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DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVO

Vote for the best film of the 47th Karlovy Vary International Film Festival!
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The hardest film of my life

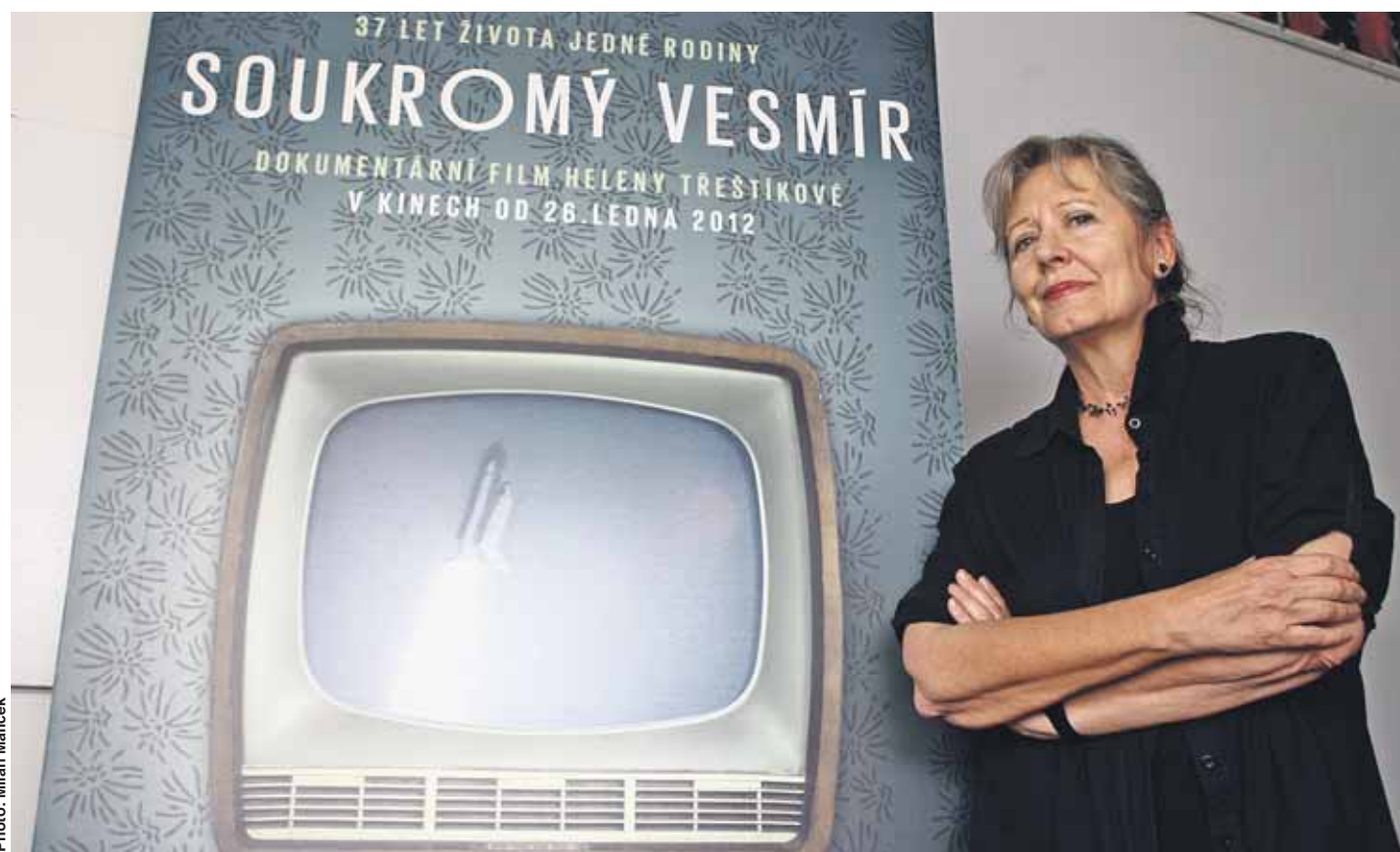
Helena Třeštíková makes ordinary life interesting

Filip Šebek

Helena Třeštíková's latest long-term documentary, *Private Universe*, screens in the documentary competition, illustrating her signature approach to following subjects over decades and charting both intimate secrets and monumental changes in their lives. The portrait of the Kettners, an "ordinary" Czech family, took some 37 years to make and is already gaining the kind of attention that has made her one of the most respected Czech documentarians abroad, a reputation she's had since her first international success, *Marcela* (2007).

