

„GENIUS IS NO  
GUARANTEE OF  
WISDOM.“ – OPPENHEIMER  
(2023)

12. – 14. 4. 2024

JOKER      CLOSE ENCOUNTERS OF THE THIRD KIND  
TOP GUN      A BRIDGE TOO FAR  
MY FAIR LADY      THE AERONAUTS  
OPPENHEIMER      NAPOLEON  
SOLOMON AND SHEBA      ULZANA

**IN ENGLISH**



**KRRR!**  
70MM FILM FEST KRNOV

Dear film fans,

the year has come and gone and I can welcome you once again to our, dare I say cult, KRRR festival!

This year we are writing its 17th chapter. If you come here regularly, you must have noticed a few changes - positive ones, I believe.

The first one is obvious even before entering the cinema itself. We have managed to complete an extensive renovation of the adjacent school building. It came to life after years of hundreds of pupils and dozens of teachers of the Primary School of Arts having received new top-class facilities here. Together with the cinema, the garden for the summer cinema, the headquarters of the Municipal Information and Cultural Centre and the nearby studio of the artist Ladislav Steiningr, a small cultural and creative district of Krnov is being created on Peace Square.

The second change can be seen when entering the cinema lobby. Under the supervision of the new city architect Marek Juránek, we have tried to bring the space closer to its original form, cleaning it of visual smog and gradually returning it to its lost elegance. We still need new furnishings to make it perfect, but please understand that we have to save at least some of surprises for future editions. :-)

We have also started preparations for a major overhaul of the cinema. More about that next time. We have a lot of ideas on how to take the cinema a step further, but it's a project for many years and I don't want to raise excessive expectations.

I was most pleased this year with the inclusion of the latest film by Christopher Nolan, one of the directorial icons of contemporary cinema. In my busy schedule I missed Oppenheimer in the cinema and now I will be able to enjoy it for the first time in the royal 70mm format. Coincidentally, a few days ago I finished watching the amazing documentary series "Turning Point: The Bomb and the Cold War". All the more reason to look forward to it.

Overall this year I'm vainly thinking about which films not to actually go to, so I'm sure we'll meet not only at the opening ceremony but also during the festival. See you then,

**Tomáš Hradil**  
Mayor of Krnov

**THE PATRONAGE OF THIS YEAR'S EVENT  
IS HELD BY THE MAYOR OF KRNOV,  
ING. TOMÁŠ HRADIL**





## BEHIND THE SCENES OF KRRR! 2024



This year, for the 17th time, we tried to prepare an interesting program for you. There will be an Indian girl from the Eastern Bloc, a romantic, war or sci-fi movie or a musical. We even got three biopics, which we've never had before. Due to the shorter running time of some titles, we will show you up to 10 films. As is the case with 70mm films, these are mostly higher-quality film works. However, the 70mm format is financially expensive to produce, and producers must carefully consider whether a given title is worth producing a 70mm print. This year will also be the widest range of ages. You will see films from 1959 to 2023.



And technically it will be interesting too. 2 films suffer from colour loss, 2 films have colour shift, up to 4 films will be with DATASAT sound, 3 films will be shown with classic magnetic sound and 3 films will be digitally synchronised with original sound. Although we don't have a single original Todd-AO film this year, there will be films with similar quality Super Panavision 70 or Super Technirama 70 images. And you will also be able to enjoy Oppenheimer, which was filmed with a combination of IMAX/Super Panavision 70. I think this is the maximum possible quality that we can offer you this year in Krnov from classic film material. And of course you will be able to judge how successful were the efforts to make a 70mm print from 35mm or digital. You will have the opportunity to see at least two films that will probably never be seen anywhere else on 70mm.

Of course, we have prepared a rich additional program for you. In addition to the exhibition of projection technology in the lobby, you will have the unique opportunity at selected times to visit the "caravan" cinema outside. You will see what it looks like in such a caravan. Of course with a visual demonstration of the film projection. You also have the option to request a visit to the projection booth, where we will provide you with an expert interpretation depending on the time and situation. We have prepared a bonus for all visitors in the form of various short film fragments. On Saturday, there will also be a very interesting lecture by Radomír Kokeš about 70mm. And immediately after that there will be a presentation of "Behind the scenes of KRRR! 2024", where you will learn more detailed technical information about the state of the prints and their preparation for the festival.

For all those interested in this issue, we will take a closer look at the mentioned and unmentioned technical topics.

