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Photo: Archive of Patrycja Płanik

Visual artist and photographer Patrycja Płanik takes a closer look at herself.

# Out of America

In *Lillian*, Polish visual artist-turned actress Patrycja Płanik goes into the wild.

Inspired by a real-life adventurer, Andreas Horvath's *Lillian* presents a woman denied an American visa who decides to go back home to Russia. On foot. Surrounded by nothing more than nature and the curious stares of passers-by.

by Marta Bałaga

**Your director was inspired by the true story of Lillian Alling, a woman who disappeared in the 1920s after embarking on a trans-American trek. Did you talk about it?**

At the beginning I studied her life but Andreas didn't expect me to know all the details. I realized we need to go our separate ways – after all, she lived 100 years ago and the world was completely different back then. I had to find my own way. She just showed me the path. That was the life she chose and that was

something I could connect to as well. When I was 20 years old my sister and me formed a sports club called Women's Trail and we were travelling around the world.

**People still get nervous when they see a woman travelling by herself. Even on my way to KVIFF someone asked me about it and I wasn't in the middle of Alaska!**

I was in the States for nine months and over there you don't just walk on the street. The street belongs to the cars – not to the people. I think *Lillian* encouraged

me to travel alone. When we had a month-long break from the shoot my first idea was to walk to another part of the country. Andreas asked to wait until we are done with the film.

**And did you?**

I was travelling for a month by myself just like my character. Nobody was aggressive towards me or maybe after *Lillian* I just wasn't paying any attention. Once we didn't have a hotel so some lady invited us to her home, almost fighting with others over who will have

us over for dinner. In these small communities people can be so generous with their stories, happy that you are curious enough to ask.

**Your character is very silent. Why? To blend within nature?**

Andreas told me to watch [Nicolas Roeg's] *Walkabout*. There are very few words in this film but they are so important. I work a lot with dance and without verbal language you can discover brand new ways of communication. So at the end of the day she is not mute – she is creating her own language. Maybe that's why I always felt so present on set. I was trying to figure out what these places were saying and what they were giving to me. I am a photographer so I was really taking this world in. When you work with photography it's a mute, soundless world. Maybe that's why it felt so familiar.

**Apparently Andreas wasn't looking for a professional actress. Did he tell you why that was important?**

He was looking for something fresh or someone who wasn't used to one way of acting. And the personality – if he would find a professional actress with the right

personality, I don't think it would be a problem. I never thought I would get to act and it opened a brand new world of expression. If I find another project giving me a chance to develop further I will say yes. I like to risk. When I was chosen in casting I realized it's a huge responsibility. My friend is a known actress in Poland. I asked her for tips and she said, "Just be yourself. Your truth is most important."

**Lillian is so determined. Is that something you share?**

I think it's all about believing in your own goals. This is what she gave me as well – she showed me how important it is to believe in your own agenda. She was really determined to go home and this journey changed her. It just shows that you shouldn't question yourself too much and in this world we are doing it all the time. But when you are travelling, surrounded by nature, you don't feel alone. It's almost like heroin. It's so majestic and you start to feel majestic too. ●

*Lillian* screens on July 3 at 1 pm [Karlovy Vary Municipal Theatre] and July 5 at 3:30 pm [Small Hall].

## See you there

**Simone Baumann**  
Managing Director, German Films



I have been coming to Karlovy Vary since I was a child, as I grew up in Germany not far from here. For me, it's part of what I consider home; especially things like eating *knedlíky* (dumplings) and drinking Czech beer, although the water in the mineral springs is wonderful and healthy, as well.