■ Your film was recently screened at the Toronto festival. Were you perhaps afraid that you may not have sufficiently explained its political context to foreign audiences, in particular the character of the odious "Normalization" period of Soviet entrenchment after the Prague Spring?

I was not personally present at Toronto. The film was represented there by Zuzana Bieliková of Negativ Film Productions. She told me that, judging by the viewers' reactions after the screening, the Czech specifics were more or less clear to them. I think that hints such as the protagonists sharing a small flat with two grandmothers for seven years and their only chance of decent housing being a dilapidated little house in the border region probably give it away. We struggled a lot with archive footage illustrating the period. I originally wanted the motif of the border to appear throughout the film, reminding people of the fact that it was impossible to travel and people even got shot on the country's borders. This tied in nicely with the post-Velvet Revolution period, when Honza started traveling and finally settled down



The grande dame of Czech documentary film, Helena Třeštíková.

in the Basque Country. But ultimately it didn't work in the film.

■ How long did the editing take and how did you manage to squeeze almost four decades of the family's life into 80 minutes?

It took a very long time. We had tons of material but also the Kettners' home videos and countless hours of file footage. Gradually, it became clear that some things did not work together at all. We had nice shots of Honza arriving in Prague after spending some time away while a demonstration by the Lennon Wall in Prague is taking place in support of street performers. The shots turned out great and I was so excited. But during the editing we failed to

make them work in the film. It was a never-ending struggle about what to use and what to discard. I often had the feeling that it was all wrong and it depressed me. In all, we spent a hundred days in the editing room, which is an absolute record for my films.

■ Are you finally happy with the film?

I am a walking doubt, I constantly doubt everything and *Private Universe* is no exception. So when somebody tells me they liked the film I am over the moon, and when I read a negative review I tell myself I didn't quite pull it off.

■ What do you think about some critics' objections, suggesting the life stories of the

protagonists are less dramatic compared to your previous films and that you show their family life as a "sea of banality and stereotype"? I would say life does not have to be dramatic to have depth.

I have always thought the greatest challenge for documentary filmmakers is to film ordinary everyday life in a way that would be interesting. If a reviewer doesn't find it interesting, I respect their opinion. On the other hand, for me, personally, there are a lot of interesting topics in the film. I hope that if the audiences connect to it, they can follow the same lines of thought as me.

■ And what are they?

For me one of the main topics

of the film is certainty versus uncertainty. The vertical and horizontal axes of life, which are present in every human fate, and every human being needs them to some extent. The horizontal axis is about following well-trodden paths, surrounding yourself with things you like and not standing out in the crowd too much. The other, vertical line is about pushing boundaries and trying out new stuff even though it might be dangerous and unsafe. Which is the case of Honza, who decided to travel the world and experience uncertainty and something new every day, unlike his parents. That's why we chose the archive footage of [popular communist-era] singer Karel Gott, who sym-

bolizes security and an attitude that will always yield success on the one hand, and, on the other, of the universe as a symbol of the human need to constantly try out something uncertain.

■ From the edited archive material, Karel Gott comes across as a very shrewd chameleon who is able to conform to every period. Do you agree with that?

The idea to use Gott was inspired by a joke that was popular in the 1980s during the iron-fist rule of President Gustáv Husák. "How will Husák be rated in 50 years' time? As an insignificant politician in the era of Karel Gott." Which is true, because we really lived in a Karel Gott era. He is a figure who will pop out somewhere, whatever you do. I was also amused by the fact that in every situation he is always alongside the winners. Be it the shot with [the dissident *émigré* singer] Karel Kryl at a Velvet Revolution demonstration on Wenceslas Square or his excitement over the fact that [Czech] cosmonaut Vladimír Remek was going to take his songs into outer space. I was excited when we discovered this file footage because there the two main motifs of the film – Gott and the universe – come together.

