



9/7 2015
FREE

INSIDE

Grímur Hákonarson not sheepish about *Rams*
English Section, page 2

Today's Official
Selection films
English Section, page 3

Agnieszka Holland on 'lazy' filmmakers
English Section, page 4

Tomorrow's program
Czech Section, pages 5-8



Photo: Jan Handrejch

Udo Kier says he's played Hitler three times, but always in comedies.

KIER: A 'LUCKY' BAD-GUY ARTEHOLIC

Brian Kenety, Šimon Šafránek

German actor Udo Kier's breakout film, *Mark of the Devil* (1970) was rated "V" for violence and banned in 31 countries, but it was Andy Warhol's *X-rated* *Frankenstein* (1973) and *Dracula* (1974) that propelled him to cult-star status. He's since acted in over 220 films, playing everything from grindhouse villains to arthouse anti-heroes. He's worked with European icons Lars von Trier, Argento, Fassbinder, Herzog and Wenders, but settled in Palm Springs after acting in Gus Van Sant's *My Own Private Idaho*. Kier is at KVIFF with two new films: Gyula Nemes' *Zero*, in which he plays the bad guy opposite an anarchist beekeeper out to save humanity, and Guy Maddin and Evan Johnson's *The Forbidden Room*.

Why did you choose to do *Zero*?

Many people don't know that bees are dying, and when they die, we will die – there will be nothing to eat... Of course I had to play the bad man, who has a cell phone tower and the bees don't like the sound coming from it. But I have a very

special connection to Hungarian film because with Jancsó Miklós I made *Hungarian Rhapsody* (1979), and worked with Gábor Bódy for a year [on *Narcisus and Psyche* (1980)].

Is it fun to play bad guys?

It's always fun because we all have to be good, we're not allowed to be bad... People were coming to me when I was younger – especially women – saying "Oh, you're so evil." But they said it like they were having an orgasm! Play a part and women have orgasms in the cinema – what can be better? I've also played Adolf Hitler three times, but in comedies, and I played a Nazi in Tarantino's *Grindhouse*, but also that was a comedy.

You met Fassbinder as a teenager and *Frankenstein* and *Dracula* director Paul Morrissey on a flight. Was it fate?

I'm a very lucky man... I met Fassbinder in a bar in Germany that had every mix of life – truck drivers, secretaries, the first transvestites – if something went wrong you got a beer in the face. Later, when I moved to England, I read an article in *Stern* about this "genius man and alcoholic"... We made *The*

Stationmaster's Wife in 1997, worked together, lived together... Paul Morrissey I sat next to on a flight to Rome, and, like all Americans, he asked me, "What do you do?" I gave him my headshot and number, which he wrote down in his passport... He called and said, "I'm doing a little film for producer Carlo Ponti – *Frankenstein*, in 3D..." Then we did *Dracula*. I wasn't supposed to be the lead [but] one day Fellini was shooting, and in the canteen there were beautiful women with very big breasts, and very skinny men – so Fellini – and Paul said, "We'll have a German *Dracula*." So I had to lose 20 kilos in a week and ate only lettuce. That's why I was in a wheelchair – I had no power. So I needed the blood of virgins to live.

You've worked with Lars von Trier since his TV movie *Medea* (1988)...

That was the start of a profound friendship. His wife was having a baby and he asked me to be the godfather... Actually, I was [at KVIFF] with Lars in 2003 for *Dogville* when Gus Van Sant was here for *Elephant*. Through Gus, I've been in America now 25 years. We made *My Own Private Idaho* and at the

opening my Czech girlfriend Anna Doukopolová, whose brother Jiří is a famous painter, said, "Why not stay?"... I stayed and have made commercial films like *Ace Ventura* or *End of Days* with Arnold Schwarzenegger. But I also was always working with Lars. I prefer independent films with young directors and lots of energy.

The 2014 docu-fiction *Arteholic* follows you on a tour of famous museums as you talk with artists... Are you an art addict?

