



Photo: Jan Hradějšek

Having spent six months working on the *True Detective* series, a holidaying Cary Fukunaga brings a new look to Karlovy Vary.

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## JUST YOUR STANDARD HEARTBREAK

CARY FUKUNAGA ON HIS HBO SERIES AND RETURN TO DOCUDRAMA ROOTS

Brian Kenety

Named one of *Variety's 10 Directors to Watch* after his harrowing debut about Central American immigrants, **Sin Nombre**, won at Sundance, director Cary Fukunaga next tackled the period piece with a *Jane Eyre* adaptation, knowing heartthrob Michael Fassbender had to be his Rochester. With his TV directorial debut freshly in the can – the HBO series *True Detective* starring Matthew McConaughey and Woody Harrelson, and XL lead Ólafur Darri Ólafsson in a supporting role – Fukunaga will shoot a feature on African child soldiers. He's also working on the sci-fi drama *Spaceless* with producer Gore Verbinski, adapting Stephen King's horror *It* for Warner Bros, and an original musical. Festivalgoers can catch his episodic short *Sleeping in the Rift*, shot in Kenya in collaboration with ethical fashion label Maiyet, at the Market Colonnade (Tržní kolonáda).

You went from doing a doc short [*Victoria Para Chino*, the 2005 Student Academy Award winner] to the docudrama feature *Sin Nombre*, to a big-budget costume drama [*Jane Eyre*] – and

now TV. Do you see yourself going back and forth from TV to film?

It's not a progression. ... I'm working on three films right now. I did the television thing because I really liked the script. I don't really consider working in one medium or another as a particular path.

You'd wanted Michael Fassbender as Rochester. Anyone in *True Detective*, where you said, "I've got to have him"? There's Matthew McConaughey and Woody Harrelson, Michelle Monaghan and another 150 speaking roles beyond that – Ólafur Darri Ólafsson, who is here at the festival with *XL*, is in it. ... They weren't already cast – I brought them in. Matthew was interesting because, you know, we all know him for his romantic comedy roles over the last 10 years.

And for taking off his shirt.

And for taking off his shirt, exactly: [in a southern drawl] "Now seems like a good opportunity to take off my shirt." Now he's more well known, I think, for taking off his pants – if you've seen his more recent films. But he's really changed. I'd say reinvented his career. He's done some incredible films in the last few years. Have you seen *Killer Joe*, *Mud*, or *The Lincoln Lawyer*? They're re-

ally great. And what he did in *Detective* astounded me. I'm not saying it to promote the series; I'm saying it quite honestly. ... He blew me away.

You grew up watching Hollywood classics, and the 1943 *Jane Eyre* with Orson Welles was an inspiration. For *True Detective*, was there a series you had in mind? What's the tone, overall? The title would make it seem like *noir*, but it's really not. I'd say it's more heightened realism. You know, the story takes itself very seriously, so it doesn't joke about what it's doing, or play on those genre tropes. It's told in a sort of elliptical fashion [and] follows two men's journey over 17 years on a serial murder case. ... In tone, it's really an exploration or a meditation on how much one knows oneself.

As a competitive snowboarder, in order to grow, you'd "scare yourself" every day taking risks. You used that as a metaphor for tackling *Sin Nombre*. Are you scaring yourself these days?

Well, I think tackling eight hours [for an HBO series] by yourself is pretty scary. Usually they're divided between like four directors. I can't think of the last time a director did that many episodes, since maybe David Lynch did *Twin Peaks*. And

even that they did episodically, so they'd finish one episode and go on to the next. We boarded this project like a feature film, so it was mad because one team was doing everything. It wrapped on Saturday. This festival starts off my vacation.

You've got three film projects going... Which will make it to the screen first?

Yeah, I'm doing a sci-fi [*Spaceless*], *It*, and a child soldier project I wrote years back, and a musical – I finally finished the contract work with the composer, Owen Pallett [aka] *Final Fantasy*. It's an unrequited love story, just your standard heartbreak story. I don't want to jinx it, but I think my child soldier one will be first. We have the financing... It looks like we're shooting this winter.

You're going back to your docudrama directing roots...

Yeah, it's like *Sin Nombre*, but will be shot in Africa. I based it on a [2005] novella by a young Nigerian author, Uzodinma Iweala, *Beasts of No Nation*.

You'll be interviewing ex-child soldiers, like you did Mexican gang members, for *Sin Nombre*?