■ What would you like audiences to take home from the film?

With each of my films, I am happiest when people tell me it gave them an impulse to think about how to fulfill their life in the relatively short span we are given here. I am not able or willing to include some kind of message in my films. I am not an activist filmmaker such as Michael Moore who has a certain idea that he fulfills with his films. I don't have any such idea. I am a chronicler who records life and hopes it will provide food for thought.

SEE YOU THERE

Dr. Eva Zaoralová

Artistic Consultant, KVIFF

I'd recommend *Our Children* by Belgian director Joachim Lafosse, which was featured in this year's Un Certain Regard at Cannes. It's a brilliant psychological study of a woman who tries to comply with the demands of the male members of her family. She marries an adopted son of a rich man and gives birth to one child after another. She finds herself in situations where she has to conform and accept the will of the benefactor of the family on whom they depend financially and existentially until she eventually loses her sanity. There are some excellent performances, particularly by the female lead Émilie Dequenne. Tahar Rahim and Niels Arestrup, who both appeared in *A Prophet* by Jacques Audiard, are also outstanding.

Our Children screens today at 9:30pm at the Čas Cinema as well as on July 6 at 11:30am in the Thermal's Grand Hall. (COC)



Photo: KVIFF

EXPLAINER

The festival pass: why it's the real deal

For ardent cineastes who are at KVIFF to pack in as many films as possible, buying a festival pass is an absolute no-brainer. Getting your hands on one of these little lanyards will make it **50% cheaper to see movies** compared to the price of buying individual tickets. It also provides **fringe benefits**.

First, let's start with the films: a pass entitles you to get **three free tickets for three different screenings each day** until all tickets have sold out. Tickets for films can be picked up on the day before

the screening or on the day itself. We would recommend that you **get your tickets as early as possible** on the day before a screening as demand for films often exceeds supply.

You can purchase a KVIFF pass at any festival box office (see the **map on the back page**) and you can get tickets immediately at the same place. You can buy a card for the entire festival or for one, three, or five consecutive days. If get a shorter-duration pass and then suddenly decide you just have to

stay longer, it's not a problem to get your lanyard's validity extended at any box office.

A festival pass also entitles you to any free places that are still available at cinemas five minutes before screenings at the discretion of theater staff. Other benefits include being able to access any press conferences that are not full up, a **free festival catalogue and program**, and some **nifty discounts** on sandwiches at Bageterie Boulevard the Thermal swimming pool above the Thermal. (COC)

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 people with physical disabilities (appropriate documentation such as an ISIC card, disability card, etc. must be presented upon purchase)

Official Selection – some radical, offbeat choices



Photo: KVIFF

Mexican writer/director Lucia Carreras's feature debut *Nos Vemos Papas*.

Will Tizard

The 12 films competing for the Official Selection Crystal Globe represent the best finds by festival staff in a year or more of research missions that have KVIFF programmers jetting to Russia, Korea, Latin America, or wherever there's a crop of emerging art film to be harvested.

They know the schedules and programs of their counterpart festivals in Moscow, Pusan, Sao Paulo, Toronto and Park City, Utah – and not only that, but which airlines have the most comfortable long-haul seats and decent food.

They also know how to find the most intriguing work, says KVIFF Artistic Director Karel Och, who explains that events such as private screenings organized by national film promotion bodies abroad are one useful source. (These turned up the competition films from Austria, Italy and Canada this year.)

"However, every now and then we discover an amazing film amidst the couple of thousand submitted DVDs, which is the case of the philosophical western *Hay Road* from Portugal," Och says. "As soon as we all in the programming team watched the film we unanimously agreed that it is a perfect fit into this year's competition, which features some radical and offbeat choices."

Compelling and original

Under KVIFF rules, which are intended to focus on the discovery of new talents, films in the Official Selection must not have screened outside their home country, must not have had a festival screening before July of last year, and must have been made after January 1, 2011. And, because the Karlovy Vary festival is in the same international category (The A class established by the FIAPF, the Paris-based international festival regulating body) as 13 other top festivals including Cannes, Berlin, Venice, Locarno, Warsaw, Montreal and Shanghai, films that are competing here cannot do so at any of those rival festivals.

