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Foto: Petr Houšek

"I'm as proud of the film society as I am of any of my own films," says Richard Linklater.

## Maybe I'm a filmmaker

Linklater discovered his vision in an unlikely place. Now thousands have found theirs.

Having staked out new ground in the early 1990s for both Texas and for the indie film world, **Richard Linklater** has written and directed many of the seminal films representing the best work of the artists in the orbit of the Austin Film Society, which he co-founded. Movies such as *Slacker*, *Dazed and Confused* and *Boyhood*, which screened at KVIFF in 2014, have inspired a generation of filmmakers to discover what's possible outside the Hollywood machine with low budgets but soulful, honest stories. The fest is honoring Linklater with its section **Made in Texas: An Homage to the Austin Film Society (AFS)**.

by **Veronika Bednářová**

**It took an extra year to schedule this tribute to AFS so that you could attend - what's it like to see this work screening at KVIFF?**  
I'm as proud of the film society as I am of my own films. They seem the same to me, you know. I've put in all these years with the film society and it's grown over the years. It's been a constant in my life. And because we've grown and been successful we've been able to do more for filmmakers.

**How are young filmmakers these days different from the ones you came up with in the 1980s?**

They're very confident now because most of them started filmmaking earlier. On the one hand it's a different landscape - technology is maybe easier, cheaper in a way to make your first low-budget films. In another way it's probably harder to get the low-budget films seen. There's so many of them. Or to have the cultural impact. Like *Slacker* was kind of an

indie sensation. It's very hard to do that now. It was just a little film but the word got out.

**It seems like those films inspire a lot of people.**

Because they're usually not the best films. Like *The Godfather*. You see a big, beautiful film and you go, 'Oh, I couldn't even do that.' But you see something that someone did in their own back yard, has a lot of personality, and you go, 'Oh, I could do something like that.' That's what inspires, I think. I'm glad to have a film in that category.

**What are the films that inspired you most?**

The low-budgets, or American independent films of the early 80s that I liked a lot. But I'm perpetually inspired. Things like the French New Wave, *Loves of a Blonde*... Criterion does a nice job with these. They've put out a number of my films. John Sayles...

**How did you discover your talents as a filmmaker? Was it a really indirect process?**

I always thought I was going to be a writer or a novelist or something but I started seeing these films and I could see the films in my head. So I go, 'Maybe I'm a filmmaker.' I had to discover myself as a filmmaker. I grew up not knowing what a film director was, really. Which is impossible now. The culture's so much more cinema, visually, media literate. Kids are making their own things, they spend time on it.

**The philosophical elements of your film are always great - but do they make the films difficult to market or sell?**

The one thing that is constant is, a long time ago there would be only a couple hundred independent films made in the U.S. And now there's 10,000, maybe 17,000. The one constant is, do you have anything to communicate, that's original, that is unique that speaks to people?

**And the conversations of your characters are totally unique - if very scattered.**

I always felt there was something beautiful about human interaction and communication and what we reveal about

ourselves through dialogue. So I've always had an ear for dialogue and people trying to be understood or to communicate something deeper. I think I'm naturally in the existentialist mode - like what are we doing here? But funny. I keep it funny. You have to.

**Films like *Slacker* seem like they have grown out of a communal method of filmmaking.**

Feels that way, yeah. You want to be in a community in Austin. It had a cultural impact in Austin. People moved to Austin because they said, 'I kinda wanna live amongst them.' And other people went, 'I don't wanna get anywhere near them.'

**It is possible to keep up that spirit and not eventually succumb to Hollywood pressure?**

Yeah, we're most proud that we have a lot of young members, new generations and young people to show up at a theatre - a couple of beautiful theaters that people come to watch movies and hang out after and talk. It's pretty magical. •

### See you there

**Mikalai Laureniuk**  
Curator, Minsk IFF "Listapad"



Karlovy Vary is a pure joy of art and life. This year, my favorite film festival brings a variety of films of both renowned and young masters.

New films by Radu Jude, Ivan I. Tverdovskiy, Vitaly Mansky, Audrius Stonys and many others, as well as retrospectives like *Reflections on Time: Baltic Poetic Documentary* for me are absolutely must-sees.

