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Foto: Petr Horník

The newest recipient of a Crystal Globe, this Oscar winner and producer is now forging her own way.

She's the one

The star needs her space. Give her some space!

In Karlovy Vary to pick up her Crystal Globe for contribution to world cinema, Maude Lebowsk... I mean Julianne Moore met with the journalists to discuss her role in the remake of Susanne Bier's *After the Wedding*. Directed by her husband Bart Freundlich, the drama marks their fourth collaboration since his 1997 *The Myth of Fingerprints*, also shown at the fest.

by Marta Bałaga

Originally starring Mads Mikkelsen and Rolf Lassgård, *After the Wedding* sees Michelle Williams and Moore taking over the roles of an idealist trying to keep an orphanage in Calcutta afloat and a mysterious sponsor who just might make her wishes come true – that is, if she first flies to New York to meet. But even before the decision to swap the genders of both protagonists, Moore was already attracted to the role originally played by Lassgård.

“We were watching the movie together when Bart was first

approached to make an American adaptation. I was watching Rolf and I went: ‘Wow, that guy is interesting.’ There was something explosive about him that I thought was really fantastic. When we finished, I just looked at him, saying: ‘Well, I would play that part,” she tells *Festival Daily*. “That’s sort of how it is – you see the script and think: ‘Oh, that’s the one!’ They all have unusual stories but that was the one I felt compelled by.”

Family business

The role of media mogul Theresa allowed Moore to flex some

new muscles. Not that it comes as a surprise given her past decisions to play, say, a woman making art “commended as being strongly vaginal” or Sarah Palin.

“I love the idea that this person has so deliberately built her life, step by step by step. Every choice that she made was completely conscious: She believed in business, in her family and her marriage. She has done everything to protect it until that one moment, that one thing she couldn’t control. And was forced to enlist the help of someone she never wanted to encounter.”

Her collaborations with Freundlich do come at a price, Moore confesses. “Somebody decided we should all share a room. Bart, me and our 16-year-old daughter who was a P.A. on the film. Which was *horrible*” – she recalls, laughing. “When I am working on a movie, particularly an independent movie, you only have few minutes to be by yourself. But I was sharing my room not only with the director but also our teenage daughter, going: ‘Oh my God, I was standing up all day, I am sooo tired.’ Next time, I will ask for some extra space. Just a little bit, right by the bathroom.”

Taking chances

Looking back at a career that – apart from her Oscar-winning turn in *Still Alice* or best actress win in Cannes for *Maps to the Stars* – always included more divisive fare, Moore remains pragmatic about her choices. “At the beginning of your career you don’t care what you do. You just want to have a job. My first paid job was on a soap opera I got to work every day and support myself as an actor. There is a difference between the movie business and the roles you want to play, and it’s important not to confuse the two.”

“This is a business and it’s not about finding great roles for actors. It’s about finding movies that will resonate economically. I always felt it’s my responsibility to seek them out. Now for the first time I am starting to develop material for myself. As you get more experience you don’t want to repeat yourself, although I don’t think I have ever gotten to a place where I felt I was doing the same thing. I say it to my children all the time: ‘You have to take responsibility for your choices.’ Your career doesn’t just *happen* to you.”

After the Wedding will screen again on July 1 at 10 pm in Pupp Cinema.

See you there

Volia Chajkouskaya
Producer at Volia Films



It’s going to be my fifth time in Karlovy Vary, which is a nice anniversary. That’s where we pitched *The Road Movie* in 2016, a crazy dashboard cam documentary, so I consider it my lucky place. This year I will present *Yoyogi Haiku* by Max Golomidov as part of the Eurimages Lab Project Award – come to see all the projects at 11am at Cinema Čas on July 2. I will try to see *A White, White Day* from Iceland, *Parasite*, *Dogs Don’t Wear Pants* by the amazing Jukka-Pekka Valkeappää and amazing Icelandic filmmaker Ingvar Sigurdsson and *Woman at War*’s Benedikt Erlingsson who will also give a talk.

I am also looking forward to parties, where I want to see all the amazing people from the industry, but my plan is to give it a try and enjoy mineral waters from the springs. Festival lifestyle is not very healthy so I think some water might help. ● **MB**

Parasite screens today at 7 pm [Národní dům Cinema], July 5 at 11 am [Grand Hall], and July 6 at 9.30 pm [Karlovy Vary Municipal Theatre]. *Dogs Don’t Wear Pants* screens at July 1 at 9 am [Drahomíra Cinema] and July 5 at 10:30 pm [Husovka Theatre].

