" are confronted in the film with the opinions of the "manipulated". Both camps are exposed through a seemingly absurd situation, and they are forced to define their attitude towards something that in reality doesn't even exist.

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INTERVIEW

Did you discover anything unexpected while making the film?

The eye-tracking camera. A remarkable device that tracks the exact trajectory of your gaze—this device knows where you are looking. It was originally developed for opticians, but has been most recently used in marketing, and so we had the design of our advertising leaflet “measured“. Several respondents had this kind of star-trek helmet fixed on their head, and were incidentally exposed to several hypermarket mailings, including ours. Then you can see on the monitor that ladies were drawn by the meat, that their eyes flit between the price tag and the photograph of a flank of bacon, that men were attracted to electronics rather than food... All this data was processed and evaluated in detail. Fascinating spying, in the service of business. The experts handling the device tried to console us: “... but so far we have no way of knowing which of the things they have seen people actually remember...” and they recommended that we enlarge the slogan, “A surprise for everyone on the first day!”

What has the response to the film been like, both at home and abroad?

The film generated a lot of feedback right after we launched our hypermarket. Within the next month, there were something like 200 articles about it in Czech Republic, and most of them didn't go into what we were trying to say, but how much it all cost, who paid for it, and who approved it. But soon the news spread worldwide, and we found ourselves going to big festivals and galleries with a film that wasn't even finished yet. In New York the MoMa Gallery helped us with a presentation, putting us in touch with a Brooklyn art community, where we screened parts of the film and then had a three hour long discussion with artists from all around the world—Japan, Iran, Palestine, Cuba, Columbia, Argentina. We spoke about life in socialist Czechoslovakia, the advent of hypermarkets, the return to Marx. In the Czech Republic we promoted the film into standard distribution in cinemas, and so far we have managed to overcome the Czech viewers' prejudice against the genre of documentary cinema. Some critics have said that we were the most original Czech film of the last thirty years, the funniest Czech documentary, or a film which depicts the absurdity of our time by its very existence. During the first month, over ten thousand viewers saw CZECH DREAM. We would be happy if our film helped open the way for other documentary films to enter the cinemas. The international premiere will take place during the official program of the upcoming Locarno Film Festival. The film is already scheduled to be shown in the London Film Festival, as well as other important international festivals. In Europe and the US, we are negotiating with several cinematic distributors and television channels.

Is the cinema an ideal setting for this type of film? Would it perhaps work better as a TV documentary?

It is the cinema that makes this direct interaction possible, the filmic space for an encounter. One hears that the furniture designers for McDonalds have a clear task: that the chairs must be inconvenient! Eat your meal and get out of here. The conveyor belt must not get stuck. And what else is a TV program but a conveyor belt of images and sounds? We wanted to step out of this stream of media, to invite people to the cinema to see a non-fictional story, and now we learn during these electrifying debates all the things that our film is about.

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HINTERGRUNDINFOS

1995 wurde der erste Supermarkt nach "westlichem Stil" in Prag eröffnet. Die Entwicklung des Konsums steigt stetig und schnell an. Über 125 solcher Hypermärkte wurden in den letzten fünf Jahren in der Tschechischen Republik gebaut - in den Niederlanden dauerte es 20 Jahre, um die gleiche Anzahl zu bauen.

Die Filmmacher wollten nicht nur einen Werbejingle für CESKY SEN produzieren, sondern einen ganzen Popsong - ironisch geschrieben und von einem bekannten tschechischen Komponisten. Der Song, gesungen von einem Chor von 50 Kindern, enthielt einen Hinweis auf das Geheimnis hinter CESKY SEN, doch niemand verstand den Hinweis.

Ein berühmter tschechischer Fotograf sagte ein Treffen mit dem russischen Präsidenten Vladimir Putin, um für CESKY SEN in Prag zu bleiben.

Die 10 x 100 m große Leinwand, die als Fassade des Supermarktes fungierte, wurde von 24 Alpinisten befestigt.

