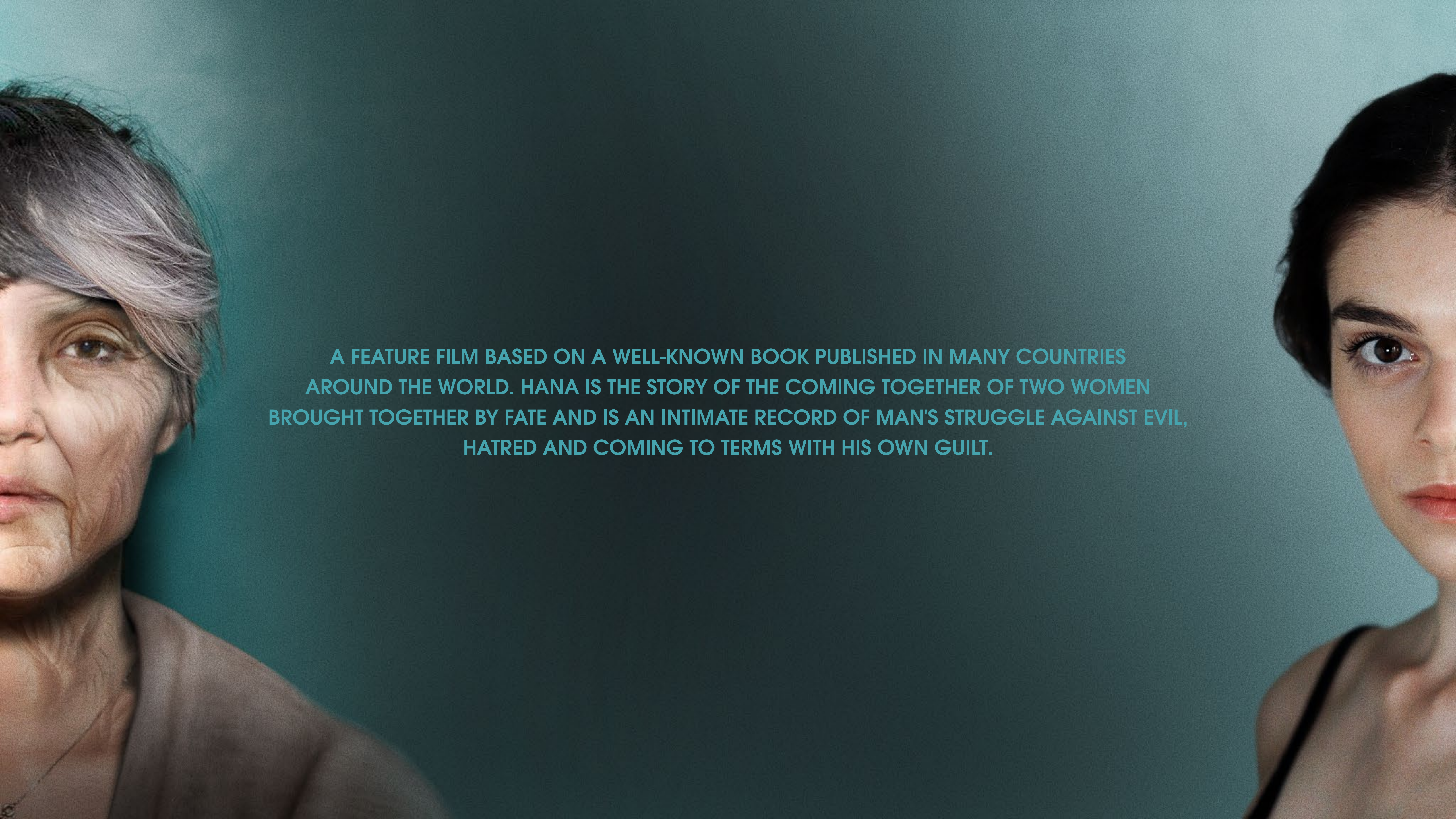




HANNA

Film by Milan Cieslar

A movie poster for the film 'Hana'. The background is a solid teal color. On the left side, there is a close-up of an elderly woman with short, grey hair, looking directly at the camera with a serious expression. On the right side, there is a close-up of a young woman with dark hair, also looking directly at the camera with a serious expression. In the center, there is a block of white text.

