



Photo: Jan Hradějšek

Crystal Globe recipient John Travolta held court at a packed press conference in the Thermal yesterday.

INSIDE

KVIFF Film Industry Office makes business a pleasure

English Section, page 3

Today's Official Selection films

English Section, page 4

Tomorrow's program

Czech Section, pages 5-8

THE GOOD WANT OTHERS TO SUCCEED

JOHN TRAVOLTA ON THE SURPRISING SIDE-EFFECTS OF ICONIC STARDOM

Veronika Bednářová

John Travolta – here to receive a Crystal Globe for his contribution to cinema and to promote his newest film, *Killing Season* – spoke to the Festival Daily yesterday about fame and the effect it's had on his life.

During the New Orleans disaster and during the Haiti disaster you actually flew your own plane to help the people, bringing in food and medical supplies. What inspired you to do that?

I have this large jet – which I may not have for too much longer because it's getting older – the 707. And when these natural disasters happen, it was so easy for me to load it with medical supplies and food because it has the space, it's like as big as this room. And so I could more quickly get to them than even the Red Cross could. I even beat the President to New Orleans, and I was ahead of a lot of the government, the UN, if I'm remembering correctly. But I had the ability to quickly remedy this and go to the front lines because of who I am.

Did you ask to do that? Or offer?

I asked permission to go, because you have to. In both cases, permission was granted because in some cases the government didn't get there quickly enough, you see, but I could. When you know you can – and you may have to get permission to infiltrate – it's kind of a lawless time, meaning no one can stop you from helping. You may have to ask permission to fly into an airport, because they don't have to grant you that. But once you're in the airport, nobody's going to stop you from helping. So that's what happened; as soon as I had clearance to fly into New Orleans and fly into Haiti, I went. It took a few days to get doctors and supplies together.

It must be very good psychologically for the people there, when they see you helping...

It was; when they saw me, it was like a vision for them, because they were familiar with me. I'll never forget these poor men, these big, brute, firefighter-type blue-collar guys, working 'round the clock to save lives, and they were watching their own families go, their own friends go. And still have to, without sleep, search for and find people. And by

the time I saw them, they were delirious. And I'll never forget this one guy looking at me; he just broke down and held onto me, because I was the only thing that had any stability or clarity because I'm from *before*, an iconic figure from before all this. He could hold onto it, and in the holding onto it, he grieved, as did many of the men who were saving lives.

Suddenly an icon arrived...

Yes, and it represented the possibility that maybe someone knew about it. Because it seemed like they were, not purposely being ignored, but it seemed like they just weren't being gotten to. So sometimes you have to bypass normal routines and habits and just go and do it. The same thing happened with Haiti.

Do you still have a plan to travel to space?

I'm... waiting to see how that technology advances, because I want to make sure that the kinds of new vehicles they're using are really space-worthy. You know, I think it's a fair question. Being around technology my whole life, I know some of these things, and I need to have certainty in that.

If you had to choose between acting or flying, which would it be?

Oh, I would never want to choose! I'd probably put acting first, but it supplied the whole possibility.

You grew up in a poor neighborhood. I would like to know how success changed your life...

Well, it changed it for the better, because if you're from a working-class community, dreams are formed as a child. And your parents want the best for you, so when you achieve the best, you're serving their dreams. And you're serving your own dreams. It's the evolution of life; people, good people, want others to succeed. So it's changed it all for the better.

You were very young when you found success. What did it do to you?

I felt at some times overwhelmed, but the trade-off was it cemented a foundation that I knew I was going to have for the rest of my life. So even though it was overwhelming, I knew that I wasn't going anywhere, that I was a known entity that could be tapped for the art when needed. But there's never a guarantee of arriving at that. And when I arrived at that, part of me settled down. And the other part maybe was overwhelmed. So it was a mixed feeling of calmness and... [whistles].

LOWDOWN

KVIFF's post-opening hangover was quite survivable this year (experienced festgoers know the solution is to just keep drinking, of course), what with French art film maestro **Michel Gondry** chatting with fans at the **Jameson Tent** KVIFF Meetings yesterday morning.