I live in Palm Springs in an old library because I collect art and furniture... I talk in the film with Rosemarie Trockel, whose painting sold for \$5 million recently, we go to a museum – and discuss dog food... Or I talk about how I kissed Elizabeth Taylor, while standing in front of her portrait by Andy Warhol. So I don't go to the museums and give lectures – no... I seldom buy art – it's all gifts. On my wall I have Robert Longo, David Hockney, Robert Mapplethorpe... When I have coffee I look at my wall and everywhere it says "For Udo, with love." It's wonderful. It gives me energy. ■

LOWDOWN

KVIFF veterans, like many film bizzers worldwide, employ an endlessly creative array of techniques for getting attention from those they would really like to meet...but who are so hard to meet in the usual way. One young woman at the Thermal hit upon a novel approach to end up drinking with American publican Scott Frederick, an alumni of Prague's FAMU, after a move that is one for the text books.

The normally suave Frederick, who operates the Ontario Bar, Buttermilk and Boat properties in uber-hip Brooklyn, surprised his buddies yesterday while dining al fresco beneath the Thermal terrace by blurted out a colorful expletive. The cause, it was soon established, was the sudden impact of a falling mobile phone.

A hotel events manager accidentally bonked Frederick with her device, launched from the balcony above, splitting it into at least three pieces – and briefly discomfiting fest artistic director Karel Och, who happened to be nearby (and generally disapproves of beaming festgoers from on high). She did get her meeting, it must be said. ■

SEE YOU THERE

TREY EDWARD SHULTS

DIRECTOR,
KRISHA

I saw *Sleeping Giant* for the first time a few days ago, but it actually screened in Cannes with me in Critics' Week. It's a lovely coming-of-age story about three adolescent boys – honest, beautiful, and well made. I also know the director – it's the best feeling when you're friends with someone and you see their movie and love it. It's the worst when you don't, but when you do, it's like "Yes! We're all on the same page!" I also saw *The Witch* on Tuesday night. I feel like people thought it was a goofy midnight movie, which it's not. It's scary and has some humor, but it's a beautifully made film, too. I thought it was terrifying and then we walked out into this terrible storm...We were saying this movie brought on the bad weather! I would highly recommend both films. (COC)

Sleeping Giant screens on June 11 at 12:30pm (Cas Cinema). *The Witch* screens tomorrow at midnight (Thermal Small Hall). Shults' *Krishna* screens today at 10pm (Richmond Cinema). ■



WHEN IT COMES TO FILM FESTS, KVIFF GETS AN 'A'

The producer/writer Stephen Follows (stephenfollows.com) has researched a gaggle of data on what's known as festival strategy – that is, working out which of the overwhelming number of film fests in the world is worth your time, energy, and investment depending on your goals as a filmmaker or industry scout seeking out great new work. Naturally, there's a hierarchy – and there is specialization based on geography, genre, and other factors from religious themes to sexual orientation to subject.

But Follows estimates there are 3,000 "active" fests in the world, meaning those that have run in the past two years, and nearly 10,000 that have convened in the last 15 years. One finding illustrating just how challenging it is to build a viable fest is that 39 percent of these were held just once. And clearly we're seeing a tidal wave of fests, with an esti-



KVIFF is one of just a few A-category festivals.

mated 75 percent worldwide having been created in the last decade or so.

With this sea of options how to navigate toward that screening that will make you the darling of the indie or art film world? As early as 1933, this problem was vexing auteurs, resulting in the founding of FIAPF (Fédération Internationale des Associations de Producteurs de Films) in Paris, the main accrediting organization for fests worldwide.

The organization designates just a few slots for its top tier, the A category for competitive, non-specialized fests. These include KVIFF, Cannes, Berlin, Venice, San Sebastian, Moscow, Montreal, Shanghai, and Tokyo and are the gold ring of venues at which to screen. But choose carefully because you can't screen at more than one (at least in official competition). (WT) ■

NOT SHEEPISH ABOUT RAMS

Šimon Šafránek

Icelandic director Grímur Hákonarson screens his second feature *Rams*, a wry comedy about two estranged, taciturn sheep-farmer brothers who put their differences behind them when their family's flock is threatened by disease. The film had a successful bow at Cannes, where it triumphed in *Un Certain Regard*.

