



Photo: Karolina Poryzala

Polish director Agnieszka Holland's epic film *Burning Bush* recounts the dramatic events surrounding the death of Jan Palach.

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FULL OF SINCERITY AND INNER STRENGTH

KVIFF JURY PRESIDENT AGNIESZKA HOLLAND ON HER PRAGUE SPRING AND WHAT SHE NEEDS TO SEE IN A FILM

Veronika Bednářová

The president of this year's Grand Jury, the Oscar-winning director and the Prague FAMU film school graduate Agnieszka Holland, has – apart from herself – brought her new, award-winning *Burning Bush*, a three-part and almost four-hour HBO movie about the events following the self-immolation of Prague student Jan Palach in protest at the Soviet occupation of Czechoslovakia. It will screen on July 1 and July 5 in the Karlovy Vary Theatre.

When you were eighteen, you came to Prague to study at FAMU in the middle of the city's 1960s heyday. You saw the Prague Spring and the self-immolation of Jan Palach; in 1970 you were detained for several weeks in a Prague prison before returning to Poland. How did this experience shape you?

Profoundly. I was being formed as a creative artist, as a human being, as a woman and a citizen. I was young and therefore the experiences in the aftermath of the Prague Spring made a profound impact on me; I saw plenty of people whose spirit

was broken. I understood what exactly the communist regime entailed, how hopes could be thwarted, where society allows itself to be pushed and at which moment everyone starts to just mind their own business. Shortly after I returned to Poland in the 1970s, I made a film about the 1905 revolution [*Fever*, released in 1980], about a group of terrorists – socialists who fought against the Tsar – in which I basically described my Prague experience.

Today, in your capacity as president of this year's Grand Jury you begin watching the 14 competition movies. Do you feel a weight of responsibility?

Yes, and I don't like it very much. Film isn't football or a long-distance run where it is clear who came first, who is second and third. Filmmaking is complex; it involves screenwriting, execution, acting, visuals, social impact, there should be a degree of originality – but it cannot be broken down like this. The work on the jury is fun but I take it very seriously; our decision can help the director get their film out. Also, we mustn't forget that the film's very presence at the festival is important for it – each one of them deserves attention.

What is most important for you personally?

The truth and emotions. A film can be perfectly technically executed but if, in essence, it is empty, I would rather give an award to a work which is not flawless but has sincerity and inner strength.

Last year you spent a lot of time in the Czech Republic on the set – do you like young Czech filmmakers and their work?

I haven't seen many new Czech things, so I can't tell. But as of now I don't have a feeling that something as powerful as, for example, the Romanian New Wave is emerging. But I hope it is about to come; the generation of fresh FAMU graduates and what they are doing seems excellent to me.

Did you feel some new strength and energy during the making of *Burning Bush*?

Definitely. The young screenwriter and the producers are people who are also very involved in the situation in their own country but they also have an international or universal view of the world. They aren't insecure about being provincial or inferior to other international filmmakers; they feel on a par with their foreign colleagues.

Being a leading representative of European film, how do you see its future?

To make films in Europe you obviously need money, talent, new ideas – and also courage. Because Europeans still have deep cultural needs and local cinema is able to respond to those specific needs. In this respect European film can do a better psychological service, definitely better than mainstream American movies, which never provide answers to such questions.

Last year in March you missed an Oscar for best foreign-language film by a hair's breadth for the third time for *In Darkness*. When will you be working in Hollywood again?

I would take up a larger Hollywood project only if I unconditionally trusted it. I get quite a lot of offers and scripts but none where I would think: "I have to make this!" And when you don't have that feeling, there is no point in taking the job. The Hollywood machine is demanding, difficult and stressful. It is better to work for American television – there is more creative freedom.

Recently you said that making *Burning Bush* had been your most

pleasant shoot in the last 15 years. Why?