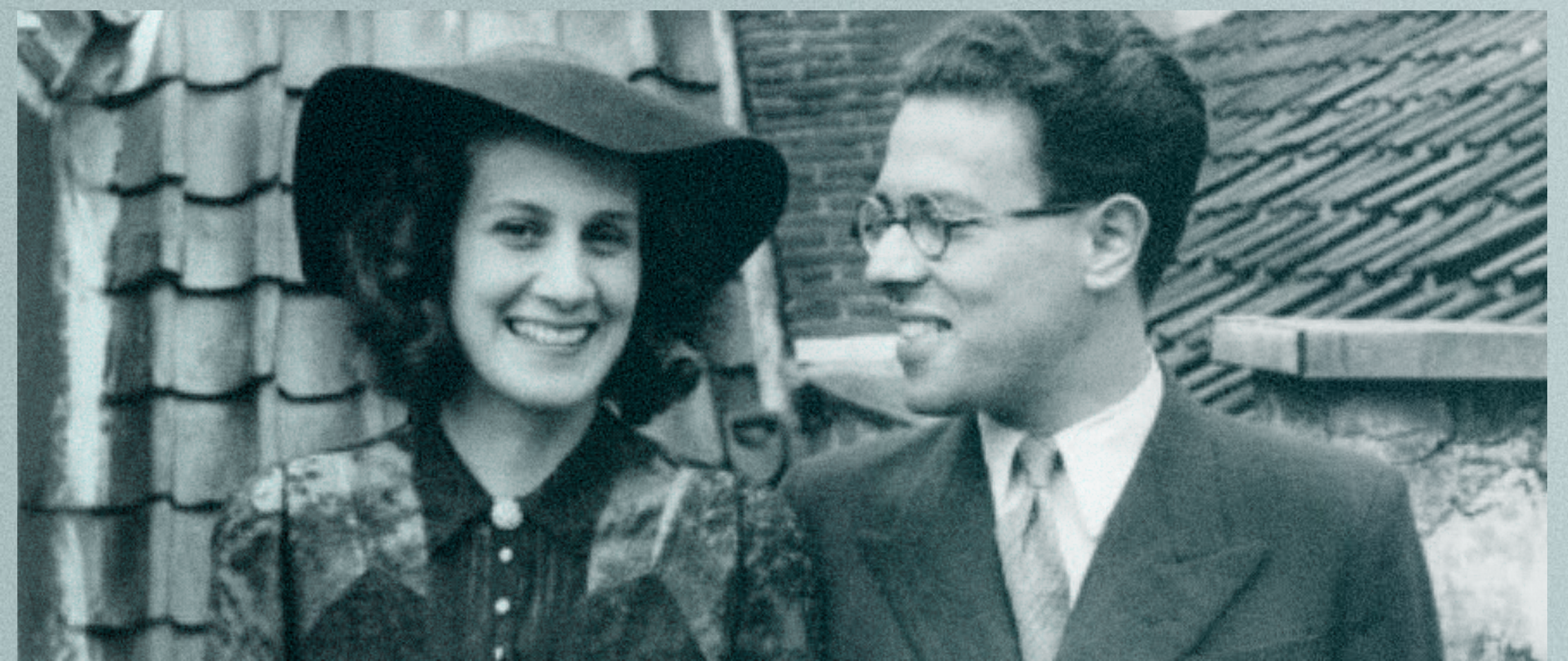
A FEATURE FILM BASED ON A WELL-KNOWN BOOK PUBLISHED IN MANY COUNTRIES
AROUND THE WORLD. HANA IS THE STORY OF THE COMING TOGETHER OF TWO WOMEN
BROUGHT TOGETHER BY FATE AND IS AN INTIMATE RECORD OF MAN'S STRUGGLE AGAINST EVIL,
HATRED AND COMING TO TERMS WITH HIS OWN GUILT.

HANA

Script versus draft

We spent two years defining the adaptive key to the book in an effort to create a distinct cinematic work inspired by the book, interpreting the strong and compelling characters of the book and their moral dimension.

