

HAF 21 Restore Point



COUNTRY OF ORIGIN: Czech Republic

GENRE | FORMAT | LANGUAGE | RUNNING TIME: Crime, Thriller, Sci-Fi | HD | Czech | 120 mins

DIRECTOR:

Robert HLOZ

PRODUCER:

Jan KALLISTA

HAF GOALS:

Funds, Co-producers, Sales agents, Pre-sales

BUDGET:

US\$1,210,000

SECURED BUDGET:

US\$123,000

DIRECTOR'S FILMOGRAPHY

First Feature Director

ONE-SENTENCE SYNOPSIS

In the 2038 Europe, death is no longer the end of your life. Detective Emma Trochinowska has to solve a murder-mystery where the only witness is one of the resurrected victims.

SYNOPSIS

In the 2030s, the Free European Federation approved a constitutional law that guarantees “One whole life to live.” Thanks to technology, everyone gets the right of recovery in case of unnatural death. All you need to do is to regularly create a “Restore Point” - a backup where your memory is saved to. In this society “absolute” murder is nearly impossible.

In 2038, David, a highly-positioned Restoration Institute employee, and his wife are brutally murdered. Their “Restore Points” have been inexplicably deleted and the restoration team only manages to restore David from an old test backup. This means David cannot remember the last six months of his life.

Ambitious detective Emma Trochinowska (27) is assigned the case of the murdered couple. The Restoration Institute director wants the police to sweep the case under the carpet, but Emma decides to go against the directives and risk her career to help David discover the murderer.

They try to hunt down the main suspect, Viktor – an anarchist and opponent of the Restoration system – who, to David’s surprise, was his wife’s lover.

During the chase, Viktor gets killed in an accident. They need to secretly restore him to get his confession. But after his revival, Viktor accuses David of murdering his wife, since he planned to revive her with an old restore point, from the time she wasn’t cheating on him. A past David cannot remember.

Should Emma trust Viktor and turn in David, who was guilty in his previous life, or give the current David a second chance? In this trial of trust, she kills Viktor, so the entire guilt can be put on him and David can walk out free. It is clear that the second chance, which now is available to everyone, can be as exploitable as anything.

DIRECTOR'S STATEMENT

How to overcome death?

This question has fascinated humans forever. In the time frame in which the *Restore Point* takes place, humans can be simply “renewed”. Living through “one whole life” becomes the constitutional right of every citizen - no more fear of car accidents or terrorist attacks. Instead of an answer to the eternal question of immortality, however, another question arises: Is it still us when we return from the afterlife?

For me, sci-fi is appealing, because it explores thoughts and ideas mirroring our current etiquette,

morality, and life style. Though the story happens in the near future, its origins lie in the present situation in Central Europe, reflecting upon a widespread fear and xenophobia among the populations of these countries. It shows us a possible answer to this fear – more life safety. Yet, does that make people better or worse?

The ending lets the main heroes face moral dilemmas that do not necessarily offer unambiguous, right answers.

Is it fair to have a second chance, an opportunity to change? The philosophical questions posed in the screenplay seem very impressive, while being delivered through a clever mainstream genre. We are discovering a new world that seems to be within reach - which is very satisfactory – and at the same time, the story is fully anchored in reality and still keeps surprising us with its rules and twists. Deep inside the genre shell, our story is about the society, fears and beliefs our characters have, while the effective plot and original premise move the narration forward. This is how I want our movie to feel – grabbing and entertaining, relying on a clever writing rather than heavy VFX, and packing a punch, resonating with the audience long after seeing the movie.

DIRECTOR

Robert HLOZ

Robert Hloz (1989) is a filmmaker based in Prague, Czech Republic. He studied Film Directing at Hanyang University in South Korea and FMK UTB in Zlín. His early short film, *The Mill* (2011), won the Kodak Student Gold Award 2011 as the Best Short Film of the Year. *Numbers* (2012), a short film shot in Czech-Korean coproduction premiered in Cannes Court Métrage and was subsequently nominated for the Czech Academy Award. The film received a prize for the Best Short Film of the Visegrad countries, Special Jury Prize at Dresden Film Festival and many more. After the film release on the web, over million people have viewed it.

Robert got signed up with Dawson Productions in Prague as a commercial director while working on his sci-fi short *Temporary Consciousness* (2014), which was partnered by FAMU and Barrandov Studios. In 2014 was selected among Berlinale Talents.

Last year, he finished *Liars* (2015), a story about a group of boys who hide the discovery of a dead body. *Liars* received a prize for the best Czech student film at iShorts 2015 and was selected as Student Academy Awards Semifinalist.

Nowadays, Robert is developing his debut film *Restore Point*.

PRODUCER

Jan KALLISTA

Jan Kallista (Czech Republic, 1979) studied production at FAMU, graduated with his M.A. in 2005. While studying, he had already worked as a production assistant and a production manager in film companies such as Stillking, Film-service, and Dawson. In 2005, he became a producer for the Ad Wood company, which he owns recently. He is also a co-founder of the Film Kolektiv production house, which was established in 2013. He focuses mainly on production of commercial spots and international projects. He's a vice-chairman of Czech Association of Producers (APA), and is also a representative of the Czech Republic in the CFP-E (European Association of Commercial Producers) and a member of the YDA jury (Young Director Award), which is a part of the annual Cannes Lions awards. Filmography (features): *Nowhere in Moravia* (2013, as executive producer); *Detective Downs* (2012, as line producer); *Rockstar* (2011, as line producer); *Lunacy* (2005, as unit production manager) and *Test* (2000, as producer).

PRODUCTION COMPANY

Film Kolektiv

Film Kolektiv was founded in 2013 as a result of co-operation between five friends, who happened to be film producers. Karla Stojakova, Pavel Bercik, Jan Kallista, Silvie Michajlova and Ondrej Zima decided to join forces and create a single production company based in Prague, Czech Republic.

The strength of Film Kolektiv arises from the broad range of experience that each of the creators brought in and their merged filmography counts more than 50 features, co-productions, documentaries together with more than 100 commercials.

The increasing activities of Film Kolektiv also include television entertainment, music videos and development of multimedia content.

Projects we produce enjoy critical acclaim by audience and international festivals worldwide. Some even have been shortlisted for The Academy Awards national selections.

Produced or co-produced cinema films include titles such as: *The Teacher* (2016); *The Last Visa* (2016); *America* (2015); *The Snake Brothers* (2015); *King of Christmas* (2015); *Corn Island* (2014); *Nowhere in Moravia* (2014).