It was a very authentic experience, for me and the whole crew. We felt satisfaction that we were doing something important – and something about us. It is important to realize that all contemporary problems of post-communist countries, for example corruption in your country and nationalism in Poland, are the outcome of a totalitarian experience. I don't think we can say that it doesn't concern us but we should instead realize that we live in a continuation of the experience. Another thing is that the experience of communist pressure and moral corruption has not yet been reflected much artistically. That is wrong from a strictly historical but also human point of view – this experience needs to be expressed somehow, the countries in question need it. So I got hold of the script of *Burning Bush* which was intimate and modest but it described the experience of several countries and generations in a very fresh artistic manner and with a great deal of talent. I was happy then that someone so young [29-year-old Czech screenwriter Štěpán Hulík] had found the strength and courage to bring this script to the world. **I**

SEE YOU THERE

KAREL OCH

KVIFF
ARTISTIC
DIRECTOR

As opposed to last year, when we had 13 titles, this year we're screening 31 films on the first day of the festival in 2013. It's our way of saying "welcome" to our audience whom we could not exist without.

As for my pick, I have a thing for Harry Dean Stanton, the coolest, nicest, famously elusive, chain-smoking actor with more than 250 roles to his name. In Swiss documentarian Sophie Huber's *Harry Dean Stanton – Partly Fiction*, he is very relaxed, entertaining and no less elusive. Moreover, he is a marvelous singer. Make sure you stay for the final credits to hear him singing the Irish folk song – "Oh Danny boy, the pipes, the pipes are calling..." It's the perfect welcome to the 48th KVIFF! **I** (COC)

You can see Harry Dean Stanton – *Partly Fiction* today at 3:30pm in the Thermal's Cinema B. It also screens on July 2 at 10pm in the Karlovy Vary Theatre and again in Cinema B on July 4 at 3:30pm.



THE FESTIVAL PASS: MORE FILM – FOR LESS

Attention all film fanatics: Whether you plan to take in only a few flicks or as many as humanly possible, do yourself a favor and buy a KVIFF Festival Pass – now. The pass (attached to those orange lanyards everyone is wearing) entitles you to see movies at half price, compared to the cost of buying individual tickets. There are other benefits too – from discounts on food and fun to behind-the-scenes access.

These passes are available at any festival box office in town (see the map on the back page) and good for a single day up to the entire festival. Should you decide to extend your stay, it's easy enough to extend your lanyard's validity. Bear in mind, the more days of validity, the greater the discount (see the price chart below).

The pass entitles you to one free ticket

for three different screenings each day; you may purchase additional tickets for 50 to 65 CZK.

These tickets are available at box offices on the day before a screening or on the day the film is showing. It's a good idea to get your tickets as early as possible though, as many films do sell out quickly.

Apart from saving you time and money, a festival pass also entitles you to any places still free at cinemas five minutes before a screening (albeit at the discretion of theater staff). Other perks include access to press conferences not overflowing with accredited journalists – which happens more than you might expect – a free festival catalogue and program (available at the Festival Store in Hotel Thermal), and nifty discounts on admission to the Thermal's swimming pool overlooking the town, and sandwiches at Bageterie Boulevard. **I** (BK)

FESTIVAL PASS PRICES

	1 day	3 days	5 days	Entire Festival
Festival Pass	200 CZK	500 CZK	700 CZK	1000 CZK
Discount Pass*	150 CZK	350 CZK	450 CZK	700 CZK

*A discount pass may be bought by secondary school and university students, senior citizens and those with physical disabilities (appropriate documentation such as an ISIC card, disability card, etc. must be presented upon purchase).

RETURNEES BRING FRESH STYLE, VIGOR TO MAIN COMPETITION



Small town life gets put under the microscope in Lance Edmand's *Bluebird*.



Agota Kristof's controversial WWII novel is brought to life in *Le grand cahier*.

Will Tizard

The 14 films vying for the Official Selection Crystal Globe represent the most compelling artistic work that KVIFF's astute team of film scouts could track down over the last year from three continents and – since several are international co-productions – 19 nations in all.