Was it a challenge having to work with so many animals in your film?

I was afraid of that a little bit. I read an interview with Thomas Vinterberg, when he did *Far from the Madding Crowd*, his new film, and he said he hated shooting the sheep scenes. But I have to say that I had really good co-operation with the sheep. They did a really good job. We also got some help from the farmers in the valley. As the shooting went along, the sheep got more professional. It was almost like sometimes, I would call "Action!" and they would respond.

Were they trained sheep?

You can't really train them. We rehearsed some scenes, we did some tricks. But we didn't train them like you train a dog. The dog was trained, but the sheep weren't. What they usually had to do was go walking or running somewhere, or go inside a house, stuff like that. So we had tricks for that.

Anything you learned while shooting the movie?

Working with animals, working with sheep. And never underestimate the preparations. I did a lot of preparation. I spent a lot of time. Also, take your time to write



Photo: Jan Handrejch

Grímur Hákonarson says a stint at Prague's FAMU school changed him as a filmmaker.

the screenplay. I spent about three years writing the screenplay, although I did some other work in that time, of course. So, altogether, I spent about five years on *Rams*. So, don't rush things. It's better to make a few better films than many bad ones.

How did you get started as a filmmaker?

It started like a hobby when I was a teenager. When the VHS cameras came out, I bought one and made short films in high school. So it began as a hobby. Then I got quite good at it. I made some short films that got some attention. So slowly I developed into a professional filmmaker. It was never really a choice. I never made the decision, "Yeah, I'm going to go to film school." But I did go to FAMU in Prague for

one year. I stayed in the city for a longer time. After film school in Prague I knew more about what kind of films I wanted to make. I developed my style there. So I'm very thankful for that experience. I had already been making films in Iceland, but after I went to FAMU I changed as a filmmaker.

Has winning *Un Certain Regard* at the Cannes film festival had a big impact on your career?

It was a big thing to get selected as one of these 19 movies, but winning the main award itself was huge. Historically, this might be the biggest award an Icelandic film has won so it's helping our film industry a lot. *Rams* is kind of helping other Icelandic filmmakers, which is good. It's also

helping me as a director. I'm getting lots of offers. At the moment I'm trying to figure out what to do next. There is some possibility for me to maybe make a bigger international movie – and also to make a movie in Icelandic and get better funding than I had for *Rams*, because *Rams* was not such an expensive movie. It was mainly supported from Iceland.

Now I have more chances of getting other funding. And *Rams* was sold. After we won the prize it was sold to almost the whole world – to the US, even China. So, at the moment it looks like *Rams* is going to be the film from Iceland that most people see.

Rams screens July 10 at 10am (Národní dům) and July 11 at 10:30pm (Drahomíra). ■

FACES



Harvey Keitel



Evangelia Kranioti

CORRECTION

In an article on KVIFF's East of the West section running yesterday, the name of programmer Lenka Tyrpáková was misspelled. The *Festival Daily* regrets the error. ■



Jamie Dornan



Ella Manzhieva

DIVERSE DOCUMENTARY DISCOVERIES

Will Tizard

Fact-based film has been enjoying a global renaissance for the last few years and many audiences now turn to documentaries as a more ready source of complex, interesting characters, worlds, and situations than feature films. KVIFF fully embraces the quest for these surprising chronicles, seeking out those that challenge conventional views.

The fest's Martin Horyna, who has curated this year's documentary collection, says the conventions of non-fiction film are changing more and more, making the docu competition increasingly intriguing. The fest grants two Grand Prix awards and a \$5,000 cash prize to winners of both the short and long-form categories.