Am Tag der Eröffnung zählten die CESKY SEN-Mitarbeiter 4.280 Einkäufer. Um 8 Uhr abends kamen und verließen immer noch 6 Autos pro Minute den Parkplatz.

Die Filmemacher und der Verleiher, SPI INTERNATIONAL, luden die Leute, die zur Eröffnung des Supermarktes kamen, zu einer freien Vorführung ein. Die Filmemacher verstanden diese Geste als ersten Schritt zur Versöhnung.

Die TNS FACTUM Agentur ermittelte bei einer Umfrage unter 1.000 Befragten, dass immer noch 18% glaubten, CESKY SEN sei tatsächlich ein Supermarkt.

Das "Council for Advertising" bewertete die ethischen Aspekte der CESKY SEN-Kampagne und kam zu dem Ergebnis, dass CESKY SEN keine falsche Werbung sei, weil es nichts verkaufe.

Das Tschechische Fernsehen, ein staatliches Unternehmen, war Co-Produzent des Films. Die Teilnahme des Fernsehens an dem Projekt wurde von der Öffentlichkeit und Politikern kritisiert.

Die Demokratische Partei und die Julius Meinl-Supermarkt-Kette missbrauchten den Flyer und das Logo von CESKY SEN zu eigenen Werbezwecken. Es wird erwogen, gegen diesen Missbrauch Klage zu erheben.

Über das Filmprojekt wurden zwischen dem 23. Mai und 18. September 2003 fast 200 Artikel veröffentlicht.

Am 1. Mai 2004 trat die Tschechische Republik zusammen mit 9 weiteren Staaten der EU bei. Im Mai 2003, parallel zur CESKY SEN-Kampagne, betrieb die Regierung eine intensive Werbekampagne, um Stimmen für die Mitgliedschaft zu gewinnen. Dies blieb in der öffentlichen Diskussion nicht ohne Konsequenzen...

CESKY SEN – Der tschechische Traum**BIO-/ FILMOGRAFIE****Vít Klusák** (geboren 1980)

Vít Klusák arbeitet als Regisseur, Kameramann und Produzent. Von 1997-98 war er Fotograf beim Magazin *Taneční sezóna*. Er studierte Dokumentarfilm an der FAMU.

2001 drehte er den Film OCET (Jazz War With Absent Father) über seinen Vater - den Musiker Emil Viklický. Bisher kannte er von seinem Vater nur die Schecks zur Unterhaltszahlung. Als der Sohn seinem Vater vorschlug, sich über das Filmprojekt kennen zulernen, lehnte Viklický ab. Daraufhin setzte Klusák eine Anzeige mit einem Foto von seinem Vater in die Zeitung, um ein Double für den Film zu finden.

Jan Gogola, Drehbuchautor für das Tschechische Fernsehen, schrieb über den Film: "The bold dimension of the film resonates in the shot where Klusák ascends to the father-double's window on a cherry picker lift so as to have a regular family chat with him. The intimate starting point of the film gradually develops into a reflection on personal and public human identity." (Právo, 4/12/2001)

Filmografie:

- č (The Beginning of the World, 1999) 35mm, 15min, FAMU
- (Heebie-jeebies, 1999) Betacam, 20min, FAMU
- (1999) 35mm, 20min, FAMU
- (Jazz War With Absent Father, 2001) 35mm, 25min, FAMU
- (FAMU Fest Award, Best Documentary 2001)**
- (Authority and Burian, 2003) 35mm, 60min, FAMU
- (FAMU Fest Award, Best Production 2003)**
- (2004) 35mm, 93', Hypermarket Film, Czech Television, Studio Mirage, FAMU

Klusak arbeitet häufig als Kameramann mit anderen Regisseuren zusammen wie:

Vít Janeček: *Máme NATO?* (We Have Nato?)