I already have. I got in to NYU with a short on child soldiers in Sierra Leone. I've been working on it since 1999. **I**

## LOWDOWN

So: the penultimate day of the festival. By now, you've probably seen at least a dozen films, eaten countless reheated *aplátky* wafers, taken KV's waters, and had all manner of weird spa treatments administered, and now you're quite reasonably wondering to yourself **what on earth just happened**, and how you're going to cope "back in the real world."

Unless, that is, you're a festival programmer. This rarified breed hop from fest to fest around the globe, bouncing from buffet to hotel bed in an unending chain of brief encounters. The schmoozing is a bit more onerous for journos, of course, as they have to balance the fest fun with running themselves ragged to file copy in time.

One scribe who always seems to get the balance right is Gideon Bachmann – the legendary critic who's been coming to KVIFF almost continuously since 1947(!). Famous for his aggressively anti-commie press-conference questions during the Cold War era, Bachmann did once enjoy a romantic liaison out of his festival attendance... Years later, however, he found out the lady in question was working undercover for the secret police (StB)! **I**

## SEE YOU THERE

### CHAD HARTIGAN

DIRECTOR,  
*THIS IS MARTIN BONNER*

I'm really looking forward to seeing *Houston*. The director is Bastian Günther. His movie was at Sundance and that's where I first heard about it. I didn't get to see it but I met him. It's one of those things where your film's playing at a whole bunch of festivals and you run into the same directors over and over again, but you keep missing their films. I'm also trying to make my next film in Germany as an American director. He kind of did the opposite: He's a German filmmaker who made this movie in America. So I'm very curious to pick his brain more about his process after I see it. I'd also recommend *Rosemary's Baby*, which is a classic. I'm absolutely terrified of scary movies in every single way. They really affect me, so I avoid them at all costs unless I hear that they're really worthwhile in a cinematic way. So I caved in and watched *Rosemary's Baby*, which is an amazing movie cinematically even if I couldn't sleep for two weeks afterwards! **I (COC)**

*Houston* screens today at 4:30pm in the Pupp Cinema. *Rosemary's Baby* also screens today at midnight in the Čas Cinema. You can catch Hartigan's *This Is Martin Bonner* tomorrow at 12:30pm in the Thermal's Small Hall.



## EXPLAINER

### WANT SOMETHING TO DO BETWEEN FLICKS?

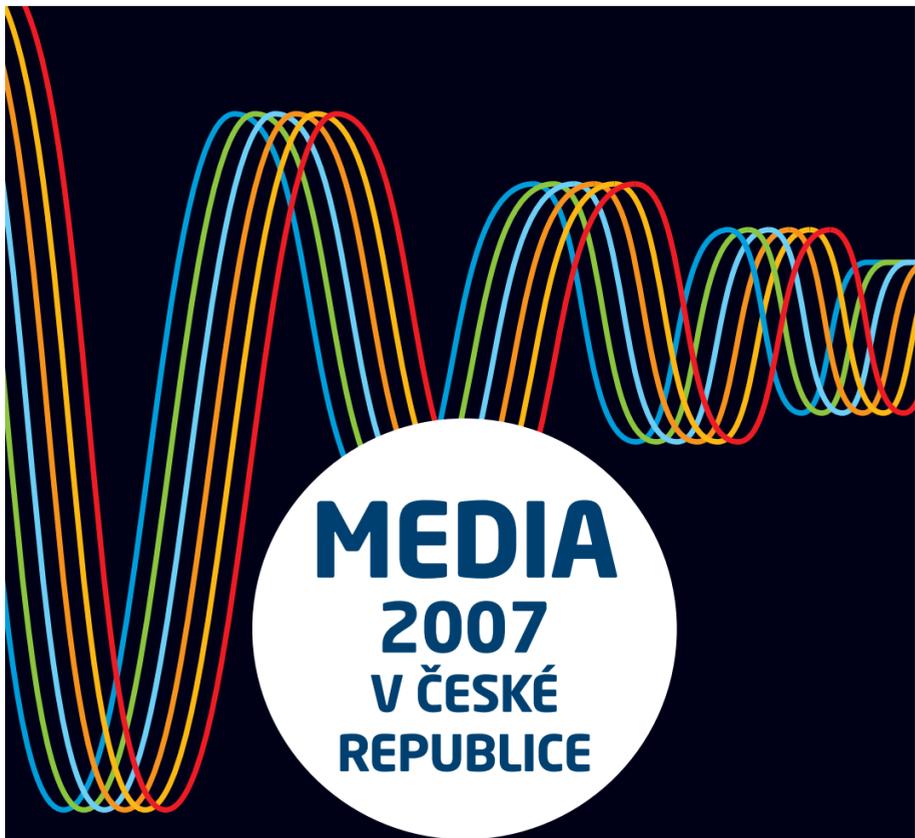
If you're wondering what to do now that you've given yourself a serious case of square-eyes by watching so many films, we can help. And, as with many utterly baffling questions, the answer is: contemporary art. Yes, tucked away in various curlicued corners of town, past the dubious fashion boutiques and crappy crystal emporia, you'll find a gallery or two of surprising quality. The most venerable is the 60-year-old Galerie Umění, which has a rare treat in store for fest-fans. *The Cabans – 18 Years of Work with KVIFF* charts in detail the astonishingly fertile imaginings of longstanding festival ceremony producers, brothers Michal and Šimon Caban (pictured – Šimon is on the left).