Ivan Školuda





## ULZANA



**Country of origin:** East Germany, Soviet Union, Romania  
**Production year:** 1974  
**Running time:** 86 minutes  
**Format:** 70mm 2.20:1 (blow-up) - ORWO  
**Camera:** Totalvision 35  
**Sound on print:** MG 6-Track RU - mono (40)  
**Audio presentation:** Digital 6-track mono CZ  
**Subtitles:** EN (digital)

**Directed by** Gottfried Kolditz  
**Screenplay by** Gottfried Kolditz

**Cast:** Gojko Mitić, Renate Blume, Rolf Hoppe,  
Colea Rautu, Amza Pelea



The Apache tribe settles in Arizona and holds a celebration, to which the local U. S. Army leadership, General Crook and Captain Burton are invited. The army and the Indians are on friendly terms. The Apaches live in prosperity and their leader, Ulzana, and General Crook wish for peace. However, the peaceful times are disturbed by local traders who lure the general on a trip to Washington. Unbeknownst to him, they bribe Captain Crook, who drives the Apaches to a new reservation in the desert. The Indians must take action as they have no chance of survival in their new home.

The Apache chief Ulzana is played by the legendary Yugoslavian actor Gojko Mitić, the hero of many Eastern European westerns. Ulzana was released in 1974, by which time Mitić had already played over a dozen roles in such films. The film was directed by Gottfried Kolditz, for whom it was the fourth and last collaboration with Mitić, who also co-wrote the screenplay, as he had done a year earlier with Apache (1973) - where, as here, he played the Apache chief Ulzana.

Captain Burton is played by another well-known film personality of the time, and not only from Eastern European westerns, Rolf Hoppe. He also appeared in a number of Kolditz's films alongside Gojko Mitić, for example in the aforementioned Apache or in Gold in the Black Hills (1968). Czech viewers will, however, recognise him in particular as the king from the very popular fairy tale Three Peanuts for Cinderella (1973) by Vaclav Vorlíček.

Ulzana's Mexican wife was played by the German actress Renate Blume, who, on the other hand, appeared in Indian films only in 1973 and 1974 (also in Apache). However, she repeated her collaboration with Gottfried Kolditz in the 1979 sci-fi film Das Ding im Schloß (The Strange Thing in the Castle), which also starred the prominent Czech actor Vlastimil Brodský. It was Kolditz's last film ever.

Ulzana was filmed in Romania and Uzbekistan in a co-production between East Germany, Romania and the Soviet Union. His hero Ulzana is not a fictional character. He was a real Apache leader who was responsible for many attacks on settlers and farms in Arizona and New Mexico in the late 19th century. In fact, shortly before Mitić's two films about him, the Hollywood film Ulzana's Raid (1972), directed by Robert Aldrich, was also made.

Petr Groh



## OPPENHEIMER



**Country of origin:** USA / UK  
**Production year:** 2023  
**Running time:** 180 minutes  
**Format:** 70mm, 2.20:1 full colour  
**Camera:** 65mm + IMAX  
**Sound on print:** DATASAT synchro  
**Audio presentation:** Digital DATASAT 6ch EN  
**Subtitles:** CZ (digital)

**Directed by** Christopher Nolan  
**Screenplay by** Christopher Nolan  
(based on the book by Kai Bird and Martin Sherwin)

**Cast:** Cillian Murphy, Matt Damon, Robert Downey Jr., Emily Blunt, Florence Pugh, Josh Hartnett, Casey Affleck, Kenneth Branagh



A nuke goes off in Krnov, and not just any nuke. This one will be a seven-second, nearly billion-dollar bomb. Christopher Nolan's last film managed to shine not only at the most prestigious film awards, but also in the cinemas. And it showed that this director is one of Hollywood's biggest celebrities whose name alone can sell almost anything to audiences. Even a three-hour half-black-and-white biography, something that at first sight does not look very appealing.

But Nolan has managed to make Oppenheimer an event. The fact that during the actors' strike, when film stars were not allowed into the media, Nolan himself was making the rounds of every possible talk show, promoting his new film wherever he could. There was also the unexpected connection to Barbie and the emergence of the Barbenheimer phenomenon, with audiences turning out in droves to see the bizarre combination of a serious drama by a great director and a feminist comedy based on the popularity of famous dolls. Everybody made a profit.

At its core, Nolan's new film is a biopic in the style of "life and work plus some of that balancing act". Physicist J. Robert Oppenheimer helps create a bomb that may serve as the basis for something that will destroy the world in the future. And now he has to live with it. Surely that would be enough for a Hollywood biopic routine, but Nolan goes much further not only in story, but more importantly in form. Aside from the actual making of the bomb, the uncertainties of playing God, and the personal triumphs and losses, there's also the actual consequences of Oppenheimer's actions and efforts to discredit him.

However, comparable to his earlier films such as Memento, Dunkirk and Tenet, Nolan combines several timelines and imaginatively blends them into one rather complicated to watch but ultimately impressive whole. Where most filmmakers would be content to have their biopic be academically polished, the actors oozing emotion and everyone dressed in clothes appropriate to the era in which the film is set, Nolan attempts to go more in-depth. And the story, which could easily have ended up as just another boring Oscar-nominated film, gets formally convoluted, complicated – and surprising to the audience – in Nolan's own way.

