

GAAR

DEN

OF D

REAMS

GARDEN OF DREAMS - MARTA HRUBÁ, TEREZA POLACHOVÁ

Short essay about magic world behind the fence,
a world so special that one day there could substitute
the whole week of so called normal life.



Title GARDEN OF DREAMS

Synopsis Short film essay about passion in the magic world of gardens.
Four seasons, four characters, four gardens divided by fence, but united by shared offshoots, problems, good weather, flowers and fruits, gardening tools, sweat, high rubber boots, and never ending work.

Format HDV 16:9>35mm

Lenght 52 minutes

Genre Society&Art

Production company FILMDUSTRY s.r.o.

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Proposed release date: september 2007

Producer: Tereza Polachová

Author/Director: Marta Hrubá

Own investment: 10 322 euro

Still required: 71 694 euro

Total budget: 79 794 euro





It used to be kind of national sport once. I was only turning into a teenager when the velvet 1989 came, so I don't remember much of the life before, but my family went every weekend to a weekend house too. It was sort of an escape. Escape from boredom and gray walls of the cities. People felt a bit freer inside their cottages and weekend houses, surrounded by fence, but free to work and decide on their own. To paint the fence was one of the most frequent and least popular tasks.

Special branch of this national sport was "having a garden". The house was missing; it was just the garden that mattered. People went there just for the day. They got up early in the morning, traveled by train or bus, worked the whole day, checked the condition of the competing neighbor's garden and went back home again. Ever since, there are numbers of garden colonies all over the Czech Republic.

Nowadays it's different. People found out, how many things there are to do. Only the genuine garden lovers keep their small gardens with tiny wooden houses. They still get up early, travel far and work all day, just to go home in the evening and leave the beauty behind - for somebody else to enjoy...

Hopefully they will allow me to enter the world of the community, where everyone has his own piece of land, divided by fence, but united by shared offshoots, problems, good weather, flowers and fruits, gardening tools, sweat, high rubber boots, and never-ending work. It will be a film about passion, that is most vividly seen on gardening, but I want to show that my heroes actually do other things in life passionately. I want the gardeners to teach us something new about life and would like to show it with poetry and humor.



The hero of **SPRING** will be a woman, because just like spring starts the circle of life in the nature, woman stands in the beginning of life. Our heroine is in her sixties. She was lucky. Her cabin was found close by, just over the fence, in the neighboring garden. The guys helped her, in the afternoons moved the little house to its original position. But that was only the beginning. The start of renovation works in the garden. She had to get rid of the layers of mud and make place for the new flowerbeds. Bring fresh soil; define the borders with the stones. And renew her treasure, the rock garden, with a little pond in the middle.

Nowadays everything is fixed. We will start the film on her way, on the tram station, with a typical bag from the Vietnamese market containing lunch box and thermos as well as sweat pants and an apron. The camera will accompany her all the way to her naked brown garden, still half asleep. In the tender spring sun she will greet first flowers, with steam still vivid in the crisp air, merging with the low fog. She will start the concert of work with cleaning the tiny wooden cabin, washing the windows. She tells us about her younger years, when she was still active in volleyball. She was coaching a team of girls. And was always coming to the garden. She never had any kids, but now she has a lot of them. Her "girls" grew up and started to have children. She calls them her volleyball children and is proud to be the godmother of few of them.

We will watch her in the garden. Around her will be first buds on the bushes, the delicate fresh green leaves overgrowing the naked branches. But the main issue in this part of the film will be soil. The wet soil will be stuck to our gardener's rubber boots. She will work hard digging and loosening it, because fertile and nicely prepared soil is the basic condition of beautiful garden. We will see the drops of sweat on her forehead, her swinging breasts and displayed butt.

Then we will watch her in her home, getting dressed in a fancy outfit and we will accompany her to the church for the christening of a baby.

The leitmotiv of **SUMMER** will be everything that has to do with water and lawn. Our male gardener, Mr. Pytloun, about the same age like the woman, will start his part of the show in the late afternoon sun, watering his kingdom. He actually has three gardens. Shows them to us and explains, that his brother did not want to take care about it after the flood and he felt sorry for it. The third one belongs to a friend, who doesn't come very often, so he helps him with the work.