He later met with journo for more conversation and deconstruction – he is French, after all – and revealed his next project will give him the most artistic freedom he's had yet.

That's because it will consist entirely of line drawings to animate a documentary on the American linguistic theorist and rabble rouser **Noam Chomsky**.

Later, at a packed Hotel Thermal press conference, **John Travolta** (sporting a fabulous taupe sharkskin jacket) told the assembled hacks how his *Killing Season* co-star **Robert De Niro**'s famously rigorous approach to acting prompted him to spend nine months learning how to bust the moves that wowed audiences in *Saturday Night Fever*.

It then took him 30-odd years to arrive at the point where he had a chance to act opposite his inspiration.

SEE YOU THERE

VINCENT LANNOO

DIRECTOR,
IN THE NAME
OF THE SON

I have to see *The Congress*. Robin Wright is playing herself and I love the sound of that. She's playing an actress who is at the end of her career even though she is still young. And a false film company called "Miramont" gives her one last chance, and when you have one last chance it's always a mess! It sounds very funny and critical about the American film industry. The other movie I'd recommend is *Tango Libre*. It's a very good prison movie. It's about a warden who falls in love with the wife of one of the prisoners during a tango lesson outside of the prison. It's a weird trio situation, because then the guy in prison wants to learn the tango so that he can re-seduce his wife. And then the wife tries to get him out of prison. It's a funny, tender, and very sensitive movie with François Damiens, who is a very good actor. (COC)

The Congress screens today in the Thermal's Small Hall at 9:30am and on July 5 in the Pupp Cinema. *Tango Libre* screens today at 10:30pm in the Lázně III Cinema and on July 6 in the Thermal's Cinema B. You can also catch Lannoo's *In the Name of the Son* at 10:30am today in the Lázně III Cinema



EXPLAINER

THE THERMAL – A VERY CONCRETE STATEMENT

Dominating any aerial view of KV, the Hotel Thermal's monolithic concrete slabs and bewildering entrances make this a fairly specific kind of architectural experience. It's wrong to dismiss this as a communist monstrosity though. New Brutalism (as this style is endearingly named) was not a communist movement, as examples like London's Barbican Centre demonstrate. Brutalism is a reference to the word 'brut', as in Le Corbusier's penchant for "beton brut" (raw concrete), though many find the effect of thousands of unadorned tons of the stuff a little brutal.

The Thermal's renowned architects, Věra Machoninová and her husband Vladimír, were also not kosher comrades, if Vladimír's excommunication and subsequent work ban are anything to go by. Before they fell out with the Party, they also designed the hexagon-tastic Kotva department store in Prague. Whether you love or hate the style, Věra and Vladimír were masters of it. They're on a par with the other famous Brutalist couple, Alison and Peter Smithson, who coined the term in England in 1953.

It's their interiors that really set the Czech pair apart. Like Le Corbusier, they designed everything, from the founda-



tions to the light fittings. Strolling on the Thermal's pebble-dashed walkways, one can still see most of the original design. As the festival's artistic director Karel Och says, "it's like a museum." Unfortunately it's a bit frowzy, with ragged retrofitting cluttering the clean lines. But with imagination (or a multi-million *koruna* restoration job) we'd see a very different Thermal. We'd see, as 1960s KVIFF artistic director Ladislav Pospíšil said in his memoir, "a palace." (PLC)

PUTTING THE FUN BACK IN FILM

EVENTS

Brian Kenety

The KVIFF Film Industry Office's *raison d'être* is to help directors, producers, distributors and buyers meet during the festival – famous for its surprisingly small, relaxed feel, despite attracting big names in cinema. It's like Cannes used to be, veteran industry professionals say: a place where stars and filmmakers can unwind.

"That has been the philosophy from the beginning," says Andrea Szczuková, head of the Film Industry Office. "The difference between KVIFF and other festivals is that we *try* to keep it different. Here, people don't feel rushed. Filmmakers and producers can meet – and not just for five minutes, like at Cannes." *Vive la différence*. Still, the "small" festival is getting bigger as it grows in importance on the summer circuit. "Every year there are more events, and it may not be possible to attend them all," Szczuková says. Through July 3 the office is hosting **Industry Days**, a wide variety of events – panels, workshops and screenings – the ultimate goal of which is to make the business of bringing quality films to light a pleasure.