The festival has been a part of my professional life for 20 years. It's a terrific event to network in a familiar atmosphere and watch great films. It also has a young, film-loving audience. The focus on Eastern Europe makes it possible to see many films you wouldn't otherwise have the

chance to see. What I can't recommend enough are the industry sessions Works in Progress and Docs in Progress. This year, most of all, I'm looking forward to seeing *Lara* by Jan Ole Gerster as well as *Let There Be Light*, the sophomore feature of Marko Škop. Last but not least I'm a big fan of the spa treatments at the hotels. They're a great way to feel energized again and jump right back into KVIFF! ● **MB**

*Let There Be Light* screens today at 11.30am [Drahomira Cinema], *Lara* screens today at 9am [Drahomira Cinema].

## Replay

### Lucky 42

Emotions were running high as long-time friend of KVIFF Martin Krejčí – one of the directors behind KVIFF trailers for years – presented the world premiere of his feature debut *The True Adventures of Wolfboy* in the Grand Hall. Festival Artistic director Karel Och introduced Krejčí onstage together with lead actor Jaeden Martell and others involved with the film, telling the packed house how a friend at film school had predicted the director would make his

first feature at 42. "I'm happy to point out he was born in 1977," Och added.

"It's a sort of strange situation because it's an American film and I'm Czech," said Krejčí, adding that he hoped the film would show that whatever differences there are between people there is more that unites us.

The director added how pleased he was to premiere his first film at KVIFF of all places, with its unique atmosphere, proferring thank-yous all around, though the



**Actor Jaeden Martell with director Martin Krejčí.**

film's star got a special mention for being the "wolfboy," a character whose face and body is covered with hair. "I'd especially like to thank Jaeden that he survived that torture with unbelievable grace." ● **MS**

Photo: Jan Handreich

Official selection



When it rains, it pours as 14-year old Ying finds out the hard way.

# Talk of the town

## Teenage rape shakes a misty village in China to the core in *Mosaic Portrait*

by Iva Roze

In director Zhai Yixiang's hypnotic cinematic tale, a 14-year-old Ying gets pregnant, setting the country bumpkin father, local officials and a frustrated journalist from Shenzhen on a hunt for the villain. When she identifies her teacher as the father of the baby,

a quest for justice begins. Yixiang, member of what is referred to as the 6th Generation of filmmakers in China, said the story was inspired by news headlines. "I always find all kinds of dramatic twists in the social events showing up on my newsfeed. What I hear and read is often steered by their reporters in ways that totally

subvert my expectations, and among which is a teenage pregnancy story," he says. "The suspect convicted in the case had changed time after time, that in the end the girl had to give birth to the child to find out who the real father was. That's when I had a desire to know what it is like to be in the center of it all."

### One-way route

Shortly after labor, Ying leaves the village to start a new life in a city but the new life doesn't prove to be any less complicated. As China's population and economic development forces people to move from villages to cities, two parallel worlds – one urban, one rural – are created.

"The mixing of the two has not eliminated the barrier between them," says Yixiang "Essentially, this is a one-way route with an indefinite end. The film does not provide a clear solution of how to avoid repeated damage after the first trauma takes place. However, at present, raising the question is perhaps more crucial than obtaining an answer." •

*Mosaic Portrait* premieres tonight at 8 pm [Grand Hall] and screens again on July 4 at 1 pm [Pupp Cinema] and July 6 at 11:30 [Drahomira Cinema].

Official selection



It's a rugged world out there at the end of the world.

# Long road home

## Chilean wilds match the broken inner landscape of a lonely driver

by Will Tizard

The almost ghostly pastoral terrain of *The Man of the Future* seems to mirror the soul of the film's protagonist, the aging, burned-out truck driver Michelsen, played with minimalism and grit by character actor José Soza. It's been a long, strange trip indeed as the taciturn road cowboy has wheeled away his years, hauling countless tons of

freight through the brutal, majestic expanses of Patagonia. Along the way, this time on his last trip after learning his job is gone, he seems determined to shift not just down the road but likely off this mortal coil.

In director Felipe Rios' original script, co-written by Alejandro Fadel, dialogue is spare, an approach respecting the eloquence of the film's setting, which speaks volumes and

looks to have shaped Michelsen's life as much as tectonic plates have worked the mountainous routes he lives on. Rios says of the story, a feature debut, that he was drawn to the idea of a fraught father-daughter reunion on the road, adding the story is "about how important and how hard it is to forgive."