But most of all I am waiting for the premiere of *Crystal Swan* by Darya Zhuk in the East of the West competition. Being from Belarus - a country with a quite difficult situation in the film industry, as well as in politics - the happiness derived from having a film compete at KVIFF (though it is a co-production)

may be compared with other people's happiness when winning a Palm d'Or.

Going on this odyssey through the Belarusian 1990s with all its absurdity, hope of freedom and breaking of "crystal" dreams is definitely an interesting experience. And not just for me - although I still don't understand how my parents brought me up in this decade - but for international audience as well. After all, we are not that different. **MB**

*Crystal Swan* screens today at 15.30 pm [Čas Cinema], July 3 at 1.30 pm [Husovka Theatre], Short films selected for *Reflections on Time: Baltic Poetic Documentary* screen at various times every day.

### Replay

"How are you?" "How was London?" When interviewing people, a journalist is bound to feel like a third wheel occasionally. Especially if there are three of them, they just made a film together and have known each other for ages - also thanks to a certain HBO show called *True Blood* - not to mention two of them are actually married with kids.

As we tried to catch up with Stephen Moyer, Denis O'Hare and Anna Paquin, at KVIFF to present family drama *The Parting Glass*, which will be shown today at 2pm at the Grand Hall, they tried to catch up with each other. Not an easy feat, as all the crucial information had to be shared in-between photo shoots and giving autographs to fans

on their way to the traditional welcome dinner with Festival President Jiří Bartoška.

From what we could gather, Tim Robbins stopped in as well after discussing his outstanding career during a KVIFF TALK at Congress Hall at 4pm, moderated by Gregory Ellwood.

No wonder the filmmakers, who arrived in town only yesterday, didn't waste precious time and dove right into warm greetings. "We haven't seen each other for, like, four days" - laughed Stephen Moyer, this time debuting as a director. "Guys, we should probably do it afterwards. We can catch up tonight," said Anna Paquin. Let's really hope they did.

**MB**



Foto: Petr Houšek

**It's all work, no play, for the *The Parting Glass* team.**

Official selection



Lenka Vlasáková plays a manipulative police officer in Winter Flies.

Two boys, lots of flies

Olmo Omerzu's to present his winter road movie tonight.

**Olmo Omerzu** was born in Slovenia but he's now firmly settled in Czech cinema. His previous works premiered at Berlin and San Sebastian festivals, while his third film, *Winter Flies*, will premiere tonight at KVIFF.

by Zbyněk Vlasák

**Why flies, of all things?**  
No one wants them, everyone shoos them away, they are superfluous. Just like our two main child characters.

**You put them in a winter setting. But we usually connect the road movie genre with summer.**  
The key for understanding the film is the characters' background; what had happened on the screen before the action kicks off. Then we

can question what becomes of them after the final credits. And winter is part of that. When it's freezing outside, the car is a symbol of a warm place the children don't have at home. Moreover, for such young boys (12-year old Heduš and 14-year old Mára) to drive a car is all the more dangerous in the winter. What are they running away from? The joy of escape remains the same as in classic summer road movies but the viewer intuitively knows that the

carelessness only covers up some kind of a problem.

**Doesn't the age of the protagonists lead to some filmmaker cliché, such as "in search of lost innocence"?**  
I take it as a portrait of a period in human life when the world really works without barriers. Even during rehearsals I kept getting surprised at how free those children were; open to everything. The adult world has a tendency to label and judge – with them it is not the case and I can show it without idealizing my characters... I would like the viewer to be enchanted by them and fascinated in the positive sense of the word. But also to feel bitterness. The kids are wronged by every adult character, including the police.

**The police characters, it is another cliché trap.**  
It turns out it's hard to cast a Czech actor who hasn't yet played a police officer because there are so many cop shows right now. I was looking for someone who – despite looking stern in a uniform – would look empathic. That way it would hurt all the more after it turned out what kind of a person they were. Lenka Vlasáková did a great job in that role. ●

**Winter Flies**  
Czech R., Slovenia, Poland, Slovakia  
**July 1 at 8 pm, Grand Hall**  
**July 2 at 1 pm, Pupp Cinema**  
**July 4 at 11:30am, Drahomíra Cinema**



Redemption: wedding gigs to save a child.

