



Photo: Jan Handřich

Italian actress Valeria Golino has chosen a deeply divisive subject for her first feature as a director

## MYSELF ON MYSELF, THAT'S BORING

VALERIA GOLINO ON HER DIRECTORIAL DEBUT

Zbyněk Vlasák, Iva Přivřelová

Italian actress Valeria Golino is perhaps best known to English-speaking audiences for her roles in the popular '80s movies *Rainman* and *Hot Shots!* She has, however, appeared in scores of movies, including several that have appeared at KVIFF (Respiro, Texas, etc.). She's come in person to the fest this year with her directorial debut, *Miele*, a thoughtful meditation on euthanasia screening in the *Horizons* sidebar.

**You are well known as an actress, but are here as the director of your first feature, *Miele*. Why did you decide to become a director?**

It was a natural evolution of my being an actress for so long; you know 25 years I'm an actress, so this work, cinema, is part of my life. And I've always been interested in image. Besides expressing feelings and human behavior, I'm also very interested in the image of cinema, in the form, in the surface. And so that's one of the main reasons I really wanted to do it. It's not that as an actress I wanted to direct actors – yes, of course, this is part of it – but more for a passion for image.

**Is the main topic of *Miele* euthanasia, or a psychological portrait?**

To me, does there have to be a main topic? Does it have to be one more than the other? It's telling a story, from my point of view, which is putting them together, which is talking about that topic as euthanasia – it is something that could be talked about in many ways: a more ideological way; a political way; with more of a specific perspective as a citizen; as an artist, even – while I took it from a more "shady" point of view – to a certain degree, more existential. I thought that I could do it by talking intimately about somebody, by looking at somebody from close up. Also I thought that that would keep the mystery. Going really close keeps the mystery instead of looking from outside and making a judgment. When you're very close, you miss things; you don't have to be on the spot all the time – you can be sensorial.

**Why do you think it's such a controversial topic today in Italy?**

Well, it is because it *is*! It is because our tradition and our religion has made it into – naturally so – a controversial thing, because people are asking different questions now than they used to. And, of

course, the institutions are not as ready to talk about them as people are. Even in Italy, there is much more of an openness towards certain topics than it looks from the outside. To me, citizens *are* more open than our government. Not everybody. Everybody can have their opinion, of course. But I just think that it is something that is "in the air" everywhere. It's a question that interests me, so I thought it could interest other people too.

**And you are on the "pro" side of this debate?**

As a citizen, I'm pro, yes, because I think a human being has the right to his life, and to his body. And also to his death.

**Did you already have a passionate feeling about euthanasia? Did you have to do a lot of research?**

I had to, yes, because I was – as everybody else – interested in a generic way. I had also seen movies that talked about that before. Not very good ones... Marco Bellocchio – a very, very strong director in Italy – made a movie right while I was shooting, almost ready to come out with the movie. I was interested, but I was not as informed as I am now, of course! I had

to be sure also that, even as a fictional story, the things that I would describe would not be ridiculous, would not be completely taken out of my fantasy. It had to be somehow based on a possibility of reality.

**Have you been touched by any specific stories in the newspapers, for example? Have you met anyone who wanted this?**

No. I've only seen documentaries and read interviews; I've never met anyone personally.

**Why didn't you cast yourself in this role?**

It was a role that I could have done very, very well, I think. I think this was *my* role! And I gave it to someone else! No, at 30 years old, it was my role. I would have taken Jasmine [Trinca] out of the thing! But I thought this girl had to be young, had to be younger than me, and also I was not *so* interested in filming "me" – I see myself every day! I like when somebody films me and has a look at me; that interests me as an actress. But myself on myself, that's boring to me.

*Miele screens on July 6 at 7pm in the Espace Dorleans Cinema. I*

## LOWDOWN

With KV hitting its midpoint, momentum is truly building as filmmakers, audiences, and everyone in between gets thoroughly immersed in making screen discoveries, spreading news and inspiration, and jostling for time with weird and wonderful folk you may never see again – or at least not till next year.

