

REPORT

ON THE STATE OF THE

CZECH CINEMATOGRAPHY IN 1998

Introduction
Legislation
State Support for Cinematography
International Activities
State Fund for the Support and Development of Czech Cinematography
National Film Archives
Film Clubs and Art-Cinemas
Local Festivals, Reviews and Awards
Awards Won by Czech Films at Home and Abroad
Film Production
Film Distribution
Cinemas
Video Distribution
Television
Reviews
List of Institutions, Associations and Other Audio-Vision Subjects

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INTRODUCTION

Slightly lagging behind the rest of the world, the Czech cinematography celebrated its jubilee in 1998. However, there was neither enough funds nor enthusiasm for any major celebration. On-going problems associated with the funding of feature films resulted in 1998 in their drop by a quarter, without such qualitative loss having been balanced by any artistic or viewer success. Although documentary makers, thanks to Czech Television and the Cinematography Fund, may have a relatively sufficient elbow room for expression, their work remains rather unknown to the general public. No significant change has been noted with the difficult situation faced by cartoon films, once boasting of world renown, as it remains limited by jobs offered by the television. Within the market environment that has failed to reflect film as both the arts and the goods of very special quality, quite logically audio-visual advertisements seem to be flourishing along with the production of commercial TV programmes made to order.

The fairly unique efforts exerted by Krátký Film Praha to get involved in all of the three above described spheres resulted in its almost going bankrupt, something that was evaded only at the last minute. AB Barrandov which operates the largest film studio in the nation seems to be less keen in this direction. Still, its economic position obviously is not that firm and speculations about it being sold have still been pending. The smaller Zlín Film Studios eventually got a majority owner in Bonton which, step by step, becomes the strongest local audio-visual entity, beside the television channels. The TV scene upon which the entire cinematography depends, too, marked some development. The management was replaced in the public Czech Television, an audio-visual producer of enormous potentials, while things continued to be on the move also in the commercially successful Nova that headed towards its first serious internal crisis.

The work on the long absent audio-visual legislation was sped up with the accession of the new government but it would not bring its fruit -- if the legislators do favour it at all, that is -- before 2000. It is expected to strengthen the Cinematography Fund and to help the emergence of the Czech Audio-Visual Centre that would be able to provide the national cinematography with such services and backing that seem to be usual in the majority of the European countries and that have been so far lacking here. A significant impetus for legislative changes has also been provided by the requirements to harmonise the legislation with the European Union standards.

The advancing economic recession last year showed first in film distribution as the number of cinema goers dropped dramatically in the last quarter, thus terminating the positive trend seen in 1997. Still, revenues increased significantly last year and the decline in the number of cinemas was effectively discontinued. However, funds are still lacking for the necessary upgrading of the network so any major investment in cinemas can only be expected in Prague and two or three other cities.

Last year saw also some positive trends. Let us mention the growing impact of film schools that do not want new talents, the high ratio of new first directions, the rich and ever growing scale of film festivals, reviews and similar events mainly sought by the young generation, and its increasing interest in art creation, including classical films. Another doubtless positive feature is the broad presentation of Czech films abroad, which represents, among other merits, the efforts of the National Film Archives, the highly qualified work done by the Cinematography Fund Council, as well as some other partial activities testifying to the fact that the entire film industry, even in the „Year of Titanic“ does not intend to drop to the bottom in resignation.

LIST OF CONTENT

INTRODUCTION.....	3
LEGISLATION.....	6
STATE SUPPORT FOR CINEMATOGRAPHY.....	6
INTERNATIONAL ACTIVITIES.....	7
<i>EUREKA AUDIOVISUEL</i>	7
<i>EUROPEAN AUDIOVISUAL OBSERVATORY</i>	7
<i>PROGRAMME „MEDIA“</i>	8
CZECH REPUBLIC STATE FUND FOR THE SUPPORT AND DEVELOPMENT OF CZECH CINEMATOGRAPHY.....	8
NATIONAL FILM ARCHIVES.....	9
FILM CLUBS AND ART-CINEMAS.....	11
LOCAL FESTIVALS, REVIEWS AND AWARDS.....	12
AWARDS WON BY CZECH FILMS AT HOME AND ABROAD.....	14
FILM PRODUCTION.....	15
FILM DISTRIBUTION.....	18
CINEMAS.....	21
VIDEO DISTRIBUTION.....	23
TELEVISION.....	25
REVIEWS.....	28
CZECH FILM PRODUCTION.....	28
CZECH FEATURE FILM PREMIERES IN 1998.....	28
CZECH FILM DISTRIBUTION.....	30
FILMS WITH THE HIGHEST ATTENDANCE IN 1998 (in 000s of viewers).....	30
CINEMAS WITH THE BEST ATTENDANCE IN 1998 (in 000s of viewers).....	30

LEGISLATION

It was in the course of 1998 that the implementation began of the concept of the media legislation that aims in the long run at the establishment of a state-of-the-art legal regulations compatible with the laws of the European Union. The beginning of the year saw the material intent of the bill limiting concentration and cross ownership in radio and television broadcasting. Following the assessment of all the comments, though, it was just decided to have this issue incorporated in the new Radio and Television Broadcasting Bill.

The work on the Radio and Television Broadcasting Bill designed to replace all the existing broadcasting legislation began following the accession of the current Government. The new legislation was required particularly due to the fact that the speedy development of the media, including the introduction of new technologies, made the existing laws quite obsolete. The envisaged membership of the Czech Republic of the EU will also require some media legislation changes designed to assist the development of the European audio-visual industry. In this connection, the so-called European and independent production quotas in television broadcasting have become a matter of extensive discussion. The Bill in its paragraphed version is to be submitted in the third quarter of 1999.

Also the work on the Audio-Visual Bill began in 1998. This Bill is to cover the area so far governed by two acts (The Czech Republic State Fund for the Support and Development of Czech Cinematography Act, no. 241/1992, and Act no. 273/1993, on some conditions of the manufacture, dissemination and archiving of audio-visual works), with that the State Fund Act should only be amended while a completely new Audio-Visual Act should be adopted. The State Fund Act amendment should allow for better conditions for boosting the sources of revenue and establishing new applications for such sources. The Audio-Vision Act should establish, among other things, a co-ordination and information centre that is to take over some of the responsibilities of the Ministry of Culture, especially in the field of keeping records and statistics and promoting the Czech cinematography both at home and abroad. Also, protection of children and youth is to be strengthened, both in establishing the suitability categories of audio-visual works, and/or in subsequent controls. The Audio-Visual Bill is to be submitted to the Czech Government in a paragraphed version in the fourth quarter of 1999, together with the State Fund draft amendment.

The audio-visual field is also covered by Act no. 35/1965, on works of literature, sciences and arts (the Copyright Act). A new Copyright Bill is to be submitted to the Government for discussion by the end of June 1999.

STATE SUPPORT FOR CINEMATOGRAPHY

The state financial assistance provided for cinematography last year effectively remained at the 1997 level. The National Film Archives, as a state contributory organisation, received Kc 17 million, fees payable due to our membership of the international fund Eurimages amounted to some Kc 7.5 million, Eureka Audiovisuel cost us Kc 0.4 million, and the European Audio-Visual Observatory slightly less. The sum earmarked for audio-visual grants equalled Kc 6.8 million (the International Film Festival in

Karlovy Vary: Kc 2 million, purchases of films and the activities of the Czech Film Clubs Association: Kc 1.536 million, the International Festival of Children's Films in Zlín and the magazine „Film a doba“ (Film and Time): Kc 500 thousand, and FITES and the Summer Film School at Uherské Hradiště drew Kc 300 thousand, Project 100 - Winter 1998: Kc 200 thousand, plus a dozen of other local festivals, etc.). Adding to that the revenue generated by the Cinematography Fund from the commercial uses of the Czech films made in 1965-90, and some other, minor sums, **the state contribution to Cinematography last year amounted to almost Kc 60 million.**

The new Audio-Visual Act would represent a much welcome gift from the state to the film makers as it would create more favourable conditions for the further development of the national Cinematography.

INTERNATIONAL ACTIVITIES

EURIMAGES

In the fifth year of the Czech Republic's membership of the Eurimages international fund, two majority Czech film projects won support, namely - *All My Akin* and *Prague Through the Eyes...* in the total amount of FRF 1.75 million, i.e., almost Kc 10 million. The distribution of European films shown in the Czech Republic was subsidised most lavishly so far: by FRF 550,000 (Kc 3.1 million). They were twelve films, including the Dutch *Antonia* and *Character*, the French film *Lautrec, The Total Eclipse, Gádžo dilo* and *Tokyo Eyes*, as well as the German film *Knocking on the Pearl Gate* by distributors Artcam, Cinemart, Sunfilm and Atlantis. The support paid to the three cinemas belonging to the Europa Cinemas network - Lucerna of Prague and the two theatres in Brno, Scala / Art, amounted to FRF 300,000 (Kc 1.7 million). Last year, thus, our drawing from the fund was almost twice as high as our regular contribution.

Eurimages associates 25 European countries which testifies to the prestige of this institution. Since it is almost exclusively financed by membership dues, their distribution represents very exacting diplomatic debates. The significance of the fund, beside the financial injection for the creation, distribution and cinemas, also lies in including our producers, directors and authors in the framework of the broader European co-operation, thus obtaining contacts and facilitating an easier penetration of the Czech films in the world.