Replay

Shooting for the stars

The KVIFF community is dearly missing Miloš Fikejz this year. The arresting photographic portraits of the renowned authority on Czech, Slovak and world cinema adorn a wall on the Thermal first floor, where tribute was paid by fest directors yesterday following Fikejz’ death in January. The columnist, librarian, encyclopedist and photographer may have lost his battle with leukemia at age 59 but his luminous pictures, spanning decades of KVIFF magic moments, are gifts we’ll be keeping.

The soft-spoken Fikejz worked at KVIFF from 1996 as a photographer, was a specialized editor and writer covering films and filmmakers and a consultant for the National Film Archive. He also helped edit Eva Zaoralová’s *The Story of a Festival* (2015). His images of a boyish Robert De Niro from 1990, a kittenish Kiera Knightley from 2002, a brooding Věra Chytilová from 1998 and a dapper Bernardo Bertolucci from 1988 are among dozens of greats. **WT**



Foto: Petr Horník

When we were young...

Official selection



woman of "insane" ambition. And a successful one too, as she is introduced preparing for a sold-out concert that's bound to seal the impressive career she has been preparing her son for, taking place on the evening of her 60th birthday. But Viktor doesn't want her there or anywhere near for that matter. And he might just have a point.

Lara is a pleasantly icy study of maternal dysfunction.

Mommie Dearest

Jan-Ole Gerster comes back to Karlovy Vary with *Lara*

by Marta Balaga

Following his award-winning debut feature *Oh Boy*, shown in Karlovy Vary in 2017 to celebrate 30 years of the European Film Academy, German filmmaker Jan-Ole Gerster once again takes actor Tom Schilling along for the ride.

This time, however, he is gently urging him to play second fiddle to Corinna

Harfouch, all reddish mane and an unnaturally poised exterior, trying her best to out-frost Isabelle Huppert from Haneké's *The Piano Teacher*.

The similarities are striking, but Harfouch's Lara is not a musician – she is a mother of a son, Viktor, having given up her passion a long time ago after a sniggering remark proved too much to handle for this

Modern family

While the story of maternal dysfunction might ring familiar, there is no over-the-top, *Mommie Dearest*-like drama in Gerster's latest and certainly "no wire hangers." Instead, he prefers the events to unfold *piano*, gently, as Lara doesn't really need to raise her voice to hit right where it hurts. She can scorn a child she just met ("No edge, no ambition. Your poor parents," goes her lovely summary of his capabilities) or give out tickets to her son's gig to complete strangers, after almost jeopardizing the whole thing with one perfectly administered blow. Continuing the vicious circle of people bringing each other down, otherwise known as a family. •

Lara premieres tonight at 5 pm in Grand Hall.

Official selection



his withdrawn teenage son, Adam, his worried, overwhelmed wife Zuzka and the news that one of Adam's friends has committed suicide.

It's clear that the boy's death has something to do with the paramilitary group he and Adam have been involved with, and while the explanations and analysis given for the rise of the 'Guard' typically focuses on political factors, for Škop there are some more fundamental issues at work:

"At the core of the film is a family struggle because of the missing father," he says, "It is very hard for children when there is a tough and cold father but it's maybe an even more dangerous situation when a parent isn't present. Children are searching for identity and in these situations can more easily be influenced by ideologies."

The film showcases some strong lead performances, that of František Bebeš as Adam in particular. "We were casting for the role of Adam for more than six months," Škop explains. "It was crucial for me to find the right person. When I met František Bebeš, it was kind of a miracle." •

Let There Be Light premieres tonight at 8 pm in Grand Hall.

Making Slovakia great again, one family at a time.

No place like home

In *Let There Be Light*, nationalism and family tensions rise

by Michael Stein

When western journalists write about the many troubling social and political phenomena taking place in Central Europe today, like the rise of far-right paramilitary groups among young people, there is a tendency to look almost exclusively at the "big picture."

Marko Škop's *Let There Be Light* goes behind and beyond the journalistic context by bringing viewers

deeply into the lives of a small town in Slovakia and one family in particular that is at the heart of a tragedy connected to just such a youth organization.

Merry Christmas!

Like a significant number of Slovaks, Milan supports his family by working abroad. The film begins with him coming home for Christmas to find the holiday cheer quickly dampened by

Three picks for today

Carmen Grey
Freelance Film Critic



On the town

Marta Balaga
Festival Daily Writer



In 1930s Prague, a cremator obsessively goes about his work as the Nazi regime rises. This black-humored, surreal vision of a man losing his marbles, a Czechoslovak comedy-horror classic, is today all too relevant.