Kicking things off today is the **Will Europe Be Creative?** event (Hotel Thermal, Press Conference Hall, 10:30am-12pm) with keynote speaker Silvia Costa, Italian MEP and rapporteur for Creative Europe, followed up in the evening with the **Unveiling of 10 Films nominated for the LUX Prize 2013** (Hotel Thermal, Terrace, 6:30pm), given to works reflecting the richness and diversity of European culture. The winning entry will be subtitled into 24 EU languages. "Eleven years in film distribution has taught me to value excellent initiatives geared towards the promotion of films and cinema. The LUX Prize is one of them," said Jakub Duszyński, co-president of



The head of the KVIFF Film Industry Office Andrea Szczuková

Europa Distribution, who will moderate tomorrow's **Distribution of European Films** workshop (Becher's Villa, 10am-12pm).

Today's **Cooperation with Hollywood** panel, meanwhile, is *de rigueur* for producers looking to work with or within the Hollywood system (Pupp, Chopin Lounge, 1pm-3pm). The panel consists of "American directors and producers looking for new talent and films to remake. And – very directly – they will tell European producers, who maybe had their own ideas [how to break into Hollywood], the way to really do it," Szczuková says.

Not to be missed is **Works in Progress** (tomorrow, Hotel Thermal, Congress Hall, 1:30pm-5pm), a showcase for post-production CEE/former Soviet Union films in pre-release limbo with premieres in July,

at the earliest. (All need distributors and international sales channels.) The 2012 award winner, *The Eternal Return of Antonis P.*, is showing within **Variety's Ten Euro Directors to Watch** event. This Greek Weird Wave film by Elina Psykou was the inaugural recipient of 10,000 euros in services from Works in Progress event partner Barrandov Studios. In the running this year are 19 films from 23 countries (including, for the first time, Armenia and Kazakhstan).

At Works in Progress, producers looking for sales agents have eight minutes to show film trailers or clips – and make a pitch. "Agents say it's perfect – all the time they need to know if they're interested," Szczuková says. Some 150 industry professionals will attend. A related event, **Docu Talents from the East**, will intro-

duce a lucky 13 creative feature-length CEE works in production or post-production (July 2, Becher's Villa, 2pm-4pm). There, directors and producers can meet have one-on-ones with noted experts in the documentary genre, including Marek Hovorka, director of the Jihlava International Documentary Film Festival.

On the home front is **Pitch & Feedback**, a showcase for Czech/Slovak films in development and ripe for international co-productions, organized by the Film Industry Office in cooperation with the Czech Film Center and Slovak Film Institute (July 2, Becher's Villa, 10am-1pm). New this year is the **Panel on Universality in TV Development** (July 5, Becher's Villa, 10am-12:30pm), added to reflect the medium's growing prestige as both a creative and commercial venture. "New directors are shooting with television in mind – and we thought that we should accept this reality," Szczuková says. Alongside the panel are screenings of Grand Jury president Agnieszka Holland's series *Burning Bush* and Robert Sedláček's *Bullet for Heydrich*.

Last but not least, six films in development under the **Future Features** banner have their producers on hand for showings: Borislav Chouckov (*18% Gray* and *Shakespeare as a Street Name*); Václav Marhoul (*The Painted Bird*); Marianne Ostrat (*30 Days With Isebel*); Vratislav Šlajzer (*Place*); and Iuliana Tarnovetchi (*Eastern Business*). As always, throughout the festival the Film Industry Office arranges press and industry film screenings, provides facilities for networking, and distributes promotional materials, and individual staffed CEE country stands.

A full list of the Film Industry Office's events and services is available online at <http://www.kviff.com/en/for-film-industry/film-industry-office/>

DEBATE WITH VOJTĚCH JASNÝ, DRAHOMÍRA HOFMANOVÁ AND PAVEL PAVLOVSKÝ/11AM/JAMES ON FESTIVAL LOUNGE

To mark the occasion of the gorgeously restored print of Czech classic *All My Good Countrymen*, the director talks shop with two of the stars.