EUREKA AUDIOVISUEL

EUROPEAN AUDIOVISUAL OBSERVATORY

Following a year characterised by instruction and qualification courses, and following another year devoted to the pre-production preparation of projects and new audio-visual technologies, last year the international organisation Eureka Audiovisuel („EA“) paid its attention to exports and distribution of European films abroad, and to the establishment of independent distributor networks. The Czech Republic was involved to an increased level in those activities. As part of the April congress of film archives in Prague, EA co-organised a seminar on the topic of archives. At the Karlovy Vary Festival, it contributed to the holding of a symposium on „Identity and Distribution of the European Film“. A

significant event in support of exports of the post-Communist countries' production was the Eureka Screening film market held in Budapest in November. In December, Prague was hosting a seminar on the forms of financing audio-visual activities in the European countries. Czech film professionals, besides, participated in several other events held by Eureka abroad. This year, a standing representative of the Czech Republic has been undergoing a study stay at the EA Secretariat.

The European Audiovisual Observatory („Observatory“) is the younger sister of Eureka Audiovisuel. It accumulates and further disseminates information on the audio-visual industry in Europe, providing the member countries and institutions with legal, economic and statistical services, instructing experts, keeping specialised databases and publishing specialist publications (a statistical yearbook, the Iris legal monthly). The Mass Media Department of the Ministry of Culture makes use of our involvement in the Observatory also when drafting media legislation.

PROGRAMME „MEDIA“

The MEDIA I programme run by the European Union was to create preconditions for the consolidation and development of the audio-visual industry in Europe, including its fair protection in contest against the American production. For us, it was of special interest, that it also paid attention to the requirements of the minor countries with their limited audio-visual production and language limits. It consisted of 19 partial programmes spread over the years 1990 to 1995. The budget of Kc 7 billion served in the first five years to subsidise more than 1,500 production and 1,000 distribution projects. The Czech Republic, with a certain delay, showed interest in some partial MEDIA projects but since the only option it had was to pay the full membership fee, it did not join the programme as a whole later on. The fairly high annual fee also applied to the second five-year period of MEDIA II (1996-2000) that was in a somewhat reduced shape. This, together with certain legislative discordance prevented us from joining in this programme. In view of our efforts towards the accession of the European Union and the planned legislative changes, it can be envisaged that the Czech Republic might want to join the next stage of MEDIA planned for the years 2001-2005, if there is will strong enough on the part of the Czech Government and the European Commission.

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

The threateningly growing deficit in the payments to be made by AB Barrandov which on behalf of the Cinematography Fund administered the commercial uses of the Czech films made between 1965 and 1991 last year culminated in a law suit initiated by the then Minister of Culture, Martin Stropnický, as the Fund Administrator. Later on, under the current Minister of Culture, Pavel Dostál, an agreement was reached between the two parties, on composition and termination of co-operation. As of 1 January 1999 this service has been assigned to Bonton that also took over some of the liabilities of its predecessor. Only thanks to this solution the Fund was able to dispose of some Kc 60 million last year, and pay subsidies amounting to Kc 52.6 million. Still, its liabilities amounted to some Kc 70 million at the end of the year: 65 million to Moravia Steel, 1.8 million to AB Barrandov, 1.3 million to the

production company Tosara, and more than Kc 1 million to the operators of the cinemas Multikino 93 and Kino 2005.

In two deadlines, as of 31 March and as of 30 October, a total of 146 applications for grants were filed. The up-to 13-member Fund Council, presided over by screen-writer Lubor Dohnal, last year granted a total of 36 subsidies, nine to produce feature films, 22 short and medium-length films, and five to distribution and promotion. Also, it awarded five certificates.

Most of the money went to the feature films: **Canary Bird** (dir. Viktor Tauš) - Kc 9 million + certificate, **The Idiot Returns** (Saša Gedeon) - 6.4 million, **We Must Help Each Other** (Jan Hřebek) - 6 million, **Parallel Worlds** (Petr Václav) - 5 million, **Eliška Loves Wilderness** (Otakáro Schmidt) - 4 million, **Victims and Murderers** (Andrea Sedláčková) - 3.3 million, the short-story series **Prague Through the Eyes of...** (Michaela Pavlátová, Artemio Benki, Vladimír Michálek, Martin Šulík, Petr Václav) - 2.5 million, **The Healthy Sick Vlastimiloved Brodský** (Ondrej Havelka) - 1 million, and also the episodic **Prague Wretched** (Pavel Marek, Marek Najbrt, Jan Gogola, Petra Ležáková, Jirí Skála) - Kc 900,000. **The Short Story of the Back-Basket** (Petr Knotek) at least won a certificate. There is an almost overwhelming predominance of young film-makers, including some newcomers.

The Council was very generous in subsidising the documentaries. **Descent to Eternity - Preaching the Fish III** by Pavel Kacírek won Kc 2 million and a certificate, **František Vlácil** by Tomáš Hejtmánek 900,000, **Mr Pfitzner's Diary** by Pavel Štingl 800,000, **Of Bad Dream** also by Pavel Štingl 750,000, **News** by Marek Najbrt 700,000, **Cambodia** by Jan Hošek 670,000, **Years Later III** by Pavel Koutecký, **That Nice One of Ours** by Miroslav Janek and **The General Report on the State of Human Rights in the Czech Republic** by Rodrigo Morales, 500,000 each, **People from the River Kodor Basin** by Petr Zrno 475,000, **Tramps, Medicine Men and Adventurers** by Martin Pátek 450,000, **Terra Australis** by Jakub Sluka 422,000, **Family Chronicles and Their Fears** by Vít Pancír 400,000, **Jirí Kolár** by Aleš Kisil 300,000, **Evžen** by Cyril Podolský 120,000, **The Schillers - Doctors of Vlašim** by Martin Skyba and **Stanislav Kolíbal** by Martin Dostál Kc 100,000. **The Past World of Karel Pecka** by Pavel Štingl won a certificate. The short-film **Roma Fairy Tales** by Tomáš Gregor received Kc 250,000.

Among cartoons, the highest subsidy went to **One Night in One City** by Jan Balej with a grant of Kc 1.875 million, **Fall** by Aurel Klimt received 300,000, **Garden Fables** by Galina Hulová was earmarked an identical sum, and **Waiting Room** by Radka Poncová got 210,000.

The promotion and distribution of the film **In the Rye** by Roman Vávra was allocated 960,000, the Oscar nomination for the film **The Forgotten Light** by Vladimír Michálek cost 200,000, the promotion of the documentary film **Sweet Century** by Helena Treščíková 45,000. The Fund Council contributed Kc 950,000 for the **catalogue of the Czech Video Centre**, and finally, the distribution **Project 100 - Winter 99** cost Kc 600,000.

NATIONAL FILM ARCHIVES

The key event organised by the National Film Archives („NFA“) in 1998 was the 54th Congress of the International Federation of Film Archives (FIAF) held in Prague between 20 and 26 April, attended by

more than 200 delegates. Furthermore, the international activities of the National Film Archives, partly held together with the Mass Media Departments of the Czech Ministry of Culture, were further accelerated. First and foremost, NFA participated in the major film review held as part of the Europalia 98 festival in Brussels and Antwerp where a total of 185 Czech films were shown in six sections. Furthermore, NFA, together with international film archives organised reviews of films of the 1960's in Bologna, Italy, Lausanne, Switzerland, in Paris and in Vienna. Also, it took part in festivals of archived films in Pordenone and Bologna, Italy. It prepared a retrospective review of animated films for the International Film Festival in Laon, a review of archived films at Berlinale, the biannual in Venice, in Pisa, Bergamo, Verona, Rome, Trieste, Barcelona, and Grahamstown. At the International Film Festival in Leipzig, it showed documentaries from the „Prague Spring 1968“, numerous collections were sent to festivals of the European film in the Turkish cities of Ankara, Bursa, Izmir and Mersin. A review marking the anniversary of the Czech film was held at Artfilm in Třebíč, a week of Czech films was organised in Moscow, Alma Ata, Riga, a retrospective review of films by director Karel Kachyna took place in several US cities, a review of films by director Jirí Menzel took place in Cairo and in Sofia, films by Miloš Forman were shown in Berlin and works by Juraj Herz in Tallin. The Paris centre of UNESCO saw a parade of cartoon films, while a review of the films of the sixties took place in Bern and Zurich. Berlin was the venue of a review of the Czech modernism, which then moved to Bucharest, Kiev and Warsaw, as well as of the Czech New Wave, the animated films and the film documentaries of the year 1968. The reconstructed film *Erotikon* was shown at the festival of silent films in Cairo.

The „Ponrepo“ show-room of archive films last year screened 372 feature and 325 other films, mainly old ones but some also in their premiere. It also offered a representative review of the Czech documentary films, series of profiles of film personalities as well as some thematic cycles. Ponrepo also featured a review of the Swiss, Japanese and Brazilian Cinematography, as well as several separate events devoted to local film-makers. NFA, together with Czech Television and other TV channels, completed a number of programmes, including the cycles of „Period Films“, „Search for the Lost Time“, „Czech Film Smiles“, „Calendarium“, „Lapidarium“, „Videostop“, and other. It provided for the management and distribution of club films for the Czech Film Clubs' Association, arranged for the agenda of a series of club seminars. It took part in the purchases and processing of films for Project 100, lent films for the exhibition on „The Birth of the Republic“ in Prague, and a number of both local and international festivals. A total of 1,420 copies of full-length and 1,200 short films and 370 video recordings from the funds of the National Film Archives were borrowed in 1998.