Many of the filmmakers already know Karlovy Vary well – and that's no accident, says festival artistic director Karel Och. "There are six former winners," he notes. "And two Crystal Globe winners."

That underscores the role that KVIFF traditionally plays in helping emerging filmmakers advance their art.

Indeed, despite the geographical range of films, many seem almost borderless in their take on universal concerns. And they do so with the fresh style and vigor you'd expect from indie directors. Each filmmaker fits that description in some sense, although some – such as former KV prize winners Joseph Madmony from Israel, here with *A Place in Heaven*, and Polish writer-director team Joanna Kos-Krauze and Krzysztof Krauze, with *Papusza* – are certainly experienced, masterful artists.

That doesn't mean, alas, that their work is easy to find outside their home regions. Thus KVIFF embraces its role in shedding more global limelight on such *auteurs* during the glitzy international film mecca that forms in west Bohemia each summer.

The Krauze team, who won the main KVIFF prize in 2005 for *My Nikifor*, were recognized for their exceptional storytelling abilities and sense of fantasy that year. Their award proved a reliable indicator of a bright future, as can be seen in their portrayal this year of the fairytale-like life of Bronisława Wajs (1908–1987), a Roma poetess better known as *Papusza*.

Her journey, fraught with lyricism but also angst, virtual exile and dire poverty, was hardly the stuff of gentle bedtime stories. But the Krauzes handle this difficult woman's tale with a sense of mysticism that suits her work.

Shot in rich monochrome with gorgeous static pastoral images from another time, *Papusza* recalls another cinematic era – the work of masters still studied in film schools for that quality some call "filmic."

Madmony is equally impressive as he deals deftly with Israeli characters just as intractable, all seeking goals just as impossible as that of the woman who broke the Roma taboo against revealing her culture's secrets. But his original script explores the tensions of father-son relations and of faith versus intellect – all turning around a contract that sells a man's entry into a happy hereafter. Like *Papusza*, Madmony's chronicle covers decades and captures a sense of nostalgia and loss without ever slipping into simple sentiments.

The film is "even more evolved" than the writer-director's 2011 KVIFF winner,

Restoration, says Och. That win, according to Madmony, was "extremely important" and gave his previous film "a kind of international label of quality," which helped greatly in getting it out to the world.

Another returning alumna at KVIFF is Penny Panayotopoulou, who was here a decade ago with *Hard Goodbyes: My Father*, and is back with *September*, a Greek/German film that considers the idea of usurping the happiness of another family as a solution to loneliness.

Unlike many festivals, KVIFF does not require that its main competition films be first or second features, but it does insist that they be world, international or European premieres.

This means that KVIFF audiences are treated to films they will rarely get a chance to see on screen anywhere else (hint: Get your tickets early!).

They are also presented with a survey of the world's *zeitgeist* for any given year. In the US state of Maine, young filmmaker Lance Edmands in his debut *Bluebird* contemplates with evocative camera work and brooding atmosphere the way small towns can trap and smother their residents.

"I'm excited to see how international audiences respond," says the writer-director.

Iceland's entry, *XL* by Marteinn Þórrson, employs frenetic filmmaking to contemplate another solution to emptiness, epic partying. And provincial problems are also the subject of *The Priest's*



Director Ben Wheatley takes a quirky sideways look at British history in *A Field in England*.

Children, a Croatian/Serbian production by Vinko Brešan that takes on the issue of population decline with a more lighthearted approach involving a naive young priest determined to have a more fruitful flock.

Lionized Czech director Jan Hřebejk, in competition this year in a Slovak co-production, is also concerned with unions gone awry in his latest film, *Honeymoon*, about a strange wedding interloper.