The Cremator

Director: Juraj Herz
Czechoslovakia 1968, 96 min
June 30 at 10 am, Národní dům Cinema



Egyptian auteur Youssef Chahine's blend of melodrama, neo-realism and noir stars screen icon Hind Rostom - dubbed the "Marilyn Monroe of the East" - in its unique exploration of societal power abuses.

Cairo Station

Director: Youssef Chahine
Egypt 1958, 73 min
June 30 at 11.30 am, Grand Hall



French New Wave free spirit Agnès Varda died this year - and this is her final film. With charm and whimsical digressions, she reflects on her approach to cinema as activism, and as an empathetic connector.

Varda by Agnès

Director: Agnès Varda
France 2019, 115 min
June 30 at 9am, Drahomíra Cinema



Before



After

There is no such thing as natural beauty

Dermaacol Thermal ground floor

Duration: around 45 min

Price: FREE!

We don't have time to leave the newsroom, let alone the Thermal, but it turns out you can get all dolled up by simply going downstairs – right into the soothing pink Dermaacol space, where sweet girls in tutus will lead you right onto the lip-shaped sofa with lip-shaped cushions, only to then brutally assess the state of your eyebrows.

But there is a lot to recommend - but do

schedule ahead as every single strand of hair in the neighbourhood is already being curled at the exact same spot. You will learn a lot of things, like that it *doesn't* take two seconds to put on mascara, you *really* should use some concealer and holy-shit-I-have-been-doing-it-all-wrong. Luckily, *Festival Daily* was in the gentle hands of Jana Vítová, so gentle in fact I started dozing off already after the primer, listening to *Pulp Fiction's* "Surf Rider" and the sound of skilled fingertips massaging the tip of my nose. If you see me still sleeping there the next morning, all wrinkled clothes and impeccable makeup, just let it be. As Dolly Parton once said, there is no such thing as natural beauty. •

Kviffefe Tweet of the day

Cynthia
@cynth



They really ought to ask you if you're afraid of heights before they seat you in Row 1 in the gallery at KV Divadlo. #sobeautiful #soscary #KVIFF

Czeching in



Just one last adventure before kicking the bucket.

Last men sitting

Old-Timers takes “grumpy old men” to a whole new level

by Iva Roze

In today’s youth-obsessed, gender conscious times, it’s not exactly sexy to pitch an idea for shooting a movie about two old white guys. To be directed by two younger ones, no less. Yet, Ondřej Provažník and Martin Dušek – who co-directed the documentary *A Town Called Hermitage* in 2007 – did just that. Their new feature film, *Old-Timers*, became part adventure road trip, part hilariously absurd portrait of the vicissitudes of old age. It will premiere today in the KVIFF Official Selection - Out of Competition section.

The script is inspired by a true story Dušek heard on the news back in 2008 in which an old Czech man was enthusiastically describing how he and his friend decided to kill the prosecutor who sent them to jail as political prisoners in communist Czechoslovakia in the 1950s. “We liked that these guys took this long-gone history so personally, as if it’s still relevant, meanwhile the rest of the world has moved on. Eventually it’s become this thing that only the two of them cared about,” says Dušek. “The stories old folks sometimes carry in their heads are so interesting. We wanted to see how intensively they feel them even if nobody else is interested in them anymore.”

Directing grouches

Casting the brilliant Jiří Schmitzer and Ladimír Mrkvička as the two cantankerous friends who decide to go on a revenge road trip proved to work better than they could have imagined. Almost too well, actually. “They really took their roles to heart,” says Provažník. “After a while, we couldn’t even tell when they were and weren’t in character anymore.” Shooting a film about – and starring – elderly irritable people was more challenging than he

hoped, for both sides. The old-school actors didn’t quite understand the duo’s eccentric way of directing and the directors got annoyed that the performers were constantly complaining. “After a while, they sort of formed a pact against us and we got the feeling they really became a couple of old guys trying to kill somebody,” says Provažník, “and it almost seemed like we were the target.” The fact that two directors – not just one – were in charge didn’t help. Dušek thinks their age disparities probably played into it. “If I went on a trip with my grandpa, he would constantly be bitching about where I’m going and when I should use a turn signal, too.” This dynamic formed a unique chemistry that translates into the film and makes it so relatable even for those not familiar with the

significance of 1950s politics in Eastern Europe playing out in the background. **Politics aside** “For us, the existential aspect of the story was much more important than the political angle,” says Provažník. But since both directors have a background in journalism, anchoring the story arc in a real, significant news event came naturally. “Originally, when we filmed *Hermitage* together, we found this devout communist during one scene who had this brutality and disdain against everything else,” says Provažník. “And we were surprised there are still people in this country who haven’t gone through any kind of self-reflection.” Provažník says they couldn’t forget him. “His name was Mráz (Freeze) and we decided to name the prosecutor in *Old-Timers* after him.”