### Mounting tension

The film is intimate, he adds, and "aims to connect with emotion, but also to wonder at the atmosphere of an unknown territory such as the Chilean Patagonia. To experience the feeling of traveling in a truck across the end of the world." We're in for a tough ride "with characters that wish to communicate but lack the tools to do so."

The film's pace is as steady and determined as the soldier-like main character, but his resolve is seriously shaken by the discovery of unfinished family business for which there is no clear road map to guide him for the first time. Indeed, the murkiness of the way ahead - along with the lack of tools available for doing the job - only add to the mounting tension. •

*The Man of the Future* premieres tonight at 5 pm [Velký sál] and screens again on July 4 at 10 am [Pupp Cinema] and July 6 at 9 am [Drahomira Cinema]

## Three picks for today

Paulo Portugal  
Freelance Film Critic



Unavoidable 1945 *film gris* (more than *film noir*) classic from local Moravian boy that learned his craft with Reinhardt, Lang, Lubitsch or Murnau. Shot over six days for \$20,000 dollars, its circular psychological structure still mesmerizes, as much as the striking *mise-en-abime* with 'bitch from hell' Ann Savage.

### Detour

Director: Edgar G. Ulmer  
USA 1945, 68 min  
July 3 at 9 am, Grand Hall



Orson Welles' unfinished (and sexy!) opus about a mythical, alcoholic filmmaker comes back from the past – courtesy of streaming giant Netflix – concluding several decades of production ordeal. If in the mid 1970s this film within a film could have been celebrating the end of New Hollywood, can we see it now as the end of the cinema of today?

### The Other Side of the Wind

Director: Orson Welles  
USA, France, Iran 2018, 122 min  
July 3 at 9:30 pm, Kino Čas



Marco Bellocchio goes deep into genre in his expressive account of the Sicilian *cosa nostra* – his very own *The Godfather*, as one might call it, as we follow Pierfrancesco Favino's path as he tries to navigate his way between the mafia and the state. It proves that at 80 years old, Bellocchio still has his mojo.

### The Traitor

Director: Marco Bellocchio  
Italy 2019, 135 min  
July 3 at 11 pm, Grand Hall

## On the town

Michael Stein  
Festival Daily Writer



The cocaine king's legacy stands tall at this local watering hole.

# An offer you can't refuse

Karlovy Vary offers many associations with its spas and all their history, not to mention it has some kind of film festival. But there is another association that some nefarious force seems to be trying to plant in people's minds here - organized crime. Not the real, dangerous kind – although you never know – but one connected with food and drinks.

Yes, there is an odd tendency here to give bars a mafia theme, as if that will add a little spice to their drinks. If you came by car you might have passed by the *Mafia Café* in Sokolov (M. Majerová 2193), which at least is very straightforward with its mafia theme.

Closer to the action, there is an establish-

ment named after the cartel king himself, the cleverly named *Escobar* (Jizdarenská 8), a bar, named after the late Pablo. It even keeps the theme going with big Brando-on-a dollar poster that says Godfather, though why they have Bob Marley on the opposite wall is anyone's guess.

What you really need to do is go just around the corner and get what is probably the best, reasonably-priced food in town, authentic Neapolitan pizza that would make Don Corleone himself homesick at *Ristorante pizzeria Palermo* (Moskevská 44).

Missing out on that would be outright criminal. •

## Kviffefe Tweet of the day

Susanne Gottlieb  
@SusanneGottlieb



I really want to know the story of how Jemaine Clement ended up in the Belgian nudist tragicomedy *#DePatrick*. What a weird and entertaining movie. *#kviff54 #kviff2019*

Restoration



The Cremator premiered its digitally restored version at this year's KVIFF.