War is a reliable crucible for incredible stories, of course, as audiences will see in three films in competition: Hungarian entry *Le grand cahier* by János Szász is an adaptation of a controversial novel by Agota Kristof about teen twins forced to hid out during

WWII with their cruel grandmother; Russian film *Shame* by Yusup Razykov focuses on life at a broken-down, icy military base for women whose husbands are at sea; and Germany's *Sources of Life* by Oskar Roehler looks at three post-war generations confronting their bitter legacy.

Battle also inspires the UK's Ben Wheatley, whose *A Field in England* is set during the English civil war – but this director's passion for the weird, the absurd, and the decadent, as seen last year with audience hit *Kill List*, is always at the fore. Thus alchemy, psychotropic drugs, and cosmology are as much at the root of things as any British history.

French/Belgian entry *11.6* by Philippe Godeau also turns on the

motives of ne'er-do-wells, in this case the man suspected of disappearing with more than 11 million euros in his van.

Continuing the parade of off-beat entries, *The Value of Time* by Spain's Xavier Bermúdez recounts the effort of a director past his prime to keep his dead wife in hers by freezing her body and hoping for a medical miracle.

Roberto Andò, meanwhile, adds Italian political absurdity with *Viva la libertà*, which finds a candidate's look-alike brother accidentally rocketing from stand-in to election superstar. **I**

The Festival Daily will be taking a closer, individual look at all the films in the Official Selection over the coming days.

MY KV

Katarína Tomková

Slovak Film Institute

As a Slovak, what films from your country would you say are must-sees at this year's fest?

"Being Slovak" in Karlovy Vary for me this year means celebrating the exceptional archive film *Before Tonight is Over* by Peter Solan. It has not lost a bit of its freshness even though it's almost 50 years old and remains my all-time favorite Slovak film. I'm also very excited about having several new Slovak-majority films in the competition programs for their world or international premieres – the highly anticipated *Miracle* by Juraj Lehotský, whose previous film was awarded in Cannes, will open the *East of the West* competition.

Slovak documentaries are also pretty hot right now...

Documentaries will also have a significant voice – *Velvet Terrorists* by Ivan Ostrochovský, Pavel Pekarčík, and Peter Kerekes will compete in *East of the West*, while *Exhibits or Stories from the Castle* is presented in the documentary competition. We'll celebrate all these films at our traditional party on the Thermal terrace.

How does such a small country – and one now part of the eurozone crisis – continue its production of award-winning work?

Several interesting and much-anticipated Slovak films either in development or postproduction will be presented at the *Docu Talents from the East* session and the *Pitch & Feedback* event. The cool thing this year is that all projects

will be listed together for the first time in one beautiful *Book of Projects*, available for all industry-accredited professionals. The Slovak Film Institute will also present the new "Best Of" publication and many of our other goodies – DVDs, books – will be available in the festival shop in the Thermal.

And how do you plan to fly around the festival looking after all these projects?

To make it faster from Thermal to the Pupp and back, I'm also hoping to try out the bike rental this year, finally! That is, of course, if the weather allows, which we all know can get a bit tricky in Vary. Thank God for a warm Karlovy Vary wafer and a cozy screening room on those rainy days. And perhaps a shot in the downstairs Jameson tent? **I**

(WT)



Czech, please!

With its countless word-endings and endless jumble of consonants, Czech is a pretty hard language to get your head around. This occasional guide to the local lingo will hopefully help you out a little. We'll start with some of the signs you might see around town.

Knowing that **Tam/Sem**, or the less common **Od sebe/K sobě**, means **Push/Pull** should help you avoid walking into doors. In a similar vein **Vchod/Východ** means Entrance/Exit. In the unlikely event you have to get the hell out of a place really quickly, look for the **Nouzový východ** or Emergency Exit. If you see the word **Zákaz**, it usually means something is completely *verboten*, as in **Zákaz kouření/fotografování (s bleskem)** or No smoking/(flash) photography. Finally, Czechs pronounce **WC** as "**vayt-say**" but it means the same thing as it does in English. If you find yourself in need of a water closet, make sure you use the right one: **Dámy/Páni** or **Můži/Zeny** means Ladies/Gents, respectively. Don't use the facilities, however, if you see a sign saying **Mimo provoz**, or Out of Order. **I**