Except the work in the gardens, he runs with his wife a little pub here for the colony. Drought beer, ice cream and liquors. They are the only people who live here. They still have regular jobs, so they get up in the morning, walk to the tram and go to work. It used to be like this long time ago. People were living on the island, growing vegetables and breeding rabbits.

During the week, after he returns from work in the afternoon, the colony is empty. He walks around, looks at his neighbors' gardens and only occasionally meets someone, who came to water his flowers in the warm evening. The pub is closed, but for good friends he is always ready to pour a shot and drink to good health.

On the weekend early in the morning Mr. Pytloun takes out his lawnmower and carefully pushes it between the flowerbeds. His shirt being too small and short for big round stomach, and pants way too low, so we can notice the line, when he bends to handle the wires. Before starting to cut the hedge, he rests on the bench outside their pub with a bedewed pint of beer that his wife handed to him. The summer atmosphere will be completed with fruits on the bushes, trees, flowerbeds and bowls on the table and numbers of flowers of all colors. Under the gutter there will be a barrel of rainwater, of course.



FALL will be a mosaic on it's own. The colorful leaves will frame the whole chapter. It is the busiest season in the garden. Another male gardener will guide us through a festival of gardening tools. Starting with cutting the fruit trees, raking the leaves and than burning it, smoothing out the molehills, picking the grapes and again and again escaping the rain. We will watch him putting into the ground about four hundred-tulip bulbs, one after another, while he tells us about his life. He is in his fifties, comes here every weekend for about twenty years. Used to take it far more seriously, nowadays he has about half of the amount of tulips. They used to come here with his wife, but now he is divorced and his girlfriend doesn't fancy flowers that much. She is more practical, prefers growing vegetables. In fact, she likes everything that is to eat. We follow him around the colony, tells us how the cabins of the neighbors used to look like and gives out the leftover bulbs of tulips to other gardeners.

This guy is no lazy bum, Works hard the whole week. He will take us with him to the building sites. He is mason. We spend with him one workday. A passionate worker. Doesn't talk much.

Back in the garden we look at the concrete base of his former house. Why didn't he rebuild it? It would take him two weekends, maybe less... Explains to us something about wasted energy and love for flowers, while he picks the blackberries growing on his fence. He will take them to his girlfriend...

In contrast with the never-ending work of fall, WINTER is the time when gardeners gather strength for another whole year of work. The last hero, a very old man, will already have the fruit trees painted for protection, the wire net around the bushes and flowerbeds covered with green brushwood. First time in this chapter we will get to see one of the tiny cabins from inside. There he is, sitting by the table with hot tea and rum, watching his beloved garden through foggy window. His hands are worn out by the work in the garden and by lifetime work as mover. He spent all his life working for one moving company. Retired long time ago, even before the change of the regimes. Than, it was different kind of work. No rush, he always had enough time to collect stamps and even be active in the stamp collector organization. When his wife passed away, he took over her hobby and started to make wool muffs. We can see these pieces of art all around the small cabin. During the year he spends every day few hours in the garden, caring for the vegetables and some flowers. The crops are mainly for his grandchildren and children. They do not like to come here, but they like whatever grows here. The old mover comes here regularly even during the winter. The birds keep him company throughout the year, so he is trying to pay them back by feeding them in the wintertime.



The transition between the seasons and the frame of the film will be created by the trips and traveling of all our four heroes to their gardens and back home. Each one of them will travel by a different means of transportation, so from the shots of the traveling it will be clear who's journey it is.

We have for our film three picturesque locations. One is the island on Vltava river, where the colony is surrounded by water from three sides and there are no city buildings in sight. Second colony is huge. In all directions there are tens of little gardens. It is located on a hill and has interesting surface. The third one finds itself right under the Prague castle, in the middle of town in a pit, surrounded by photogenic brick walls. It used to be a military cemetery. I intend to film the four stories in a way that it will not be quite clear which garden is in which colony, because it is not really important. The four stories will be connected by the place and by the people, neighbors and common problems and issues. In our first colony it could be the fight for existence of the gardens and the spirit of togetherness that started during the floods. It will be interesting to see one problem from the two sides of the fence.

The atmosphere will be created by putting together the individual stories with the life of the community and the problems this might bring into the small paradise.

