

# MOM IS ALWAYS RIGHT



FILM BY  
Marie Urbánkové

maurfilm

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Wystąpił  
w ramach  
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Akademii Sztuki  
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fond  
kinematografie

Nadační fond  
FILMTALENT ZLÍN  
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**What would happen if mom  
was always right?**









# CREW

**DIRECTOR**

Marie Urbánková

**SCRIPT**

David Dvořák, Marie Urbánková

**ANIMATION**

Marie Urbánková, Matouš Vyhnánek

**EDITOR**

Juraj Ondruš

**MUSIC**

Kateřina Koutná KAT

**SOUND**

Martin Večeřa

**DOP**

Jaroslav Fišer

**POSTPRODUCTION**

Bohdan Budárek, Matouš Vyhnánek,  
Matěj Piňos

**PRODUCER**

Mária Môtovská, MAUR film

**CO-PRODUCER**

UMPRUM

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## TECHNICAL DETAILS

ORIFINAL TITLE	Máma má vždycky pravdu
ENGLISH TITLE	Mom Is Always Right
RUNNING TIME	7 min. 39 sec.
YEAR OF PRODUCTION	2022
COUNTRY OF ORIGIN	Czech Republic
LANGUAGE	Czech/English
SUBTITLES	Czech/English
ANIMATION TECHNIQUE	Stop-motion (paper)
GENRE	Comedy
TARGET GROUP	Family

SCREENING FORMAT	DCP/H264
RESOLUTION	1920/1080
SPEED	24 fps







# SYNOPSIS

**Don't run, you'll fall! Don't pick your nose! Don't make faces! Don't drink that beer! Is spinach really gonna give me muscles like Popeye the Sailor?**


**Mirek has a huge belly and nobody knows why. Diets and strenuous exercise don't help. His big belly causes many complications. The simple act of putting on socks turns into a hellish mission. We follow the stories of several heroes, each with unusual troubles. Where do they stem from?**

**TRAILER**

**POSTER**

**VISUALS FOR  
DOWNLOAD**

**This is a movie for all kids, for all moms, for all dads, because  
family is heroism!**





# Marie Urbánková



**\*1995**

After graduating from SUPŠ Žižkov, majoring in scenography, she studied film and television graphics at the Academy of Arts, Architecture and Design in Prague under the guidance of Jakub Zich.

During her studies she made a short animated film for children, "The Concrete Jungle". She graduated with a master's film "Mom is always right". She enjoys both the world of animation and the world of books, especially children's books.

She illustrated the books Let's Gooooo! Storybook, Dad and Princess Rosie, Trouble with Dad, An Animal That Can't Be Seen, About Hobzeek the Digger, I Can Tell the Colors and others.

IG: [marie\\_urbankova](#)







# INTERVIEW WITH THE DIRECTOR

**You focus your work on child audiences. Your last film, *Concrete Jungle*, had a great response. What is it you enjoy so much about young audiences?**

The world of children is an endless inspiration for me. I have four younger siblings and I am fascinated by how children perceive the world. What is said is true exactly as it is said, because children actually do not have another source of knowledge other than their parents. I am fascinated by their whole view of getting to know the world and how they perceive it. Sometimes I try to imagine what it's like to see and get to know things for the first time. I think that each of us should carry a little bit of that childhood imagination into adulthood.

I was led to this film by a paradox of hearing some educational warnings and immediately imagining them visually. When you hear the warning "Don't touch your navel, it's going to unravel!", maybe it will stop you. But once you visualize the whole situation, it can be quite a horror.

**Could you tell us more about your animation technique? Probably every one of us has cut shapes out of paper sometimes, but your puzzles probably took more than one afternoon.**

The film is a combination of 2D puppets that move in a 3D environment. Everything is created using coloured papers, which are simply folded, bent and thus create the whole paper world.

At first we wanted to shoot everything at once, but in the end it turned out to be a dead end. That's why we shot puppet 3D environments first and afterwards the 2D puppets, which we keyed into pre-prepared environments.

A lot of paper was used!!! Anyway, actually creating something is one of my favorite jobs when making a movie. I enjoyed it a lot.