(COC/PH)



CRITIC'S CHOICE

Damon Wise, Contributing Editor, Empire

Clio Barnard previously came to KV with her feature debut, the experimental verbatim drama *The Arbor*, and, though it is much more conventional, her follow-up *The Selfish Giant* only confirms her promise as a director of actors and emotion. Loosely based on Oscar Wilde's story, it tells the sto-



THE SELFISH GIANT

Director: Clio Barnard
UK, 2013, 93 min
June 28, 1pm,
Karlovy Vary Theatre

ry of two poor boys who make a sideline by finding metal they can sell to a scrap merchant. It doesn't

end well, but there are echoes of Ken Loach in Barnard's evocative, poetic style. **I**

A very loose remake of the Icelandic film *Either Way* that premiered in KV two years ago, this new film by David Gordon Green, a bittersweet comedy, transplants the story to 1988 Texas after a forest fire. Emile Hirsch and Paul Rudd are the two leads, a pair of mismatched road painters who



PRINCE AVALANCHE

Director: David Gordon Green
USA, 2013, 94 min
June 28, 1pm,
Espace Dorleans Cinema

have nothing in common except that one is the brother of the other's girlfriend. Thrown together in

the wilderness, the two begin to bond in unexpected and dryly funny ways. **I**

Actress Sarah Polley's first two films as director, *Away From Her* and *Take This Waltz*, dealt with notions of female experience and identity. But her third film, a documentary, goes the extra mile, dealing with Polley's relationship with her mother, who died in 1990. To say any more would rob the film of



STORIES WE TELL

Director: Sarah Polley
Canada, 2012, 108 min
June 28, 7pm,
Congress Hall, Thermal

its surprises, but this is more than just trite confessional filmmaking; dealing full-on with the complex

nature of family history and exploring the ways in which we see and present ourselves. **I**

China's Jia Zhang-Ke hooking up with "Beat" Takeshi's production company Office Kitano might seem an illogical meeting of minds: the languid director of social drama plus Japan's often cynical choreographer of modern gangster realism. But this Cannes Palme D'Or contender proves to



A TOUCH OF SIN

Director: Jia Zhang-Ke
China, Japan, 2013, 133 min
June 28, 10pm,
Congress Hall, Thermal

be a fascinating fusion of their two superficially disparate styles, telling four separate stories of four

unrelated, downtrodden provincial characters who reach breaking point by different means. **I**

FACES



Roman Štětina



Mark Cousins



Lukáš Kokeš

It's that time again, dear kviffers, when the stars begin to stud the film student stuffed streets of Vary. We're expecting innovative documentarist **Mark Cousins** to be out and about today, back in town to present *The First Movie* (2009) in the Focus on Kurdish Film sidebar and this year's *A Story of Children and Film* as part of Out of the Past. Also here as part of that section is director **Lordan Zafranović**, the protagonist in Pavo Marinković's *Occupation, the 27th Picture*.


Look out for Grand Jury member and Berlinale Golden Bear winner **Claudia Llosa**, the young Peruvian filmmaker who's working on her third feature, but already has two FIPRESCI prize-winning films, both of which were shown here at Karlovy Vary. We also welcome Forum of Independents juror **Jan Ole Gerster**, who was here last year to compete with *Oh Boy*.

Writer/director **Rafaël Ouellet** is also back again after his Best Director win last year with *Camion*. He's here for the Forum of Independents with *Class of '09*. He's got competitive company from another *auteur* arriving today. **Vincent Lannoo** is here to compete with *In the Name of the Son*, his scorching criticism of religious hypocrisy. **Katrin Gebbe**, another writer/director exploring the martyrdom or masochism question in contemporary Christianity, is here with her debut *Nothing Bad Can Happen* in the Another View section.