Irish actor Cillian Murphy, who was working with the director on his sixth film here, also shines in a leading role for the first time under Nolan's direction, and deservedly walked away with an Oscar a few weeks ago. His fellow actor Robert Downey Jr. won that as well, and Oppenheimer also won Best Editing, Best Cinematography and Best Music. And Nolan himself ended up taking both the coveted Best Director statuette and the most valuable one for Best Picture.

**Matěj Svoboda**



## MY FAIR LADY



**Country of origin:** USA  
**Production year:** 1964  
**Running time:** 170 minutes + intermission (incomplete)  
**Format:** 70mm 2.20:1 - colour loss (red)  
**Camera:** Super Panavision 70  
**Sound on print:** MG 6-Track EN (40)  
**Audio presentation:** Digital + MG 6-track EN (40)  
**Subtitles:** CZ on print + digital

**Directed by** George Cukor  
**Screenplay:** Alan Jay Lerner (based on the play by George Bernard Shaw)

**Cast:** Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde-White, Gladys Cooper, Jeremy Brett, Theodore Bikel



The musical has always been the flagship of Hollywood, but by the 1950s and 1960s, it wasn't just MGM that had the best musical department, other Hollywood studios also had big hits. For Warner Bros studio, such a hit will always be *My Fair Lady*, which was a film adaptation of the equally famous Broadway stage musical of the same name, where Julie Andrews shone from 1956 onwards.

Andrews was expected to be cast in the film version, but the film's producers didn't think she was famous enough yet. In fact, films such as *Mary Poppins* (1964) and *The Sound of Music* (1965), for which she became world famous, were yet to be released or were in production. The role of Lisa Doolittle was given to Audrey Hepburn, who had already made several successful films, such as *Holiday in Rome* (1953) and *Breakfast at Tiffany's* (1961).

And if this decision itself was already a source of resentment, even more controversial was the discovery that most of the songs of the character played by Audrey Hepburn in the film were sung by Marni Nixon, whose voice also came from many other famous mouths, from Marilyn Monroe to Natalie Wood.

Still, *My Fair Lady* is a beloved film for many viewers, and it's hard to find any major fault with it. Everything is breathtaking. The spectacular sets and cinematography, the elaborate costumes or masks, as well as the movement of the actors, the iconic songs, the self-centred Professor Higgins, the innocent Lisa or the platonic romanticism of the film. In fact, we don't see a single kiss in its entire duration - neither between Higgins and Lisa, nor between Lisa and Freddy, who falls madly in love with her. Is it possible to find anything new, let alone criticizable, about this beloved film today?

Well, the story itself deserves an eyebrow-raising today, especially the ending. Most of the time, Professor Higgins treats Lisa like a groban of the highest order, even though he gives the impression of a gentleman. He insults her and takes advantage of her poverty. He knows that people like her are used to enduring the worst in order to have a better life. If Higgins' behaviour had not been corrected by his friend Pickering and his maid Mrs Pearce, who try to treat Lisa as a human being, God knows how Lisa would have ended up. Fortunately, though, she is not stupid and thinks about her situation, as well as finding her place in the world she has been thrust into and figuring out what she is best at.

The screenwriter of the film and the stage musical A. J. Lerner, as well as the author of the very original draft, G. B. Shaw, in doing so, leaves Lisa plenty of room for not only her, but even our, decisions about what happens to her next. In this, *My Fair Lady* remains exceptional and different from other melodramas or more generally romantic films of its time. It is still relevant.

Jana Vlasáková



## THE AERONAUTS



**Country of origin:** UK  
**Production year:** 2019  
**Running time:** 101 minutes  
**Format:** 70mm from digital 4K, full colour  
**Camera:** Digital Red Monstro, Panavision Primo 70  
**Sound on print:** DATASAT synchro  
**Audio presentation:** Digital DATASAT 6ch EN  
**Subtitles:** CZ (digital)

**Director:** Tom Harper  
**Screenplay:** Jack Thorne (inspired by Richard Holmes' book)  
**Cast:** Felicity Jones, Eddie Redmayne, Himesh Patel



Set against the backdrop of Victorian England, *The Aeronauts* offers an adventure story of discovery inspired by true events.

It tells the story of Amelia Wren, an ambitious pilot, and James Glaisher, a determined scientist, who embark on a dangerous journey to break the record for the highest altitude reached in a hot air balloon. Set in 1862, a time of rapid scientific progress and social change, the film captures the spirit of discovery of the time.

The British film, directed by Tom Harper, skilfully combines themes of adventure, suspense and scientific discovery. From the moment the balloon ascends into the sky, the audience is transported into an enchanting world of excitement. The stunning cinematography, along with impressive visual effects, effectively enhances both the beauty and danger of daring to fly to record heights.