The directors try to outgrump the main character.

Top 5



Let There Be some Goddamn Light!

Grumps in film

by Marta Bałaga and Mike Stein

“Good morning, dickhead.” “Hello, moron.” So went the usual daily greetings in Donald Petrie’s *Grumpy Old Men*, swiftly followed by “I have laid more pipe in this town than Wabasha Plumbing” and “when I had an ulcer, I was farting razor blades.” But we are glad to report it’s not just about Lemmon & Matthau, as grumpiness doesn’t discriminate. At least not at KVIFF. Here is our list of the grouchiest characters in this year’s films:

1. Old-Timers

Now these local two old geezers, played by Jiří Schmitzer and Ladislav Mrkvička and so bad-tempered they even refer to a dog as “old cunt”, have a good reason to be annoyed: political prisoners in their youth, they are

finally out to get the man who tormented them. That is, once they manage to get up all these pesky stairs.

2. The Dead Don’t Die

Bill Murray has been born crabby, but luckily he hasn’t yet learnt to control it. In Jim Jarmusch zombie apocalypse, he is trying to help the good people of Centerville as Chief Cliff Robertson. Well, except for farmer Miller. “Fuck farmer Miller.” Indeed.

3. Let There be Light

Family visits have never been so joyless due to the grumpy grandfather character in Marko Škop’s film, played by Lubomír Paulovič, who can’t seem to say two words without insulting a loved one. In his defense, he’s there for his family when it counts, but sheez, lighten up.

4. Passed by Censor

Shown in the EOTW section, it has a newbie prison censor becoming involved in one inmate’s life. But the biggest struggles awaits him at home thanks to disapproving mum, one that wants to be introduced to potential girlfriends and doesn’t like it when he goes out at night. Who said ladies can’t by grumpy as well?!

5. Spider-Man: Far From Home

With his cigar, eye-patch and gruff, no-nonsense bossiness Nick Fury is not only an official member of S.H.I.E.L.D. but of the grumpy old man club. And though you might not want to admit it, you’re looking forward to his grumpiness clashing with Peter Parker’s over-the-top earnestness in KVIFF’s regional pre-premiere of *Spider-Man: Far from Home*.



World Premiere:

Su 30. 6. 16:00
Municipal Theatre

Mo 1. 7. 10:30
Cinema A
(Press & Industry)

Mo 1. 7. 19:00
Congress Hall

Th 4. 7. 19:00
Národní dům Cinema

Fr 5. 7. 20:00
Cinema B

**A FEATURE FILM DEBUT
BY AWARD-WINNING
DOCUMENTARY FILMMAKERS
DUŠEK & PROVAŽNÍK**

Staříci Old-Timers

Documentaries



The Fading Village: Just one story of a place that just won't quit.

China rising

Haunting settings and faraway lands are two powerful currents in KVIFF's documentary Crystal Globe race this year

by Will Tizard

The docu section sees an unprecedented event this year: Two of the ten films in contention are from China. *Confucian Dream* by Mijie Li is a timely and thoughtful study of parents who have the courage to resist intense social pressure in China to push children hard and shape them into productive workers. Instead, the mother of little Chen believes deeply in the values of moral development found in the teachings of Confucius.

Liu Feifang's *The Fading Village*, meanwhile, reverses the clan burden, focusing on the refusal of a man to leave his increasingly empty village as others have done out of loyalty to his family and local traditions.

KVIFF docu section programmer Martin Horyna says the two films reflect a kind of renaissance, with work from the country populating more top Western festival slots than it has in years. Both Chinese films, though in opposite settings, are about escape, he adds,

with protagonists stuck in lives "so difficult that you seek something else - but you don't know what you're looking for."

Remote places

The arresting images of a dilapidated Chinese hamlet share a kind of synchronicity with the settings of three other films from a world away:

Estonian-Latvian doc *Immortal*, directed by Ksenia Okhapkina, is a lyrical visual tableau capturing the effects of ideological mindsets in

a remote Russian industrial city where factories' jagged edges seem to threaten the very idea of questioning orthodoxy.

Another subject seemingly caught in the spell of crumbling majesty is the aging *Projectionist* Valentin, whose story is captured by Yuriy Shylov in the Ukrainian-Polish entry this year. Atmosphere and setting are also lead characters in Icelandic doc *The Last Autumn*, directed by Yrsa Roca Fannberg, a compelling journey home - on the remote fringe of a remote island nation.