Martin Mareček: *Domov můj...*, *AUTO-MAT* (My Homeland..., AUTO-MAT)

Filip Remunda: *A.B.C.D.T.O.P.L.*

Filip Remunda (geboren 1973)

Filip Remunda ist ebenfalls Regisseur, Kameramann und Produzent. 1990 machte er seinen Abschluss in Kommunikationswissenschaften. Er drehte seine ersten Super-8-Filme während seiner Reisen nach Indien und in den Iran.

Seine Faszination für bewegte Bilder brachte ihn 1997 zum "Department of Documentary Film" an die FAMU. Während des Studiums drehte er Filme u.a. über organisierte Reisen zu vergessenen Tschechischen Dörfern in den Bergen von Rumänien, ein Porträt über zwei Kalifornische Musiker - Anarchist Hilary und Marxist Chris - die aus Amerika in die südböhmische Stadt Tábor flüchteten, und ein Film erzählt vom Amateurfilmer Jaroslav Tříška aus Blšany, der einen Film über "the smallest village in the world to be home to premier league football" machen wollte.

Filip Remunda besuchte außerdem die Sam Spiegel Film and Television School in Jerusalem und die Zellig Film School in Bolzano. Er ist Mitbegründer des „Institute for Documentary Film“, das den Tschechischen Film im Ausland fördert.

Filmografie

Č , (From Czech Lands to Santa Helena, 1999) 16mm, 15', FAMU
č , (New Names For Old Friends, 1999) Betacam, 40', What
 Ever!
ě , (Hillary and Chris On The Road, 1999) 16mm, 16', FAMU, Czech
 Television
ě č **ě ů** , (City of Angels, 2000) Betacam, 25', FAMU, Sam Spiegel Film and TV
 School Jerusalem
ě ů **ě** , (Collectors of Pictures of Our World 2001) Betacam, (2001)
 28', Czech Television
ě , (Village B., 2002) 35mm, 30', FAMU, Czech Television, YLE, ARTE
ě , (2003) Betacam, 73', Simply Cinema, CT
ě , (2004) 35mm, 93', Hypermarket Film, Czech Television, Studio Mirage, FAMU

Village B, Awards:

International Film Festival Karlovy Vary 2002 - **Best Documentary under 30 min.**
 TSTT CZ , 2002 - **Best Documentary**
 FAMU Fest 2002 - **Best Documentary Director and Best Documentary Editing**
 Chicago International Film Festival - **Silver Plaque for short documentary**
 IFF Ústí nad Orlicí (CZ) - **2nd Price For Best Film**
 Art Film Festival Slovakia - **F.I.C.C. JURY - Don Quijote Award**
 Art Film Festival Slovakia - **The Slovenska Sportelna Award**
 Terezin Fort Film Festival 2003 - **Best Documentary, Audience Award**

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PRESSESTIMMEN

„Filip Remunda und Vit Klusak setzen sich ironisch mit Sponsoren, Werbeagenturen und den vermittelten Inhalten auseinander. Am Ende musste sich sogar der tschechische Premier Vladimir Spidla live im Fernsehen dafür verantworten, dass seine Regierung 70 Millionen Kronen für eine Werbekampagne zum „Ja“ für Europa ausgegeben hatte.“ **Sächsische Zeitung**

„Ein gewaltiger Hoax, der wider alle Wahrscheinlichkeit tatsächlich funktionierte und für einen mittleren Skandal in Tschechien sorgte. Finaler Triumph: Die sicherlich nicht billige Kampagne wurde durch Kulturfördermittel der Regierung finanziert. Ein brillanter Coup.“ **Junge Welt**

"An original, cheeky treatise on capitalism, with more than a whiff of exploitation, "Czech Dream" follows two film students who used a state grant to promote the opening of an entirely fictitious big-box mega-market in a Prague field. The resulting scandal, alternately hilarious and discomfoting, illuminates the waking nightmare of consumerism in a country still adjusting to the strengths and pitfalls of the concept." **Variety, Jul, 2004**