Rock for redemption

From Israel, with a story about parental love and integrity.

by Will Tizard

On the surface, *Redemption* is an atmospheric Israeli story of flinty former band-members who manage to put aside their differences to help out their Orthodox buddy Manachem when they learn of his daughter's need for expensive chemo treatments. But the chiaroscuro of cinematographer Boaz Yehonatan Yacov, who co-wrote and co-directed the film with Joseph Madmony, quickly telegraphs there is something more going on. Boaz, who also filmed *A Place in Heaven* and *Restoration*, which won at KVIFF in 2011, was a remarkable cinematographer "but

he was much more than this," says Madmony. "So when he had this idea for a new film, *Redemption*, it was clear to us that we will do it together as two directors." The classic *Blues Brothers* formula still works, as we can see, when populated by soulful guys who live for poetry and a good bass riff. "What if she gets better," one player asks about Manachem's daughter Geula, whose name, as it happens, means redemption. "We'll keep playing weddings?"

**He needs the money**  
Madmony has a devotion to detail, character and authenticity, as we see in the nu-

ances of Manachem's relationship with his daughter, with his meager household budget, with the band - Israeli pop music producer Assaf Talmudi, tasked with the film's music, ensures that elements from CD album art to the band arguments have the ring of rock'n'roll truth.

It will never be easy to get these guys to play nice together, is it clear, and Manachem will have his work cut out for him in dealing with his irreligious former comrades. Avi, at least needs the money, but Goolie "said yes although he's doing OK," explains the devoted protagonist, who's willing to cover up his yarmulke with a ball cap to adopt a style just a little worldlier when needed. It could have come straight from the Dire Straits anthem "The Sultans of Swing," with an Israeli Harry, who doesn't mind if he doesn't make the scene – he's got a daytime job...

In the next breath, the devout Manachem will use his child-like grace to try coping with the unfathomable spiritual place in which he might lose his daughter, contemplating a Hassidic parable of the salmon, which, like the soul, will do anything to return to the Creator. ●

**Redemption**  
Israel  
**July 1 at 5 pm, Grand Hall**  
**July 2 at 10am, Pupp Cinema**  
**July 4 at 9am, Drahomíra Cinema**

Three picks for today

Janka Pozsonyi  
Film Critic, Filmhu



On the town

Iva Roze  
Festival Daily Writer



A promising directing debut from Paul Dano, *Wildlife* is a moving drama about a family falling apart in the 1960s. With the raving forest fires of Montana in the background, a teenage boy is forced to live

through the estrangement of his parents, played by Jake Gyllenhaal and Carey Mulligan – the latter easily delivering the best performance of her career, in the role of a woman suddenly blessed and cursed with the new-found freedom.

**Wildlife**  
**Lázně III Cinema**

**Director: Paul Dano**  
**USA, 2018, 104 min**  
**July 1, 10.30 pm**



Some serious drama happening on the big screen at Ventura Pub Evropák.

Hey, there's always football...

Even hard-core film nerds who have until now assumed Ronaldo was some up-and-coming Portuguese filmmaker, might have, by now, heard the rumors. Yes, folks, we are in the thick of the World Cup, which is kind of like a film festival for people who like to run around and kick balls.

But don't despair. It uses all the classic narrative techniques: good versus evil, betrayal and the plight of the small guy eventually prevailing (over Germany!) Generally, the plot of this performance is, in film jargon, distinctly poetic and attacks the viewer's senses. And liver. Basically, the narrative revolves around 11 protagonists who run around, trying to score. I mean, don't we all?

Anyway, today Russia is playing Spain and you know this whole town will be cheering for Spain. Just kidding. Also, Croatia is up against Denmark, so here are a couple places to catch a well-deserved break from all those contemplative films – the only ones you could get tickets for – and watch something completely braindead for a change. You're welcome.