A gaggle of midfest parties was the perfect setting for such schmoozing. Daft Punk's *Get Lucky* had the Pupp's La Belle Epoque hall shaking for the Industry party – particularly when Josh Mond and Sean Durkin of the Borderline Films collective took to the stage.

Many thrashing about had come straight from the Slovak party, which also brought slivovice-soaked mayhem to the Hotel Thermal terrace. Before that, these same revelers had been noshing at the Italian party back at the Pupp and before that were toasting with Taittinger champagne at the Variety party.

The Promenade has rarely been as busy with crosstown traffic, it's fair to say. Somewhere along the way, the self-same members of Borderline at some point found themselves mashed into a vintage telephone booth with none other than *Empire* film journo Damon Wise. Clearly, the KVIFF ice has been broken then... I

## SEE YOU THERE

### VISRA VICHIT-VADAKAN

DIRECTOR,  
KARAOKE GIRL

The film that I'd like to see today is *What They Don't Talk About When They Talk About Love*. It's an Indonesian film by Mouly Surya. I think there's a lot of exciting work happening in Southeast Asia, and Karlovy Vary has done a great job in programming some of the most interesting films out of the region this year. There's been a great buzz about this film. Although I haven't seen it yet, I've heard that the director has captured youth in a way that is inventive and refreshing.

I'd also like to recommend one by my good friend Nawapol Thamrongrattanarit from Thailand. His film is called *36*. This love story played out in 36 shots is simply a very quiet, meditative film, and it's really lovely. (COC)

You can see *What They Don't Talk About When They Talk About Love* today at 6:30pm in the Thermal's Cinema B. *36* screens on July 6 in the Thermal's Congress Hall at 8:30am. *Vichit-Vadakan's* own film, *Karaoke Girl*, also screens on July 6 at 10:30am in the Lázně III Cinema. I



## EXPLAINER

### NO ONE PUTS CZECH FILM IN THE CORNER!

Markéta Šantrochová, head of film promotion at the Czech Film Center, is quite the ambassador: She organizes stands at top fests such as Berlin and Cannes, to promote Czech film, and works in a similar capacity for European Film Promotion.

"Working with KVIFF is great," she says, "because it's the biggest Czech festival and logically there's an expectation from the foreign guests to get in touch with local institutions."

The snazzily-designed Czech Film Corner next to the KVIFF Program Department in the Thermal is where to find your own special Czech connection. It's a collaboration between the Czech Film Center, Czech Film Commission, and MEDIA Desk CZ, so they have direct access to all the best the country has to offer, particularly as this year is the 40th anniversary of the National Film Archive.

This is only the second year of the Czech Film Corner at KVIFF, so they're bursting with energy. "We've felt for a long time that it would be great to have a specific space for Czech films and industry at



the festival," Šantrochová says. "And during the discussions with the festival, we agreed on doing it together to enhance the activities here."

The CFC is there throughout the fest, providing promo materials, answering questions, and setting up meetings between local and international professionals. Essentially, they're your first port of call for all things Czech film. "English speakers are our main target group," Šantrochová adds, "as we are promoting Czech cinema and film industry abroad." I (PLC)



# STRIVING FOR PERFECT PITCH

Will Tizard

Great festivals don't just wait for future filmmakers to arrive. They help create them.

That's what's behind the **Works in Progress** sessions at KVIFF this week, in which 19 projects from 23 countries were presented before a jury of professionals, who awarded 10,000 euros in Barrandov Studios services to Georgian film *Blind Dates*, pitched by Olena Yershova.

The film, which is now in post-production and was directed by Levan Koguashvili, is a tragicomedy about a teacher who's 40 and lives with his parents until a hairdresser with a dangerous husband comes on the scene. Koguashvili did well with previous film *Street Days*, which won the Iasi fest in Romania, competed at Rotterdam and Edinburgh, and screened in Moscow before selling to the US and making the Georgian submission for Oscar consideration.

*Blind Dates* is a 650,000 euro film aiming to premiere at Venice. "This project has a very strong energy," says producer Yershova, explaining why she came on board.