Brainchild of gallery director Jan Samec, this exhibition has archived performances from nearly two decades of opening nights; it has furniture and costume designs; it has photos; it has original notes and sketches; it has – in short – everything you could wish to see from the festival back-catalogue of this multi-talented duo. It's also well-designed, as – according to the gallery – the Caban brothers took the preparation "very seriously." And it



was "obvious" they knew how to put on an exhibition, "which cannot be said about many classical creative artists."

Visit the Galerie umění Karlovy Vary, Goethova stezka 6, open Tuesday-Sunday from 10am-5pm, tickets 40 CZK (20 CZK concessions) **I (PLC)**



**České společnosti získaly z programu MEDIA v letech 2007 - 2012 celkem 10,5 milionu EUR.**

S podporou MEDIA bylo uvedeno v českých kinech **192** evropských filmů, mimo jiné *Láska, Železná lady, Melancholia* nebo *Match Point*.

**80** českých filmů bylo podpořeno programem MEDIA Development, **25** z nich již bylo uvedeno v distribuci, například *Venkovský učitel, Alois Nebel* nebo *Můj pes Killer*.

V České republice je **28** kin patřících do sítě Europa Cinemas.

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Více informací o programu MEDIA v České republice najdete na [www.mediadeskcz.eu](http://www.mediadeskcz.eu) [www.ec.europa.eu/culture/media](http://www.ec.europa.eu/culture/media)



Provoz kanceláře MEDIA Desk Česká republika financuje Ministerstvo kultury a Evropská komise.

**KARLOVY VARY'S VASARI – FINDING THE HUMANITY BEHIND THE ART**

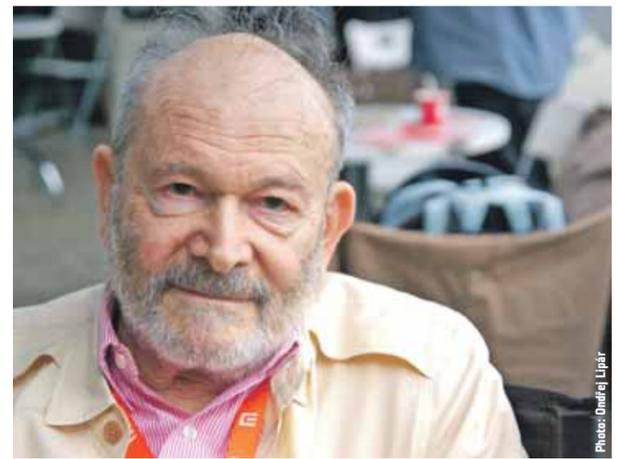
**Cóilín O'Connor**

“Wouldn't you like to know about the sex life of Leonardo da Vinci? Or what kind of cheese he ate?” **Gideon Bachmann** asks.

The American film critic and broadcaster, who has been attending KVIFF since its inception in 1947, runs **Vox Humana** – an initiative that aims to record the “human voices” of important figures in film. The idea behind the ambitious project is to leave a record for future generations of the personalities of filmmakers and the creative milieu in which they operated.

“In Florence in the 15th century there were about 5,000 painters,” he says. “We know of about 50 or 70. And we only know about these because Vasari wrote *Lives of the Artists*. Otherwise, we would know maybe five or ten, whose fame would have outlived them. The same goes for filmmakers. Everyone will talk about Renoir, Fellini, John Huston, and so on, but a lot of filmmakers will be forgotten.”