This year, 10 feature-length docs are competing, repping 14 nations spanning stories from Canada to Ukraine, complemented by six short docs from diverse places, including Chile, Israel and Latvia. Subjects range from Ukrainian shepherds to hair salon trash-talking to the moving story of an addict's quest to turn her life around, framed by Czech master documentarian Helena Třeštíková in *Mallory*.

Many of the docs will not screen again this week but those still coming include *Horizons*, Eileen Hofer's lyrical portrait of young Cuban ballerinas endeavoring to create beauty that transcends the daily grind of one of the world's longest-running dictatorships – and features an appearance by the legendary grand-dame vocalist Omara Portuondo,



Photo: KVIFF

Horizons looks at three generations of Cuban ballet dancers.

who has recorded work with the Buena Vista Social Club.

You can find another wonderfully off-the-wall story line in Tonislav Hristov's *Once Upon a Dream – A Journey to the Last Spaghetti Western*, which explores what's left of an Andalusian town that was once a favorite locale for the famous cowboy flicks of the title – and just may have a last shot at a comeback? Albert Meisl's Austrian entry *The Father Tapes*, meanwhile, delivers a tough, unvarnished account of a final parting.

Thoughtfully, KVIFF has packaged three of its diverse short docs into a single screening, making it a snap to catch Jon Bang Carlsen's *Cats in Riga*, Iris Zaki's British/Israeli talker *Women in Sink*, and Ursula Meier's Swiss child-star story *Kacey Mottet Klein, Birth of an Actor*.

Among the docu discoveries already screened this year but well worth scouting out at future events are Jan Foukal's tribute to

Czech tramping, *Amerika*; Alba Sotorra's Spanish/German look at the life of a video game-obsessed shooter, *Game Over*; Mark Cousins' tribute to a his troubled home, *I Am Belfast*; Ostap Kostyuk's Ukrainian look at the dying trade of Carpathian shepherding, *The Living Fire*; Cosima Spender's British/Italian chronicle of wild, bareback horseracing, *Palio*; and Noura Kevorkian's Canadian/Lebanese/UAE contemplation of the loss and nostalgia that go hand-in-hand with Parkinson's Disease, *23 Kilometres*.

Three other attention-getting short docs screening this year were Roberto Collío's Chilean look at soldiers stationed at a frozen outpost, *White Death*; Martin Hrubý's Czech portrait of a once-thriving communist getaway spot, *Resort*; and João Rui Guerra da Mata's Portuguese tribute to a once-mighty fireworks powerhouse in Macao, *IEC Long*. ■



CRITIC'S CHOICE

Tina Pogljajen, Film Critic, *Sound on Sight*, *Film Comment*

This weird and beautiful film has gained a cult following in the years since its release. In a role that could hardly be a better fit, David Bowie plays the titular man who fell to Earth, bewildered and finally doomed by our culture's values and desires. Transcending the sci-fi genre with its sense of formal adven-



THE MAN WHO FELL TO EARTH

Director: Nicolas Roeg
UK, 1976, 140min
July 9, 10:30pm, Grand Hall – Thermal

turousness, nowadays *The Man Who Fell to Earth* seems as alien as its hero and this rare

chance to see it on the big screen should definitely not be missed.

The winner of this year's Berlinale Silver Bear, *Aferim!* is a bleakly funny insight into the historical roots of racism in eastern Europe. Set in 1835 in Romania, where the enslavement of Roma was still legal until more than 20 years later, *Aferim!* alludes to Westerns from the opening shot onwards. However,



AFERIM!

Directed by: Radu Jude
Romania/Bulgaria/Czech Republic, 2015, 108min
July 9, 10pm, Pupp Cinema

there is no place for idealism or national mythology here: the film instead paints a world where

everyone, including the protagonists, is painfully far from ever being considered a hero.