The Works in Progress jury, made up of French sales agency Alpha Violet CEO **Keiko Funato**, Sofia festival programmer **Mira Staleva** and Czech producer **Pavel Strnad**, seemed to agree, calling the film a story with "strong vision, a sense of humor, and brilliant minimalist acting when portraying the delicacy of human relationships."

The award followed eight-minute pitches that ran all afternoon on Monday in the Hotel Thermal's Congress Hall, in which teams promoting films from musical fantasies to detective road movies cheered each other on and nervous project presenters did their best to show off the uniqueness of their vision.

Most brought along short clips of outtakes or trailers, which had to be subtitled in English, to help convey the style, subject, settings, and performances of their films. Presenters then sat down for one-on-one meetings with industry veterans for feedback. Clips and rough-cut footage was also put online in the video library.

This KVIFF event, an annual tradition run by the Industry Office, is intended to let in-



Producer Olena Yershova collected the Works in Progress prize for Georgia's *Blind Dates*.

ternational sales agents, distributors, co-producers, and festival programmers catch up on the most interesting new work that's on the rise in Eastern Europe (although this year's projects stretched their coverage as far as Kazakhstan and Turkey).

To qualify for the event, filmmakers need to submit features whose premieres are expected after July 2013 that must be recently completed or in post-production, and they must not yet have an international sales agent.

Two other industry events aimed at developing talent followed on Tuesday at the characterful Becher's Villa: Seven projects in development with co-production potential from the Czech Republic and Slovakia went through pitching practice with feedback from experienced mentors such as UK-based producer **Mike Downey**; **Loïc Magneron**, managing director of Wide Management; **Brigitta Manthey**, fund advisor of Medienboard Berlin Brandenburg; **Riina Sildos** of the co-production market Baltic Event; and **Matthieu Darras**, head of studies at the TorinoFilmLab.

"I was impressed with the level of the pitches," said Magneron after an afternoon of hearing enthusiastic tubthumping about the projects.

The **Pitch and Feedback**, organized by the Czech Film Center, the Slovak Film Institute and KVIFF, is supported by Barrandov Studios, the Czech and Slovak ministries of culture, the Slovak Audiovisual Fund, MEDIA Desk Czech Republic, and Midpoint.

The system works well enough that Sildos is backing a new collaboration between this venture and Baltic Event in Tallinn, where one of the projects from KVIFF will go this winter.

The third major industry session this week was **Docu Talents from the East**, a competitive platform for showing off upcoming non-fiction films from the region, now in its 9th edition.

This year's model saw presentations of 13 films ranging from a portrait of denizens of Prague nightlife, *The Great Night* by **Petr Hátile** to an Estonian look at what purports to be the world's largest and oldest spiritual refuge, *Jaak Kilmi and Arbo Tammiksaar's Jesus Lives in Siberia*.

Presenters then had sit-down meets with mentors **Marek Hovorka**, director of the Jihlava docu festival, **Diana Tabakov** of Doc Alliance Films, **Marija Knezevic** of Taskovski Films and **Youn Ji** of Autlook Filmsales. **I**

## MY KV



### Laurence Boyce

Program Adviser, Leeds IFF

**As a programmer, which stuff catches your eye here?**

With KV it's often good for the Eastern and Central European stuff. It's also a good place to catch up on some of the stuff that has screened elsewhere if you haven't seen them already. But it's also good for seeing new and different films in the East of the West section and the official competition. It has its own sense of style. Sometimes I think festivals can get a little bit samey. I do like the fact that KVIFF definitely has its own vibe and style. Its programming style is also great in that you can come and see something different.

**How is it different here?**

Especially at A-listers, you'll often get a very big disconnect between industry and audience – industry is over here, audience is over there and never the twain shall meet. What's great is that here it's all about the audience. All the important industry stuff – buying, selling – is here, of course, but it's mainly about the films and people seeing films. It's

about, especially young people, being able to see films, which is really important. That's the thing about KVIFF: It wears its A-list status on its sleeve, but it doesn't disregard its audience.

**Is there anything you're particularly interested in seeing?**

As a Brit who lives in Tallinn, I'm really interested in seeing *A Field in England*. It's going to be intriguing because of what they are doing in the UK with it on Friday: it's being released on DVD, in theaters, video-on-demand, and its being shown on television all on the same day, so it's going to be really interesting to see the reaction here and how it's going to play in the UK with this innovative way of trying to distribute the film.