It's always a challenge to find

compelling and original work that fits all these constraints, of course, but KVIFF staff have again managed to find the goods from Japan, Iran, Mexico, Canada, and all over Europe.

Some of the films that have flown in from the farthest reaches come with the most dramatic tales of discovery.

Fresh from Tokyo comes the entry *Kamihate Store* by Tatsuya Yamamoto, a consideration of how the grief-struck struggle to hold on to hope in the face of an easy, almost socially approved, way out amidst the wild cliffs.

And Iran, which made a historic Oscar win this year, is back at Karlovy Vary with *The Last Step* by director and actor Ali Mosaffa, whose film features another stunning performance by Leila Hatami, who was key to the Academy Awards win for *A Separation*, which screened at KVIFF last summer.

Mexico's entry, the atmospheric story of memory, grief and aggravating intrusions, *Nos Vemos Papa* (See You, Dad), is the first feature outing of writer/director Lucia Carreras. Her writing chops were proven on the international stage as the co-screenwriter for *Leap Year* (2010), which won the Camera d'Or at Cannes for best first feature.

The director credits the KVIFF staff for its close monitoring of her country's film scene and the festival's observation that her work stands apart from much of the current, conventional output there. "I think KVIFF is very aware of what's going on with Mexican filmmaking," says Carreras. Not just this year, she adds, "Several Mexican films have been screened at Karlovy Vary in the different sections."

For a first-time director like this to have won over an actress such as Cecilia Suárez, who plays the main character, the troubled Pilar, is quite a feat. Suárez is one of the best-known actors in Mexico and Latin America, a veteran of more than 20 films and has made Hollywood features with Tommy Lee Jones, Anne Bancroft, Harvey Keitel, Paul Reiser and Adam Sandler. She's known to millions of art film

audiences for *The Three Burials of Melquiades Estrada* and *Spanglish*, plus Emmy-winning work for the HBO series *Capadocia*.

As to why a filmmaker with a choice of so many other A-class festivals would choose KVIFF for their international premiere, says Carreras, "[the] Karlovy Vary International Film Festival is a main cinematographic event. We think of it as an amazing platform and window to premiere *Nos vemos papa*."

Continental films

It's natural that a festival whose home is in the heart of Europe would be strongest on continental films and these indeed dominate the Official Selection calendar. But even the films from familiar geographic regions should venture into new territory if they hope to win a slot here.

"This year is quite unusual in terms of countries represented in the main competition," says Och. "Greece and Portugal are newcomers, while Austria is back after 10 years. Young filmmakers are coming from those countries to share their visions, which have strong artistic elements and are very political at the same time."

As for the fascinating *Hay Road*, by Rodrigo Areias, it delves fearlessly into a little-trafficked genre at art film festivals – and dares to dance with genre conventions.

Nominally a Western, the film is also a meditation on revenge, transcendence, and the cost of civilization as contemplated by Henry David Thoreau, who embodies a kind of spiritual guide for the leading character, a shepherd turned gunslinger.

Set in the early 1900s, the story follows its protagonist, Antonio, from a snowy wilderness down into a hot, dusty hill country where he sets out to avenge his brother's death and get back a fortune stolen by the killers. In the process, he naturally takes on the authorities – just like a good film festival does.

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



Photo: KVIFF

Tatsuya Yamamoto's *Kamihate Store* offers and intense consideration of grief and loneliness.

Czech, please!

Even KVIFF veterans often find themselves struggling to negotiate the grammatical complexities of the local lingo.

With seven cases as well as different endings and variants for the same words, Czech is a hard language to get your head around. And that's before you even think about trying to pronounce the letter "ř"! That's why we've prepared this quick cut-out guide, which we hope will help you manage at least some basic transactions while you're at the fest.

Basic phrases

Mluvíte	Mloo-vee-tay	Do you speak
anglicky?	ang-litskee?	English?
ano	anno	Yes
ne	neh	No
Dobrý den	dohbree den	Hello (lit. Good day)
Ahoj/čau	ahoy/chow	Hi/bye! (informal)
Dobrý večer	dohbree vetchair	Good evening
Dobrou noc!	dohbrou nots	Good night
Děkuji/Dík	jay-kwee/deek	Thank you!/Thanks! (inf.)
Promiňte	promintay	Excuse me
Prosím	proseem	Please
Jak se máte	yak se mahte	How are you?