FORMAN BROTHERS' THEATRE/3PM & 9PM/Nábřeží Jana Palacha

Sons of the great Miloš Forman, Matěj and Petr have created a loose gang of confederates who band together to create unique travelling shows in time-honored style. Life under the big top has changed little. "Wandering around Europe is beautiful, but sometimes water in the basin is frozen," is how they describe their nomadic life. They're here in KV with the unique experience *Obludárium* ("freakshow"). Expect stunning circus tent sound and spectacle. Well worth a 150 CZK ticket from the Main Box Office.

PET SHOP BOYS/JULY 3, 10PM/KV ARENA

Quick heads up! As this issue went to print, there were still tickets available for the legendary British electro-pop duo's gig in KV on Wednesday which is an official festival accompanying event. You can find out more at: www.kvarena.cz/

(PLC/COC)

FACES



Cristóbal Artega Rozas



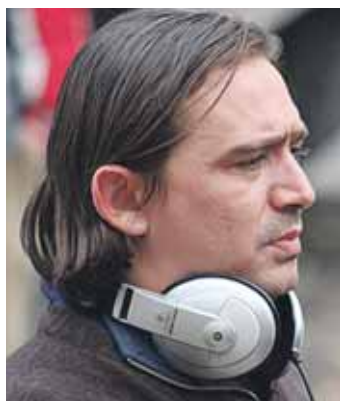
Călin Peter Netzer



Bastian Günther



Krzysztof Krauze



Igor Cobileanski



Daniel Dencik

KVIFF welcomes renowned British actor **Julian Sands**, whose one-man-show *A Celebration of Harold Pinter* will be performed tomorrow at the Galerie Uměň. Here for the big competition is longtime producer turned director **Philippe Godeau**, presenting his second collaboration with Agnès de Sacy *11.6*. Writing and direction duo **Joanna Kos-Krauze and Krzysztof Krauze** are also here to compete with *Papusza*, a portrait of the Romany poet Bronisława Wajs. They're up against **Roberto Andò's** adaptation of his novel *Viva la Liberta*. And here to compete in the East of the West selection, keep an

eye out for Moldovan **Igor Cobileanski** and the world premiere of *The Unsaved*.

Officially selected for the non-competing section is *Houston* by German writer/director **Bastian Günther**, who's expected in town today. And from the docu competition, Danish director **Daniel Dencik** presents *Moon Rider* along with his Arctic adventure *The Expedition to the End of the World* in the non-competing selection. Back again from Thailand is **Visra Vichit-Vadakan**, who follows up her 2009 docu entry *rise* with first feature *Karaoke Girl* in the Another View section.

Here for the Horizons section is French writer/director **Jérôme Bonnell**, promoting *Just a Sigh*. He's joined by award-winning Romanian director **Călin Peter Netzer**, back again with his third feature *Child's Pose*. From the Forum of Independents, look out for **Cristóbal Artega Rozas**, writer and director of *The Sad Smell of Flesh*. He's up against **Jakob Lass** and *Love Steaks*.

And finally, KVIFF is pleased to welcome talented Kurdish director **Hisham Zaman**, here for the Focus on Kurdish Film, which will present moving short *Bawke* and his powerful feature *Before Snowfall*.

French Films on 48th Karlovy Vary International Film Festival

INSTITUT FRANÇAIS PRAGUE

uniFrance films

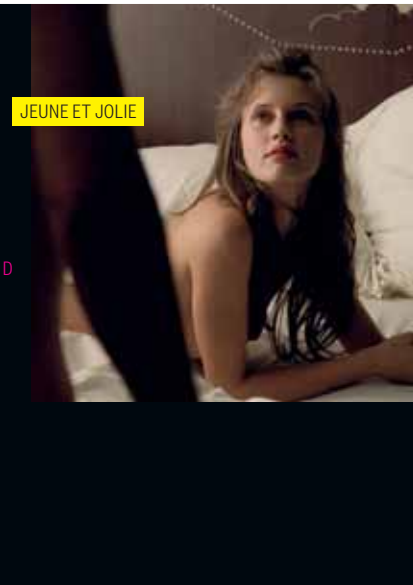
Sunday / Neděle 30. 6.