Operating in conjunction with Germany's ZKM art academy, Vox Humana has already recorded some 900 hours of discussions with scores of movie luminaries such as **Fellini, Pasolini, Renoir, and Tarkovsky**. These in-depth conversations are not “interviews” in the traditional sense, because the objective is to create a record so that film historians have an insight into what kind of people these filmmakers were



*Gideon Bachmann has been coming to KVIFF for more than six decades.*

that goes beyond their body of work. “We live in a world which judges people by what they have or by what they produce,” Bachmann says. “But that is not the whole person, and creative personalities are often more interesting than their works...What we are trying to do at Vox Humana is collect and preserve the people behind the works.”

The recordings are digitized and preserved for posterity in a special archive. They are made available to radio stations, universities, and publishers. According to Bachmann, the taped talks can also be included on DVD releases of classic and historical movies, thereby giving viewers a lot more than the film itself.

As a roving archivist, Bachmann travels the festival circuit recording talks with directors

and other film professionals (including critics) and KVIFF is one of his favorite ports of call. In the six decades he's been coming here he has spoken with the likes of **Jiří Menzel, Miloš Forman, Věra Chytilová**, and a young **Roman Polanski** when he was still living in Warsaw.

This year, he's already bagged **Jerry Schatzberg, Agnieszka Holland, Vojtěch Jasný, and Lou Castel**, and now he's looking for more. He's particularly interested in filmmakers who would like to leave behind something else besides a flickering screen.

“A movie bears witness to a stage in a filmmaker's development,” says Bachmann. “But the creative impetus can be found in their words.” Anyone interested in talking with him should write to [voxum@web.de](mailto:voxum@web.de)



**CRITIC'S CHOICE**

**ANDRÉ CROUS**, Film Critic, *The Prague Post*

Part of the homage to the young directors behind BorderLine Films (continuing in the afternoon with Josh Mendel's work), *Afterschool* is Antonio Campos' unsettling 2008 debut feature. Centred around a student who doesn't do anything to help two girls dying in front of him in a school hallway, the film's use of video footage and a similarly



**AFTERSCHOOL**

Director: Antonio Campos, USA, 2008, 105 min  
July 5, 11:30am, Grand Hall

erie theme recalls the work of Michael Haneke, in particular *Benny's Video*. This won't be for

everybody, but if you can stomach it (and you like to watch), it will surely be worth a look.

Lance Edmonds' debut is bleak if not all-out austere. Set in freezing temperatures in the director's native state of Maine, *Bluebird* carefully unspools from the opening moments in which a driver's distraction leads to her inadvertently leaving a school boy asleep on the bus. With *Afterschool* director of photography Jody Lee Lipes, a regular of BorderLine Films



**BLUEBIRD**

Director: Lance Edmonds, USA/Sweden, 2013, 90 min  
July 5, 11:30am, Drahomira Cinema

productions, behind the camera here, too, you should expect the cinematography to be deceptively

simple but infused with a gloom that grabs hold of you and doesn't let you go.

Grand Jury president Agnieszka Holland's HBO drama hit *Czech* screens earlier this year to tremendous acclaim and is now accessible to anglophone audiences. Based on events that followed Jan Palach's self-immolation in Prague in 1969, it recreates the time and atmosphere of the immediate aftermath of the Soviet invasion through striking detail and



**BURNING BUSH**

Director: Agnieszka Holland, Czech Republic, 2013, 231 min  
July 5, 4pm, Karlovy Vary Theatre

humanity, but also highlights the nation's passivity compared with Palach's powerful act of sacrifice.

Informative and rich, this is a remarkable production of an important milestone in Czech history.

There are cannibals, lesbians, and lots of blood in this sensational film about a gang of thugs that break into an otherwise middle-class home in Kiwi suburbia but quickly realize they are in over their heads. This horror comedy, whose director had a hand in an early Peter Jackson film, may not have the same juice as the New Zealand splatter films from two



**FRESH MEAT**

Director: Danny Mulheron, New Zealand, 2012, 91 min  
July 5, midnight, Small Hall

decades ago, but it is sure to have bite. If you fancy something less comic, check out Roman

Polanski's evergreen horror, *Rosemary's Baby*, at midnight in the Čas Cinema. **I**

# LOWERY LIKES KEEPING IT SIMPLE

SOUTHERN GOTHIC WESTERN *AIN'T THEM BODIES SAINTS* LUXURIATES IN A SPECIFICALLY AMERICAN TEXTURE AND TONE

**Will Tizard**

With Texas southern Gothic crime tale *Ain't Them Bodies Saints*, writer/director David Lowery brings KVIFF a moody western tribute, seen through the spectrum of his own dark sensibility. It's a small-town twilight world of folk tales, tight-lipped gunplay and characters who want redemption, but are trapped in revenge tales only partly of their own making. This Sundance and Cannes hit brings audiences a satisfying ride, showing off Lowery's deft directorial hand with minimalist performances from Casey Affleck, Rooney Mara, and Keith Carradine.