Last year, NFA continued to receive films from the archives of the Czech Army Film, the Film Studios Zlín, the Czech Red Cross and other sources, including private collections. It processed and filed 2,280 new films and 590 video recordings. Based on the first refusal right, it acquired 25 copies of feature films and more than 70 other films, and some 280 films recorded on video cassettes. In total, 295 thousand metres of film strips were copied and 340 thousand metres of film material were cleaned of mould. Data of 5,870 films were entered into computer databases. The creation of chronicles and collections of personalities of the Czech Cinematography went on. The documentary archives grew by 6,400 photographs, 2,900 ads, 790 posters, and another 170 posters were restored. The digital laboratory processed almost 1,000 photographs from films and more than 300 slides of posters. The library acquired 1,100 new books, 140 screenplays and 1,380 issues of various periodicals. NFA issued a bi-lingual Film Almanac 1997, four issues of the professional review „Illuminace“, twelve issues of „Filmový přehled“ (Film Survey), including its electronic version. Furthermore, the publication on „Czech Feature Film II 1930-1945“ was issued, and work started on its

third volume. Apart from that, NFA research centre put out a number of studies and articles, mostly published in „Illuminace“, organised an inter-disciplinary conference on „Limits of/in Film“ and several lectures on film history.

FILM CLUBS AND ART-CINEMAS

Similarly as the entire non-commercial sphere of film distribution, also club activities enjoyed increased attention last year. The number of film clubs continues to grow; a total of 102 of them were registered in the 1998/99 season in the Czech Republic (as against 82 in the 1995/96 season) with more than 26,000 members. Most of them exist in Prague - 9, four are in Brno, two each in Ostrava, Plzen, Olomouc, Ústí nad Labem, Jihlava, Prostějov, and Karlovy Vary, and one each in the remaining places. Also their activities were richer: they held 1,500 screenings attended by 67,000 viewers, along with more than 30 seminars and other once-off events with at least partial participation from the clubs. The clubs mainly show European films (47%), with the share of American films being 23% and Czech films amounting to 15%. The most popular title in the 1997/98 season was Pasolini's *Salo, or The 120 Days of Sodom*. The club library consists of more than 150 films, including 91 old ones acquired from other distributors, 28 films purchased anew from the Association of Czech Film Clubs and 28 films from the special NFA funds, complete with seven film-library evenings. Last year, the following new films were added: *Canterbury Tales*, *Institute Benjamenta*, *Farinelli*, *Corrida of Love, Blood and Wine*, *The Flying Dutchman*, *The Naked*, *Fireworks*, *Stalker*, *The Life of Brian* from the club sources, and *Asthenic Syndrome*, *Ema Bovary*, *Gabbe*, *Cows*, *Minor Escapes*, *Master and Margarita*, *Potato's Funeral*, *Disputation, or...*, *In White City*, *The Scent of Green Papaya*, *The Chant of Jimmie Blacksmith* and *The Confessional* from the NFA special funds. The offer has been expanding in the past few years although it will probably never be able to cope with all of the individual requirements.

The scope of art-cinemas, or rather cinemas that screen at artistic films regular intervals, has been expanding and now exceeds 120 in about a hundred places, starting in Prague over to the small place named Krucemburk. In the capital city alone, such films have been shown systematically in ten cinemas, three in Brno (of them, Cinema Art exclusively), and two in Ostrava. Sometimes, „art“ screenings coincide with club shows, something that also applies to their repertoires. It is the company Cinemart that acts as a pioneer in this sphere, having as it does as many as 30 titles after three years. These were seen by 140,000 viewers last year, which is double the 1997 figure. Art-cinemas make their agendas complete with „Project 100“ films, club films and films selected from the regular distribution, so that every year their offer grows to the benefit of the movement. This year, it will be reinforced by as many as three new „alternative“ distributors - Sunfilm, Artcam and Galafilm with at least fifteen, mostly European, films.

If we add to this other distribution circle the participants in the Summer Film School and other club seminars, Febiofest, the Days of European Films, the Indies Festival in Prague, the Karlovy Vary International Film Festival, and other similar events, we shall end up with more than 450 thousand viewers, i.e., a not negligible 5% of the total cinema-goers that help create the required counterbalance to the commercial mainstream. And the same applies not only to cinemas but also to television and video.

LOCAL FESTIVALS, REVIEWS AND AWARDS

The most important event of the season, the **Category A, XXXIIIth International Film Festival in Karlovy Vary**, took place between 3 and 11 July, and it again exceeded the previous years in all parameters: 7,200 accredited participants, plus 860 journalists, 465 shows of 213 films in the Thermal Hotel and in seven other cinemas, and a total of 120,000 viewers. The festival agenda was made up of two contests (full-length feature films and documentary films) and eight non-contest sections (Horizons, Different View, East of West, Independent Forum, Czech Film 1997-98, retrospective reviews of film personalities as well as portrayals of national Cinematographies). New was a jubilee review of the Czech cartoon films, the Day of Critiques held under the auspices of the American magazine „Variety“ and also the renewed „film market“ specialised to Central and East European countries. The other accompanying events included a discussion forum on the European film identity and a workshop for producers in post-Communist countries.

Now, just a brief review of the other events in their chronological order: the fifth **Febiofest** (22 January - 11 February) expanded to cover nine major Czech cities and five Slovak cities. Its offer of 19 programme blocks and more than 300 films (including short films) already surpassed that of Karlovy Vary. The 250 screenings were seen by a record-high almost 70,000 viewers... As a series of once-off reviews, **Project 100 - Winter 1998** passed through sixty Czech and twenty Slovak cinemas between 23 January and 1 April. The ten films on show attracted more than 60 thousand viewers in the Czech Republic (a two-third increase as against 1997) and the average attendance figure per screening was 170 people. Last year's newcomer, **Sportfilm Liberec** (18 - 22 March), a festival of sporting documentary films and programmes, found its niche in the thematic coverage of the local short-film reviews. Increasing prestige begins to mark **Festival FAMU** (last year 2 - 4 April) that now exceeds the limits of a mere school review. The 5th **Days of European Films** went from Prague (15 - 24 April) to Brno (25 - 30 April) and the 32 films from 20 countries were viewed by more than 22,000 viewers. The 11th balancing review of feature films **Finále** (Finals) **Pízen** 1998 on 20 to 24 April offered a more varied accompanying programme.

The **International Television Festival Zlatá Praha (Golden Prague)** 1998, specialised in musical programmes, took place between 3 and 6 May. Thus, it came ahead of **Academia Film Olomouc**, the 33rd International Festival of audio-visual instructional programmes and a review of the application of information technology in education (11 - 14 May) that, in view of the Czech film jubilee, had the motto of „Film As a Historic Document“. Although under amateurish conditions, the **International Festival of Diving Films in Tachov** found its place among the specialists; its 20th year took place in Tachov between 21 and 24 May. On the same date, the Prague cinema „Lucerna“ saw a unique **review of contemporary Japanese Cinematography**. The **38th International Festival Children's and Youth's Films Zlín** 1998 (25 - 29 May) represents a useful confrontation of local films for children with the international production, lately especially Scandinavian. After two years, the **International Television Festival Křišťálové srdce („Crystal Heart“ in Pobebrady** returned, specialised in television public affairs and documentary programmes. In June, two events were scheduled, a review of films and video programmes on the role of regions in tourism, **Tour Region Film Písek** (2 -3 June) and the jubilee Twentieth **Novoměstský hrnec smíchu (The Nové Mesto Pot of Laughter)**, the Czech festival of film comedies held in Nové Mesto nad Metují (13 - 20 June).

July was the month of the Karlovy Vary festival and the break of the two summer months saw the **Summer Film School in Uherské Hradiště** (24 July - 2 August) that attracted some 2,000 participants and guests who could make their choice from record 240 screenings of 180 full-length and 150 short films. The chief cycles upheld by this year's Summer School were „Film and Theatre“, and „Film and the Countryside“, complemented with the section devoted to „100 Years of Czech Cinematography“, „1968 - Years of Revolution“, „Film Personalities“, „The Golden Cinematography Fund“, „Film Festival Echoes“, and other.

The town of **Teplice nad Metují**, amidst the Teplice-Adršpach rocks, hosted the fifteenth annual **International Festival of Films about Mountaineering** (26 - 30 August). The just second **Forest Film Festival at Krivoklát** combining its happening character with an interesting programme had the same timing. The **Terlicko Film Summer**, a competition of young Czech, Slovak and Polish film-makers, held in that Polish minority area, opened the September line of film festivals. The annual **František Filipovský Awards** for the best performance in dubbing were awarded in Prelouc on 19 September. **Tourfilm Karlovy Vary** (23 - 25 September), an international festival of films but mostly video programmes on tourism, surpassed its thirtieth year. The **24th Ekofilm** (7 - 11 October) was again at home in Český Krumlov. Also the **XXXth Ota Hofman Children's Film and Television Festival in Ostrov** (10 - 14 October) reached a jubilee year. A certain shift in its original specialisation on amateur films was marked at the 39th **Brno Sixteen**, now an international selective competition of non-commercial feature films and video programmes (15 - 18 October). The 3rd **Eurofilm Festival Luhacovice** moved to the autumn (22 - 31 October) and it provided the competitive floor mainly to films coming from the French language area and Eastern Europe. Also the festival of „film Cinderellas“, **Indies in Prague** (29 October - 4 November), although ranking among the youngest among such festivals, has already won itself a name as a prospective and so far absent in Central Europe forum of independent film production. Only the second **Festival of Czech Documentary Films in Jihlava** (27 - 31 October), provided a well-thought and original concept reaching professional standards although organised by a group of university students. The ranks of festival veterans also included **Techfilm Hradec Králové**, an international film festival (8 -12 November) devoted to sciences and technology, but also to arts. As usual at the end of the year, FITES held at Mat in Prague the 6th **Review of Czech Documentary and Animated Films** (19 - 22 November). Uherské Hradiště was the venue in November of the 23rd competition of environmental programmes, code-named TSTTT (**Týká se to také tebe** - That's Something That Tackles Thee). The rich collection of film-related action and events have been extended by seminars held by the Association of Czech Film Clubs (**Europe, Youth, Film; Film and Human Soul; Film Laughter; a seminar on British, Hungarian, and Russian films**), other reviews of national Cinematographies, etc. Moreover, there are additional more than a score of other reviews held annually by film and video amateurs.