In the last year of preparation, we conceived a way to visualize the script and the story.



HANA

Narrative Structure

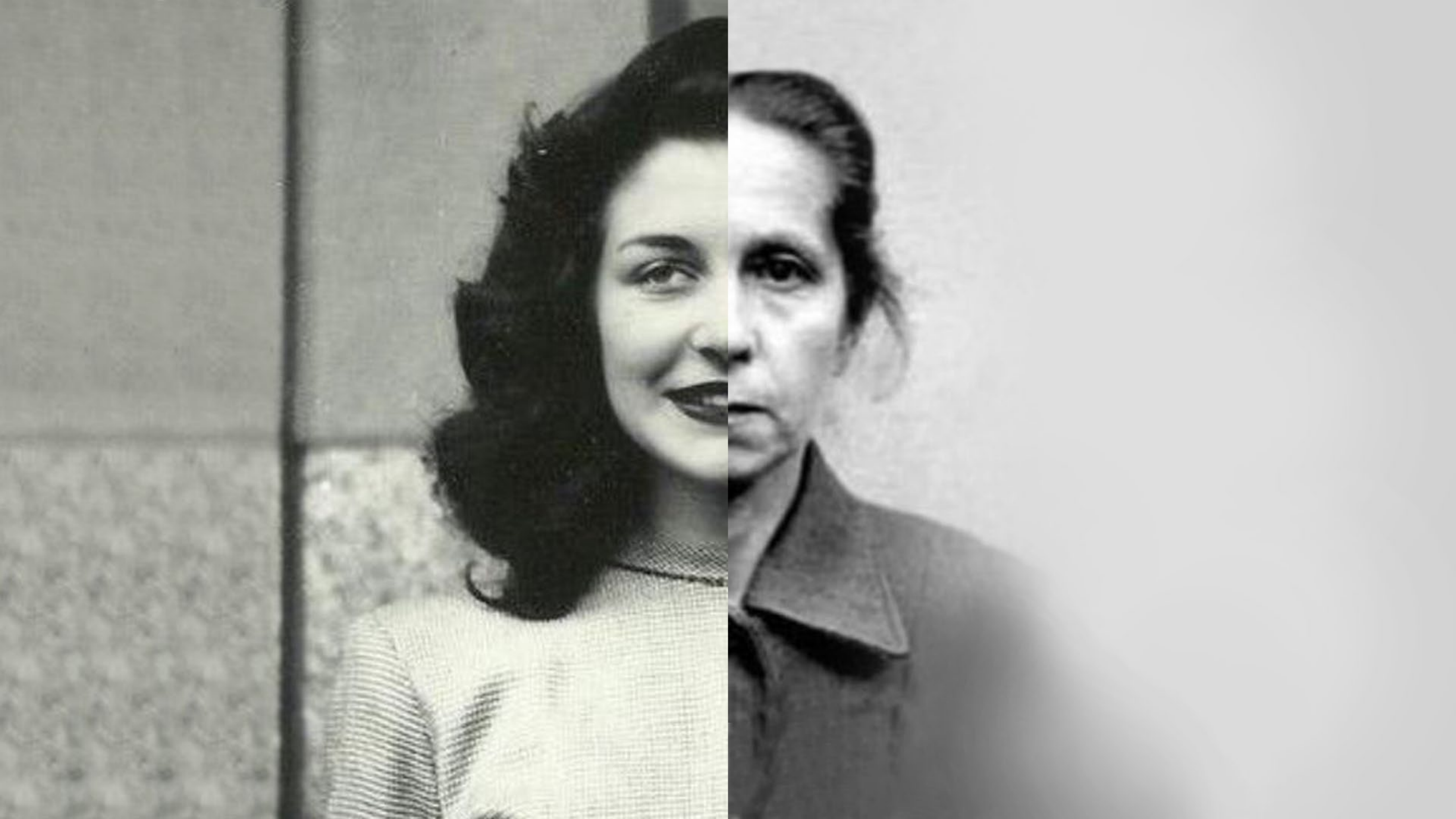
The heroine relives her past in her apartment. This stylization, highly modern and imaginative, offers the viewer a co-experience of all the horrors that Hana in his mind he faces.