**So you're happy to embrace the conventions of the traditional western, and don't feel obliged to reinvent them...**

I think I got over post-modernism in high school. And really, I love the idea of being sincere to something – sincere to the mode that I'm working in and not trying to tweak it too much. I enjoy films that do that to some extent, depending on the film, but I wanted to do something that was just open and big-hearted and sincere in every possible way.

It's taking something simple and making it even simpler and by distilling it down to that; hopefully, what is left is just the emotion and the tone, and not a lot of plot mechanics... Especially in a genre that is so well worn, I feel like the plot mechanics are almost secondhand because these characters are the same characters you've seen in countless other movies, and we're just picking up at a slightly different place.

**And the hazy, retro feeling and mood of the film were key goals of yours then?**

It really was a case of us trying to create



David Lowery's new feature is a 1970s outlaw movie that breathes fresh life into the western genre.

a cohesive tone and a cohesive texture to everything. That was more important to us and to me than the actual beats of the plot. We tried to make the plot as simple as possible. Perhaps simple to a fault. And when you go past that fault line, you arrive at a place where you can just luxuriate in that tone and that texture.

**Does that mean you're not particularly bothered as to whether a European audience will follow a mumbled Texas colloquialism?**

As important as the words they're saying is the way that they're saying it. The tone

and the cadence. Those are all things that, to me, matter in this movie just as much – if not more so – than the story that's being told.

**So if plot's not primary... do you yourself know who the hell those three guys are who are hunting Bob – the Casey Affleck character – and why? Does it matter?**

It doesn't matter. As soon as they walk through that door you know they're bad guys and are up to no good. We actually recorded some dialogue that did explain a little bit more and ultimately just said, you know they're bad, and any addition-

al information you get about them isn't going to make the movie better, so let's just leave it simple. And I think that is actually more of a bold choice than explaining it.

I respect people's need to know things, and I hope I don't frustrate them too much... they kind of explain who they are. Keith Carradine [Skerritt] says he can think of "at least six sons of bitches who wanna see you dead." There's a pragmatism to them, but they also eventually manifest themselves as a symbolic presence...

**You created a nuanced world for**

**these people to live in, down to the stories Ruth [Rooney Mara] reads to her little girl, and the songs she sings.**

The language that she speaks to her daughter and the words of that song, they're all very particular and they all suggest a certain *je ne sais quoi* that is very folksy. And that has a texture to it, and tone that is specifically American and specifically antiquated. It feels "of the past," but not of any specific time period – which is what the entire movie was meant to feel like.

Even the songs on the jukebox were all original because we didn't want you to ever feel you were in a world where, if you hear a Sam Cooke song on the radio, even subconsciously, you think of other places you've heard that song. We wanted to exist to the left of that reality. So the songs are meant to evoke a time and place without actually being specific.

**So how does an emerging indie, even one celebrated at the Berlin Talent Campus and Sundance, get Casey Affleck, Rooney Mara, and Keith Carradine in his cast?**

I was planning on just raising the money myself, and just making it as I've made all of my work in the past. But the script managed to slip out into just the right circles where certain people read it, and a talent agency read it – and people talk – and they heard this script is really good. One thing led to another, and I went from planning on making a really micro-budget movie that I paid for myself one week, to the next week going to LA to meet Rooney Mara. It happened in the blink of an eye. Four months after that we were shooting. They responded to my short film, *Pioneer*, which we sent along with it. That helped a lot.

*Ain't Them Bodies Saints* screens on July 6 at 9:30pm in the Thermal's Small Hall I

## MY KV

### Michal Bregant

CEO, Czech National Film Archive

**What brings you to the festival?**

I'm a regular here, but this year it was a very special occasion because we're celebrating the 70th anniversary of professional film archiving in the Czech Lands. The National Film Archive was established in the 1990s but the tradition of archiving dates back to 1943, so we are more or less the same age as the KV festival. Because of this anniversary, we have had several special screenings here. This includes presenting a restored version of the very interesting silent film *The Arrival from the Darkness* with live musical accompaniment. We've have a few other restorations here, with the major one being Vojtěch Jasný's *All My Good Countrymen*.