Ventura Pub Evropák

**Jízdárenská 1**  
**Open Sun-Thu 11 am- midnight**  
**Fri-Sat 11 am-1 am**

This place shows the matches on a large screen and is, hands down, the best place in town to see Ronaldo's perfect hair on the big screen (oops, too late for that) or to catch a bite. Especially if you are Luis Suárez, heehee. By the way, they have Pilsner, Kozel and Gambrinus on tap, which might come in handy when you realize Off-Side is not a new competition section.

Bombardino Bar

**T. G. Masaryka 12, Open 9 am-5 am**

There is not much more one can say about this festival institution – the last place open when all else fails – but they do show football and they do have booze. Spoiler alert: people tend to get contemplative and lyrical in there.

Rob Cameron @BBCRobC  
BBC Prague correspondent



Kviffefe Tweet of the day

Me: Your country's pretty divided right now. Tim Robbins: Yours too. Touché #kviff



The Dukla tragedy was the biggest postwar mining disaster in Czechoslovakia.

# Unearthing the tragic past

Dukla 61 looks at a Czechoslovak mining tragedy that left deep and lasting wounds.

by Zbyněk Vlasák

On July 7, 1961, a blaze of a conveyor belt and a sequence of mistakes and coincidences in the Czechoslovak coal mine Dukla claimed the lives of 108 miners. Director David Ondříček has made a two-part television drama about the event, titled *Dukla 61*, which screens at KVIFF today. It was produced by Michal Reitler, the man behind another successful TV project *Methanol*, and the Czech Television broadcast the film in spring with a million viewers watching the second episode.

The screenplay was written by Jakub Režný and Matěj Podzimek. As the first member of the team Režný travelled to the location – to Havířov, in Moravia-Silesia. He spent a year in touch with local miners and the families of the victims. The film tells the story of Milan, a miner played by Marek Taclík, his wife Marie (Martha Issová) and their son Petr (Oskar Hes) who all get caught up in the disaster. Režný says he was most touched by the story of a man that inspired one of the

secondary characters of *Dukla 61*, played by Robert Mikluš. “The man was given a suspended sentence for his part in the tragedy. He was blamed that at the very beginning when the first miners smelled burnt rubber, when looking for the source he took a wrong turn and didn’t discover it,” Režný says. “To this day he lives with the thought that 108 people died because of him. Many of them were his friends – and as a rescuer he carried their dead bodies out of the mine. It wasn’t easy for him, it was a stigma. In Havířov he would run into the widows and orphans of the dead, also his wife was pregnant at the time and took the whole thing badly. She was apparently scared they would send him to jail. But it can’t be determined whether he was really responsible for anything. Maybe if he had gotten to the fire, there might have been one more dead.”

One might think it couldn’t get any worse, but Režný goes on. “When the mine resumed operation, the terrible thing was that the management sent

him to work in the very sector of the mine where most of the victims died. I was sitting in the man’s kitchen and he started telling me how it all was. As a technician he walked through the mine on his own, knowing where the corpses of his friends had been lying. And suddenly he tells me: ‘There were moments when they would talk to me... I had no idea what to do with that.’ And his wife looked at him incredulously: ‘Why didn’t you ever tell me?’ And he said: ‘I didn’t tell anyone. You had a nervous breakdown and if I had told the men at work, they would have thought I’d gone crazy.’”

### Trapped

The TV viewers’ attention was particularly touched by one scene which is based on reality and sends a shiver down your spine.

“The miners in the pit had underestimated the situation, they didn’t rush up – and suddenly found out they were trapped. Soon some of them called the control center and said they were poisoned and that they couldn’t move,” Režný says. “And probably somewhere around that time a group of about thirty miners killed one another in a fight over an oxygen pipe. They were found with stab wounds. And they had been friends who worked together every day, drank beer together, their families were friends. Such horror.”

Today’s screening is not the first time the film has appeared on the big screen. *Dukla 61* has actually screened right in Havířov. The greatest satisfaction for cast and crew was that the current miners didn’t beat them up over their film, neither for portraying the tragedy nor for actors from Prague trying to master the local accent. ●

### Dukla 61

Today at 4pm, Congress Hall

July 4 at 7:30pm, Lázně III



Screenwriter Jakub Režný met with local miners and victim’s families.