At the center of the story is a pair of characters played by Felicity Jones and Eddie Redmayne. Meanwhile, the leader of the expedition is the enigmatic and fearless aerialist Amelia Wren, whose passion for aviation simultaneously masks the pain of a personal loss in her life. James Glaisher, a dedicated scientist driven by a thirst for knowledge, then forms the intellectual centre of the journey as he strives to push the boundaries of human achievement with his determination.

As their balloon rises, so do the risks, with the pair facing not only increasing physical challenges, but also their inner struggles and fears. And as Wren and Glaisher defy adversity and reach unprecedented heights, they indirectly inspire the audience to dream, explore and push the boundaries of what is considered possible themselves. In a time of rapid technological advancement, the film is a reminder of the power of human ingenuity itself.

Significantly, although *Airborne* was shot on a 70mm negative with a Dolby Atmos sound mix, it was co-produced by streaming giant Amazon Studios, and while it received standard theatrical distribution in the UK, in America it went direct to streaming platform Prime Video after a two-week run in cinemas. In Křmov, however, we will be able to see them in the best picture and sound quality.

Šimon Černík



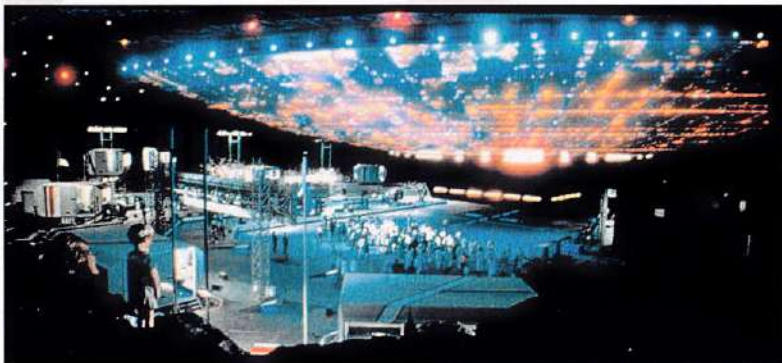
## CLOSE ENCOUNTERS OF THE THIRD KIND



**Country of origin:** USA  
**Production year:** 1977  
**Running time:** 138 minutes  
**Format:** 70mm 2.20:1 - colour shift (red)  
**Camera:** Super Panavision 70 + Panavision 35 (anamorphic)  
**Sound on print:** MG 6-track Dolby A EN (41)  
**Audio presentation:** MG 6-track Dolby A EN (41)  
**Subtitles:** CZ on print

**Directed by** Steven Spielberg  
**Screenplay by** Steven Spielberg

**Cast:** Richard Dreyfuss, François Truffaut, Teri Garr, Melinda Dillon, Bob Balaban



Steven Spielberg was just 30 years old when he released the commercially successful and critically acclaimed *Close Encounters of the Third Kind* in 1977, confirming his status as one of Hollywood's most important filmmakers. Unlike the extensive television work he had done between 1969 and 1973, and unlike his two previous films for the cinema – *The Sugarland Express* (1974) and *Jaws* (1975) – *Close Encounters* was a very personal project for Spielberg. Not only is it one of the few films for which he wrote the script himself, but the idea for it goes back to his own amateur filmmaking.

He shot the impressive *Firelight* as a teenager on 8mm film, it ran 135 minutes and even got a real screening to a paying audience in his hometown in 1964. Of course, the budget and format of the film had changed, so *Close Encounters* no longer cost \$500 but \$20 million, and was shot not on 8mm film but on 70mm film. What it did retain, however, was the attention paid to a crumbling partnership on the one hand and contact with aliens on the other. Spielberg's recent autobiographical film *The Fabelmans* (2022) reminded us just how crucial a dysfunctional relationship, and ultimately the break-up of his parents, was to his life and filmmaking.

*Close Encounters* takes the theme of the breakdown of personal relationships to an extreme. Although people tend to remember most vividly from the film the glorious, truly amazing spectacle of the UFO apparition, especially the landing of the mothership at the end, for most of the time the film is concerned with Roy Neary. He, in a sense, loses his mind, his job and his family as he obsessively tries to find answers to the question of what the strange experience he went through "means". In parallel, the film tells the story of single mother Jillian, whose young son is taken away by unknown forces in one particularly disturbing scene, and she desperately tries to get him back.

In retrospect, Spielberg had mixed feelings about *Close Encounters*, especially its conclusion. In 1980, a "special edition" of them was released in theaters, for which he shot new material, but he also scrapped some scenes from the original film. He then assembled a "collector's edition" from both versions in 1998, which was released on videocassette, laserdisc and other formats – whereupon it received a short theatrical run a year later. Spielberg also felt that he portrayed Roy Neary's behaviour, as he pushes his wife and children away, too uncritically. This subsequently inspired him to tell the story of a woman and her children who must cope with the departure of their husband and father in what is arguably Spielberg's most successful film, *E. T. – The Extra-Terrestrial* (1982).