**Paper is your key building material. Have you ever run up against the limits or disadvantages of this material? Was there a moment when you'd say why didn't I use plasticine?**

I like paper because I like its visual simplicity and minimalism. Paper is a medium that keeps me in a colour palette that I pick myself and allows me simple styling. It certainly has some limits, but I never regretted choosing it. I would definitely worry more about modelling! When working with paper, I enjoy simple colour-blocked areas. At the same time, however, it gives me the feel of craftsmanship. Looking at the individual shots, I'm glad that the viewer can see the structure of the paper and recognize that someone has cut it out by hand. It's not just a space coloured on your computer screen. I like this in a movie.

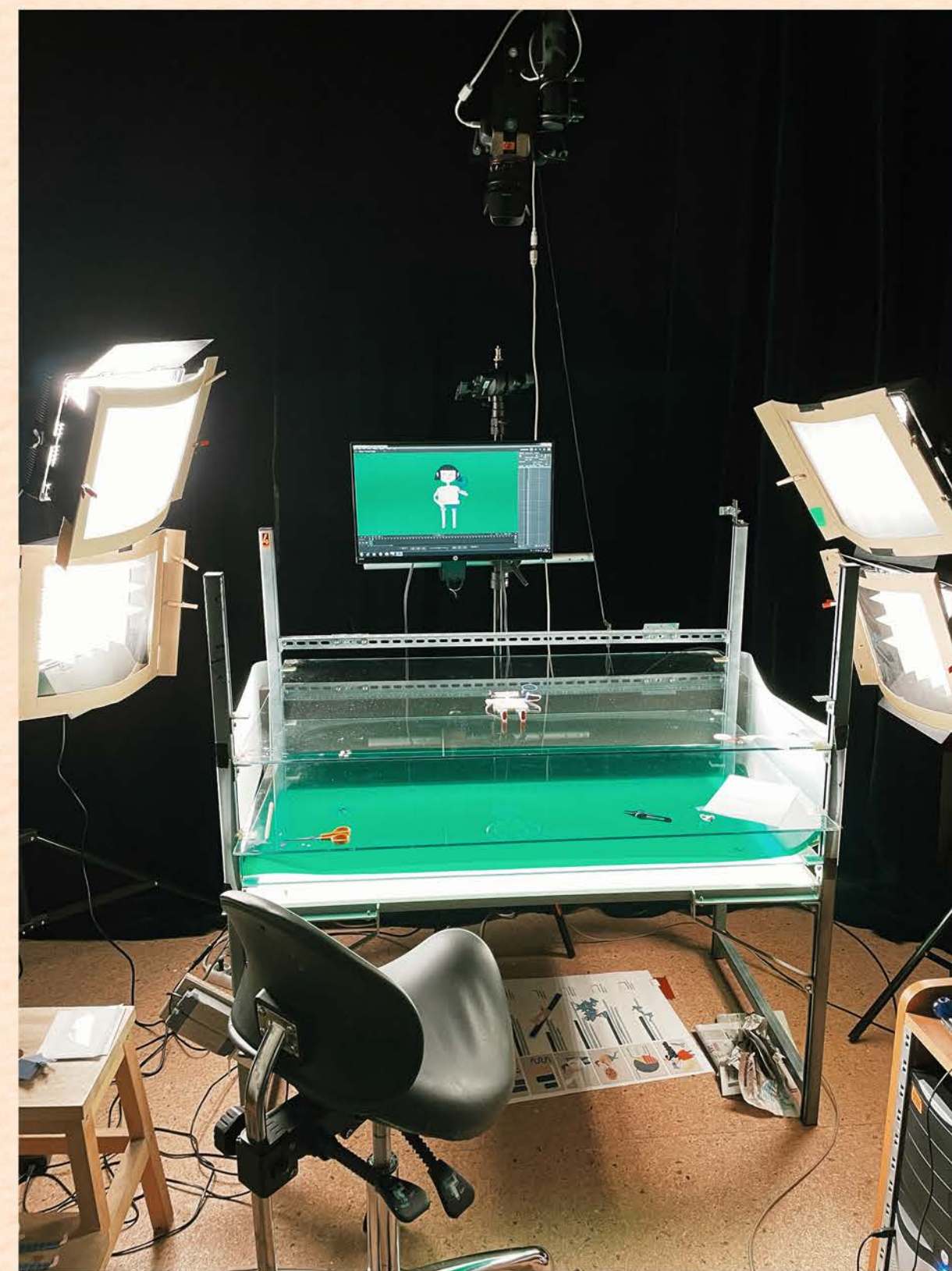








# MAKING OF







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