# All for love

by Marta Bałaga

The Hollywood Foreign Press Association President Meher Tatna and Mehelli Modi of Second Run, UK-based DVD company specialising in the release of art-house films including the works of Pavel Juráček or Věra Chytilová, argue that in order to have a future, cinema needs to take care of its past.

## Czeching in



This time around, Ivan Zachariáš gets personal.

## Licence to thrill

In his new HBO show Czech director Ivan Zachariáš talks about spies but never forgets real people.

by Marta Bałaga

HBO Europe production *The Sleepers*, directed by KVIFF trailer mastermind Ivan Zachariáš, stars Táňa Pauhofová as violinist Marie who comes back to Prague in 1989 with her

husband after 12 years in exile, only to discover a world that looks deceptively familiar yet is hardly recognisable.

Three years after *Waste-land*, which he co-directed with Alice Nellis, Zachariáš mixes things up – this time

by referencing the world of his childhood in the first two parts of this upcoming spy miniseries, just presented at KVIFF.

“Stylistically it’s very different from anything I have done but it’s still about real people. So really there is no difference,” he says of the show. “She suddenly gets this feeling when she comes back that something might happen and she doesn’t know why. And she is right! I remember that time; I remember the revolution. If it hadn’t happened I would be still stuck in that reality just like my parents and grandparents.”

### Communist evil

Zachariáš says the decision to root the story right in the middle of one of the busiest periods for spies might also encourage international audiences to look it up.

“I hope so,” he adds. “I think it’s an interesting story and this genre is quite popular. But the series also has a strong link to our current situation, which obviously will be revealed later,” he says. “I feel a personal connection to it although I was young at that time so I didn’t feel this great political pressure to join the party. But everyone around me did. I knew how bad the system was and that’s why I wanted to do this show – it’s great to remind people about communist evil.” Amen. ●

*The Sleepers* will screen again on July 5 at 7 pm [Pupp Cinema]

As time goes by, would you say that restoration of films is becoming an even more pressing issue? With old classics awaiting this kind of treatment, but also titles from the 1980s and 90s.

**Mehelli Modi:** It’s because so many of them were shot on film. I think it’s getting better because the costs have gone down significantly. In Europe, there are cinema funds and certain countries that do this kind of work brilliantly – the National Film Archive in the Czech Republic, the Slovaks. The difficulties are mainly with the American films, because there are so many studios involved.

**Meher Tatna:** My understanding is that studios actually play a large part in restoring films. In the philanthropy that we do as the Hollywood Foreign Press Association, film restoration has been very important. We had a partnership with Martin Scorsese’s The Film Foundation for over a decade, and we are trying to organise more events so that people know what we do. Earlier this year we had a film restoration summit. We invited Thierry Frémaux of the Institut Lumière and Cannes film festival and donated a grant to restore the second phase of the Lumière brothers’ short films. We do our best to help, just so that this legacy is preserved.

It’s funny how sometimes you need an outsider to notice these films, like Martin Scorsese promoting the Polish classic *The Saragossa Manuscript*.

**MM:** Or Wes Anderson, Christopher Nolan...

**MT:** They are all on the board of The Film Foundation. Before, we would just work with Scorsese, he would send a list of films and we would pick one to restore. When I became the HFPA president, I changed the format – I would ask each member of the board to pick a film they were burning to restore and make them promise they would present it once we pay for it. The first one we asked was Alexander Payne and he picked *Black Pirate*, this year Chris Nolan picked *Topkapi*.

**Before this year’s screening of Juraj Herz’s *The Cremator*, Eduard Kučera – who covered the cost of the restoration – said that it’s much safer to**

restore old films than watch the new ones.

**MM:** That’s a good one [laughter]. In India, where I am from, almost 95 per cent of films made before 1930 don’t exist anymore. When we released *Markéta Lazarová*, even the Czechs haven’t done it! Saving these films is essential, but it’s a process that needs a lot of funding and a lot of people. But as long as you are not expecting too much, and if you do these things properly, you will find people who will love you for it. Just like you love these films. We have to be optimistic.