**What do you think of the town itself?**

After going to festivals, people ask you what the town was like and you say, "Well, I know where the cinemas and the hotel are!" But KV allows you to go away from the beaten track and experience something else. Much as I love film, it's nice occasionally to be able to go away and take a breather. KV is a very good place for doing that **(COC)**

## FACES



Fernando Lavanderos



Salem Salavati



Ben Wheatley

**Theodor Pištěk**, award-winning Czech costume designer and artist (known for *Amadeus*, screening tomorrow for this year's tribute to his work) arrives today to receive a Crystal Globe for his outstanding contribution. **Ben Wheatley**, British director of the blood-soaked and twisted, is also expected today with *A Field in England*, tipped for this year's Official Selection. He's got tough competition from Russian director **Yusup Razykov's Shame**.

*Jane Eyre* director **Cary Joji Fukunaga** returns to KV for the third time. This time he's presenting multi-screen artwork *Sleepwalking in the Rift*, installed at the Tržní kolonáda.

Here for the international premiere of *Thou Gild'st the Even*, Turkish auteur **Onur Ünlü** arrives today after nabbing several Golden Tulips in Istanbul. Competing against him for the Independent Camera award is Chilean entry *Things the Way They Are*, represented by actor **Isaac Arriagada** and director **Fernando Lavanderos**.

Competing for the docu prize is multi-talented Czech **Bára Kopecká**, whose *DK* takes an un-

flinching personal look at the life and death of her husband, radical architect David Kopecký.

This year's East of the West competition has some strong contenders: the duo **Serge Avedikian** and **Olena Fetisova**, who between them produced, wrote, directed, and starred in the biopic *Paradjanov*; **Bodo Kox**, Polish writer and director of *The Girl from the Wardrobe*; and writer and director **Miroslav Mandić**, here for the world premiere of *Adria Blues*.

From Another View, we have **Sébastien Pilote**, Canadian writer and director of *Le Démantèlement*. He's joined by *This Is Martin Bonner's* director **Chad Hartigan** and co-lead **Richmond Arquette**, here from the US.

From the Czech Films 2012-2013 selection, try to spot **Silvie Dymáková**, writer, director and co-D.O.P. of *Crooks*.

And finally, KVIFF welcomes **Salem Salavati** today for this year's Focus on Kurdish Film. He wrote, directed, edited, designed and produced *The Last Winter*, a feature-length expansion of his 2008 short *Snowy Dreams*. **I**



Silvie Dymáková



Miroslav Mandić

## CRITIC'S CHOICE

Nick Holdsworth, Writer, *The Hollywood Reporter*



A must for cineastes is one of Hollywood's most poignant failures. Michael Cimino was fresh from five Oscars for *The Deer Hunter* when he made a grim western set in 19th-century Wyoming, where locals plan to slaughter European immigrants whom they find an inconvenient obstacle.

The first state-backed film from Hungary following a major shake-up in public financing, János Szász's dark tale of wartime cruelty rode the vicissitudes of the funding system before being completed. Szász is an accomplished filmmaker/theater director whose work often leaves a disquieting feeling long af-

ter you have left the cinema. This adaptation of Agota Kristof's novel about 13-year-old twins sent for safety to a cruel grandmother at the end of WWII is a fresh, hard-hitting take on the horrors of war.

Confession time: I once appeared as an extra in a zombie movie shot in Chernobyl and Bucharest. My one speaking line, "Brains, brains, brains!" was cut from the finished film. But it left a taste for brains... and horror, zombies, monsters. Richard Raaphorst's bizarre tale, starring Czech actor Karel Roden as



### HEAVEN'S GATE

Director: Michael Cimino  
USA, 1980, 216 min  
July 3, 2013, 9am,  
Grand Hall – Thermal

Starring Kris Kristofferson, Christopher Walken, and Isabelle Huppert in a love triangle, this dig-

itally restored, bloated four-hour odyssey was a flop and permanently damaged a gifted director's career.