Peter Krämer



## A BRIDGE TOO FAR



**Country of origin:** USA / UK  
**Production year :** 1977  
**Running time:** 177 minutes + intermission  
**Format:** 70mm 2.20:1 (blow-up), colour shift (red)  
**Camera:** Panavision 35 (anamorphic)  
**Sound on print:** MG 6-track EN (40)  
**Audio presentation:** MG 6-track EN (40)  
**Subtitles:** CZ (digital)

**Directed by** Richard Attenborough  
**Screenplay by** Cornelius Ryan and William Goldman  
(based on the book by Cornelius Ryan)

**Cast:** Dirk Bogarde, James Caan, Michael Caine, Sean Connery, Edward Fox, Gene Hackman, Anthony Hopkins, Laurence Olivier, Liv Ullmann



Directed by Richard Attenborough, this monumental war mural depicts one of the greatest Allied fiascos of World War II, Operation Market Garden. Both colossal projects met similarly inglorious fates. General Montgomery's military operation failed to capture and hold the titular bridge, and many soldiers lost their lives needlessly defending it. Its film reconstruction, in turn, received a cold critical reception, its cinema receipts barely managed to cover its huge budget, and it was outperformed many times over by another film also loosely inspired in some respects by World War II - Star Wars (1977).

Thanks to industrialisation and advances in technology, organisation and logistics, the Second World War far exceeded in scale all wars before and after it. War operations became too complex and massive to assign all the credit (or all the blame) to one man. The book's author and the film's screenwriter Cornelius Ryan, as well as co-writer William Goldman and director Attenborough, were probably aware of this when they conceived of the adaptation of A Bridge Too Far as not only a spectacle, but also as an articulated and interwoven portrait looking at the entire Market Garden operation from a number of possible perspectives. The dramatic centre of gravity of the film thus lies not only in the battle scenes, impressive though they still are. For the footage of the airborne assault over the town of Arnheim, the filmmakers were assisted by a thousand North Atlantic Alliance paratroopers, along with more than a dozen period transport aircraft. Dozens more period American tanks, transports and jeeps were secured from decommissioned army reserves in Greece or Turkey.

Alongside the numerous extras and rolling stock, however, the film's equally large star cast stands out. Sean Connery, Gene Hackman, Michael Caine, Anthony Hopkins, Laurence Olivier, Robert Redford, Liv Ullman and many others have been cast in leading, supporting and cameo roles, among other things, to help the audience navigate the large cast of characters. Each of them also gives the audience a glimpse of a part of the ongoing operation, and by interweaving their storylines, the war mosaic is assembled in its entirety. The dramatic thrust of the film, then, is the gradual accumulation of problems across each level of the operation that have catastrophic consequences for soldiers at all other levels. The sight of the ill-fated defense of the Arnheim Bridge by a handful of paratroopers is all the more desperate as we see that the supporting airborne troops and tank divisions simply cannot arrive in time due to bad roads and weather.

Michael Šenovský



## NAPOLEON



<b>Country of origin:</b>	USA / UK
<b>Production year:</b>	2023
<b>Running time:</b>	158 minutes
<b>Format:</b>	70mm from digital 4K - full colour
<b>Camera:</b>	Arri Alexa Mini LF, Panavision Vintage 65
<b>Sound on print:</b>	DATASAT synchro
<b>Audio presentation:</b>	Digital EN DATASAT 6ch
<b>Subtitles:</b>	CZ (digital)
<b>Directed by</b>	Ridley Scott
<b>Screenplay by</b>	David Scarpa
<b>Cast:</b>	Joaquin Phoenix, Vanessa Kirby, Tahar Rahim, Rupert Everett, Mark Bonnar, Ludivine Sagnier



In his latest biopic, Ridley Scott brings a new perspective on the famous French warlord. He focuses on the rise and fall of Napoleon Bonaparte (Joaquin Phoenix), his military and political achievements – and especially his multi-layered and dynamic relationship with his wife Josephine (Vanessa Kirby). It should be noted that Ridley Scott is not so interested in faithful reconstruction of historical events, for which he has been criticised, especially by French film critics and audiences. So don't expect a lecture on one important period of French history, but above all a historical spectacle about the intrigues of political elites and the complex personal relationships between characters – and with an emphasis on conveying an intense experience.

One can also look forward to spectacular battles, which are undoubtedly among the film's strengths and offer a compelling reason why it is worth seeing Napoleon on screen in 70mm projection. The film's script was written by David Scarpa, who has worked with Ridley Scott on both one of his previous films (namely 2017's *All the Money in the World*) and one of his upcoming ones, more specifically the long-discussed sequel to the twenty-four-year-old *Gladiator*. In *Napoleon*, the tandem comes up with a narrative centered on psychologizing the famous warlord. In doing so, they portray Bonaparte as a single-minded and ruthless tactician who has no problem bloodily quelling protests in the streets, but is subject to the influence of both his mother and his wife Josephine in his decisions. His jealousy, marital problems and family relationships are closely tied to his military career and rise to power, while providing a counterbalance to the bloody action and battle scenes.