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Bear with Us (CZ, 2018)

Future Frames



Neven Samardžić's Clean already won The Heart of Sarajevo for Best Student Film in 2017.

Bright young things

Future Frames champions new talents once again

During the four-day event at this year’s KVIFF, EFP’s initiative *Future Frames* will champion ten young European filmmakers for the fourth time. From July 1 to 4, they will present their films to the audience, take part in a master class and meet industry experts and representatives from all over the world. The final selection, from 27 entries, was made by Karel Och, KVIFF Artistic Director and programme coordinator Anna Purkrábková.

by Marta Balaga

This year, Bordeaux-born **Lora Mure-Ravaud** will represent Switzerland with her graduation film from École cantonale d’art de Lausanne, *Blackjack*. Already awarded as Best Swiss Entry at

Winterthur International Short Film Festival, it tells the story of two lonely people who meet in a hotel casino, where one of them works as a croupier. *Dialect* by **David Gurgulia** from Georgia portrays a sound engineer heading to a sacred reserve. During his studies at

the Shota Rustaveli Theater and Film State University, the Tbilisi-born director also directed *Somewhere in Between* and *Out of Courage*. **Neven Samardžić** will show *Clean* (Bosnia and Herzegovina), made with the help of the Academy of

Performing Arts Sarajevo. “It’s great to see yourself labelled as a ‘future’ filmmaker, because that’s what I always wanted to do,” he said. “I’m looking forward to presenting my work and myself, and making a first step into professional filmmaking. I’m definitely hoping to advance my career through this event and get closer to making my first feature film.” Focusing on a drug addict desperate to change his life after his friend overdoses, *Clean* already won The Heart of Sarajevo for Best Student Film in 2017.

Presented at the 32<sup>nd</sup> International Critic’s Week of the Venice Film Festival and made after his film *The Red Forest* was chosen as a part of the Short Film Corner in Cannes, *The Legionnaire* by **Hleb Papou** shows an officer who has been given the task of clearing out a house full of immigrants, even though his brother and mother live there as well. Born in Minsk, Papou graduated from DAMS (Arts, Music and Entertainment Studies) in 2014 at Roma Tre University and Centro Sperimentale di Cinematografia.

Another aspiring director developing his first feature film is **Stijn Bouma**, a Dutch filmmaker who – following his Master’s Degree at the University of Amsterdam – was accepted at the Sarajevo Film Academy. At *Future Frames* – after his film *Lejla* was selected for the 2017 Cannes Cinefondation Competition – Bouma will present *Regained Memory*, a gentle story about a recently widowed man.

Polish *Sweet Home Czyżewo* by **Jakub Radej**, awarded at the Gdynia Film Festival, shows a man coming back home after spending three years in the U.S. Radej graduated from directing at the Krzysztof Kieslowski Faculty of Radio and Television at the University of Silesia and

from the DOK.PRO at the Wajda School. In *Warm Comedy about Depression, Madness and Unfulfilled Dreams*, **Michal Ďuriš** from Slovakia – a student at the Academy of Performing Arts in Bratislava since 2014 – delights in showing tragicomic struggles of an imperfect family, while *Where the Summer Goes (Chapters on Youth)* by **David Pinheiro Vicente**, which premiered at this year’s Berlin International Film Festival, takes place on a hot summer day. Born on Terceira Island in the Azores, the young director studied directing at the Escola Superior de Teatro e Cinema in Lisbon. His documentary *Simão* screened at the 2016 DocLisboa film festival, while *1981* by **Dawid Ullgren** from the Stockholm Academy of Dramatic Arts in Sweden had its premiere at the Göteborg Film Festival. The film shows a gay couple hoping to make their relationship exciting again. Rounding up the impressive line-up is **Judita Gamulin** from Croatia, depicting a middle-aged woman trying to change her life in *Marica*. “When you work in an industry