Mean streets

Italian doc *Up to Down* by Nazareno Manuel Nicoletti unfolds in Naples, "home of the unbowed, of madmen and paupers," as KVIFF programmers describe this tour of the troubled city's ragged edges and the marginal folk who occupy it. US doc *17 Blocks* by Davy Rothbart offers a counterpoint in the form of a long-form

observational chronicle by an unlikely filmmaker - one who began lensing his family and the mean streets of Washington DC at age nine in 1999.

This year's Czech doc entry, *Over the Hills* by Martin Mareček, is also deeply connected to landscape - in this case, the long road between home in Central Europe and the confounding land of Russia, which may just hold the secret to the inexplicable breakup of a boy's parents.

More personal journeys,

often through inner space, roll off the screen in Marc Schmidt's Netherlands doc *In the Arms of Morpheus*, which considers where we go when we go to sleep - and what may be hidden along the blurry borderline. *Spoon*, meanwhile, a Latvian-Norwegian-Lithuanian doc by the artist Laila Pakalniņa, manages to just about summon its own world as it ironically explores, via silent film, the hidden meanings in the lowliest of disposable, mass-produced utensils. ●



There isn't much time for dreaming in *Confucian Dream*.

Faces



Tim Mielants

With the 54th KVIFF in full swing the main competition will be represented by the arrival of Belgian director **Tim Mielants** to introduce his film *Patrick* while German actress **Corinna Harfouch** will introduce the film *Lara*.

The East of the West section welcomes director **Boris Akopov** to present his film *The Bull* in the section together with actor **Yuri Borisov** as well as director **Pavol Pekarčík** (*Silent days*) and actress **Eliška Křenková**, coming to represent *A Certain Kind of Silence*.

The Documentary Films competition greets directors **Martin Ma-**

reček (*Over the Hills*), **Yuriy Shylov** (*Projectionist*), and **Yrsa Roca Fannberg** (*The Last Autumn*).



Frederikke Aspöck

Director **Frederico Bondi** arrives to screen his film *Dafne* together with actress **Carolina Raspanti** in the Another Views section. Directors **Frederikke Aspöck** (*Out of Tune*) and **Lucía Garibaldi** (*The Sharks*) will also represent this section.

The Horizons section welcomes Icelandic director **Hlynur Pálmason** and actor **Ingvar Sigurðsson** (*A White, White Day*), director **Bonifácio Angius** and actor **Antonio Lorenzo Angius** (*Wherever You Are*), and directors



Frederico Bondi

Denis Côté (*Ghost Town Anthology*) and **Nora Fingscheidt** (*System Crasher*). In the Special Events section, director and producer **Helena Třeštíková** along with director and film editor **Jakub Hejna** come to present their film *Forman vs. Forman*, which had its premiere at the Cannes film festival. **EH**



Nora Fingscheidt

Industry events

Inside intel

KVIFF's rich program for film professionals kicks off today

How are streaming services changing the film industry's business models in major ways? Is public funding, essential for non-English-language film, set to drop as is much of the funding in culture thanks to the current political climate?

K.V.I.Q. Talks

These and other pressing topics will be discussed today at 6 pm at the Hotel Pupp at a talk hosted by British journalist Michael Gubbins featuring experts from different industry fields. Among them is executive Dylan Leiner, vice president of Sony Pictures Classics (SPC), responsible for acquisition and production, who during his twenty-five years at the company has become a major figure connecting European auteur cinema and the US

market. Among the buys he oversaw are the Oscar-winning *Son of Saul*, *Whiplash*, *Toni Erdmann* and *Searching for Sugar Man*.

Another guest on the panel is Icelandic actor and director Benedikt Erlingsson whose 2013 film debut *Of Horses and Men* won best film in the new directors competition at San Sebastián and received a host of other awards. His *Woman at War* dominated the International Critics' Week at Cannes in 2018 and received the European Parliament's LUX Prize for best movie in 2018.

The German member of European Parliament for the Green Party Helga Trüpel will no doubt have something to say to that. She has also long been involved in the issues of public finance and copyright.

The fourth guest is a Canadian producer and specialist on creative financing, Linda Beath, who founded her company Ideal Filmworks Italia in Rome in 1991 concentrating on financing and coproduction of ambitious feature films as well as television movies and shows.

"The K.V.I.Q. Talks event is organized in cooperation with Creative Europe Desk CZ - MEDIA program and LUX Film Prize," says Hugo Rosák, head of KVIFF's Industry Department, "and I am happy that such a stellar panel accepted our invitation. I believe it will give us a good overview of what is happening in the industry world. With our special guests we will address the best ways to create a sustainable life in the current film climate and industry." ●