- 09:30 / Thermal, Malý sál / 321
- THE CONGRESS / FUTUROLOGICKÝ KONGRES (Ari Folman, 120 min) / H
- 10:00 / Thermal, sál B / 351
- UROKI GARMONII / HODINY HARMONIE (Emir Baigazin, 110 min) / H
- 10:30 / Lázně III / 3L1
- AU NOM DU FILS / VE JMĚNU SYNA (Vincent Lannoo, 80 min) / FI
- 12:30 / Kino Čas / 302
- HUNGRY MAN / HLADOVÝ MUŽ (Philip Martin, 70 min) / FI
- 17:00 / Thermal, Velký sál / 317
- 11.6 (Philippe Godeau, 102 min) / C
- 18:30 / Kino Čas / 304
- THE MAN WHO MADE ANGELS FLY / MARIONETISTA (Wiktoria Szymańska, 64 min) / D
- 21:30 / Thermal, sál B / 355
- BLACK MASS RISING (Shazzula, 120 min) / I
- 22:00 / Thermal, Kongresový sál / 338
- SITU MEURS, JE TE TUE / JESTLI UMREŠ, ZABIJU TĚ (Hiner Saleem, 95 min) / FK
- 22:30 / Lázně III / 3L5
- TANGO LIBRE (Frédéric Fonteyne, 98 min) / H

Monday / Pondělí 1. 7.

- 9:00 / Kino Drahomíra / 4K1
- HÉRITAGE / DĚDICTVÍ (Hiam Abbass, 88 min) / H
- 10:00 / Espace Dorleans / 4E1
- UROKI GARMONII / HODINY HARMONIE (Emir Baigazin, 110 min) / H
- 10:30 / Pupp / 4P2
- 11.6 (Philippe Godeau, 102 min) / C
- 14:00 / Kino Drahomíra / 4K3
- THE MAN WHO MADE ANGELS FLY / MARIONETISTA (Wiktoria Szymańska, 64 min) / D
- 15:30 / Thermal, Malý sál / 423
- GRZELI NATELI DGEEBI / V ROZPUKU (Nana Ekvtimishvili, 102 min) / VC
- 15:30 / Kino Čas / 4C3
- LE JOUR A VAINCU LA NUIT / DEN PŘEMOHL NOC (Jean-Gabriel Périot, 28 min) / D
- 16:00 / Espace Dorleans / 4E3
- EPIZODA U ŽIVOTU BERAČA ŽELJEZA / EPIZODA ZE ŽIVOTA SBĚRAČE ŽELEZA (Danis Tanovic, 75 min) / H
- 22:00 / Pupp / 4P8
- HELI (Amat Escalante, 105 min) / H
- 22:30 / Thermal, Velký sál / 41B
- JEUNE ET JOLIE / JEN 17 (François Ozon, 95 min) / H

JEUNE ET JOLIE



OFFICIAL SELECTION

A PLACE IN HEAVEN - FINDING A DIFFERENT KIND OF HEROISM



Israeli director Joseph Madmony's *Restoration* won the KVIFF Crystal Globe two years ago.

By Will Tizard

Joseph Madmony's main competition entry is a haunting and textured study of war, father-son relationships and doubt versus faith. It spans decades that witness the birth of Israel, profound personal loss, and alienation from the person one holds most dear.

The film is dedicated to your father. Is the son in this film a reflection of you?

You could say I followed the reverse path of the son – while he found religion and abandoned an atheistic home, I left religion – in the orthodox sense of the word – which amounted to rebellion in the house I grew up in. I think that, in a very deep sense, leaving or returning to a religion are similar spiritual journeys. I did not experience most of the concrete, biographical events that the son's character goes through in the film. For the most part, my own experiences were mirror images of his. But in a spiritual,

metaphysical sense, I feel a great intimacy with the character.

War seems an inescapable part of life in Israel. Do your characters have a fundamental crisis in reconciling the need for family and faith with the need to fight over territory?