Thus the interior of the apartment becomes the ghetto of Terezín, the corridor in the infectious diseases ward becomes an echo of Auschwitz.

They are just evocations, approximations of the feeling of frustration with evil, the main theme of the film is the integration of the heroine into the ruthless present of the 1950s and 1960s.







HANA

Film Image Tonality

Time planes play an essential role in the film and in their orientation
We want to help the viewer with the tonality of the image in a way that
is not done ex post, i.e. in post-production, but already during the shooting,
with lighting, composition and choice of recording medium.

We did camera tests with the actors:

<https://vimeo.com/723445600/47d305d1a9>



HANA

Film Image Tonality



Sequence of 1938

Hannah's carefree adolescence.
Warm sunlight and blue sky.



Sequence of 1954

They are on the edge of colour and black and white film, the colour of the costume connects the heroes subtly, most of the colours of the sets, costumes are in browns, greys, blacks, shrunken whites, patterns are missing, the colour gets there with fire, the red cross on the ambulance, the green uniform of the officer.



Sequence of 1944

We are moving into the Protectorate from a colour desaturated negative to B&W and this transition is gradual and unobtrusive. The Protectorate is shot on 35mm black and white negative with the use of 8mm film, which by its nature, its blurriness, its scratches, evokes the horror of a concentration camp.



Sequence of 1962

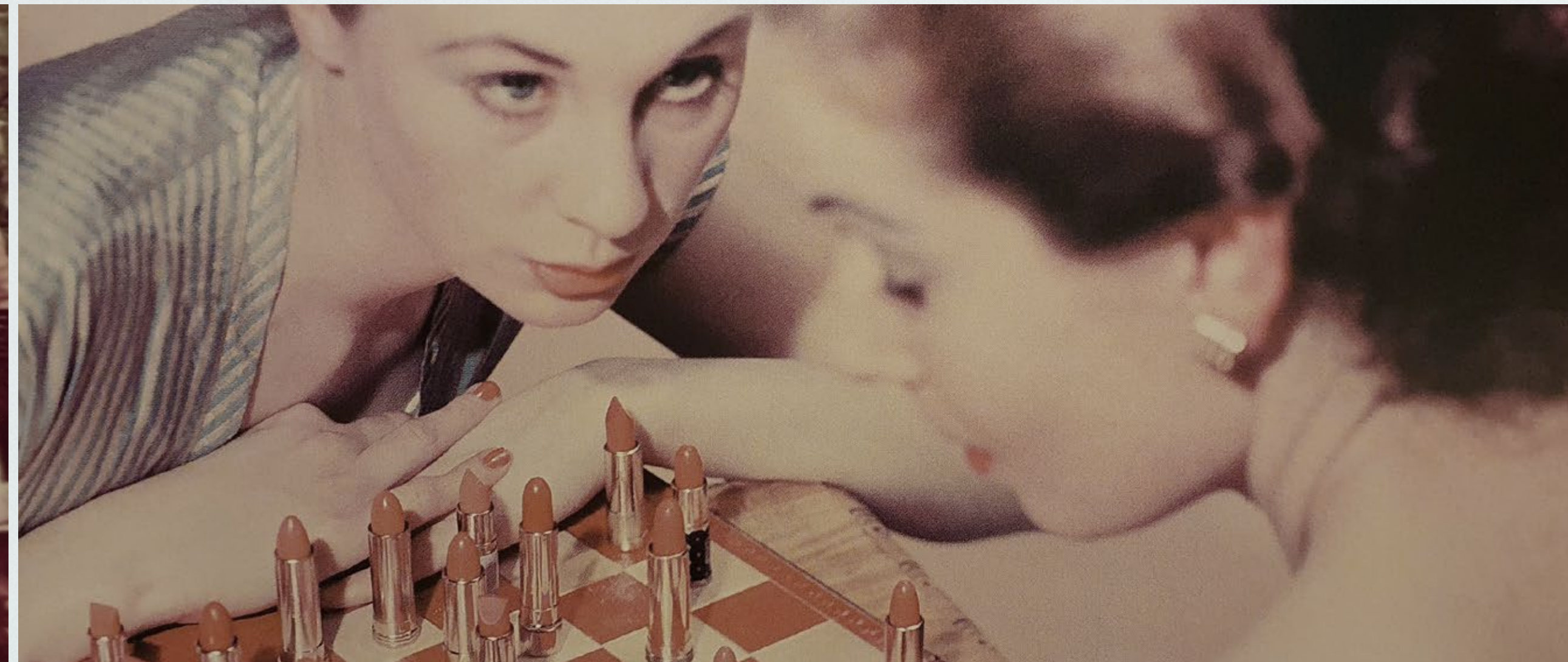
The colour is fuller, in a style reminiscent of Technicolor, rich, bold colours, with the use of great detail and surprising camera perspectives, evoking the 1960s.