**I presume the National Film Archive would have a working relationship with the festival?**

Yes, we do. This year it was much more intense as we really wanted to have a strong presence here because of the anniversary and because naturally we want to reach a wider audience. I always say that an institution like ours which is taking care of the cultural, social, and even political memory of the nation had to be visible and recognizable.

**What do you think sets KVIFF apart from other festivals?**

I love this place because it's for cinephiles and that's something you don't often see



at other big international festivals and it's a quality that Karlovy Vary is very aware of. I appreciate that they develop that kind of approach to the people who just love movies. For film lovers this festival is a big event.

**Any other interesting NFA projects we should know about?**

We've published a very important catalogue of animated films that were made in Bohemia from 1920 to 1945. It's published in both Czech and English. There's also a great collection of DVDs, which has a selection of the best animation films from before 1945 that have been preserved. Another publication that we have in English is a very beautiful monograph about Irena Dodalová and her husband Karel, who were making animation films in Czechoslovakia before the war. It's fresh from the press and is now available in bookstores.

For more on the National Film Archive at [nfa.cz](http://nfa.cz) [also in English]. **I**

## FILMS FULL OF EASTERN PROMISE

**Will Tizard**

KVIFF's East of the West section has risen to prominence over the years, earning its own statuette on closing night. It serves as a touchstone for foreign audiences, festival scouts, and buyers looking to catch up on the past year's best work from former Soviet countries.

This year's collection of 12 films represents a strong contingent from Russia, Slovakia, Poland, the Baltics and the Balkans.

The pageant kicked off this year with a tough yet tender story of life on the streets by Slovakia's Juraj Lehotský, *Miracle*. This world premiere followed up on the writer/director's award-winning docu *Blind Loves*, following 15-year-old Ela as she slips into and out of juvenile detention, searching for love and freedom from her grim confinement. Inspired by a true story, the film stars Michaela Bendulová in a remarkable performance, shifting between rage, resignation and girlish prankiness in a role that promises a bright future.

According to East of the West programmer Lenka Tyrpáková the visual feast "represents the most original, provoking and compelling films from the Central and East European region." Genres and artistic approaches vary widely, she adds, "from socially perceptive films such as *Miracle* or *The Unsaved*, to innovative biopics – *Paradjanov*, or *Velvet Terrorists*, which hovers between documentary and fiction – to acerbic comedies, like *Intimate Parts* or *Adria Blues*, to the visually-rich Polish debut *The Girl from the Wardrobe*."

Half of the titles have been debuts, she adds, the rest representing developing work from film-



Miroslav Mandić's *Adria Blues* offers a tragicomic look at the consequence of the Balkan conflict.

makers who have already won attention for their first films, such as Estonia's Kadri Kõusaar, with her Swedish co-production shot in the UK, the moral polemic thriller *The Arbiter*. Poland's Tomasz Wasilewski, meanwhile, screened *Floating Skyscrapers*. The director was "kind of a discovery last year at KVIFF," says Tyrpáková, for his debut, the intimate drama *In the Bedroom*, creating a buzz in the Forum of Independents section before touring the festival circuit. Wasilewski's new film is, according to the director, perhaps the first Polish LGBT movie.

Nejc Gazvoda has been here with the Slovenian, Danish, and Croatian co-production *Dual*, following up on the attention won last year for her debut *A Trip*, which screened in *Variety*'s 10 Euro Directors to Watch. Her new effort focuses on two young women whose paths cross by chance one night in Ljubljana, just as both face a turning point...

Russia's entry, *The Sea* by Alexandra Strelyanaya, melds fea-

ture and documentary conventions, while transporting audiences to a mystical, windswept northern beachfront village, inhabited by characters straight out of a Tarkovsky film.

The Serbian-Swiss co-production, Miloš Pušić's debut *Withering*, also turns on a strong sense of place, exploring the conflicts felt by its main character, pulled toward the Old World of his family and at the same time to city life in Western Europe.

Pušić says he was inspired to shoot his film over seven weeks in the sweltering countryside by what he sees as the pressures of the New Europe's economy, in which people "can only buy happiness – they can't make it." Thus, in *Withering*, "the mountains are as important as the characters."

Another Russian film first spotted at the new Moscow event Red Square Screenings was Natasha Merkulova and Alexey Chupov's debut *Intimate Parts*. This also takes on the powers of consumerism in the form of the im-

mediate gratification mentality – in this case the drive for casual sex, told with a comic touch.