### LE GRAND CAHIER

Director: János Szász  
Hun/Ger/Aus/Fr, 2013, 100 min  
July 3, 2013, 8pm, Grand Hall – Thermal

ence, this film brings shades of Robert Altman, Terence Malick and Cormac McCarthy. Great perform-

ances from Casey Affleck, Rooney Mara, and Ben Foster make this a must for aficionados of the genre.



### AIN'T THEM BODIES SAINTS

Director: David Lowery  
USA, 2013, 105 min  
61C – July 3, 2013, 22:30,  
Grand Hall – Thermal

a mad scientist experimenting on the brains and bodies of Nazi and Red Army soldiers during the war

at his Frankenstein's Mill, was shot near Karlovy Vary. A must for midnight screenings fans.



### FRANKENSTEIN'S ARMY

Director: Richard Raaphorst  
Netherlands, USA, 2013, 84 min  
July 3, 2013, midnight,  
Small Hall – Thermal



**OFFICIAL SELECTION**

## THE PRIEST'S CHILDREN – A PRICKLY AND BOUNTIFUL AFFAIR

**Zbyněk Vlasák**

The new film by Croatia's Vinko Brešan, who won the festival's Best Director Award in 2000, is somewhat evocative of the brilliant Slovak documentary *Matchmaking Mayor* about a burgermeister who tries to tackle his town's population crisis. *The Priest's Children* also examines the demographic dilemma: Deaths now far exceed births, and the picturesque Dalmatian islet village is in danger of dying out.

Don Fabijan, its new young Catholic priest (Krešimir Mikić), discovers the root of the problem when receiving confession from a local parishioner: The locals are using contraceptives. So Fabijan sets out to trick his flock to be fruitful and multiply.

First, he arranges for the local newsagent to pierce all prophylactics on sale. Later, they let a militant pharmacist in on the plan, and he starts selling the local girls (and ladies) vitamins instead of the pill. As the unplanned pregnancies start occurring, Don Fabijan does all he can to marry the parents off in a proper Christian way, even against their will.

The comic plot demanded a comic rendition. According to Brešan the mixture of all the contradictions that exist within the Catholic Church – between



Krešimir Mikić's Don Fabijan is a holy man with a cunning plan.

truth and manipulation, celibacy and sexuality, charity and pedophilia, faith and hypocrisy – would be hard to believe in a different genre.

And Brešan – who studied philosophy and comparative literature as well as film and TV directing, has previously had two movies in KVIFF Official Selection (*Will Not Stop There* and *Marshal Tito's Spirit*) – does comedy well. As in those films, he uses music (the trumpet is a must) to great effect and brings a Balkan lightness along with universal slapstick.

"However, the reality we are living in does not allow me to remain exclusively in comedy," Brešan says, "and that is why, in the second part of the movie, I had to add the elements of drama into the comical struc-

ture, at first imperceptibly and then more and more obviously."

Without giving too much away, the situation in which the townspeople find themselves becomes totally absurd, and some have their lives forever changed. The viewer at first laughs, then merely smiles, and finally gets the shivers.

"Those little dramatic elements are the sign that the end of the movie will be marked by seriousness and tragedy... simply because life is something without a strictly defined genre, the interlacing of comedy and tragedy," Brešan says.

*The Priest's Children screens today at 5pm in the Thermal's Grand Hall, tomorrow at 10:30am in the Pupp, and on July 6 at 11:30am in the Drahomíra Cinema.*

## LE GRAND CAHIER – NOTES FROM IMMORAL GROUND

**Zbyněk Vlasák**

Agota Kristof's chilling wartime novel about a set of pampered 13-year-old twin city boys sent to live with their abusive alcoholic grandmother in the countryside has been translated into more than 30 languages since publication a quarter-century ago. The film adaptation by Hungarian director János Szász of the boys' willful transformation into unfeeling and merciless creatures is no less harrowing.

"*Le Grand Cahier* is a war film with no war, a story about innocent but cruel children who resist all morals, says Szász. "It is the story of early adolescent, murderous twin boys. Two bodies, one spirit; two bodies, one will."