**MT:** I just came back from Bologna’s Il Cinema Ritrovato – there were so many young people watching films with Buster Keaton and Charlie Chaplin, or Fellini’s *Roma* which we came to present. That makes me feel good, because hopefully they will keep the interest alive. ●



Meher Tatna and Mehelli Modi believe preserving films is essential.

## Top 5



Three sheets to the wind. To be seen in *Husbands*.

## Drunks in film

by Michael Stein and Marta Bałaga

KVIFF is rolling at full bore, with a full slate of parties, so though these angelic, early-to-bed writers haven’t seen one at first hand we at least can think of some excellent examples of cinematic boozers for today’s list.

### 1. The Dead Don’t Die

“Did she just say Chardonnay?!” asks a confused character in Jarmusch’s zombie comedy upon seeing a stumbling undead that instead of ripping his throat out seems to be demanding a glass of wine instead. This one sure does, and not even the smell of her own rotting flesh will stop her from getting one. Beware – we have

been told there are similar people in Thermal.

### 2. To the Stars

Iris’ mom drowns her disappointment in booze and it makes her moody, unstable and outright mean. Luckily, in a festival filled with actors, film professionals and journalists this reaction is highly unlikely to take place.

### 3. Parasite

All these people praising social significance of Bong Joon-ho’s Palme d’Or winner seem to be missing one point: *everything* that happens in his brilliant movie is provoked by a drunk relieving himself right in front of the window leading to the protagonists’

basement apartment. Who knew so much good can come out of one pisshead’s decision to take a leak in public. Not that he would remember.

### 4. Husbands

One of the greatest drinking films of all time. Just seeing John Cassavetes, Ben Gazzara and Peter Falk let loose makes us want to rethink our early hours and join them. Though, just a guess, but the film version of our whisky-and-wine-drenched conversations might not have the same place in film history as this masterpiece.

### 5. Diego Maradona

Where do we even start. ●

Q & A



Photo: KVIFF  
rare one that actually does this effectively?

I think it would be disingenuous to say it's gut. Everyone like to think they have good instincts but the reality is there are so many factors that go into this. Some of it is personal appreciation, some of it is assessments by opinion makers and how the media is reacting to a movie and how audiences are reacting - also just having a good sense of the media and cultural landscapes. There may be a film that is a wonderful movie to you and me but it's not relevant to the culture at this moment and may have worked fine a while ago. But this idea of people being true to themselves and their storytelling is key.

Leiner's company is committed to *After the Wedding*, for better or for worse.

# Hunting for buzz

## Hungry for great European stories, no appetite for Euro-pudding

The quest for that great, undiscovered international breakout film is growing seriously competitive, says Sony Pictures Classics veep Dylan Leiner, who runs the acquisitions arm of the respected US indie company.

by Will Tizard

With discoveries from *Son of Saul* to the more recent Kenneth Branagh Shakespeare biopic *All is True* to the upcoming Ira Sachs release *Frankie*, starring Isabelle Huppert, SPC's batting record remains impressive. The young, small company doesn't take on as many titles as it did when in 1992, when it launched with a slate including *Howard's End* and *Indochine*, but it's now highly strategic in building the select profile it takes

on each year, says Leiner, one of the panelists on this year's KVIFF industry talks.

**Are there any titles from Central/Eastern Europe you're taking on currently?**

I was thinking about all the Czech films that we've had - and we've had many. The last one we had was *I Served the King of England*. We had *Dark Blue World*, we had *Divided We Fall* and Želary. I like those filmmakers a lot. None of them were hugely successful but they all fit that good profile and

I think audiences really liked them but they weren't huge commercial successes.