Last year's 100th anniversary of the Czech Cinematography was the topic of a retrospective **exposition at Vystaviště in Prague**; Cinemart complemented it with a week of composed screenings and discussions entitled **We are going on, Mr Kríženecký**¹. On this occasion, among other things, the „Almanac of Famous Czech Films, Film-Makers and Actors“ was published.

¹ Jan Kríženecký, the first Czech film-maker (Transl.Note)

The scope of film and audio-visual prizes is not small, either. There is **Kristián**, awarded at the beginning of the year by film journalists for the best audio-visual action of the previous year. Also the Association of Czech Cameramen awards its annual prizes in its own field. The popular **Týtý** prize is close to film-making; it is awarded according to voting by the readers of the television weekly „Týdeník Televize“. The greatest weight in the industry belongs to the **Czech Lions**, awarded at the end of February, also for the previous year. The best actors, directors, etc., in television and film dubbing receive their awards at the birth-place of František Filipovský² in Prelouc. And at the end of the year, the Czech Film and Television Association FITES gives out its annual prizes named **Trilobit** (the Trilobite).

AWARDS WON BY CZECH FILMS AT HOME AND ABROAD

Last year, most awards went to films that had already been on the retreat from the theatres. **Kolya's** extensive collection was enriched by the Best Film, Camera and Artistic Contribution Prizes from the International Film Festival in Harare (Zimbabwe), the First Prize in the opinion poll choosing the best film of the past thirty years at the 30th annual Review of Children's Films in Ostrov, and the Second Prize in the television poll seeking the most popular Czech comedy of this century. Kolya's example is followed by **The Buttoners** that -- on the top of their thirteen awards -- added the Best Screenplay Prize for Petr Zelenka awarded by the Czech Literature Fund Foundation, the First Prize in the Viewers' Contest at the International Film Festival in Sarajevo, the Grand Prix from the International Film Festival in Tallin, Estonia, the Support Prize and the FICC Prize at the Young East European Film Festival at Cottbus, Germany, the Special Prize of the Jury at the International Film Festival in Thessalonica, Greece, and the FIPRESCI Prix at the 43rd International Film Festival in Valladolid, Spain. Thus, The Buttoners became the second such internationally successful film in the 90's.

Last year's premieres had their champion in **Sekal Has to Die**. First of all, the film won the best male actor's prize for Olaf Lubaszenko and the Special Diploma at the International Film Festival in Karlovy Vary, and the prize for the screenplay ex aequo at the festival of Polish feature films in Gdynia; then this year the record-high ten Czech Lions (best film, direction, best leading male actor - Olaf Lubaszenko, best female supporting actress - Agnieszka Sitek, camera, screenplay, music, edition, artistic quality and sound), the annual prize awarded by film critiques, then Martin Štrba the prize from the Association of Czech Cameramen, and once again - for the third time - Olaf Lubaszenko the best actor's prize at Finále 99 in Plzen. The successes scored by other films in 1998 were not that smashing. **Queen of the Lake** did well at both of the specialised local festivals: it won the prize of the organising city in Zlín and the Grand Prix, the Crystal Vase, and the Adult Jury as well as the Child Viewer prizes in Ostrov. **Dead Beetle** made a break-through at the Terlicko Film Summer 98 where it won the Grand Prix, the Golden Debut; **Traps** won the Elvira Notaro supporting prize at the International Film Festival in Venice, Italy and the prize for the best female actor for Zuzana Stivínová at the Nové Mesto Pot of Laughter 98, where the comedy **Halt, or I'll Miss** got the main prize of the same name.

Also some older films continued to reap the laurels. Two local and one international award went to **Bumerang** - the prize of the CLF Foundation for the story and screenplay, together with a Trilobite for

² František Filipovský is considered to be the best Czech film dubber (e.g., of Luis de Funés) (Transl.Note)

actor Jirí Schmitzer, and the Silver Nymph for the best direction at the MTF in Monte Carlo. ***A Path Through a Desolate Forest*** won the Grand Prix at the International Film Festival in Noordelijk, the Netherlands. ***Mandragora*** has also been more successful abroad, such as winning the prize for the best actor for David Švec at the International Film Festival in Setúbal, Portugal, and the Viewers Prize at the International Film Festival in Palm Springs, USA. Michálek's ***Forgotten Light*** put on the Silver Fleece at the Lubusk Film Summer in Lagow, Poland, and the veteran ***Accumulator 1*** by Jan Sverák was pronounced the best film at the Czech Film Festival in Banja Luka, Bosnia.

The year of the Centenary of the Czech Cinematography saw an opinion poll of experts voting for the best film of all time: they selected in an overwhelming manner František Vlácil's ***Markéta Lazarová***. TV viewers voted ***The World Is Fun With You*** by director Marie Polednáková the best Czech film comedy of the century.

Of the numerous awards gained by Czech documentaries at local festivals the following deserve to be mentioned: ***Bottom of Treason/Emanuel Moravec*** (dir. Karel Fuksa) - the Grand Prix of Academia Film Olomouc 98, ***Into Life + A Year After II*** (Pavel Koutecký) and ***Charter 77...Beginnings*** (Angelika Hanauerová) - Trilobit 97 for direction, ***Immortal Life and Death of Miki Volek, the Rock'n'Roll King*** (Igor Chaun) - Trilobit 97 for direction and Kristián 1997 for documentary qualities, ***Echoes of Female Souls*** (Vladimír Merta) - the Grand Prix, the Golden Ox at Etnofilm Cadca, the cycle ***Siberia - Hell or Paradise*** (Jirí Reichl, Jindrich Frýda, Milan Maryška) - Special Prize of the CLF Foundation for 1997, and specially ***Sweet Century*** (Helena Treštíková) - the prize for the best documentary film ex aequo at the International Film Festival in Karlovy Vary.

In the category of animated films only the work by Michaela Pavlátová and Pavel Koutecký ***...to Eternity...*** found its way to the world, having won the main prize at the International Short Film Festival in Tampere, Finland, and ***Anatomy*** by Patrik Pašš that won the Eurovideo Grand Prix in Malaga, Spain. ***Duel*** by Pavel Koutský gained the Golden Slipper and the Grand Prix of the Children's Jury at the International Children's and Youth's Films Festival Zlín 98, ***Café*** by the same author was honoured with Kristián 1997 for animated films. Galina Hulová's ***Cinema*** got three main prizes in its category at the amateurs' Arsfilm in Kromeríž.

From among individual awards, ***František Vlácil*** was awarded the Trilobite 97 - the Vladislav Vancura Prize for artistic contribution in the Czech film making and a prize for extraordinary contribution to the world Cinematography at the International Film Festival in Karlovy Vary, ***Miloš Forman*** received a Czech Lion for years of artistic contribution to the Czech film making, and ***Otakar Vávra*** the prize for a life-long contribution to the Czech Cinematography at Eurofilm 1998 in Luhacovice. Actors ***Vladimír Brabec*** and ***Jana Preissová*** won the best dubbing actors awards at Prelouc 98.

FILM PRODUCTION

A significant drop in full-length feature films that Czech film-makers had been warning against for several years really took place last year. There were only 14 films coming to cinemas, that is by a third less than in 1997. And that including the mainly Slovak film ***Rivers of Babylon*** and the selection from the popular TV series ***Czech Soda*** that can only with concessions be regarded as an original work of film. This narrow choice was accompanied by two renewed premieres, the film version of the theatre

play *Ballad for a Bandit*, by Milan Uhde and Zdenek Pospíšil, staged in 1978 by Divadlo na provázku (Theatre On the String) and directed by Vladimír Sís, and the specific memory of the times of the young pioneers' summer camps *Sing-a-Song for Skin Heads* by the newcomer screen-writers Jan Hřebejk and Petr Jarchovský, and director Ondrej Trojan, dating back to the break-through year of 1990.

Out of the fourteen new films, five were co-produced, most of them with Slovak film-makers who worked on three of them. The Eurimages International Fund subsidised one, and the Czech Cinematography Fund two films. Czech Television again was the most active domestic producer, having made one film by itself and eight in co-production. TV Nova took part in three film projects, same as Krátký film Praha. Barrandov Biografia, Etamp Film and Ateliéry (Film Studios) Zlín participated in a single project each. Out of the remaining, mainly minor producers, let us mention the share taken by BUC Film in the making of the co-produced film *Sekal Has to Die*.

This film undoubtedly became the strongest title of the year, having reaped as it did ten Czech Lions, the annual critiques' prize, two awards at the International Film Festival in Karlovy Vary and other honours. The manlike drama from the Nazi occupation directed by Vladimír Michálek in a four-some co-production, however, met with only an average response in cinemas. Higher interest was aroused by the satirically tinted black comedy *A Time of Debts* (dir. Irena Pavlásková) which, however, the critiques placed behind the previous film by the same director, *Time of the Servants*. Similarly, *Traps* by director Vera Chytilová is a comedy, fairly black, too, especially for the male portion of the audiences. On the other hand, the oppressed manhood is the topic of a somewhat funeralish tragic comedy *The Bed* by the débutante Oskar Reif, only completed after three years of often discontinued work. Following his failure in the field of commercial production (*Canary Connection*), director Ivo Trajtkov put up his serious artistic ambitions in the original story of the deaf hero called *The Past*. The full-length first by Pavel Marek, *Dead Beetle*, is a sadly romance of a young good-for-nothing. The poetical short-story film *In the Rye* represents a promising debut of Roman Vávra, then a student at the Prague Film Academy FAMU. A contradictory reception awaited the existentially oriented experiment *Rapid Eye Movements*, the diploma work of Radim Špacek at the same school. The routinely popular features included the above mentioned *Czech Soda* whose sometimes quite drastic humour seems to appeal particularly to the taste of the younger generation. A situation comedy from the last days of the Nazi occupation, *Halt, or I'll Miss*, by director Jirí Chlumský, represented in the last year's collection a fairly unique example of a film that only aims at entertaining, and it also is the fourth full-length novelty. The fifth one (!) is the fairy tale *Gee, Granny, Magic!* by the experienced television director Zdenek Havlíček, fully financed by a sole private sponsor. There were two more fairy tales made: *Queen of the Lake* by Václav Vorlíček belongs to the Czech-German series based on classical stories, while *The Emperor and the Drummer* came into being in the Czech Television Ostrava Studios as the original project by Václav Krístek. The only Czech contributions to the film allusion of a political background *Rivers of Babylon* (dir. Vlado Balco) are represented by minority shares of Czech Television and the Film Studios Zlín.