HANA

Misanscene



The camera movement in the 1950s sequences would be static, with accentuation of half- goals, half-details and exceptional use of detail, where the actor would figure out the detail within the mise-en-scene on his own, lacking camera travel. This is to underline a certain heaviness and static nature of the times, the political situation with the fatal typhus epidemic as the tip of the iceberg.



A historical sequence of 1962, it will be full of camera movement, long drives catching up with Hannah's niece Mira, Hannah's alter ego, with intercut movement of the actors in front of the camera.

A cinematic still from a film. A man with dark, curly hair, wearing a white tank top, is shown from the chest up. He is using both hands to gently but firmly cover the face of a woman whose face is partially visible on the left. The woman has dark hair and is looking down. The background is a dark, textured wall, possibly stone or brick, with some light reflecting off the man's shoulder and the woman's hair. The overall mood is intimate and dramatic.

HANA

Film by Milan Cieslar

HANA

Location Selection, Decoration

The decorator creates interiors of apartments that are not only an accurate mirror of the time, but also stylize the feeling of the heroes and their emotions.

The light from the windows projects the crocheted curtains onto the wall, creating a projection of wires in which the heroine finds herself as if in a prison.

The main location is a combination of exterior streets and buildings in the only preserved locality in Bohemia - Jaroměř, Josefov.

There we realize the motifs "Typhoid Hospital".

Exterior motifs "Street with a watchmaker", "Square with the Heller house", "Villa Horáček", "Apartment of the Karásek family".

Locations will also be sought in Poland in the vicinity of Klodzko.



Location Selection, Decoration



Architect's Sketches



Sketch of Hannah's room.