Despite his age, director Ridley Scott once again comes up with a historical spectacle on the level of his previous hits such as *Gladiator* or *Kingdom of Heaven*, in which we can also appreciate the humour that Joaquin Phoenix, in the lead role, contributes, perhaps a little unconventionally, with his acting.

Filip Hos

„I AM THE FIRST TO ADMIT WHEN I MAKE A MISTAKE. I SIMPLY NEVER DO.“  
- NAPOLEON



## TOP GUN



**Country of origin:** USA  
**Production year:** 1986  
**Running time:** 106 minutes  
**Format:** 70mm 2.20:1 (blow-up), full colour  
**Camera:** Super 35  
**Sound on print:** MG 6-track Dolby Stereo Sound ES (43)  
**Audio presentation:** Digital EN 5.1  
**Subtitles:** CZ (digital)

**Directed by:** Tony Scott  
**Screenplay:** Jim Cash, Jack Epps Jr.  
(based loosely on an article by Ehud Yonay)

**Cast:** Tom Cruise, Kelly McGillis, Val Kilmer,  
Anthony Edwards, Tom Skerritt,  
Michael Ironside

The print has been kindly loaned by the collector Andreu Felipe from Port d'Andratx, Mallorca.



The film that definitively confirmed Tom Cruise's star status is often referred to as a recruitment film. The environment in which it is set, that of a fighter pilot school, is portrayed as a highly attractive world unto itself, which its inhabitants enjoy. As a place that shapes them and to which they themselves try to adapt, which is presented as ideal and which produces responsible men with a sense of teamwork out of selfish flunkies. Simply put, Top Gun is more than anything else a film about a group of people who love their way of life. And this is represented by the powerful machines, the fast flying fighters, the necessary quick observation, and above all the teamwork that must be submitted to and personal ambition sacrificed.

As attractive as the world is, however, it provides a playground for a classic tale of personal responsibility, which Tom Cruise's top pilot Pete "Maverick" Mitchell learns throughout the film. Flying fighter jets in Top Gun represents the only possible lifestyle for heroes like Maverick, and the film makes us feel its appeal. Moreover, their shots are shot in such a way that the landscape behind them is more static, even as the camera follows the planes. The whole picture is thus in motion, as the telephoto lenses are used to make the plane move seemingly faster than the overall shot across the landscape, not to mention the revolutionary shots taken directly from the fighter in flight. The impression of intoxicating speed is created for both pilots and viewers, which is supported by the dynamic editing in the cockpits, where the camera constantly changes angles in short shots while the actors move in and out of dialogue. The viewer is thus left in a kind of physical tension, experiencing the high speed along with the characters.

The heroes and the audience leave these dizzying situations during the film, but they continue to remain in their lives and are recalled. This is also ensured by the film's soundtrack, which reinforces the impression of constant action. Almost every scene not accompanied by a soundtrack is also accompanied by the work or social bustle of the surroundings. In the office buildings it is the ringing of telephones, in the admiral's office the air conditioning, the sounds of nature on Charlie's porch, and on the base the incessant sounds of planes taking off and landing. This pattern is only broken in Maverick's intimate moments that reveal the hero's past. The accompanying roar of engines constantly reminds the characters that they remain part of a given world, framed by the ecstatic speed of fighter jets. This is also why shots of planes taking off and sculpted pilots seem almost fetishizing, demonstrating the perfection of (the world of) flight training.

Filip Šula



## SOLOMON AND SHEBA



**Country of origin:** USA  
**Production year:** 1959  
**Running time:** 139 minutes  
**Format:** 70mm 2.20:1 - colour loss (red)  
**Camera:** Super Technirama 70  
**Sound on print:** MG 6-Track DE (40)  
**Audio presentation:** Digital MG 6-track - dialogue replaced by EN  
**Subtitles:** CZ (digital)

**Directed by** King Vidor  
**Screenplay:** Anthony Veiller, Paul Dudley, George Bruce

**Cast:** Yul Brynner, Gina Lollobrigida,  
George Sanders, Marisa Pavan,  
David Farrar, John Crawford



Solomon and Sheba is one of those films whose birth was long and difficult, but whose biggest job caught up with the filmmakers just when everything seemed on its way to a happy ending. In fact, the two actors who were approached and who both turned it down at first, Tyrone Power and Yul Brynner, got the lead roles. How did that happen? Tyrone Power eventually accepted the offer after they rewrote the script to his satisfaction, and indeed began filming alongside Gina Lollobrigida in the second lead role. But tragedy struck two-thirds of the way through the arduous shoot when Tyrone Power died suddenly and the co-production of several major film companies (including Power's) stalled. Various options were considered, including writing off the entire film, but in the end they decided to reshoot Power's scenes with a new actor in the lead role. Yul Brynner became that actor, although like Power, he initially declined the offer.