Talk about the democratization of the film medium! This colorful movie, a comedy about two Almodóvar-esque characters, BFFs Sin-dee and Alexandra (who are also transgender prostitutes), has been shot entirely with an iPhone! The fact that it's playing in festivals on the scale of Sundance and Karlovy Vary



TANGERINE

Directed by: Sean Baker
USA, 2014, 88min
July 9, 12:30pm, Cas Cinema

surely means that the rules of cinema-culture are in fact changing, perhaps more than ever, and

offering an alternative to the traditional, elitist tastes of film festival programmers.



A BLAST

Director: Syllas Tzoumerkas
Greece/Germany/Netherlands, 2014, 83min
July 9, 4:30pm, Richmond Cinema

goats in everyone and everything that doesn't fit their worldview. And finally, perhaps more relevant than ever – the majority,

who have finally refused to be perpetually caught in a sort of hysteria and who wait for relief in vain. ■

OFFICIAL SELECTION

BOB AND THE TREES – MASSACHUSETTS LOGGING DRAMA GETS BACK TO NATURE

Gillian Purves

When writer/director Diego Ongaro met Bob Tarasuk, a logger and farmer living in rural Massachusetts, he knew he wanted to capture this quirky personality on film. Their cooperation began with a short documentary in 2011, also called *Bob and the Trees*, but Ongaro felt there was more to tell.

"Once the short film was finished, it felt like an appetizer, like it was part of a broader story," says the director. "I was hungry to tell more stories about Bob and more deeply explore the work of loggers in today's economy. Not only does Bob represent a threatened, dangerous industry that is underexposed in today's cinema, but he's aware of how perilous his passion is, and the way he vacillates between pride and self-deprecation because of this knowledge is deeply interesting to me."

The resulting verité-style feature-length film will have its international premiere at KVIFF today. Bob pretty much plays himself in the film and the role of his son is played by his son-in-law Matt Gallagher, who spent almost 10 years working the farm with Bob.

A mix of narrative and documentary footage gives the film an authentic feel. A lot of the scenes are just Bob going about his daily business – trudging through



Bob and the Trees achieves authenticity by using non-professional actors.

the snow with buckets of animal feed, talking to his cows, listening to rap music as he drives, clearing a patch in the snow from which to whack golf balls off into the white unknown, drinking around the kitchen table with his buddies. A narrative emerges when Bob perhaps unwisely invests in a plot of logging land and we begin to sense that we are witnessing a crisis point in his life.

Intertwining scripted with unscripted scenes gives the film a rawness and relevance. "I'm attracted to films with authenticity and strong narrative," says Ongaro, "so I've tried to create a story fueled by real life incorporated into the plot. We worked with a very small crew. Our goal was to create a film that doesn't feel fake or manipulative, a story

where the script and the creative hands behind the project are artfully hidden."

Despite working with non-professional actors and dozens of farm animals, the most unpredictable cast member was the weather. Heavy snow was all-pervading in Ongaro's vision for the film and luckily it made an appearance just in time for the start of shooting. The Polar Vortex hit the area the night before shooting started, deposited several feet of snow and stuck around for the duration of the shoot. If it wasn't for Mother Nature's perfect timing we'd be looking at a very different film.

Bob and the Trees screens today at 5pm (Thermal Grand Hall), tomorrow at 10am (Pupp Cinema), and on July 11 at 5pm (Drahomíra). ■

OFFICIAL SELECTION

GOLD COAST – A DANISH SPIRITUAL JOURNEY INTO A HEART OF DARKNESS

Brian Kenety

Daniel Dencik, an award-winning Danish writer, editor and documentarist, based the screenplay for his debut feature *Gold Coast* in part on a cache of letters from 1836 he found in the Royal Library of Copenhagen while doing research into a dark and little discussed chapter in Denmark's history: the slave trade.

The unearthed letters were penned by a young officer named Wulff, a Danish Jew who had travelled to Danish Guinea (today part of Ghana) as an overseer at a time when Great Britain was already abolishing slavery.

Much of Wulff's correspondence was published in the 2013 book *A Danish Jew in West Africa*, a biographical essay by historian Selena Axelrod Winses, who lived in Ghana for years and studied colonialism and the slave trade while at university there.

