

Festival Center Chateau – Felberova 1/2

Festival Centre / Festival Passes / Ticketing / Festival shop / Festival café / Chill-Out Zone
Tuesday – Saturday: 8.30 – 20.00
Sunday: 8.30 – 15.00

Game Zone / VR Zone / Brainz VR Cinema / School of Animation Powered by PPF Foundation
Tuesday – Saturday: 9.00 – 18.00
Sunday: 9.00 – 16.00

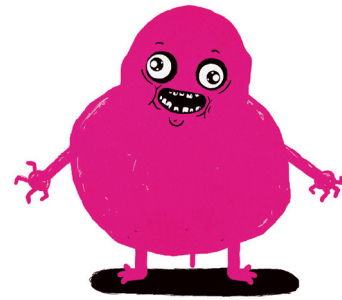


Festival Passes

Anifilm offers VISITOR or VISITOR BASIC festival passes for the public.

VISITOR BASIC Festival Pass, valid for the entire duration of the festival, grants you:

- Free admission to programme, which will take place at the Liberec Chateau (Game Zone and VR Cinema, exhibitions, animation workshops) and for free screenings
- Possibility of booking 2 tickets for 2 different screenings from the above programme – limited by the capacity of the screening hall
- for paid screenings there is a ticket to this Festival Pass for CZK 100



Festival daily

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ANIFILM LIBEREC 2022

**FESTIVAL
DAILY
WEDNESDAY
11. 5. 2022**

Czech Horizon Has Its Winners

The winners of the Czech Horizon national competition were announced last night at Anifilm's opening ceremony.

The Czech TV Award for the Best Czech Animated Creation, the winner of which is selected from contestants across all the competition categories, was awarded to the film *My Sunny Maad* by **Michaela Pavlátová**. The film also won the PPF Foundation Award for the Best Czech Short and Feature Film.

The Award for the Best Czech Student Film (sound post-production worth EUR 6,000 in the BEEP studio) went to the animated *Love, Dad* directed by **Diana Cam Van Nguyen**. Director **David Sůkup** received the Award for the Best Czech Series for *Snoozy The Badger*. Director **Barbora Halířová** won the Award for the Best Music Video for her music video *Irvin Venyš & Epoque Quartet: Cimpoiasca* and also the Award for the Best Czech Commissioned Work for *Chained*.

Like every year, the winners were chosen by the members of the Czech Animation Council, which is composed of authors, producers, journalists, theoreticians, teachers as well as festival dramaturges and curators working in the animated film industry.



(photo: Eva Kořínková)

Festival Tram Ticket

Take advantage of discounted festival fares: Day ticket for 25 CZK, weekly ticket for 120 CZK. To be purchased at festival venues: Chateau, Dr. E. Beneš Square, Cinema Varšava or at the Ticket Office at the DP terminal Fügnerova.

Take Your Pass Out for Coffee

Anifilm has a new partner – the Liberec-based specialty coffee roasting company Nordbeans. The company closely cooperates with farmers to make sure its customers get to enjoy first-rate coffee. During the festival, you can get **two cups of coffee for the price of one** if you present your pass at either of the company's cafés. There are two in Liberec and both are worth a visit. You can find their cozy espresso bar Sweet City on the Ruprechtická Street, and Liberecký Dok, a stylish café with its own bakery, is located at No. 34 Nákladní Street.

Festival App

Festival programme, film details with screening times and locations, festival map with navigation, festival news, ticket reservation, your screenings, your schedule...

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IMPORTANT MEDIA PARTNERS				MEDIA PARTNERS			

Tips for today

Eastern Promises: Ukraine
15.30, North Bohemian Museum

Even before the war in Ukraine started, the festival planned to introduce a new section titled Eastern Promises. Towards the end of February, its organizers made the logical decision to focus on contemporary Ukrainian films this year as in the past seven years or so, Ukrainian filmmakers have been increasingly often appearing in the selections of prestigious festivals and also making names for themselves online.

Looney Tunes – Variations & Influences
19.00, Kino Varšava

We could hardly have a film festival focused on humour in animation and not include classic American cartoons. This curated selection of films from the 1930s-1950s is a great pick for this evening. Especially for those of our visitors who enjoy classic cartoon gags. The screening block also features animated cartoons whose authors were influenced by the phenomenal Looney Tunes series.

Fairy-Tale Parodies
20.00, North Bohemian Museum

Fairy-tale parodies are a peculiar breed of animated films. Whether simply funny, dark, ironic, bloody, or naughty, whether a variation on Little Red Riding Hood, Sleeping Beauty, or Snow White, these films are pretty much always characterised by a distinctive kind of humour. And that is especially true for the films that we will be screening tonight in the North Bohemian Museum.