The trends characteristic of the Czech feature films in the past few years thus seem to be continuing. It is represented by the ongoing inflow of new directors, fresh graduates or even students, as well as some more experienced ones. What we still want are good writers, sometimes we badly need capable dramaturgists, retrospectives are trendy and contemporary-shyness is the order of the day. It is the dark tones that prevail, the humour is rather harsh, original experimental and artistic opuses prevail over good quality films appealing to the broad audiences, all this along with the never-ending drudgery on the part of the producers to get the funds to have the projects under way successfully completed.

The first half of this year seems to be offering better prospects to Czech feature film; ten premieres have been announced from January to May alone. In January, it was the third instalment of the crazy police comedy *Once There Was a Cop III* (dir. Jaroslav Soukup). February: the „export“ detective comedy *The Manor* (Kenneth Berris) made by an American director with Anglo-Saxon actors in English for Czech producers, and the sophisticated composed sad comedy *The Idiot Returns* (Saša Gedeon). March saw the hugely promoted decorative fairy tale on the motifs of writer Jan Drda, *A Hell of Luck* (Zdenek Troška) and the chamber psychological work *Double Role* by Jaromil Jireš. There were as many as three new films in April: the family retro-comedy from 1968, *Lairs*, from the workshop of the well-tested team of Šabach-Jarchovský-Hrebejk, the full-length portrayal of the „good countryman“ *The Healthy Sick Vlastimiloved Brodský* (Ondrej Havelka) and the short-story film of love, young people and the genius loci of Prague, *Prague Through the Eyes of...* (Vladimír Michálek, Michaela Pavlátová, Martin Šulík, Artemio Benki). In May, there was the popular comedy with Ludek Sobota in the leading double part, *Don't Be Afraid and Filch* (František Filip) as well as the eagerly awaited poetic reminiscence by director Vojtech Jasný, *Return to Paradise Lost*, the free continuation of his older film *All Good Countrymen*. The club distribution network will be entered by the originally TV film version of three short stories by Chekhov, *Agatha* (by the newcomer Dan Krameš).

And yet other, at least ten new films, are under making. *Hanele* by Karel Kachyna is the title of the ballad of the hard-fought-for love of a Jewish girl in the pre-war Ruthenia. *Life's Spring* by Milan Cieslar was inspired by the „Lebensborn“ project that was supposed to provide a brooder of the clean Nordic race for Hitler's Third Reich. The long-time planned *Melancholic Chicken* (dir. Jaroslav Brabec, screenplay, as in the previous case, by Vladimír Körner), is the story of an abandoned country orphan. The year 1949 is the venue for the film *Conception of My Younger Brother* (dir. Vladimír Drha), a family retrospective through the eyes of a little child. The next four films were made by newcomers: a drama of a Czech Jewish family in the 1930's facing the Nazi threat, *All My Akin* (Matej Minác), a history of an addict who decided to fight his fate, *Canary Bird* (Viktor Tauš) and the capricious fable from a petty town, *Eliška Loves Wilderness* (Otakáro Schmidt). It may take until the next millennium that we shall see the black comedy from the Nazi Protectorate *We Must Help Each Other* (Jan Hrebejk) and the contemporary story of lonely people *Solitaries* (David Ondříček).

Feature TV series represent significant jobs for the local producers, and they often are also made in cinema versions. Less transparent but significant in respect of the turnover, are jobs for international clients. They include various services for international film and TV makers, minority co-production, up to comprehensive film making for exports. This is the policy applied, e.g., by the North American Pictures.

The Czech documentary production is surprisingly extensive, if we chose to include, beside „genuine“ documentaries, also public affairs, popular scientific, instructional, informative and promotional features. This may be thanks to better accessibility and easier operation of video technology that prevails in this field. The NFA yearbook that maps up the majority of such works says that there were more than 600 such features made last year. Still, Czech Television remains the major customer and user and practically the sole broadcaster of Czech documentaries that would otherwise appear exclusively at specialised festivals and seminars. Following last year's collapse of Krátký film Praha, the sole example of efficient, stable and conceptual documentary workshop is in Febio; however, this company, too, fully depends on Czech Television. The core of its production last year was represented by the series *The Way ... Live* and *Window to the Neighbours*. The importance of film schools

becomes more and more significant, especially that of FAMU which allows, thank to its co-operation with Czech Television, for broader presentation of young talents in the field of documentary films.

The humanistic and societally involved topics are the domain of the Association (formerly Foundation) Film & Sociology and the strong group of authors, including Helena Treštková, Pavel Štingl, Miroslav Janek, Pavel Koutecký, Olga Sommerová, Martin Štoll, Martin Vadas, Marie Šandová; authentic evidence from abroad has been provided by Milan Maryška, Vladislav Kvasnicka and the authors around Agentura (Agency) Epicentrum. Cultural topics is the cup of tea of Ad libitum of Petr Ruttner, HaD Film of Jana Hádková, as part of Krátký Film Praha, Pluto Film and Video of Miloslav Šmídmajer, the environmental topics have been taken up by Skyfilm of Ivan Striteský but also a number of other documentary makers. TV cycles of various genres have been ordered from Studio Pet (the public affairs feature ***Europe and Us***), DaDa (***Ten Centuries of Architecture***), Ateliéry Zlín (***Disputes of Soul and Body***), Media Group Bohemia (***Ego***), World Circle Foundation (***Unexplained Deaths***) and others. Czech Army Film specialises in military and military-historical themes. The production of instructional films has increasingly become the domain of university audio-visual centres. Many producers have been active in the field of information and promotional films (Fontis, pdMedia, Holly - Stanislav Cerv, Cinevid, OK Vision, TV Metropol Production, Kohak Film, Bohumil Klos) usually on order of various companies, institutions and communities.

The threatening termination of portions of Krátký Film Praha, the Jirí Trnka Studios and the Brothers in Trick Studios, might have been averted but this crisis told on their declining production. The quite positive diversification of cartoon films have been the merit of minor studios, such as AAA, Anifilm, AiF, Hafan Film, Via Lucis and Paj-Tash of Ostrava. They depend, however, on TV and also to a smaller extent on international orders. Free authorship creation has been dying because cinemas would only accept full-length features and televisions give priority to series and cycles. Although the Cinematography Fund pays some attention to animated films, it is clear that, save for the Bed Time Stories, this production does not have the necessary market locally and dies for international investors, co-producers or buyers. In contrast, cartoon films have been flourishing at film schools - FAMU, Zlín and Písek. The professional future for their graduates, though, remains uncertain.

FILM DISTRIBUTION

The favourable development marked in 1997 unfortunately represented just a temporary improvement. Last year, the attendance of Czech, Moravian and Silesian cinemas dropped by some 600 thousand, down to a mere 9.252 million viewers, which is the second worse figure in the post-war history. Thus cinema, once the unmatched mass cultural institution, slides to the level of those exclusive minority establishments like theatre that last year attracted more than 5 million viewers, museums with more than 5.5 million visitors, and castles and chateaux and their 6.5 million visitors.

Still, the first six months affected by the *Titanic* phenomenon, were in excess. The entire loss is due to the last three months and it was December that set up the sad record, with its mere 522 cinema-goers. What is alarming is that the steep decline continues in the first months this year as well. This development seems to follow the Czech economic decline and the decreasing purchase power of potential viewers. Although the share of the top films did not diminish (*Titanic* actually surpassed the fabulous one-million mark), it was the films in the lower echelon that were the losers. The point is that people were more cautious in their choice, they only were attracted by sure hits, and among the rest only some isolated names that might attracted their attention in some way.

As it was, the interest in Czech films was retained but since there were significantly fewer of them last year so there is the lesser share they took in attendance that dropped to 14% (as against as many as 21% in 1997). On the other hand, the American production did well, having increased its share to as much as 77% (67%), of the others there is only the British segment - 6% (8%) while the French only scored a mere single per cent (2.5%) and the other productions only contributed by fractions of a per cent.

Similarly as everywhere else in the world, last year the sole champion was the already mentioned *Titanic*, combining as it was the grand catastrophic show with the touching romance. With its 1.050 million viewers, second only to the *Jurassic Park*, it became the most successful American film of the nineties. However, on the revenue side, it is second to none as this more than three-hours-long show did justify higher entrance fee thus bringing the cinemas the much desired financial injections. The catastrophic genre also triumphs thanks to *Armageddon* (541 thousand viewers) and *Godzilla* (307) in the following places, as well as the tenth in the standings, *Deep Impact* (166) that represented a thematic variation to *Armageddon*. Also, it is mainly fear and the felling of danger that is operated by the fifth in the table, the sci-fi horror *Aliens: Resurrection* (238).