The Ukrainian, French, Georgian, and Armenian entry, *Paradjanov* by Olena Fetisova and Serge Avedikian, was a particularly rare find, says Tyrpáková. This world premiere chronicles the life and work of Sergei Paradjanov, the persecuted but brilliant film director of Armenian descent, with stylized filmmaking that's a tribute to the old master himself.

*Velvet Terrorists*, the new film by Peter Kerekes, Pavol Pekarčík and Ivan Ostrochovský, also employs bold structural and style elements, mixing documentary and fiction in its account of people who resisted the pre-1989 regime in then-Czechoslovakia. Its three heroes, once labeled criminals, now look much more like worthy protagonists indeed.

Remaining screenings in the East of the West section: *Paradjanov* (today, 1:30pm, Lázně III), *Adria Blues* (today, 4:30pm, Lázně III Cinema) **I**

# A CULTURE BURSTING AT THE SEAMS



Hisham Zaman's *Bawke* is a tear-jerking tale of refugees on the run.



Before *Snowfall* tackles the thorny subject of honor killing

## Peter Le Couteur

If you can make time for nothing else from this section, catch the screening of six excellent short films, showing as part of this year's **Focus on Kurdish Film**. This is a perfectly curated blend, juxtaposing the poetic and the political to stunning effect. There is a strong cultural voice here, though each of the six is distinct, and the sheer beauty of the Kurdish peoples and their landscape leaves a haunting impression.

Hisham Zaman is the director of both the multi-award-winning short *Bawke* (bring a hankie for this one) and the sensitive feature-length study of honor killing, *Before Snowfall*. He explains why Kurdish cinema is so vibrant: "This is the biggest minority in the world that has no recognized country... [The films] become so alive, so close to the nature of the human, because you

feel that this is a people who have existed for so many years, that nobody knew. Suddenly they want to tell the world, 'We exist!' This is their story."

The Belfast-born documentarian and critic Mark Cousins – the only non-Kurdish filmmaker selected – also feels this vividness: "A lot of people think that Kurdish cinema is just basically goats, you know, and it's so incredibly ambitious... Kurdish film is more pregnant, you could say, than most other national cinemas. It's so full of stuff it's trying to say. Bahman Ghobadi's [*Rhino Season*] was bursting at the seams; you get that a lot in Kurdish cinema. So much emotion pent up, not expressed and fully realized in a nation state."

The selected shorts perfectly counterpoint what Cousins terms the "magical realist" style of some Kurdish filmmaking with what Zaman calls "a link to documentary, to life." Zaman de-

scribes what makes a specifically *Kurdish cinema*: "[You use] amateur actors a lot, because there are no established actors, no catalogue where you can go and pick. You use people from life. Real people. You use a location that is real, and don't shoot in a studio. You have a real subject. And then you have the language. If you shoot on location and have amateur actors but you don't have the Kurdish language, then it almost can't be called Kurdish film. It's important... because the language has been forbidden for many years, and the culture also."

One stand-out short is Rezan Yeşilbaş's *Silent*, which won the Palme d'Or for Best Short Film at Cannes last year. This is 15 minutes of spellbinding cinema, in which a young mother visits her husband in prison. Forbidden to speak Kurdish and unable to speak Turkish – a sign on the wall of the visiting room tells the inmates and their loved ones

that they must "SPEAK TURKISH/SPEAK A LOT" – she must communicate with her husband in silence. This is 1984, and, judging by the general hush which reigns in the visiting room, all of the prisoners are Kurds.

Indeed, a cornerstone of Kurdish cinema, Yılmaz Güney and Şerif Gören's Palme d'Or winner *The Way*, is bereft of the Kurdish language. The story of the making of this film is itself cinematic, as Güney was in prison (for shooting a public prosecutor) and made the film by smuggling notes out to Gören, his assistant. As Zaman says, "because he was a star and he had so many fans, the guards helped him to make the film outside." Though sound was added later, after Güney's escape, the dialogue had to be in Turkish.

The Kurdish peoples were left without a country in the nasty political reshuffle during the world wars, and Kurdistan is split be-

tween Turkey, Syria, Iraq and Iran. It's an area of continual unrest and violence, and as an ethnic minority, the Kurds have suffered repeated ethnic cleansing and displacement. Only this year did the UK government officially recognize one such atrocity as genocide, on the 25th anniversary of the Iraqi Anfal gas attacks against Kurdish villages, which murdered an estimated 180,000 unarmed civilians between 1987 and 1988 alone. (The full scale of the many atrocities against Kurds during the 20th century is unknown.)