Mám se dobře	Mam se dozbzhe	I'm fine
Na shledanou	naskledanoh	Goodbye
Kde je...?	guday yeh	Where is...?

On the town

Kolik to stojí?	kohleek to stoyee	What's the price?
Jedno pivo, prosím	yedno pivo proseem	One beer, please!
Ještě jedno pivo, prosím	yeshte yedno	One more, please!
Máte...	mah-tay	Do you have...
jídelní lístek	jeedelnee leestek	a menu
v angličtině	v anglitch-tin-yeh	in English?

Cinema phrases

Lístek, prosím	leestek proseem	One ticket please
V kolik hodin...	fekoleek hodeen	What time...
začíná ?	zatcheenah	does the screening start?
promítání	prometeetane?	
Vyprodáno	Vee-prohdanoh	Sold out

Over the course of the festival, our "Czech, please" column will be revisiting this often crazy language and introducing you to some of the phrases and idioms that you can hear regularly, if you keep your ears open.

WHAT AM I DOING HERE?

Dubravka Lakić
Film Critic, Serbia



■ So, what's KVIFF's main draw for you?

As a film critic of the daily paper *Politika* in Belgrade, I will write reviews of films from the main competition program.

■ What, in particular, catches your eye?

I'm very curious to see the Czech entry, *Polski film* by Marek Najbrt as well as new films by well-known Polish and Italian directors – *To Kill a Beaver* by Jan Jakub Koloski and *Piazza Fontana: The Italian Conspiracy* by Marco Tullio Giordana. I'm also looking forward to the new film by Iranian director and actor Ali Mosaffa, who is coming back to KVIFF with *The Last Step* and the wonderful actress Leila Hatami.

■ What about films from the other sections?

My attention will also be focused on the Forum of Independents and East of the West because they have two good Serbian films in competition: *Death of a Man in Balkans* by Miroslav Momčilović (FOI) and *Practical Guide to Belgrade with Singing and Crying* by Bojan Vuletić (EOW).

■ Besides being here as a film critic have you got anything else in mind?

I believe I'll see a lot of interesting films that I will be able to select for the Cinema City International Film Festival in Serbia, where I am a programmer.

(WT)

REVIEWERS RECOMMEND

Boyd van Hoeij

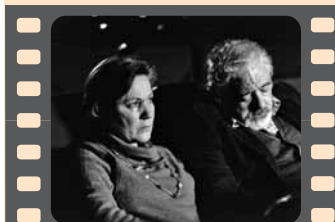
Film critic, *Variety*



Beyond the Hill

Director: Emin Alper
Turkey, Greece, 2012, 94 min.
June 29, 4pm, Congress Hall

Not to be confused with Cristian Mungiu's Romanian drama with a similar title, this impressive feature debut by Turkish Emin Alper inscribes itself in the slow-moving, observant tradition of Turkish cinema that's currently *en vogue*. Set on the rural estate of an elderly farmer who has invited his grown-up son and the latter's teenage boys, the film expertly uses the titular offscreen space to explore scapegoat mechanisms in Turkish society. The use of occasional point-of-view shots that are unwittingly (for the viewer) inserted in the flow of the story add a further layer of visual sophistication.



Tabu

Director: Miguel Gomes
Portugal, Germany, Brazil, France, 2012, 110 min.
June 29, 10pm, Karlovy Vary Theater

This will be, mark my words, one of the most talked about films of the year. Not because it's in black-and-white, like *The Artist*, or because it features enormous amounts of envelope-pushing nudity or violence (it contains very little of either), but because it is the kind of film that weaves its own web and traps some (not all) viewers in it completely. It's the kind of dream-like feature that's hard to rationalize but not less of an accomplishment because of it. Divided into two parts, like the F.W. Murnau film of the same name though in inverted order, it's an exploration of *saudade*, loneliness, and colonialism.