The comedies were this time defended by the Britons with *Bean* (219) that placed seventh and the 13th in the standings, *Full Monty* (157). The war theme was taken up after some time by director Steven Spielberg in the film *Saving Private Ryan* (6th and 231), the popularity of the film *As Good As It Gets* (8th and 218) was mainly thanks to Jack Nicholson in the part of the kinky hero. Still more surprise, though, was aroused by the fourth place for the adventure travelogue *Seven Years in Tibet* (297). The best attended French film in 1998 was the 43rd in the standings artistic document *Atlantis* (51) which in a way linked to the previously scored success of *Microcosms*.

While the Czech films had four representatives in the top ten the year before (1st, 6th, 8th, and 10th places), last year they had to do with a mere one, *A Time of Debts* that placed ninth (194). More than 100 thousand viewers went to *Czech Soda* (11th, 166), *The Buttoners* (14th, 143), *Traps* (15th, 142), *Lotrando and Zubeida* (16th, 141) and *Halt, or I'll Miss* (21st, 108) - this doubtless shows the upper hand won by the comedy genre. The lean harvest of the last year's production is testified to by the fact that two of the above mentioned films first appeared the year before, and the third is a selection from a satirical TV series. Of the other Czech films, *Sekal Has to Die* had 83 thousand viewers, *Queen of the Lake* attracted 79 thousand, yet another production of the year before, *Mandragora*, 44, *Dead Beetle* 32, the fairy-tale *Gee, Granny, Magic!* 28, *The Bed* 21, *In the Rye* and *The Emperor and the Drummer* 15 thousand each, *The Past* seeded in only at the end of the year 3,000 and *Rapid Eye Movements* even as few as 1,500 viewers. The favoured *The Buttoners* thus remained behind both the not very persuasive *A Time of Debts*, but also behind *Czech Soda*, thus confirming that festival laurels by no means guarantee success among the viewers.

In view of the various lengths and intensity of the showing of the films in the course of the year, it is a more objective parameter of their success if we look at the average attendance per screening, in which case the top ten looks better for the local production: 1 - *Armageddon* - 189, 2 - *Titanic* - 177, 3 - *Saving Private Ryan* - 123, 4 - *Godzilla* - 119, 5 - *A Time of Debts* - 112, 6 - *Seven Years in Tibet* - 107, 7 - *Lotrando and Zubeida* - 97, 8 - *Aliens: Resurrection* - 90, 9 - *The Buttoners* - 83, 10 - *Czech Soda* - 82. This shows, too, that the Czech films were not screened in the cinemas as often as their American competition.

In respect of the average annual cinema attendance per head of 0.9 we are well behind the EU countries, but also behind Hungary (1997 - 1.7) and Slovenia (1.3). The other East European countries, though, have still worse scores, starting with Slovakia - 0.8 and Poland - 0.6, down to Russia and Rumania - 0.4 and Bulgaria - 0.3. The contrast is the more striking that while the 90's saw a more-or-less striking reduction in the numbers of cinema-goers in this region, including the Czech Republic, the EU countries marked a constantly increasing trends in attendance in the years 1990 to 1998: e.g., 20% in Italy, 35% in the UK, 37% in Spain, 40% in France and Germany marked a growth by a half.

Last year, too, saw the constant although very modest decline in the numbers of film shows; there were more than 164 thousand of them. The average turn-up per screening dropped to 56 people, but this figure is better than in 1994-1996. At the same time, the earnings kept growing, having exceeded by 9 million the half-a-billion-mark so prayed for by distributors, something that represents an annual growth of 16%. Of that, **Titanic** by itself accounted for 179 million, since the entrance fee due to its double length rocketed to horrendous 130 Czech crowns in Prague (thus coming close to the average fee paid in the USA - \$4.70)... Thanks to this, also the average entrance fee jumped by a full one fifth, to Kc 55. Bontonfilm remains the Number One among distributors, having scored 47 premieres, a 44% attendance share and almost half of all incomes. The distance of the runner-up, Falcon (23 - 28% - 29%), thus increased. Then come Intersonic (19 - 11% - 9%) and the up-and-coming newcomer, Warner Bros (17 - 6% - 6%), Space (only two Czech premieres, but still winning over 3% of cinema-goers and 2% of revenues), AstraCinema (also 2 - 2.5% - 2%), Gemini chasing them (3 - 2% - 1.3%) and two „art-film“ distributors, Cinemart (9 - 1.5% - 1.5%) and the National Film Archives (as much as 20 - 1.5% - 1%). The share taken by the other distributors is negligible, and Atlantis does not publish its results.

There was a marked decline in the number of premieres, 150 of them last year (as against 173 in 1997). The US production that showed 98 films had a quite high base to decline from (115), but with the local production the drop was felt more dramatically - 14 (20), with the Briton having kept their third positions with 7 (8) new films, the French had to do with 6 (8) films, while the Russians did better with 4 (1) films, same as the Italians 3 (2), although this shows a fairly weak representation of once a film great power. Spain improved its score to 3 (1) new films, while Slovakia, Germany, Canada and Iran contributed with two premieres, and seven other countries with one premiere each. However, the „nationality“ is often rather the question of the international capital investment than the creative aspect and the fact that many of the above mentioned films were co-produced by two or more producers may reduce the informative value of this review. Also, it should not be ignored that the more varied composition of the premieres to a large extent was the merit of a group of so called non-commercial films that ever grows in quantity.

Last year's domination of catastrophic films and sci-fi horrors based in the first place on technical effects may reflect the global trends but it is not typical for Czech viewers. It may not be surprising with **Titanic** and **Armageddon** that were subject to the most smashing advertising campaign in the Czech Republic as well, but it surprises with the re-make of **Godzilla** whose success, however, must have been assisted by the record-high number of copies shown. Out of the top twelve, we can rank here also **Deep Impact** as well as the militant sci-fi thriller **Starship Troopers**. The overseas comedies remained practically over-shadowed by it (**Flubber**, **Mr Magoo**, **There's Something About Mary**). Not even the numerous group of family and children's films, including cartoon films, did make any significant break-through (the best of them, **The Little Mermaid**, only placed 22nd). Rather, the film romances has a better attraction, although they were in different combinations of genres (**Titanic**, **As**

Good As It Gets). The unique success of a war drama (*Saving Private Ryan*) is probably 50-50 due to both its outstanding quality and the renown of its director. The more sophisticated representatives of the American culture, such as *The Big Lebowski*, *Wag the Dog*, *Jackie Brown* or *Deconstructing Harry* ended up among the second thirty.

Among the European production, UK retained its privileged position having three representatives among the first 25 films. Among the rest, certainly the Russian satirical comedy *Character of National Hunts* that, with a mere two, or three copies, was seen by some 70 thousand viewers over two years.

CINEMAS

Following the „Titanic“ euphoria of the first six months the cinemas again returned to their pessimistic mood. The rapidly growing revenue became to slow down and even decline in October. In the overall favourable economic results last year, however in practice discontinued the drop in the number of cinemas; some of them, temporarily closed down, even resumed operation. The clearest situation is in Prague whose share in attendance (25%) and especially revenues (already 40%) keeps increasing, thus having become a kind of the show-case of the Czech film distribution. Cinema „Aero“ acquired a new face and, apart from carefully selected films, also is the venue of also theatres performances and concerts. Thus, despite its remote location, it has become a popular cultural centre. The company Broadway City in the autumn resumed operation on the reconstructed premises of the previous two-theatre Cinema Moscow, now renamed to „Ládví“, and plans to extend it to have six theatres. It now opened another cinema at the very opposite end of the city, named „Budejovická“. Also the down-town cinema „Svetozor“ now operates in two theatres. The success scored by so far the only operation Multikino (multi-cinema) Galaxie inspired its operator to expand it by another six theatres. The grand projects concerning more multi-cinemas in Prague seem to be stalemated at the moment. Currently, the twelve-theatre project at Cerný Most seems to be the farthest in implementation. The demanding reconstruction of the premises in Slovanský Dum has not yet begun and it is not clear either when the planned multiplex projects will be completed in Smíchov, at Výstaviště, and/or in Strahov. Outside of Prague, the most promising is the multi-cinema project in Brno, while multi-theatre projects are also considered in Ostrava and Plzen. Most of such costly investment projects would not be possible without attracting international capital that only seems to be coming hesitantly. Multi-cinemas, though, would only represent solutions for the 3-4 largest cities in the Czech Republic, while medium-size and small towns might benefit from dividing the unnecessarily large theatres into two smaller ones. Still, funds seem to be lacking for such reconstruction in most places.

The capital city operated 33 standing cinemas with 45 theatres at the end of 1998, and four more survived in the adjoining villages. Some establishments organise public films shows irregularly, and two open-air cinemas only operate in the season. Among the other cities, the relatively best situation is in Brno which operates 18 cinemas, including clubs and one drive-in cinema; Ostrava has eight cinemas plus one open-air theatre, České Budejovice and Hradec Králové operate 4 cinemas and an open-air one each, there is one new small theatre in Ústí nad Labem bringing their total to four, there are three in each of Olomouc and Pardubice, while two cinemas (with three theatres) and a scarcely used open-air theatre are in Plzen, and only two cinemas are in Liberec and Zlín. A special case among medium-sized cities is represented by Karlovy Vary that operates as many as eleven theatres

during the festival (there are six of them in the Hotel Thermal complex alone) and an open-air theatre, but on a daily basis, only two that do not belong to the best are operational. Karviná and Chomutov offer a choice from four standing and one open-air cinemas, Jablonec nad Nisou three and an open-air theatre, Jihlava three, Havířov two and an open-air theatre, Opava, Prostejov, Teplice, Kladno and Mladá Boleslav two each. The town of Most only has one cinema but that one operates three theatres, and two-theatre cinemas also are in Bruntál, Znojmo, and following a recent reconstruction also in Kolín. Two cinemas or at least two theatres exist in several such minor towns as Jindřichuv Hradec, Strakonice, Svitavy, Trutnov, Třebíč, Uherské Hradiště, as well as in Ostrov and Sezimovo Ústí. Other places would operate a single cinema, sometimes complemented by an open-air theatre, and these would often alternate in the summer.