In 2009, Cousins went to the village of Goptapa in northern Iraq where hundreds were gassed two decades before. Cousins has the enviable ability to regularly pull off seemingly impossible cinematic feats (his 915-minute odyssey *The Story of Film* is a case in point). *The First Movie* is the result of his interactions with the local children. He

showed classic children's films to children who had never seen a movie before, then gave them cameras with which to make their own.

The miniature films the children make are fascinating, particularly one which shows men talking about the Anfal attacks inside the local mosque, even recording the prayers. This could not have been caught by anyone but a child playing. Cousins made sure the children knew the cameras were toys to play with: "The first thing I did was throw the camera up in the air and then catch it, to show it's not scary. It's OK if you break it. This is not a precious thing."

But of course the camera is a precious thing. As Zaman says, "If they have the tools, they have the freedom." It is – as Cousins puts it – an "empathy machine," connecting people instantly, instantly understandable: the "universal language" we've dreamed of for thousands of years. **I**

## ON THE TOWN

### Edie Cocktail Bar & Restaurant

Jugoslavská 3  
Tel. 608 665 566  
ediebar.cz

Open 3pm – "very late" during KVIFF

The friendly staff inhabiting this slick, spacious interior can rustle up a wide range of cocktails (70-100 CZK). Besides Heineken on tap (45 CZK), there's also a vast selection of vodkas, rums, gins, and tequilas, so getting a festival buzz going should not be a problem.

The kitchen offers a good selection of standard international fare. Italian and Tex-Mex are the menu's strong points, but it also does a nice line in grilled meat and fish. Hungry nightowls will be glad to know that they'll stay cooking until the wee small hours during the fest.

### Promenáda

Tržiště 31  
353 225 648  
hotel-promenada.cz

Open noon-11pm daily

Discreet, decadent, and awfully damned good. What more can you say about a Karlovy Vary institution of fine dining ensconced in



Promenáda offers KVIFF diners a touch of class.

a four-star hotel next to the historic *Tržní kolonáda* spring? Settle into a padded velvet chair, tuck in your white linen napkin, and start with a terrine of goose or mussels in white wine (198-338 CZK). Then move on to delicate *entrées* such as saddle of fallow deer in anise sauce (428 CZK) or – if impressing a producer on a money-is-no-object lunch

meeting – why not go for the *fois gras* in *calvados flambée* (480 CZK)? It does make a certain impression. Top that off with a zingy dessert such as strawberry dumplings and sour cherry (160-210 CZK). If you're on a tighter schedule, consider the café side of the hotel lobby for a light cake (55-75CZK) and Lavazza espresso (55 CZK). **(COC/WT)**

## EVENTS

### PANEL ON TV DEVELOPMENT / 11AM-1PM / VODAFONE LOUNGE

For any producers out there, for the first time, KVIFF is presenting a panel on TV projects. Panelists Cary Brokaw, Petr Dvořák, Melinda Jason, David Levine, and Antony Root will reflect on the meteoric rise of TV's creative and commercial success, and help forge new collaborative connections between producers from the worlds of film and television.

### CZECH CINEMATOGRAPHY FUND PANEL / 10AM-12PM / BECHER'S VILLA

Designed for professionals and applicants interested in the CCF grants, representatives will present their long-term strategy, the funding opportunities resulting from new legislation, and updates on the EU Commission notification procedure. Don't miss news about when the CCF starts accepting grant applications!

### MASTER CLASS WITH OLIVER STONE / 2PM / CONGRESS HALL, THERMAL HOTEL

This is really not to be missed: a unique chance to see American screenwriter, director, producer, and three-time Oscar winner Oliver Stone talk about his life's work, his methodology and his motivations. Here for this year's tribute to his controversial work and to receive a Crystal Globe for his outstanding artistic contribution to world cinema, Stone is promoting his controversial 5-year project *The Untold History of the United States*, which played to a tightly-packed Small Hall yesterday.

### EXTRA SCREENING / 11:30AM / GRAND HALL, THERMAL

Today's screening of Antonio Campos' *Afterschool* as part of the Borderline Films sidebar will be preceded by another chance to see *Untitled Jash Mond Short*. **(PLC)**

## DAILIES

1/ *Afterschool* star Ezra Miller at the Pupp

2/ F. Murray Abraham is greeted upon his arrival in Karlovy Vary by KVIFF President Jiří Bartoška

3/ Designer Theodor Pištěk (left) picks up a Crystal Globe for his outstanding contribution to world cinema in the company of cinematographer Miroslav Ondříček and F. Murray Abraham (right)