I have never experienced war; I was never a combat soldier. My father was, though. The image of war is as central to the film as it is significant to Israel's modern history. The only place where the hero can be a father is in battle. In his personal life, he fails completely as a father. In this sense, the underlying message of the film cancels out the significance of the war – the true moral battle every parent and every person wages is in their day-to-day lives, not under extraordinary circumstances. True heroism exists in the routine, not in times of war.

It's fascinating to see a strong central character who seems at war with religion in one of the world's most religious places.

The people who established the

modern state of Israel were atheists. They rebelled against religion (committing metaphorical patricide) and exchanged God with an atheistic belief system that resembled religion in its intensity. I believe that even today, despite its image, Israel is a far more secular country than the United States, for example. The rise of religion in Israel began in the 1970s, which is the time period the son grows up in. In this sense, the main themes of the film – the struggle between fathers and sons, and the struggle between faith and heresy – merge into one, creating a single theme of the struggle of man against fate. The characters are rebelling against their past, but the past – the father/God – keeps hunting them like a shadow they cannot shake. **I**

A Place in Heaven screens today at 2pm in the Thermal's Grand Hall, July 2 at 4.30pm at the Pupp Cinema and July 4 at 8pm at the Drahomíra Cinema.

MY KV

Cerise Howard

Artistic Director, Czech and Slovak Film Festival of Australia

How did a Czech and Slovak film festival come to light in Melbourne?

We had our inaugural edition only a few weeks ago, which ran to the second week of June with a couple of lead-up events beforehand. It came into being remarkably quickly. A few cinephiles and Czech-and-Slovak-ophiles rallied support from cultural bodies and institutes both here and back in Australia – consulates, embassies, the Czech and Slovak film institutes, the Czechoslovak Archive in Prague. Somehow they were won over by our strange dream ... it could have stayed a grand, lunatic idea but quickly gained momentum. I found myself in this country for [Prague Queer Film Festival] Mezipatra, and was able to meet people first hand and sell them on the idea. ... And lo and behold, we held a festival which we think was successful and we'll certainly do it again next year.

What sort of films do you show? Contemporary Czech films, or more the classics, so to speak?

It was both. What got it all rolling was that I was very much aware that it was the centenary of the birth of Jiří Trnka, the great Czech animator, and I had it in mind as a committee member of the Melbourne Cinémathèque that I'd like to present something with the Cinémathèque celebrating Trnka. I knew there was a



Photo: Jan Handrejch

travelling exhibition and thought we could possibly get that in Melbourne, and we did. So we brought a few of Trnka's greatest films over there. And once we had that and the support of the Czech consulate in Sydney, we thought we had some legitimacy to approach other film bodies and seek contemporary works.

I presume you're looking for films here – has anything caught your eye?

I've only just begun! There are plenty I'm keen on seeing. It's not just myself here, I should add: festival producer Brendan Black is here as well. The two of us are here with the very generous support of festival partner CzechTourism. I'm dying to see *Burning Bush*; it's by the president of the Jury this year, Agnieszka Holland, so I'm keen to see that. I've just seen the new Jan Hřebejk film – I found it as

earnest as I expected it to be, a little disappointing because I love the more grotesque elements in some of his earlier comedies. I'm really looking forward to seeing *My Dog Killer*, the new Slovak film; it looks grim, but promising. I'm really fascinated by this sudden new wave of Slovak women filmmakers. And there are several others ... all of the new films, I'll make a point of seeing.

Is this your first time in Karlovy Vary?

It is! And the really gingerbread parts of it are every bit as gingerbread as I'd anticipated. It is quite beautiful – a little surreal, especially as jet-lagged as I am ... It took me about 30 hours to get here. It is a very beautiful city, and I really look forward to exploring some of it on foot. **I**

Cerise also writes for www.sensesofcinema.com (COC)

OFFICIAL SELECTION

SEPTEMBER - A MUTED STUDY OF ALIENATION AND SOLITUDE



Penny Panayotopoulou's *September* bucks current trends in Greek cinema.

Zbyněk Vlasák

The new "weird wave" of Greek cinema has been driven by directors a generation younger than Penny Panayotopoulou, who is making a welcome return to features after a decade doing TV documentaries.