Drawing on his letters published in 1917 by a family member under the title *When Guinea was Danish*, she says Wulff found himself considered to be above the Africans, but, as a Jew, below the Christian Europeans.

In Dencik's *Gold Coast*, Wulff (played by Norwegian actor Jakob Oftebro), is a naïve almost Christ-like figure – a botanist – who at age 28 heads to Africa with a head full of wonder at nature's bounty and a heart that cannot abide the brutality and



Daniel Dencik's *Gold Coast* is a new look at a deliberately forgotten era.

hypocrisy he will unearth (with tragic consequences).

"My ambition has been to give the film a timeless, universal expression, and to create a dreamy, euphoric work which is at eye level with the young characters, who in such great haste are forced to leave their youth behind them," Dencik says. "When I see the film, it's like 1836 on ecstasy."

The story is set after Denmark has abolished the trade. Wulff's mission, on orders from King Frederick VI, is to establish a coffee plantation. He teaches the Africans – still slaves, as only the trade is forbidden – to cultivate the crop with love in their hearts.

"Man is born free, and everywhere he is in chains. But the chains were created by us. All the inhumanity has been created by humans," Wulff laments. "The id-

iot... the damned fool who first fenced in a piece of land and said: 'This belongs to me.'"

Wulff's spiritualism is grounded in nature and science. Caroline (Danica Curcic), a dedicated Christian missionary, urges him to go beyond his duty to the king and do God's work to end slavery.

Dencik was the editor behind the hit *Nói the Albino* (2003) and though *Gold Coast* is a historical drama, he enlisted Angelo Badalamenti, known for his work on David Lynch's twisted *Twin Peaks* series, to do a decidedly contemporary electronic score for the alternately poetically dreamy – and nightmarish – tale.

Gold Coast screens today at 8pm (Thermal Grand Hall), tomorrow at 1pm (Pupp) and on July 11 (Drahomíra). ■

Bokovka ► Lázně III 900 metrů

Proběhněte se po festivalu nebo se zastavte v ČEZ Fun zóně a pomozte jednomu z projektů Nadace ČEZ

Každý den od 10 do 21 hodin si v ČEZ Fun zóně můžete dobít energii, odpočinout nebo svěřit své děti do péče našich profesionálních vychovatelek. Také na vás čeká soutěž **s mobilní aplikací EPP o 2+2 vstupenky** na projekce ve Velkém sále hotelu Thermal.

Co v ČEZ Fun zóně najdete

herní konzole | stolní fotbal | airhockey | možnost zapůjčení deskových her | soutěže o pěkné dárky | možnost dobíjení mobilních telefonů | fotostěna s červeným kobercem | dětský koutek otevřený od 10 do 20 hodin

Losování výherců soutěže s mobilní aplikací EPP

V 18 hodin odměníme výherce vstupenkami na zítřejší večerní projekci ve Velkém sále Thermalu. Podrobnosti o soutěži získáte u našich hostesek v ČEZ Fun zóně nebo na facebookové stránce **ČEZ lidem**.

Mobilní aplikace EPP

S mobilní aplikací od Nadace ČEZ a Skupiny ČEZ, generálního partnera MFF Karlovy Vary, pomáháte pohybem.

Ať už s telefonem přeshlapujete ve frontě na vstupenky, hledáte místo v kinosále nebo přebíháte mezi projekcemi, sbíráte body pro vámi vybraný projekt, který Nadace ČEZ finančně podpoří.