I intend to use mainly voice over, in few situations synchronized sound. The project has very strong visual concept. Special attention will be paid to precise and beautiful images, with the visual key being the aesthetics of ugly. One can of course get a much clearer idea about the aesthetics of our future film by looking at the visual materials. Fences, rusted tin roofs, shabby cabins, water tanks, public announcements, community gatherings, tools, neighbors quarrels and different kind of "garden" furniture blended with flower bushes, rape currants and baskets of apples. It will be shot on HD. The movements of the camera will be rather slow. Last but not least, the music used will be different for each season and hero and the essence of it should support the atmosphere of the season.





GARDEN OF DREAMS

Length 52min

Producer: Tereza Polachová

Author/Director: Marta Hrubá

Budget Nr.3

Shooting PRAGUE - 42 days

APROXIMATIVE	KC	EURO
CURRENCY RATE	31	1
A. PREPRODUCTION	251,400	8,100
B. CREW	545,400	17,593
C. EQUIPMENT	316,920	10,223
D. LOCATION	55,000	1,774
E. MATERIAL	60,830	1,962
F. LABS	367,260	11,847
G. POSTPRODUCTION	499,000	16,161
H. INSURANCE	60,000	1,936
PRODUCTION COSTS	2,155,810	69,597
Unforeseen costs 5%	65,000	2,100
Producer's fee	100,000	3,220
Overheads 7,5%	151,190	4,877
TOTAL COSTS	2,472,000	79,794

ESTIMATED FUNDING	KC	EURO
CURRENCY RATE	31	1
OWN INVESTMENT	320,000	10,322
PRIZE MONEY	30,000	1,000
STATE FUNDING	400,000	12,903
INTERNATIONAL FUNDING	300,000	9,700
PERSONAL DIFFERIALS	350,000	11,290
PRIVATE COPRODUCERS	400,000	12,870
EUROPEAN PRESALES	465,000	15,000
NATIONAL PRESALES	100,000	3,225
PARTNERSHIP, BARTER AGREEMENTS	107,000	3,484
PRODUCTION COST	2,472,000	79,794





TEREZA POLACHOVÁ
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Education

2002 - 2005 Master degree in European Studies, Institute of International Studies,
Faculty of Social Science, Charles University, Prague

2002 - 2005 Bachelor degree in Film Production, Film and TV Faculty,
Academy of Performing Arts, Prague

2003 Scholarship at Otto Suhr Institut für Politikwissenschaft, Freie Universität,
Berlin, Germany

Work Experience

2005 Production Co-ordinator. Soft pillows production, Prague

2004 Production Manager and Co-ordinator. Armada Films, Prague

Production Co-ordinator. Dawson Production, Prague

Production of 21st Film Festival FAMU FAMUFEST

Preparation of production of 1st International Student Film Festival FRESH FILM FEST.

2002 Production Co-ordinator. Sirena Films, Prague



MARTA HRUBÁ
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Education:

FAMU {Academy of Performing Arts}, Department of Documentary Directing, graduation 2004
2003 Exchange program Erasmus, University Paris 8

Work experience:

Aviva Stanoff Design, New York, internship
Czech Television - POP 2001, participation in a monthly music magazine
GARP, Advertising Agency, participation in a commercial video
Pode Bal, artistic group, making a video
People in Need Foundation, Summer 1995, voluntary work

Films:

From seed to ear of grain, FAMU, 1997
Our timber house, FAMU, 1998
Best friends, FAMU, 1998
Field research, FAMU, 1999
She, B.A. project film, FAMU, 2000
Baruch haba, short film about the Program of Ronald S. Lauder Kindergarten in Prague, 2001
Looking for Luke Holland, portrait for the One World Festival, 2001
Things, final project film, FAMU, 2005

Festivals and awards:

Our timber house, 1999 - The FAMU Film Festival - Honourable Mention,
Field research, 2000 - The FAMU Film Festival - 4th place
2000 the Pilsen Film Festival - Finals
She, 2001 - The FAMU Film Festival - The Foundation for the Support of Cinematography Award
2002 - Terezin Fort Film Festival
Things, 2004 - The FAMU Film Festival - 1st Prize (Maxim) - Best Documentary
2005 - Finale Pilsen, Festival of Czech Films - Gold Kingfisher for best
documentary up to 30 min



ČS. SVAZ ZAHRÁDKÁŘŮ A OVOCNÁŘŮ

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