As much as Solomon and Sheba may seem in retrospect to be a somewhat pragmatically planned big budget film, coming after the success of Rouch (1953), The Ten Commandments (1956) and Ben Hur (1958), it actually began to be made more or less simultaneously with Rouch (the first ever Cinemascope feature film) in the 1930s. Its financing, preparation and production, however, took six long years, until it premiered at the end of 1959. Despite mixed critical reactions, it was a success, but as a result it still remains in the shadow of its more famous predecessors and successors, such as Spartacus, a year younger, which was originally in the works with Brynner. It is ironic, then, that the legendary director behind Solomon and Sheba was King Vidor, for whom this was the last project of his career and whose monumental 1925 silent version of Ben-Hur became an impressive precursor to all these films.

Perhaps also thanks to Vidor's extraordinary experience, the whole unfortunate project was managed to be steered and brought to the finale, although he himself was rather embarrassed by Brynner's performance and considered it less impressive than Power's original one. Either way, we are left with a compelling ancient spectacle about a wise king who succumbs to the love of a foreign queen, and thus pits his own people against each other... This is a truly great film, with lavish crowd and fight scenes, as well as gorgeous images and scenery. It owes these to its director as well as to its precise cinematographer, Freddie Young, who demonstrated his extraordinary flair for capturing desolate landscapes in large units years later, as he was behind the camera for Lawrence of Arabia (1962).

Miroslav Frost



## JOKER



**Country of origin:** USA  
**Production year:** 2019  
**Running time:** 122 minutes  
**Format:** 70mm 1.85:1 from digital 4K, full colour  
**Camera:** Arri Alexa  
**Sound on print:** DATASAT synchro  
**Audio presentation:** Digital EN DATASAT 6ch  
**Subtitles:** CZ (digital)

**Directed by** Todd Phillips  
**Screenplay:** Todd Phillips and Scott Silver  
(Based on the comic book by Bob Kane,  
Bill Finger and Jerry Robinson)

**Cast:** Joaquin Phoenix, Robert De Niro,  
Zazie Beetz, Frances Conroy, Brett Cullen



Quite possibly the most famous comic book villain, the Joker has had the faces of Jack Nicholson, Heath Ledger and Jared Leto on the cinema screen, each of them taking their own take on this unpredictable psychopath. But it wasn't until Joaquin Phoenix showed that far scarier than a gangster, a terrorist or a lover of ugly tattoos could be one ordinary guy who has been letting society know he doesn't care for so long that something switches in his head.

Todd Phillips' Joker may be based on a comic book and set in Gotham City, but that's more or less where all similarities to the comic book prequel end. It can't be a superhero movie, after all, because there are no superheroes in it. And maybe not even heroes. Instead, there's Arthur Fleck. A failed comedian who doesn't have many friends, lives with his mother, and life throws him one punch after another. You'd think he'd get used to it, but even this peculiar man who wears a clown mask on stage one day decides that enough is enough. The first people start dying, and Arthur, with a smile painted on his face, sinks deeper and deeper into madness. And that the world might end up in flames because of it? So be it!

Director Todd Phillips conceived of his Joker as a psychological study of madness and the story of a man who was never accepted by his surroundings and simply decided he'd had enough. In his "almost comic book" film, he also attempts to pay homage to Martin Scorsese's films about heroes who had to take on the world on their own, referencing Taxi Driver (1976) and The King of Comedy (1982) in particular. Thus, the casting of Robert De Niro in one of the important supporting roles is no accident.

For Phillips, The Joker was only his second more serious film, having spent most of his career directing comedies. He began with the teenage Road Trip (2000), which attempted to ride on the popularity of films like American Pie (1999), but his comedic remake of the crime series Starsky & Hutch (2004) and The Hangover (2009) are now considered genre classics. In 2016, he signed on to the comedy drama War Dogs, which told the absurd story of two friends who managed to make millions of dollars in the arms trade.

However, it wasn't until The Joker that he made his first pure drama that there was no room for humor, and if anything, a lot of black and gritty humor. At first glance, the daring cinematic experiment managed to impress in theaters with its more mature approach, winning two Oscars (alongside Phoenix, music composer Hildur Guðnadóttir rejoiced) and grossing more than a billion dollars. The second installment arrives in theaters this October.

**Matěj Svoboda**



## TRAVELLING CINEMAS AND CATEGORY C AND D CINEMAS



What's that noise? That's the heartbeat of a travelling cinema. And what drives it? The good old human hand! Ladies and gentlemen, distinguished audience, come and enjoy the culture of the travelling cinema!