The superiority of the Prague cinemas and multi-theatre establishments is also reflected in the standings of the cinemas in the number of viewers (see Table). The figures need not be exact as some cinemas are reluctant to submit their results to the Film Distributors' Union from which we draw. The best of them, Multikino Galaxie, despite a moderate drop, hosted 8% of all viewers and at least 12% of revenues. Also the second, third and fifth places went to Prague theatres, although they, too, might have lost somewhat as against 1997 (Lucerna). Broadway actually did better although it was operating literally in a state of emergency for some time. These results on the part of the metropolitan cinemas were sometimes allowed by their having more shows per days (in excess of four, on the average). The best turn-up per show was scored by Velké kino (Big Cinema) in Zlín - its annual average was 120 people last year.

Despite the significant deterioration of the network of cinemas in the nineties, still there is no town over 10 thousand inhabitants in the Czech Republic, and only nine over 5,000 (out of some 250 municipalities) that would have no cinema at all. The only exception is the district capital of Rakovník which so far only operates a summer open-air theatre. At the end of last year, there still were (screening usually once a week, but at times more often) 300 so-called village cinemas. Some of them resumed operation following at times quite long pauses.

The latest data released by the Film Distributors Union show that there were some 710 regular cinemas in 1998 (there are no more exact figures since some of the minor cinemas have not been terminated but they may not be operational or show only irregularly or only over a certain part of the year), 36 cinema-cafés which are particularly popular in South Moravia, 110 standing open-air theatres and up to 50 places which host, sometimes only over several summer days, travelling cinemas, so-called trailers. This network of cinemas, although less than half as dense as in 1989, still is the third densest within the European Union (after Iceland and Sweden), first and foremost in small towns and villages. The difference is not so big in respect of the number of theatres that, due to an increasing number of multiplex establishments, often double or treble the number of cinemas in those countries. Because it is mainly up to the local governments to decide about the running of mostly loosing local cinemas, the distribution of the network is far from even. It is characteristic that it is the thinnest in the vicinity of major cities.

Last year did not see any substantial transfers in ownership or operating rights so still most of the cinemas in the small places are run by their communities while the most profitable cinemas in Prague and major cities are in private hands, which also reflects their about 70-per-cent share in revenues. The number of private operators also increases in small places, where the communities choose to compensate their operating losses by various benefits or cover them from profits from other activities

(video-libraries, restaurants or other retail activity, holding discotheques, etc.). Community subsidies to cinemas operated by their own budgetary organisations were in the range of Kc 100,000 to 800,000, and even more, with last year's higher revenues only having resulted in their reduction. Therefore the overwhelming majority of cinema operators cannot afford any major investments in very often urgent repairs and upgrading. The only major reconstruction took place in Kolín, according to our information. The only improvement is seen in respect of cinemas being equipped with the Dolby Stereo sound systems: there are more than sixty of such cinemas now. Less than one hundred cinemas is able to sell tickets with help of a PC.

The cinemas increasingly favour the holding of once-off events (such as Project 100) that provide some variety to the otherwise fairly monotonous character of the regular commercial repertory, offering as they are film shows in a certain attractive concentration and/or well in advance the regular showing. Therefore there is a growing number of cinemas that provide in regular art-shows as well as separately such attractive repertory. More than a hundred cinemas still run reduced-fee shows for children, usually on weekends. Similar projects for senior citizens are only sporadic, it is just the Prague Film Corporation that holds them consistently. In view of the changing life style as well as for other reasons, the viewers are no longer so much interested in frequenting previously so popular open-air cinemas. They keep vanishing even in major cities. They are not very popular with distributors either because they allow for the largest revenue evasion. The first drive-in cinema in Vyžlovka in Central Bohemia has been complemented by another one in Brno, and there are plans to have one in the Strahov Stadium in Prague.

VIDEO DISTRIBUTION

Distribution of video recordings as a whole seems to be non-transparent not only for external observers but, probably, also for those who are directly involved. Making use of a sample of video libraries, the press reviews and publishes only the success rates of individual titles, and that only in respect of their lending rate. Therefore, we have to rely on estimates as well as on the fact that this field did not see any dramatic developments last year.

The revenues generated by this most mass-oriented medium, second only to television, have been estimated at up to Kc 1.8 billion last year; the video - cinema ratio is about 3.5:1. The grading of daily rental fees in video libraries increased to a range between Kc 10 and 50; still it remains well behind the cinema admission fee if taking into consideration group watching. Allegedly, some 30% of all Czech households own video recorders. Video libraries that operate in the clear-cut market environment sensitively react to any change in the demand, mostly affected by competition from TV programmes. Therefore they find it difficult to survive in places with minor demand; they can do better if expanding their side networks. Thus the total number of such video libraries does not expand any longer, and it is now estimated at 1,000 to 1,200; however, the number of their points-of-sales is higher. The annual borrowings were about 20 million, while the final sales of video programmes probably did not exceed 3 million last year. Therefore, the ratio between the revenues for lent and purchased video cassettes only slowly balances.

The major distributors are associated in the Video Distributors' Union. Bonton Home Video, with a 33% Czech market share significantly strengthened its position, ahead of Hollywood Classic

Entertainment with 24%, InterSonnic - 19% and Warner Home Video - 15%. The Czech Video Centre associating the majority of the Czech video production including non-film programmes, only scored slightly in excess of 3%. The one-per-cent mark was also overcome by Butterfly Entertainment and Vapet Production. Video Distributors last year issued some 500 titles for lending and 400 for sale, with the US production having more than 90% share both in numbers and in revenues. The overall topical offer of programmes in video libraries no longer grows because the distribution rights are limited in time, usually for 5 years. Although it may be in the range of some 5,000 titles, even the major libraries would not hold more than a half of them. The offer of titles on sale still increases, last year's figure was about 3000. The scope of cassettes issued by distributors for lending (300 to 3,000 pieces) reflects the envisaged demand, while the number of cassettes for sale would be higher: 1,000 to 130,000 pieces. Also the price of video cassettes on sale differ significantly, mainly varying between Kc 300 and 500, though.

According to a market research conducted by Dispro, the highest interest in video libraries concerned the following top ten features: 1 - *Men in Black*, 2 - *Liar, Liar*, 3 - *Bean: The Biggest Film Catastrophe* (films sometimes change names for video distribution), 4 - *Con Air* (all USA), 5 - *The Fifth Element* (FR), 6 - *Face to Face*, 7 - *The Lost World: Jurassic Park 2* 8 - *My Best Friend's Wedding*, 9 - *Volcano*, 10 - *Double Team* - again, all USA. Within the flood of the 94 American films, only four local representatives found their way in the first hundred: 38 - *The Wonderful Years That Sucked*, 44 - *Lotrando and Zubeida*, 55 - *The Buttoners* and 56 - *Traps*. Slightly different standings can be seen in the more objective table that compares the lending-rate of the titles over the first two months: strangely enough, here *Anaconda* did best ahead of *Titanic*, seeded in only at the end of the year, and *The Jackal* (all of the USA), of Czech films then 34 - *Traps*.

In the break-down by the genre, this time thrillers had an upper hand, ahead of comedies. Let us not ignore that the Czech production did fairly better in the field of the production for children. *Lotrando and Zubeida* even placed first, defeating the entire US competition. Also animated series did well: 13 - *Adventures of Ferda the Ant* and 16 - *Mole's Adventures VI*; moreover, we can count as many as 13 Czech programmes among the top fifty. Similar situation seems to be in the sales that, however, is not monitored centrally. Since most of the films would first be shown in cinemas for at least six months, and their video publication depends on their success there, some arts films with a low audience turn-up have little or no chance in practice.

The sales of films on DVD carriers, that is a CD disk, was developing only slowly; there are several score of titles available, including the Czech *Kolya*.

The broad-scope and hardly controllable video distribution industry still copes with the topical problem of illegally distributed, both sold and lent, programmes. The black market is in the focus of attention of the Czech Anti-Piracy Union that is also concerned about the compliance with the copyright by cinemas and especially cable televisions. In the field of video, the Union assesses the share of the black market at some 20 to 25%.

TELEVISION

Although as many as almost one hundred Czech households own a TV set, there are still gaps in the coverage of the Czech territory with the signal of the four nation-wide channels, especially in the border mountainous areas in Bohemia and East Moravia. Since these are less populated regions, though, the signal coverage of households is higher as a rule: CT 1 covers 98%, Nova 97%, and lately CT 2 increased its coverage up to 93%, while with Prima the figure is 76% coverage. The total television viewing time slightly increased last year as against 1997. Still, the average of 2 hours and 10 minutes per day is well behind the West European, and especially the US figures, something that need not necessarily be considered a negative phenomenon.

More dynamics were noted last year in the following of the national channels where the leading Nova slightly dropped to 51%. CT 1 follows in a distance with 27%, while Prima significantly improved its standings to 11%, and CT 2 just a bit to 7.5%; all the remaining channels were left with a mere 3.5%. Last year's advertising income was distributed in a different manner since the private channels have better conditions here. Nova dominates here unmatched with its 68% of the entire approximately Kc 5.2 billion, while CT gained 24% and Prima 8%. Last year, too, television became the most significant advertising medium for the first time, having scored 42% market share as against the press (41%). The licence fees which statutory make the most important income of the public CT reached the estimated volume of Kc 2.6 billion, following an increase the year before.