Jiřina Pěčová: Animated film editing is fiddly work that requires a lot of patience

Yesterday at the opening ceremony, Anifilm awarded its Lifetime Achievement Award for Animation to editor and former lecturer Jiřina Pěčová, who worked, for example, with Gene Deitch, Václav Bedřich, and Vlasta Pospíšilová and edited a number of popular animated films and series, including *Bob a Bobek*, *Maxipes Fík*, *Fireflies*, the *Fimfarum* trilogy, etc. We will be showing some of her work as part of the Jiřina Pěčová for Children screening block in Cinema City on Thursday and Sunday. Her masterclass, where she will talk about her work as an editor, begins at 11.00 on Sunday in the Grandhotel Zlatý lev. In her interview, she talks about the characteristic aspects of analogue editing and the editing of animated films as well as about her favourite projects.

I heard that before you became an editor, you worked for Kreslený film as a tracer. How did you get your first film-making job, and how did it happen that you later got into editing?

I first heard about Kreslený film when I was in second grade, in 1947. One of my older schoolmates was drawing Donald Duck in an after-school club, and she told me that she wanted to work for Kreslený film when she grew up, and I liked that. Years went by, and in 1957, I graduated from secondary school. I didn't get a recommendation to pursue further education, so I spent a year doing all kinds of temp jobs. Back then, my mum worked as a payroll accountant at Barrandov Studios, and she heard that the Bratři v triku studio was looking for new employees. I applied, did a three-day test for the position of a tracer, which involved tracing drawings on cels, and they hired me. I did this job for a number of years, but I always knew that it wasn't the right thing for me. At the time, the commissioned works department was being established. This department produced films like *Tom and Jerry* or the Academy Award-winning film *Munro*, which was directed by Gene Deitch. I was working at the programme department, where we did thick, straight lines, and I was not very good at it. I completely flopped when working on *Rozum a cit* by Jiří Brdečka. The character of arquebusier was too much for me, the thick, straight line I drew was shaky, and I spent a lot of time scratching it straight. They transferred me to the

commissioned works department, and that was a better fit for me. I assisted camera operators by handing them cels with characters that were correctly numbered and ordered in layers so that they wouldn't waste time. And I was quite fast and always handed them everything in time. Thanks to that, head technician Bořivoj Novák noticed me during the shooting of a film by Ladislav Čapek and asked me if I wanted to work in the editing room. Naturally, I said yes. I was supposed to start working there on Monday, but I eventually didn't because they hired another girl instead of me based on a recommendation by Ladislav Hofman, brother of Eduard Hofman, the director of *Bratři v triku*. So then I underwent training for a projectionist and I screened films, including features, for directors, for example, Vojtěch Jasný. One time, I also screened *Richard III* for Jan Werich, and he was thrilled with the performance of Laurence Olivier. After the film, Mr Werich asked me to perform the "on your knees, everyone" gesture for him, and he then knelt before me in the corridor. Everyone around was utterly dumbfounded because they had no idea what was going on. (laughs) Sometimes, I would also assist camera operators with stop motion recording, and I attended a two-year evening film editing programme at the Film and TV School of the Academy of Performing Arts in Prague. In 1965, I went on a maternity leave, and when I got back to work a year later, I found out that the projectionist job had been given to



(photo: Eva Kořínková)

someone else. They offered me that I could head a team of tracers, which I refused. Luckily, an assistant editor quit at the time, and I got her job. I then worked in the editing room as an assistant to editor Zdeňka Navrátilová for many years. I first got my own assignment, which was to edit credits, much later when we worked on *Fairy Amálka*.

How many female editors worked in the animated film industry back then? Is there anyone whose editing work inspired you?

At one point, the Bratři v triku studio had three female editors – Jana Šebestíková, Marta Látalová, and Zdeňka Navrátilová. After Jana Šebestíková passed away, the studio didn't hire anyone to replace her, so just the other two were left. They had their own female assistants, who would later work on an entire film by themselves. I was one of these assistants, I worked for Zdeňka Navrátilová, while Marta Látalová's assistant was Gaia Vítková. After the two editors retired, I and Gaia replaced them and became editors. My assistant was Bohunka Šrámková and Gaia's was Judita Čapková. As for Loutkový film, I'm not completely sure, but I know that Magda Sandersová worked there, and then there were Jitka Kavalierová, who did editing for Břetislav Pojar, and Zdeněk Smetana's daughter, Věra Benešová, who worked with her dad as well as other authors. I got to puppet animation only much later, in the 1990s, when Vlasta Pospíšilová asked me to

edit *Fireflies*. As for inspiration, I have to say that I was very lucky that my "boss" was Zdeňka Navrátilová – she's an extraordinary person who taught me a lot and also gave me many opportunities. Even when I was still her assistant, she let me, for example, pick and add Foley sound effects to films or even work with composers and add music to films, which I enjoyed doing the most.

What is specific about animated film editing?