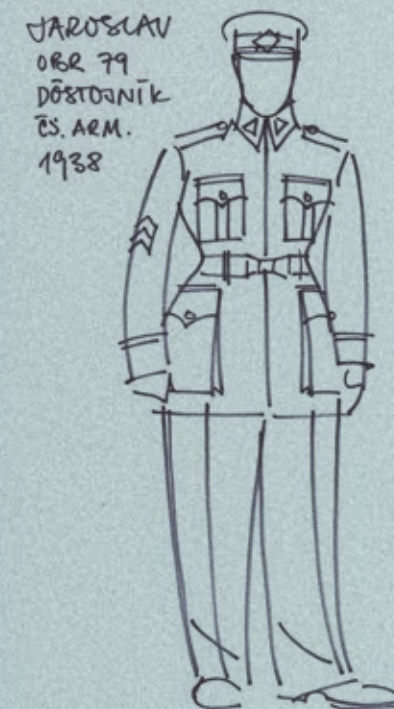
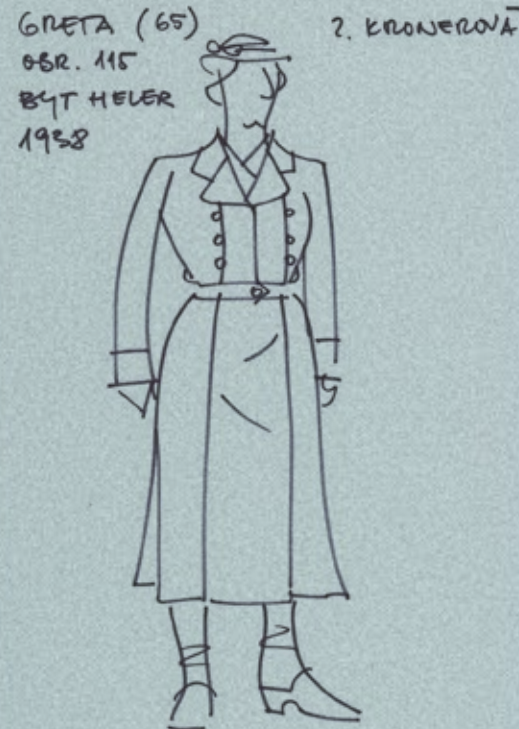
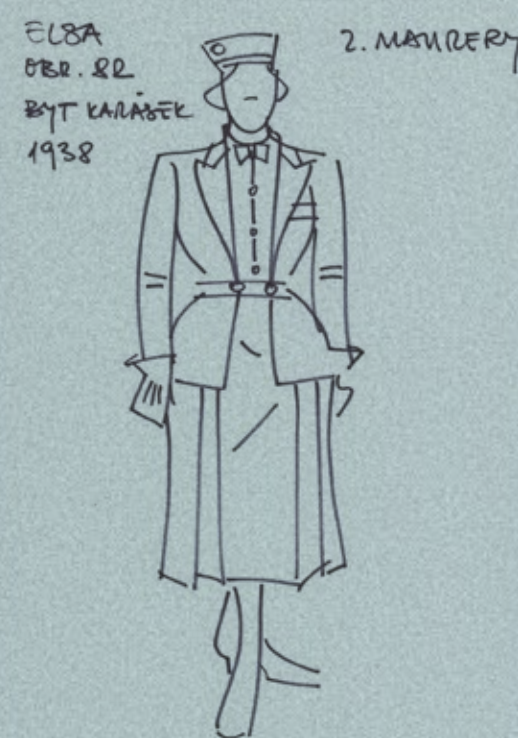
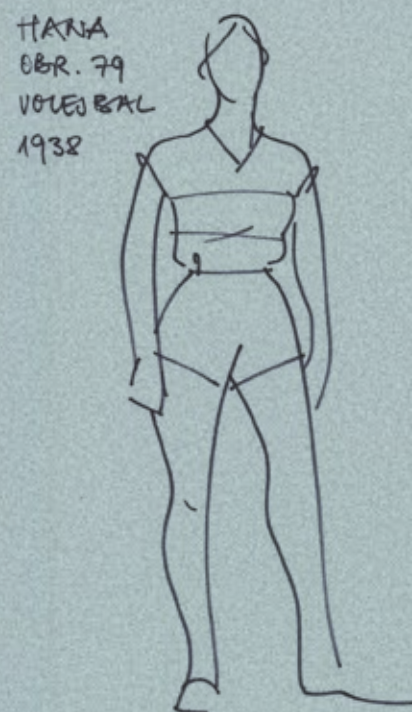
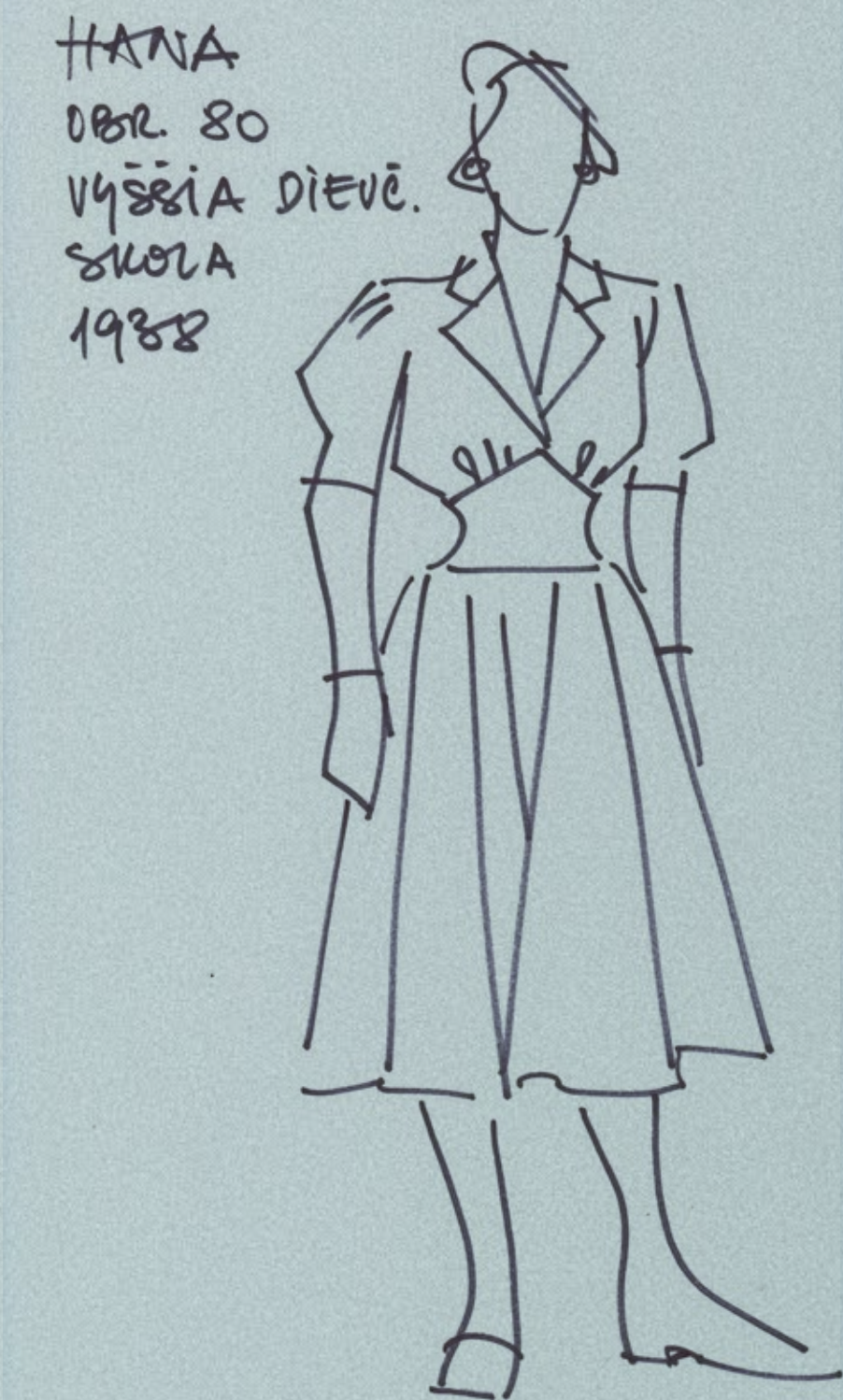
Location Selection, Decoration