The King of Pigs

Director: Sang-ho Yeun
South Korea, 2011, 97 min.
June 29, 7pm, Congress Hall

Like an animated version of Yoon Sung-Hyun's *Bleak Night*, Sang-ho Yeun's *King of Pigs* is a tale about school bullying and suicide. Made on a tight budget (reportedly just \$150,000) and with deliberately crude animation, this tale unspools on two timelines, one in which the main characters are in their thirties and connect again, and the other when they were all in high school and were "pigs," kids at the bottom of the food chain that got bullied by the class "dogs" until someone, the titular hero, stood up for them. The extreme violence isn't softened by the fact it's animated, mainly because the real terror is psychological.

FACES



Mark Cousins



Lauren Greenfield



Malik Bendjelloul

Well, it's the first day of another diverse and distinctive KVIFF, and there are lots of renowned and respected faces to look out for already. Keep those eyes peeled for an honoured guest, Sundance Grand Jury prize-winner **Ira Sachs**, who's been steadily turning out high quality offerings since his acclaimed debut short *Lady* in 1993. He'll be sharing the spa-studded streets with the prolific award-winning composer **David Holmes**, director and critic **Mark Cousins**, and the internationally lauded Turkish writer and director **Reha Erdem**.

Here for the East of the West competition is **Iveta Grófová**, whose debut feature *Made in Ash* paints a disturbing picture of the prospects available to young Slovak women. Another competitor arriving today is artist, photographer and documentarist **Lauren Greenfield**, who's here to show her portrait of a millionaire family's dream of building a modern day all-American palace in *The Queen of Versailles*. Another hot young documentarist, though not competing at KVIFF this year, is



Martin Villeneuve

Malik Bendjelloul, whose debut *Searching for Sugar Man* was a hit at Sundance.

Many more highly respected jurists are rolling into town; Hungarian director **Ágnes Kocsis**, East of the West jury member, and Iranian director, critic and documentarist **Massoud Bakhshi**, serving on the Independent Camera jury both arrive today. And from the Grand Jury, we welcome Croatian director **Rajko Grlić**, **Ivo Mathé**, the first ever director of Czech Television and

close colleague of the late Václav Havel, and this year's President **Richard Peña**, long standing director of the New York Film Festival.

And from farther afield, **Tatsuya Yamamoto** is here to compete in the Official Selection with *Kamihate Store*, an subtle meditation on personal disconnection. Forum of Independents writer/director **Mohcine Besri**, is here with his ambitious Moroccan debut *The Miscreants*, and Canadian director **Martin Laroche** with *Fair Sex*. From Another View we have another Canadian, **Martin Villeneuve**, here to show his feature debut *Mars & Avril*, along with multiple award-winning Filipina actress **Eugene Domingo**, representing *The Woman in the Septic Tank*, a wry metafilmic look at the mechanisms of celebrity and the exploitation of Third World suffering. Also representing his offering in Another View is Polish director **Marek Koterski**, asking hard questions about gender in *Chicks Are Just Different*. (PLC)

CZECH
TELEVISION
FESTIVAL DEPT.
PRESENTS
AT 47TH
KARLOVY
VARY
INTERNATIONAL
FILM
FESTIVAL

MÍSTO, KDE JSOU



POUPATA/FLOWER BUDS

East of the West Competition | Directed by Zdeněk Jiráský | Screenings: 1/7 19.30 Municipal Theatre, 2/7 13.30 Lázně III Cinema

POSEL/THE MESSENGER

Official Selection - Out of Competition | Directed by Vladimír Michálek | Screening: 5/7 19.00 Pupp Cinema

VĚRA 68

Documentary Films - Out of Competition | Directed by Olga Sommerová | Screenings: 1/7 10.00 Drahomíra Cinema, 5/7 16.00 Congress Hall - Thermal

Czech Television, Festival Department, Kavčí hory, 140 70 Prague 4, Czech Republic
Tel.: +420 261 137 438, Fax: +420 261 211354, jitka.prochazkova@ceskatelevize.cz, petra.stovikova@ceskatelevize.cz