Stáhněte si zdarma aplikaci EPP do svého telefonu.



www.pomahejpohybem.cz



NADACE ČEZ



SKUPINA ČEZ

HOLLAND DECRIES 'LAZY' FILMS

Veronika Bednářová

Polish director Agnieszka Holland, who was president of the KVIFF Grand Jury two years ago, is well known to international audiences for major productions such as the Golden Globe-winning *Europa*, *Europa* and the Oscar-nominated *Angry Harvest* and *In Darkness*. She is equally at home in international TV, helming memorable episodes of *The Wire*, *Treme*, and *House of Cards*, as well as *Burning Bush*, the HBO mini-series about the Czech national hero Jan Palach. Holland is currently shooting an adaptation of Olga Tokarczuk's offbeat crime novel *Drive Your Plough Over the Bones of the Dead* in the Czech Republic.

How is the new film going?

I have made some 40 percent and I can tell you the form is quite strange. It is something completely different from all my previous projects. I am a little confused – God knows how I will manage, I feel just as nervous as when I was young. But I chose it myself so I am going for it. I have been a little bored lately by the television work as well as those psychological dramas I did [...] I need a break. Plus I am glad that I can make a movie about someone from my generation. The main character is a woman over sixty who feels the world completely ignores her. She feels invisible.

You've been very successful in TV in the US. Are the offers still rolling in?

I just had an offer to make a pilot but I won't be able to fit it in. As for movies, none of the offers I have received from the States in the past five years have been interesting, frankly. I think in general there are few subject matters in American cinema that are exciting. And those that are, are so American that they are not suitable for my sensitivity.



Agnieszka Holland says too many good European films are "slipping through the cracks."

You recently said that European film was in crisis?

I think it's been getting better in the past few years. But the fact is that there is a certain crisis. Too many films are being made, and too cheaply and it's difficult to get them into distribution so that they could make a mark.

Is the internet to blame?

The internet opens markets; it offers a chance at the things you can't see in cinemas. The problem is that there is so much of it on the internet that it takes an enormous amount of energy to alert viewers to the films, to promote them. The problem now is excess. Of course, if something is truly exceptional, it will find its way. But things that are very good or just good but are not explosive, do get lost very often. For the past two years, I have been president of the European Film Academy. Thanks

to that I have been watching more European movies than ever before; it is my duty. There are many interesting, decent films which slip through the cracks, especially from smaller countries. Unless it screens at Cannes, there is little chance for something more ambitious to make it. Commercial European films usually don't have the technical level we are used to in American films.

Is this down to a lack of good material?

There is material, there are plenty of stories. I believe the filmmakers are lazy. Too many films revolve around private, personal experience. For a first movie, it's okay, but afterwards it's necessary to open the door a little. I believe that festivals support two types of films: introverted, navel-gazing, niche films and – on the other hand – politi-

cal and politically correct films. Mostly they are uninteresting because they state the obvious. Such as that war is bad, migrants are suffering, or something like that. But they are unable to touch those really important things that are hidden, concealed and that film or art in general should sense ahead of journalists and politicians.

Maybe young filmmakers have it too easy these days, unlike you, who grew up in communist Poland. You learn to look around only after you experience some difficulties...

I believe life experience helps. If someone is a genius, they could be totally introverted. We have such literature: Kafka or Proust. But if someone is not a genius, which most of the young aren't, they are just talented people; they need an impulse from outside. ■

Pavel Strnad

Czech Producer, Negativ
Chairman, Audiovisual Producers Association



How important a fest is KV for you?

We have a special relationship with Karlovy Vary because our first film, screened here in 2002, was *Year of the Devil*, which won the Crystal Globe so I love the festival and we have had four feature films in competition and two or three documentary films here.

What are your priorities this year?

We have a documentary – *Mallory*. And industry meetings and panels. We met with the Czech prime minister. We talked about the new amendment to the audiovisual law that should bring more money into the film fund. The APA presented the numbers from last year – the production volume has gone up 18 percent compared to 2013.

Have you had any interesting meetings with foreign investors?

We were offered the opportunity to co-produce a documentary about the former Slovak

Prime Vladimír Mečiar, which we thought could be a nice film.

Have you new films in production that people should look out for?

There's a new film by Bohdan Sláma, the director of *Something Like Happiness* and *Four Suns*, which was in Sundance. He has a new script and we just got funded by the Czech Film Fund and Czech TV is on board.