An architect with all the artistic departments tunes the interiors of 1962.



Costume Designs



Art sketches costumes.



HANA

Cast

The actors must connect internally to the characters of the story through their portrayal of the roles. We want to concentrate as much as possible and record the slightest tremors, motives, fears in the eyes and gestures of the heroes.

We will rehearse with the actors of the leading scenes and look for their connection to the character and the actor's expression for the screen.

Cast



HANA
Michalina Olszańska



ROSA
Leona Skleničková



JAROSLAV
Jan Nedbal



IVANA
Eliška Křenková



ELSA
Zuzana Mauréry



BRUNO
Martin Huba



GRÉTA
Zuzana Kronerová



KAREL
Karel Heřmánek jr.



GUSTA
Josef Trojan

and others...



The film adaptation of Hannah
has a chance to reach European audiences,
as the book was published in

SLOVENIA (Mohorjeva Družba, 2019)

LATVIA (Pētergalis Publishing House, 2019)

POLAND (Amaltea, 2019)

BULGARIA (Sonm, 2019)

CROATIA (Hena Com, 2019)

GERMANY (Wieser Verlag)

AUSTRIA (Wieser Verlag)

ENGLAND (Parthian Books, Wales, Uk)

MACEDONIA (Artconnect)

HUNGARY (Szláv Textus)

SLOVAKIA (Aktuell)

ITALY (Keller Editore)

UK (Parthian Books)

SYRIA (Arabic, Ninawa)

GREECE (Alexandria)

AND IN THE UNITED STATES

HANA

Film by Milan Cieslar

love.FRAME

BONTONFILM
STUDIOS

Happy Celluloid

B Production

mediabrigade