While her younger peers seem to be producing films that take an allegorical look at the heavy rains falling down on Greek society in recent years, Panayotopoulou's *September* sidesteps this trend. Her film adopts a more traditional approach and its political impact is not so obvious. Nonetheless, it also touches on similar themes of alienation and sorrow while similarly confronting issues that transcend one particular person and are very difficult to tackle alone.

September offers an intimate portrait of Anna, a lonely woman in her thirties with a single companion – her dog, Manu. When her pet dies, Anna is bereft and

finds herself looking for something to latch on to in her empty life. What would it be like to have a family, and friends? She doesn't know; she lacks the experience. It is precisely at this moment that she begins to notice a married couple from the neighborhood. At first glance Sofia and her husband look like an ideal couple: they have a modern house; he is a doctor, and she stays at home with their two children. They have everything that Anna longs for.

Gradually, Anna establishes a rapport with Sofia as the two women find common ground in their different forms of solitude. The married woman's hardened spouse spends a lot of time at work, her children are growing up too quickly, and Sofia feels sympathy for Anna. Her husband, on the other hand, has no understanding. He doesn't see how someone could need help while mourning a dog's death; after all, it's just a dog. At the same time, he values his privacy

and doesn't want it to be threatened by a stranger.

Tensions begin to rise inexorably before culminating in an inevitable conflict. It's clear, however, that that even the conflict will be muted, but perhaps all the more powerful because of that.

"Having worked for years on what one might call anthropocentric, creative documentaries, I learnt that people, whilst narrating their stories, also recount another story, one they are often not conscious of," Panayotopoulou says. "And more often than not, that other story is the more important one. I try to locate the cracks in the story, the places where the light comes in and shines on what is not said. That's what I tried to do in *September*." **I**

September screens today at 8pm in the Thermal's Grand Hall as well as tomorrow at 1:30pm in the Pupp Cinema and on July 3 at 9pm in the Drahomíra Cinema.

CRITIC'S CHOICE

Alissa Simon, Film Critic, *Variety*



EAT SLEEP DIE

Director: Gabriela Pichler
June 30, 12:30 pm,
Small Hall - Thermal

This wry, serio-comic debut feature from Sweden is an engaging coming-of-age tale focusing on social class and cultural identity that takes place in rural southern Sweden, where lively, spontaneous Bosnian immigrant Raša Abdulahović spends her evenings minding her worn-out father and

socializing with fellow workers from the vegetable-packing plant. You can see a new kind of

Swedish star in Montenegro-born newcomer Nermina Lukač's triumphant performance.



THE DEFLOWERING OF EVA VAN END

Director: Michiel ten Horn
June 30, 3:30pm,
Small Hall - Thermal

Young animator Michiel ten Horn successfully crosses over to the world of live action with this audacious, supremely confident tragicomedy that transplants Pasolini's *Teorema* to the Dutch suburbs. Todd Solondz fans will find plenty to like in this oddball tale of an impossi-

bly perfect German exchange student who comes to stay with a dysfunctional Lowlands clan.

Gotta love the candy floss production design and pitch-perfect score.



FINNISH BLOOD, SWEDISH HEART

Director: Mika Ronkainen
June 30, 6:30pm,
Small Hall - Thermal

There's no need to mourn KV's musical odyssey sidebar when you can take a melody-filled road trip from Oulu, Finland, to Gothenburg, Sweden, with rocker Kai Latvalehto, founder of the now defunct band Aknestik, and his father Tauno. With its playful form and emotional content, this

documentary, the best film yet from Mika Ronkainen, uses vintage songs to delve into distress-

ing memories shared by many Swedish Finns, involving shame, guilt, crime, and alcoholism.



TRAFFIC DEPARTMENT

Director: Wojtek Smarzowski
June 30, 9:30 pm,
Small Hall - Thermal

Poland's top-grossing film this year is a gritty, gripping, intelligent crime thriller that takes place on the mean streets of Warsaw and exposes the corruption endemic to the police – and society at large. Directed by Smarzowski with his trademark muscular, visceral style, the film is hyper-energized,

literally pulsing with traffic lights, turn signals and police sirens. Most shots are so dense with ac-

tivity and information that the film repays many viewings by bringing out new meanings each time.