Here for the big prize is **Oskar Roehler**, whose *Sources of Life* is competing in the Official Selection this year. He's up against *A Place in Heaven* by **Joseph Madmony**, back in Vary after his 2011 win with *Restoration*. Local talent arriving today includes **Jan Hřebejk**, also

here to compete in the Official Selection with *Honeymoon*. He's also the director of *Garbage, The City and Death*, featured in the Czech Films 2012-2013 selection along with **Klára Tasovská** and **Lukáš Kokeš**, the writing, directing and editing duo behind *Fortress*, a guerilla documentary about the little-known break-away Moldovan territory of Transnistria.

Another writing and directing tag team is **Natasha Merkulova** and **Alexey Chupov**, who are expected from Russia today for their East of the West selection *Intimate Parts*. And last but not least, look out for two local short film creators. **Roman Štětina** is the one man band behind *Talking About Art*, which is part of the new Imagina sidebar. He's joined by **Viktor Takáč**, here for the same section with the world premiere of circus short *Then Is Black*. **I** (PLC)



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Karlovy Vary
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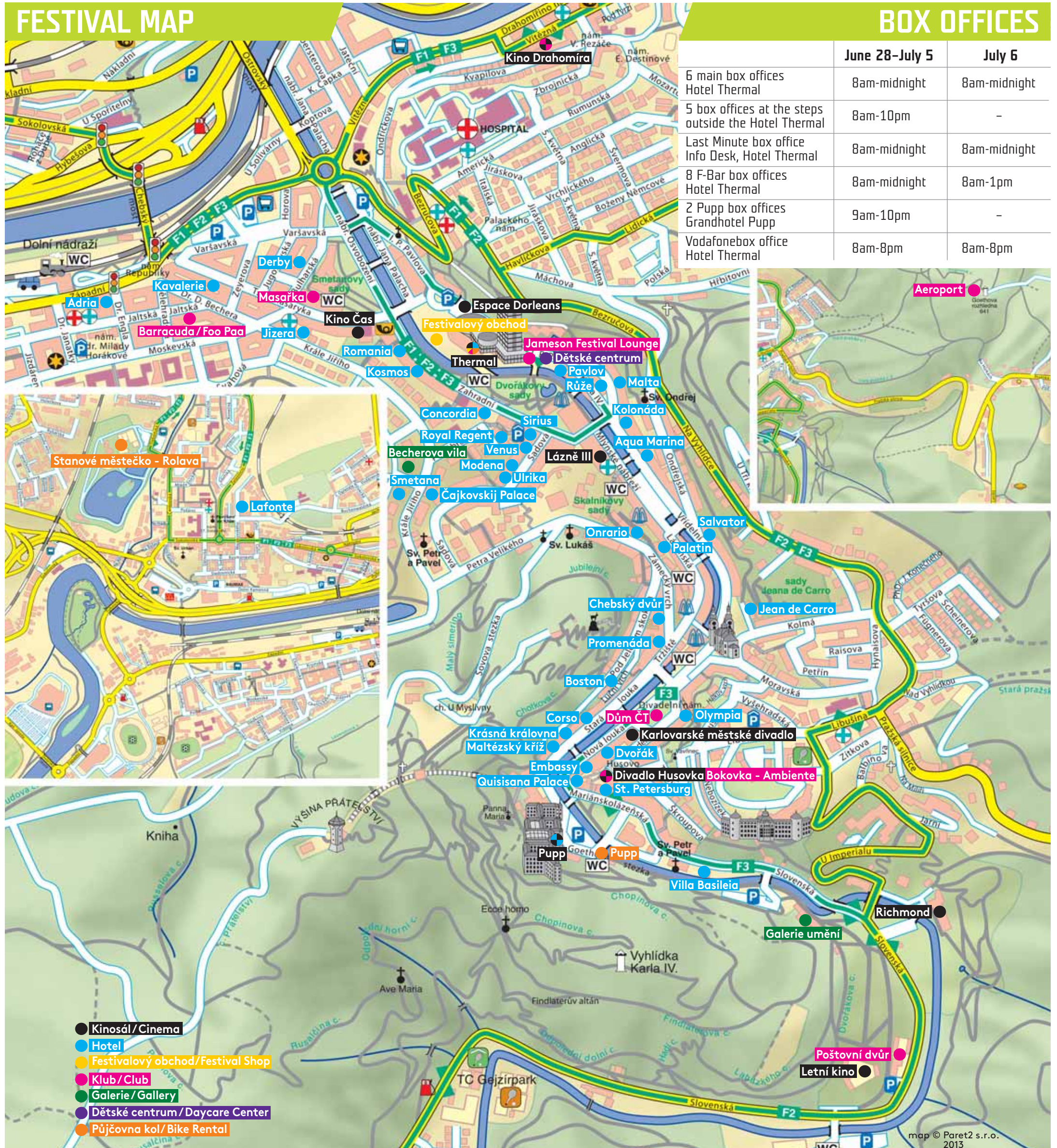
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Karlovy Vary
International Film Festival