A new General Director joined the Czech Television in the course of the year. He inspired some major reshuffle in the top management posts as well as some changes in the programming, but the programme following as well as CT's market share so far remain practically unchanged. NOVA TV experienced several conflicts with the Radio and Television broadcasting Council that might have threatened with removing the licence but always ended up in conciliation and the channel retained its priority position both in following and, more importantly, revenue for advertising. This situation has so far not been affected by the latest conflict between the US owners and the Czech licence holder. Prima changed its agent last year as well as some of its management and programming which improved following and to a still larger extent its revenue from advertising; still it is loosing, though. The share of other terrestrial channels, mostly purely local, both as regards the market share and following, is negligible, with the exception of the ambitious Galaxie of Hradec Králové that expands in cable networks. Any overlapping broadcasts for the neighbouring countries have suffered from the existence of the language barrier.

The number of the cable broadcasters, mainly local, may have grown to eighty and the penetration of households by cable TV is about 15%, but due to limited income they only have very limited option in their own programming so this industry survives on supplied domestic and foreign programmes. There are more than one hundred of them broadcast via cable here. Here, too, any mass dissemination (save for a minor section broadcast in the Czech version) is prevented by the existence of the language barrier, so that the best followed are, e.g., Eurosport or MTV where it is not so essential. Kabel Plus with its several regional distribution networks and almost half-a-million subscribers remains the largest cable network operator. There are nine TVs in the Czech Republic holding the satellite licence that, too, play only a marginal role since only some 6% of the households own the relevant reception equipment. There is a modest increase in the number of paid television

channels distributed both by satellite and via cable (Max, SuperMax, HBO, Hallmark) subscribed by some 15% of households.

The domestic cable and satellite, but also the private national terrestrial televisions, are dominated by the international, mainly US capital. The envisaged introduction of quotas, especially those preferring European production, and ensuing from this country's international obligations, thus met with a very strong opposition on the part of some broadcasters. This year's developments indicated, though, that this obstacle can be overcome in a consensual way.

The best followed portions of the four main national channels are still represented by the evening news, some entertainment and public affairs features on Nova, while CT is better known for its entertainment and relays of popular sports event. Still, full-length feature films, beside mostly imported feature series that rather represent a quantitative fill of the broadcasting time, to a large extent remain the „elite“ portion of television programming. This explanation is supported by the fact that they are in a cumulative manner broadcast on weekends and holidays, including Christmas. According to the latest Median research, CT 1 viewers described films -- and Czech films, in fact -- as the best followed and also the best features out of twenty different types of programmes. A point of interest is in that in the case of CT 2 these are documentary films and programmes, while Nova viewers prefer foreign films. Only Prima audiences placed films, namely foreign ones, in the third place.

CT 1 last year featured some 800 full-length films, that is significantly more than the year before. They were mainly of the Czech production (38%), there were 30% of European films, 29% of those of US make, and the remaining 3% covered the other productions. Out of some 500 titles offered by CT 2, again the European production prevailed (43%) over US ones (32%); the Czech share is lesser here - 19% and the rest of the world scored 6%. Nova showed slightly more films, roughly 770, with only marginally higher US share reaching 60%; the European production (including a number of erotic films) has not changed - 24%, but there were only 12% Czech films and the rest accounted for 4%. Prima, too, added some films so that it basically matched the sum shown by CT 1, but on Prima the US production prevailed with 44%, there were more Czech films - as much as 28% and also of European ones - 24%, with the balance also of 4%. This list also includes some long TV films but not series where the US dominance is still more visible, and not only in the private channels.

It is not surprising that the best following among films screened by CT went to Kolya which was seen by more than 4 million people in the peak Christmas time, and because, second only to the welcoming of the Czech ice-hockey Olympic winners, the absolute runner-up of the year. Also the subsequent four places went to the well-tested Czech films (*Cinderella's Three Nuts, How to Get Dad in Reformatory, Lotrando and Zubeida, The World Is Fun With You*), also broadcast during Christmas. Apart from that, the best following went to another Czech comedy *It's a Deal, Boss*. CT 2 was best successful with the British version of *Count Monte Christo...* At Nova, also the Czech films prevailed, and in the event of *Cinderella's Three Nuts*, shown in the New Year, actually identical. Outside of the Christmas time, the comedy *Once There Was a Cop II*, did well, and the US film *The Beast* placed third. Last but not least, local films also dominated Prima, in the following order of priority: *Ecce homo Homolka, Black Barons* and *Time of the Servants*.

The final paragraph can be verbatim quoted from last year's report. The Czech Television remains the major producer of Czech feature films, in which it was slightly more accompanied by Nova last year. It also is the most important client of the independent producers concerning the production of isolated

as well as cyclic television programmes, documentaries and cartoon serials for children. There remain also the disadvantages brought about by such dependence on its smaller and weaker partners. Starting with the practical identification of the programming as a whole over its likening to the requirements of the quickly changing television medium, ending with less advantageous conditions of exploitation.

REVIEWS

CZECH FILM PRODUCTION

	1990	1991	1992	1993	1994	1995	1996	1997	1998
Feature ¹ films	32	13	9	14	19	23	20	21	14
Documentaries ²	610	230	*215	*160	*185	*160	*250	*260	**630
Cartoons ³	140	70	*80	*60	*65	*80	*50	*60	*80

¹ Premieres in cinemas, including international co-productions

² Including video and similar genres (public affairs, popular scientific, instructional, informational), w/o TV programmes

³ Including series instalments

* Estimate

** Including public affairs programmes and cycles

CZECH FEATURE FILM PREMIERES IN 1998

THE EMPEROR AND THE DRUMMER (Václav Krístek) - CR

Czech Television

IN THE RYE (Roman Vávra) - CR

Verbascum / Czech Television + grant SFCRPRCK³

A TIME OD DEBTS (Irena Pavlásková) - CR

Eydelle Film / TV Nova / Krátký Film Praha

CZECH SODA (Fero Fenic) - CR

Czech Television / Febio

SEKAL HAS TO DIE (Vladimír Michálek) - CR, Poland, Slovakia, France

BUC Film / Czech Television / Apple Film Production (POL) / ProArt Production Slovakia / CDP (FR) / Barrandov Biografia + grant Eurimages and SFCRPRCK / CNC (FR) / Komitet Kinematografii v Polsce

QUEEN OF THE LAKE (Václav Vorlíček) - CR, Germany

Art Oko Filmproduktions / In Film Praha / TV Nova

THE PAST (Ivo Trajkov) - CR

The World Circle Foundation / Czech Television

DEAD BEETLE (Pavel Marek) - CR

Whisconti / Czech Television / Krátký Film Praha

TRAPS (Vera Chytilová) - CR

Cineart TV / TV Nova / Krátký Film Praha + grant SFCRPRCK

THE BED (Oskar Reif) - CR, Germany

Barrandov Biografia / Etamp Film / Czech Television / CINECAM Munich

RIVERS OF BABYLON (Vlado Balco) - Slovakia, CR

Alef Film & Media Group / Czech Television / Ateliéry Zlín / Televízia Markíza

RAPID EXE MOVEMENTS (Radim Špacek) - CR

³ The Czech Republic State Fund for the Support and Development of Czech Cinematography (Transl.Note)

N.F.I. / Studio FAMU / Krátký Film Praha + grant SFCRPRCK
HALT, OR I'LL MISS (Jirí Chlumský) - CR, Slovakia
Czech Television / JMB Film & Production
GEE, GRANNY, MAGIC! (Zdenek Havlíček) - CR
Filmové studio Olomouc s.r.o.

CZECH FILM DISTRIBUTION

	1990	1991	1992	1993	1994	1995	1996	1997	1998
Premieres	210	251	145	165	151	131	167	173	150
Performances (thous.)	540	494	340	301	250	188	172	168	164
Viewers (thous.)	51 452	36 361	30 200	21 890	12 870	9 253	8 999	9 815	9 252
Revenue (Kc mil.)	354	286	450	433	303	254	309	437	509
Average turn-up per show	95	73	89	73	52	50	52	58	56
Average entry fee (Kcs/Kc)	6,9	7,9	15	18,8	23,5	27,5	34,3	44,5	55
Standing cinemas ¹	1326	1330	1346	*1200	*1070	*800	*750	*720	**745
Total halls	1330	1335	1350	*1205	*1075	*810	*765	*735	760
Open-air theatres ¹	152	154	170	*170	*165	*130	*120	*110	110
Total seats (thous.)	562	553	*560	*500	*440	*320	*300	*290	*290

¹ Cinemas in operation

* Estimate

** Including café-cinemas

FILMS WITH THE HIGHEST ATTENDANCE IN 1998 (in 000s of viewers)

1. Titanic	1050	6. Saving Private Ryan (USA)	231
2. Armageddon	541	7. Bean (UK)	219
3. Godzilla	307	8. As Good As It Gets (USA)	218
4. Seven Years in Tibet	297	9. A Time of Debts (CR)	194
5. Aliens: Resurrection	238	10. Deep Impact (USA)	166

CINEMAS WITH THE BEST ATTENDANCE IN 1998 (in 000s of viewers)

1. Multikino Galaxie	707	14. Kveten (Prague)	
2. Lucerna	179	15. Eden (Plzen)	80
3. Blaník (all in Prague)	151	16. Kosmos (Most)	74
4. Vesmír (Ostrava)	138	17. Elektra (Plzen)	
5. Broadway (Prague)	133	18. Luna (Ostrava)	73
6. Velké Zlín	121	19. Oko (Šumperk)	
7. Alfa (Brno)	115	20. Hranicár (Ústí nad Labem)	69
8. Scala (Brno)	112	21. Snežník (Decín)	
9. Central (Hradec Králové)	94	22. Lípa (Liberec)	67
10. Hvezda (Praha)	91	23. Svetozor (Prague)	
11. Kapitól (Brno)	89	24. Metro (Prostejov)	65
12. Vesmír (C. Budejovice)	87	25. Aero (Prague)	
13. Metropol (Olomouc)			

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