As we know, the first public cinema screening took place in 1895 in Paris and it didn't take long for the film to start appearing around us. But what did it look like back then? Today, when we go to the cinema, we are surrounded by huge expanses of vast auditoriums, films are shown by heavy equipment and refreshments are bought at a separate kiosk. But it wasn't always like that. In fact, the first fixed auditorium in this country was not built until 1907.

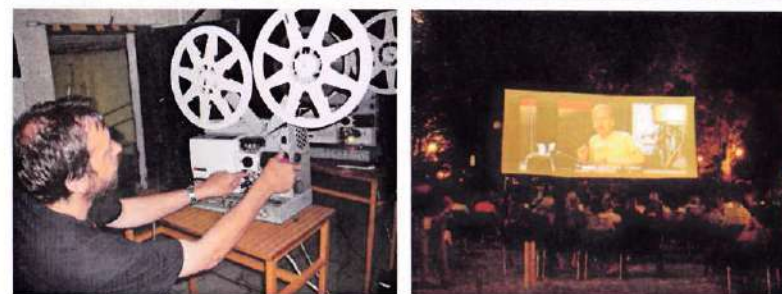
Until then, films were shown in so-called travelling cinemas. All the projectionist needed was a small portable projector, a screen, a crank and a couple of suitcases. In the past, it was possible to visit a travelling cinema equipped in this way, for example at pilgrimages or even in the town square.

However, in 1945, all travelling cinemas were nationalised in this country, and so they declined. It was not until around 1953 that the Communist Party decided to use the cinema for promotional purposes. However, socialist planning did not envisage portable machines for larger formats. The 16 mm format was sufficient to project political weeklies. For feature films, which were often only in 35 mm, much larger machines had to be used, and so travelling cinemas in marquees and trucks were created.

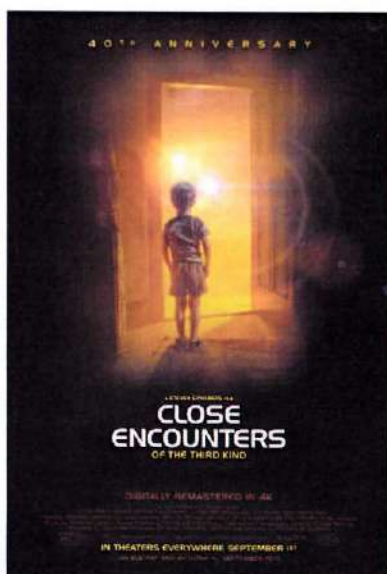
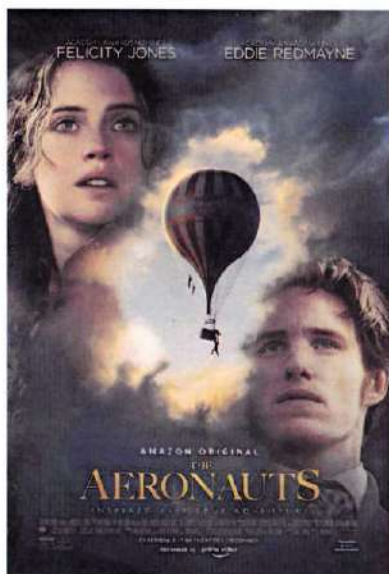
But the films could be seen in other places as well. The so-called category C and D cinemas were used for projection in schools and factories, for example. The films shown here were rather documentaries and mostly instructional. Full-length film shows were then shown in clubs, old people's homes or children's camps. All of these cinemas were characterised primarily by their use of the narrow 16 mm film format.

Today, instead of C and D cinemas, smaller digital projectors are used in schools, for example, and installed in every classroom. The travelling cinema and the marquee are similar to some summer cinemas, such as the mobile cinema of the Čadík brothers or the AKIVI summer cinemas in Ostrava.

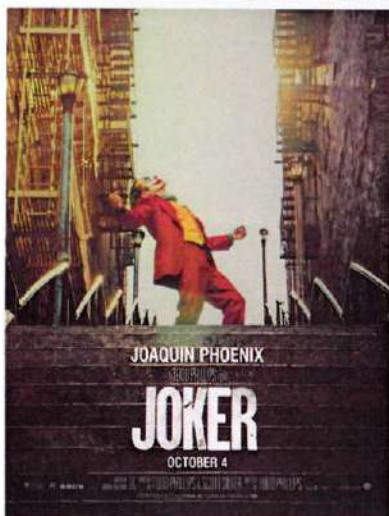
At the festival in Krnov we will present the "swan song" of the Krnov's travelling cinema, which has been touring the entire Moravian-Silesian region for many years. During the festival, the reels of the film will spin for you for the last time. Besides, you will be able to see 35mm portable machines of foreign provenance and some 16mm machines of domestic production.







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