as small as mine, you’re always surrounded by brilliant artists, but it’s always the same few,” she says. “So it’s very healthy for me to step away from that surrounding every once in a while, broaden my perspective and see different ways of thinking, especially when it comes to a platform like KVIFF that brings so many relevant filmmakers together.” Born in 1992, Gamulin has been studying at the Zagreb Academy of Dramatic Art. Her short film *Flowers* was among the finalists of the 43<sup>rd</sup> Student Academy Awards in 2016. Future Frames is supported by the **Creative Europe - Media** Programme of the European Union and the following EFP member organisations: Association of Filmmakers of Bosnia & Herzegovina, Croatian Audiovisual Centre, EYE International (The Netherlands), Georgian National Film Center, Instituto do Cinema e do Audiovisual I.P. / ICA (Portugal), Istituto Luce Cinecittà (Italy), Polish Film Institute, Slovak Film Institute, Swedish Film Institute and Swiss Films. Partners of Future Frames 2018 are AMC Networks and Nespresso. ●



Bosnian director and screenwriter Jasmila Žbanić will be the first Future Frames mentor.

Faces



Keren Ben Rafael

With the 53<sup>rd</sup> KVIFF in full swing director and producer **Radu Jude** is arriving to screen “*I Do Not Care If We Go Down in History as Barbarians*” in the main competition. The East of the West section welcomes director **Ewa Bukowska** and actress **Magdalena Poplawska** to represent 53 Wars, director **László Csúja** to screen *Blossom Valley* and director **Giedrė Beinoriūtė** with the film *Breathing into Marble*.



Giedrė Beinoriūtė

Documentary competition directors arriving at the festival today include **Stéphane Manchematin** and **Serge Steyer** presenting *In the Stillness of Sounds* as well as **Alison McAlpine** with the film *Cielo*.

Director **Andrew Bujalski** is coming to present *Support the Girls* out of competition while he is screening *Computer Chess* in the section Made in Texas: Tribute to Austin Film Society. The tribute also welcomes director and production company head **David Zellner**, who arrives with *Kid-Thing*, who will also present his film *Damsel* in the Horizons section.



David Zellner

The Another View section welcomes directors **Denis Côté** presenting *A Skin So Soft* as well as **Keren Ben Rafael** with her debut *Virgins*.



Denis Côté

The festival will also welcome 10 promising young directors who are taking part in the Future Frames section.

Events



Trine Dyrholm will have a KVIFF TALK today.

Talkin’ shop

Don’t miss the following industry events today

KVIFF Eastern Promises Industry Days 2018 kick off on Sunday, July 1. Until Thursday, July 5, producers, distributors and buyers will find film projects at the development stage, whose authors are looking for producers. According to

Hugo Rosák, KVIFF Head of Industry Office, this year’s emphasis is on presenting more quality films from the “East of the West” region in various stages of production. “This year, the focus has expanded to the Middle East because we see

a lot of new talented filmmakers there whom we would like to help to enter the film market,” he says. “We call our selection of 38 projects ‘KVIFF Eastern Promises’ because they come from the East and we find them very promising.”

KVIFF TALK with Danish actress Trine Dyrholm

Hosted by: Danish festival programmer Louise H. Johansen

Today at 12 pm  
Vodafone Lounge  
Hotel Thermal  
In English, open to public

Trine Dyrholm is one of the most distinctive Danish actresses today. Besides film and television, she has also appeared on stage as a theatre actress and a singer. She is in Karlovy Vary presenting the musical biopic *Nico, 1988*.

Panel: How to win over Generation Z for European film?

Today at 2:30 – 4:30 pm,  
Industry Pool  
Hotel Thermal

Registration at  
media@kreativnievropa.cz

Industry and policy-makers have spent a generation agonizing about how to encourage younger people to watch European films. Now a bigger challenge is emerging – how to attract a generation brought up in an age of vastly increased choices. Rethinking the approach, from policies to industry strategies. The panel is organized by the LUX Film Prize of the European Parliament and Creative Europe Desk CZ – MEDIA, in partnership with the Karlovy Vary International Film Festival. ●