CZECH TELEVISION MAIN MEDIA PARTNER 47TH IFF KV



MÍSTO, KDE JSOU
FILMY
DOMA

BOX OFFICES - OPENING HOURS

Box office:	June 29 - July 6	July 7
6 main box offices Hotel Thermal	8am - midnight	8am - midnight
6 box offices at the steps outside the Thermal	8am - 10pm	-
Last Minute box office Info Desk at the Thermal	8am - midnight	8am - midnight
8 F-Bar box offices Hotel Thermal	8am - midnight	8am - 1pm
2 Pupp ticket offices Grandhotel Pupp	9am - 10pm	-
Vodafone box office Hotel Thermal	8am - 8pm	8am - 8pm

POKLADNY - OTEVÍRACÍ DOBA

Pokladna:	29. 6. - 6. 7.	7. 7.
Hlavní pokladna - 6x 6, hotel Thermal	8:00 - 24:00	8:00 - 24:00
Venkovní pokladny - 6x schody u hotelu Thermal	8:00 - 22:00	-
Last Minute pokladna Informace, hotel Thermal	8:00 - 24:00	8:00 - 24:00
Pokladna F-Bar - 8x hotel Thermal	8:00 - 24:00	8:00 - 13:00
Pokladna PUPP - 2x Grandhotel Pupp	9:00 - 22:00	-
Pokladna Vodafone hotel Thermal	8:00 - 20:00	8:00 - 20:00

Legend:

- Kinosál / Cinema
- Hotel
- Festival shop
- Klub / Club
- Galerie / Gallery
- Dětské centrum / Daycare Center
- Půjčovna kol / Bike Rental

ON THE TOWN

Karel IV.

Zámecký vrch 2
☎ 775 757 068
www.restaurantkarla4.cz
Open 10am-11pm (Sun. 10 pm)

Located on a quiet uphill street above Vřídelské kolonády, Karel IV seems rather uninspiring at first glance. But step over the threshold and you'll find a slick, pleasing dining room upstairs, adorned with black-and-white portraits of movie stars, emphasizing KV's cinema heritage. The menu touches all the bases with a decent selection of salads (mostly around the 200 CZK mark) as well as various fish and meat dishes, including some nice lamb and venison offerings (around 400-450 CZK). There is also a selection of reasonably edible-looking vegetarian specialties, which is still something of a rarity in this part of the country.

The dishes we had were served with some nice homemade bread and the staff were friendly and attentive. We particularly enjoyed washing everything down with some light and dark draft Chodov beer (69 CZK). One major plus here is the extensive terrace, which offers one of the best *al fresco* views of the town center.

Café Elefant

Stará Louka 30
☎ 353 229 270
Open 9am-10pm

Wonderful beer halls are not the only Czech catering specialty. Many of the natives also tend to be fond of frequenting their local *cukrárna*, which is effectively a high-end coffee shop that specializes in proffering a tempting



Al fresco dining on a pleasant terrace is one of Karel IV's major selling points.

range of cakes and other confectionery. Karlovy Vary's Café Elefant is a particularly fine example of this type of establishment. Decorated in an opulent Viennese style, this elegant outlet has a nice

range of coffees (mostly costing 69 CZK a cup), which is complemented by a delicious range of exceedingly good sweets and deserts for around 90-150 CZK. We particularly enjoyed demol-

ishing a sinfully rich cherry cheesecake (99 CZK) as we indulged in a bit of people-watching from Elefant's lovely terrace on the pedestrian boulevard leading to the Pupp.

A nice little run of concerts kick off this year, starting with Czech funk from **Madfinger**, 5pm outside the Thermal, followed by Czech/Finnish indie project **Kieslowski** at 8:30pm, or if you'd rather some local rock, try **Tajfun** at the Open-air Theatre at 8pm. Also starting at 8pm is the popular **all night DJ** lineup at the **Jameson Tent**. And at 9pm, choose between music from **Těžko soudit motýla** at Drahomíra and the grand opening party of this year's **Aeroport**, their last year in the decaying grandeur of a former bank building. Look towards the **Thermal fireworks display** at 10:45pm before heading to the **Outdoor Cinema** at 11pm for a free screening of the Belfast punk extravaganza **Good Vibrations** to mark the opening of KVIFF 47. (PLC)