**But an art film company is not really looking for huge commercial success, is it?**

We'd like to have huge commercial successes. They have to be commercial successes on a certain level but the bar is constantly getting higher and the goal line is constantly moving further away. We had two films this year, *Capernaum* and *Never Look Away*, that would have done better 10 years ago but

for what they did in this moment were successful.

**Now that companies like SPC are going up against Netflix and Amazon in shopping for discoveries, I guess you're forced to buy earlier, take more risks, spend more?**

In some cases, yeah. I don't know that we feel all that much competition from the platforms for films. I think it's more for the talent. Filmmakers from whom we could expect a feature every 18 months, two years, they may make films every

three or four years. Maybe direct a series, be not available for a time. So we are looking at films earlier - we can't rely on finished films at festivals. There was a time that we would buy five films at Sundance or Cannes. Now we're lucky if we find one or two.

**Everyone tells filmmakers to be true to their own cultural geography but also tell a universal story - but how do you know when you've found that**

**How do filmmakers know they got it?**

This idea of personal cultural authenticity is critical. When people try to make movies to travel or because they think they're commercial - whatever that means - they often times end up with a bit of a mess. Should I make a film in my own language or in English? Everyone thinks the English language is going to make a film travel more but it just feels like a bit of a Euro-pudding. ●



Dylan Leiner says Sony Pictures Classics is seeking out in international art films well before they screen at fests.

## Faces



Dwein Baltazar

With KVIFF in full swing, director **Dwein Baltazar** is coming to present her film *Ode to Nothing* while actresses **Kara Hayward** and **Liana Liberato** arrive to represent *To the Stars*. Both films are presented in the main competition.



Antonio Lukich

Director **Alexandre O. Philippe** introduces his documentary about Ridley Scott's creation of the iconic science fiction film: *Memory - The Origins of Alien*. You can see the film in the Out of the Past section. The East of the West competition welcomes directors **Antonio Lukich** with his debut *My Thoughts Are Silent* and **Serhat Karaaslan** (*Passed by Censor*).



Serhat Karaaslan

The Czech Films section hosts director and actor **Jiří Mádľ** along with actors **Alois Švehlík** and **Duy Anh Tran** to introduce the film *On the Roof*.



Juraj Jakubisko

Director and producer **Juraj Jakubisko** is coming to introduce the closing film of his trilogy *It's Better to Be Wealthy and Healthy Than Poor and Ill* while director and producer **Tomáš Vorel** (*Smoke*) arrives to represent the Liberated section. The Spanish film *7 Reasons to Run Away (From Society)* is represented by director **Esteve Soler** in the Midnight Screenings section. EH



Tomáš Vorel

## Industry events



The winning docu in production explores online propaganda

## Eurimages Lab Project Award 2019

For the fourth time at KVIFF, eight promising projects made outside the traditional filmmaking framework competed for the Eurimages Lab Project Award. A three-member jury selected *Bottled Songs*, a documentary work in production by the filmmaking-research team based in Germany and France. Chloé

Galibert-Lainé and Kevin B. Lee. The winners received a financial reward of 50,000 EUR.

**Coping with extremist media**

*Bottled Songs* is a desktop documentary exploring the online propaganda of the so-called Islamic State. Through intimate

video letters shared directly from their screens, researchers Chloé and Kevin reveal how their initial viewings have left them bewildered about the role of mainstream media in producing everyday states of terror. Further investigation leads them to develop creative methods for coping with extremist media while exploring the complex dynamics of filmmaking, gender and the power behind their production and circulation. Through an encounter with a professional research group they find more methods to withstand the psychic violence of contemporary media and how to produce images to counter the persistent spread of online terrorism.

The other seven promising works presented included: *The Dam* by Ali Cherri; *If It Were Love* by Patric Chiha; *Iguana Tokyo* by Kaan Müjdeci; *Ivana the Terrible* by Ivana Mlad-enovic; *Playdurizm* by Gem Deger; *Rest in Greece* by Florian Gottschick; and *Yoyogi Haiku* by Max Golomidov. ●