To compare the editing of live-action and animated films, we could draw an analogy with sewing and embroidering. Animated film editing is fiddly work that requires a lot of patience and is done at a smaller scale – unless it's a feature film. I would dare say that it's also a more masterful work than digital editing and even than the editing of live-action films. We could not afford to make mistakes, because each cut meant the loss of one frame and it could not be reversed. You work with shorter shots, and sometimes, we would be missing frames at the end of a shot to finish it and we had no way of getting any more, so we would try to come up with all sorts of cutaway shots to maintain continuity with the following shot. But that happened very rarely. The advantage of editing an animated film is that you can cut and shorten shots when they are too long. There are also differences between the editing of two-dimensional hand-drawn films and puppet films that take place in a three-dimensional space because in the latter case, you also need to take into account various nuances, such as shot and reverse shot, which in hand-drawn animation looks like an error.

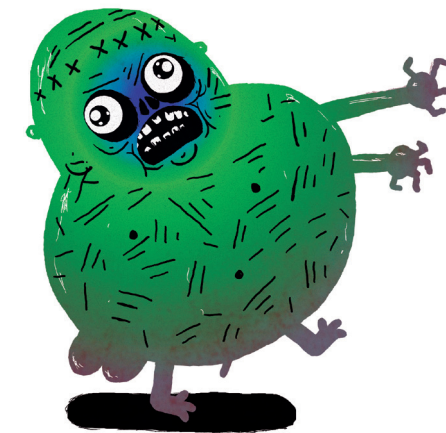
I'm sure the work of an editor must have been drastically different before digital technology became widely used in filmmaking. Could you tell us how you reacted to the arrival of digital editing? Did it make things easier for you?

The last film on celluloid that I edited on an editing table was the series *Čtyři uši na mezi*, which I worked on with director Nataša Boháčková. Then I started digitally editing animated series for Czech Television, and I did quite a number of them. But that was a different kind of work. There was a technician in the digital editing room who did the editing based on my instructions. I myself did not operate the machines. The only thing that I learned doing digital editing was marking lip syncs on exposure

sheets, which I later utilized especially when working on the film *The Hussites* by Pavel Koutský. Of course, that was easier because if I was missing frames and I needed the shot to be longer, it could be easily digitally lengthened. What I think is a bit of a problem is that in the age of digital editing, everyone is suddenly an editor, and unfortunately, it often shows. Editing is after all a profession you need to study for to do well.

Have you ever wanted to edit live-action films?

I've never had the opportunity, but I did finish the editing of one medium-length film by Gene Deitch titled *Zlateh the Goat* after Marie Čulíková, an editor with Krátký film. During the making of the film, the director kept coming up with new ideas and constantly wanted to make changes to the film, and since Marie Čulíková was an upfront woman, she kicked him out. Then the film landed in my editing room, and I finished it. That was my only experience. To be honest, I think I wouldn't really have the confidence to do a live-action film. Sometimes I would feel the urge to shorten some live-action film that I had just watched, but I never really got the chance to edit any.



Which film or series that you worked on do you remember the most fondly?

What I liked the most were the first seasons of the *Bob a Bobek* series, which were written by Vladimír Jiránek. They were fast-paced, funny and masterfully directed by Václav Bedřich. The same goes for the *Maxipes Fík* series. Both were scored with wonderful music composed by Petr Skoumal, with whom I loved to work.

You have worked with a wide array of animated film directors. With whom did you enjoy working the most? And is there someone you wanted to work with but never had the opportunity?

I enjoyed working with all of them, really, but I would single out my collaboration with Václav Bedřich. He was an excellent filmmaker, and he taught me a lot. He knew and could do all kinds of visual condensations and contrast cuts. From time to time, he would get angry and repeatedly slam the script on the table when I dared have a different opinion, but he was a great teacher. But I had more friends among composers. Besides Petr Skoumal, whom I have already mentioned, I also became friends with Zdeněk Zdeněk, and we still see each other today.

When you lectured at the Academy of Arts, Architecture & Design in Prague (UMPRUM), you worked with young authors or more precisely students of animation. What was this experience like for you?

I very much enjoyed working with students. Sometimes, they would stubbornly insist on doing something that I knew didn't work. I let them do it, so that they would find out for themselves that it simply does not work. You learn the most from your own mistakes and you remember them. I recall that many students created nice visual exercises but without any sound. I advised them to find some music and add it to them. They all managed to do it, and they saw that it was worth it because adding sound to an animated film always improves it. For several years, I headed practical classes at the Film and TV School of Academy of Performing Arts in Prague, and I would invite students to the editing room to see what working with a director was like or how music recorded by the Film Symphony Orchestra was added to films. Some of them said that they learned more there than from lectures in school.

Are you working on any project now?

I don't work anymore. The last project that I worked on was a film by my student Josef Žárský at UMPRUM back when I still lectured there.