Are there any films you want to catch just as a viewer?

I'm really looking forward to seeing *Amy* because I saw it in Cannes and I really liked it. I would love to see *Youth* by [Paolo] Sorrentino on Friday but I have other duties.

What do you do outside of film business at KV?

This year it's Bokovka – the place I usually end up. The first weekend was crazy – the HBO party on Sunday was crowded, but since Monday it's very quiet and very pleasant and it's nice to sit outside, except for the storms. (COC) ■

ON THE TOWN

Chebský Dvůr

Tržiště 39, Tel. 553 229 332,
egerlanderhof.eu
Open 11am-11pm

Chebský Dvůr has a Chebsko (Egerland) Region theme that is reflected in the style of the interior, the waitresses' traditional Chebsko costumes and the regional specialties on the menu. Popular with German tourists who feel at home in this homage to the borderlands, the menu is hearty and meaty. Roast pork, sauerkraut, and dumplings is the traditional choice at 150 CZK or, if only a hulking plate of food will do, go for the more substantial half a roast duck with red cabbage, sauerkraut and two types of dumplings (280 CZK). Grilled salmon with Hollandaise sauce (230 CZK) makes for a lighter choice or, if you are dining *à deux*, there's a large shareable fish platter (540 CZK). Vegetarians have the choice of a couple of different types of breaded fried cheese or



Chebský Dvůr gives diners a taste of the Chebsko Region.

some veggies slathered in Hollandaise (150-160 CZK). Considering the location on the swanky end of town the

drinks are well priced. Pilsner Urquell goes for 60 CZK and house wine for 40 CZK a glass.

Thermal Restaurant

I P Pavlova 11
Open for lunch 12-3pm, dinner 6-9pm

If you are too stuck for time to even leave the Thermal complex it's good to know there's a restaurant in the basement offering buffet-style lunch and dinner. The full range of food groups is covered – salads, meat, fish, starches and mini gelatin-based desserts – to ensure nobody leaves KVIFF malnourished. The price of 350 CZK (for all-you-can-eat) is a little steep but the convenience can't be beaten.

Panoptikum

Bělehradská 3, Tel: 728 520 822
Open 10am-midnight

Hearty well-priced Czech food served in a cozy restaurant with a pub feel. The place to go for traditional Czech roast duck or pork knee washed down with a local beer or two. Weight watchers beware of the ridiculously generous portions! (GP) ■

EVENTS

KVIFF TALKS

Distinctive German actor Udo Kier, a veteran of over 200 films who has worked with directors such as Gus Van Sant and Lars von Trier, will give a **Master Class** at *La Belle Époque Lounge* located close to the Pupp Cinema Hall in Parkhotel Pupp at 1pm today. Tomorrow, Harvey Keitel will hold a Q&A session in the Vodafone Lounge at 2:30pm.

TORINOFILMLAB

In *The Circuit of Excess: Film Industry, Taboos and Online Conversations* TFL audience design alumnus Nicolò Gallio will share the results of ongoing research on *transgressive and offensive cinema* – focusing on cannibal movies – in the *Blue Lounge, Lázně III* today from 4pm-5pm. The talk is part of a project run by Nicolò Gallio and Juan Morali, in collaboration with the agency Sentisis.

IVA JANŽUROVÁ PRESENTS

Come along to the KV Theater at 4pm today when Czech actress Iva Janžurová, who is due to receive the Festival President's Award on Saturday, will present one of her finest films, *Coach to Vienna*. She will also present the comedy *What Would You Say to Some Spinach!* at the outdoor cinema at 11pm. (GP) ■

DAILIES

- 1/ Belgian director Michaël R. Roskam at the KV Theater...
- 2/ ...while a spectacular rainstorm raged outside the Thermal...
- 3/ ...forcing some people to take drastic evasive action.



Photo: KVIFF



Photo: Petr Horník



Photo: Petr Horník