AIRFRANCE

FESTIVAL MAP



BOX OFFICES

	June 28-July 5	July 6
6 main box offices Hotel Thermal	8am-midnight	8am-midnight
5 box offices at the steps outside the Hotel Thermal	8am-10pm	-
Last Minute box office Info Desk, Hotel Thermal	8am-midnight	8am-midnight
8 F-Bar box offices Hotel Thermal	8am-midnight	8am-1pm
2 Pupp box offices Grandhotel Pupp	9am-10pm	-
Vodafonebox office Hotel Thermal	8am-8pm	8am-8pm

ON THE TOWN

Edie Cocktail Bar & Restaurant

Jugoslavská 3
Tel. 608 665 566
ediebar.cz
Open 3pm-“very late” during KVIFF

Having only opened this time last year, Edie is a relatively new but welcome addition to the KV dining scene. Its big advantage for festivalgoers is that it has a huge bar and seating area, which means that finding a place to sit shouldn't be a problem even when the town is awash with reveling festival hordes.

The friendly staff inhabiting this slick interior can rustle up a wide range of cocktails (70-100 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 spacious Edie cocktail bar

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.

Tulip Restaurant Thermal Hotel

Breakfast: 7-10am
Lunch: 12-3pm
Dinner: 6-9pm

They say the three best things about a restaurant are location, location, location, and this eatery in the bowels of KVIFF Central (aka Hotel Thermal) ticks all those boxes, if not much else. It ain't exactly *haute cuisine* and 320 CZK is not

exactly cheap, but a generous all-you-can-eat buffet could be just the ticket for hard-pressed festivalgoers. The commie-era decor is an interesting feature...

Aylin Döner Kebab

4 Dr. Davida Bechera
Open nonstop during KVIFF

If you want cheap eats, look no further than this charming Vietnamese hole-in-the-wall a few yards past McDonald's on the main drag up the hill from the Thermal. One of the best doner kebabs this reviewer has ever had in this country will only set you back 70 CZK. There are also plenty of other tasty Asian dishes for around 50-100 CZK, all served up promptly by staff who always seem to be friendly no matter how late it is. **I** (COC)

EVENTS

As all good festheads know, the films are only the tip of the Jameson-soaked ice cube. The opening acts this year are a serious treat for Anglophones – local music with international lyrics. At 5pm there's **Nano**, a **wistful electro-pop** foursome bringing the cream of the Czech indie scene to the Thermal stage. Saunter over to the theater under the bridge for some alternative Czech rock at 8pm if you need a rest, but be sure to nip back again for sophisticated songstress **Sára Vondrášková's** group **Never Sol** on the main stage from 8:30pm. This is high-quality singing with a **Beth Gibbons** **vibe** and not one to miss. **I** (PLC)