The detachment with which the twins (played by László and András Gyémánt) set out to harden their bodies – by holding their hands over flames, cutting themselves, and pouring alcohol on the wounds – as well as their minds, to cope with the absurdity, inhumanity and hypocrisy all around them (there's a lecherous priest in the village, a concentration camp nearby, and eventual post-war "liberation" brings out some of the worst cruelty in the villagers).

All is dutifully recorded in a large notebook, the eponymous *Le Grand Cahier*, which



Terrible twins with a brutal code of conduct

their father had given them. Its pages fill with entries as void of empathy as the twins themselves become. When they write in the journal, the twins follow in lockstep their own strict code: the prose must be free from emotion, the notes precise and objective.

"They speak the same way and finish each other's sentences, always on the same wavelength. One boy thinks of something and the other carries it through. When they kill, it is an act of justice. Two bodies and one soul," Szász says of the twins, who deny themselves food, and inure themselves to pain, in order so that they may endure future hardships, including torture.

*Le Grand Cahier* is reminiscent of Michael Haneke's *The*

*White Ribbon* in that it examines how war transforms everyday human existence. Where Haneke exposes the roots of WWII in a German Protestant community, Kristof and Szász, respectively, convey something inhuman that remains in people even after the guns of war fall silent.

The cinematography is in the capable hands of Academy Award-nominee Christian Berger (*The White Ribbon*, *Cache*) and features accomplished actors Ulrich Thomsen (*The Celebration*), Ulrich Matthes (*Downfall*) and Orsolya Tóth (*Delta*).

*Le Grand Cahier screens today at 8 pm in the Thermal's Grand Hall; tomorrow at 1:30 pm in the Pupp; and July 6 at 9am in the Drahomíra Cinema.*

# ROZJEĎTE TO PRO DOBROU VĚC

**Jen jedna minuta vaší energie může pomoci dobré věci – vzdálenost, kterou ujedete na našich oranžových kolech, ihned přepočítáme na peníze, které předáme dobročinným organizacím.**

**Patronem Oranžového kola Nadace ČEZ bude legendární skupina Lucie v původním složení David Koller, Robert Kodym, Michal Dvořák, P. B. CH.**

### Akce proběhne:

- pátek 5. 7. od 11 hodin
- od 14 hodin za účasti VIP festivalových hostů
- Mlýnská kolonáda, Karlovy Vary

### Šlapeme pro:

- DebRA ČR
- Centrum Paraple

### Hudební doprovod:

- Yo Yo Band
- Kašpárek v rohlíku



NADACE ČEZ





# BRING ON THE POPCORN AND SCREAMS



*Fresh Meat takes a rollercoaster look at the lighter side of cannibalism.*



*Unlike Stallone's version, this Judge Dredd doesn't take his mask off*

## Will Tizard

In an age when legendary B-movie mavens such as Roger Corman are launching hit YouTube channels celebrating the best of their bloody mayhem, it's only fitting that KVIFF's **Midnight Screenings** should continue bringing audiences chills and guffaws.

Blame the festival's Martin Horyna for your nightmares.

He confesses to being the twisted mind behind this year's collection of seven films you would not normally expect to find at an art film festival – that is, unless you consider a Frankenstein tribute in which a mad Nazi tries to re-assemble dead soldiers as art.

Or a tale of inept London East End gangsters battling an epic zombie invasion. Or a sci-fi tough guy avenger in 3D adapted from

a cult comic series. Or a New Zealand suburban ritual slaughter-fest.

Actually, as Horyna explains, there's quite a bit of art to this assemblage of carnage, babes, crashes, and D-list actors.

"Visually stunning," "dynamic," "atmospheric," and "not so audience pleasing" are phrases he uses to describe the midnight movie selections. And, he adds, they are rounded out by two films from other sections also getting late-night screen time: *Escape* from the Variety 10 Euro Directors to Watch sidebar and the dark classic *Rosemary's Baby* from the sidebar Borderline Films: The First 10 Years.

Sadly, none of the filmmakers will be here to take questions from the audience this year, but a representative of Prague's Kino Aero, which nominated *Frankenstein's*

*Army* for midnight movies, will be talking up the film. It's a decidedly local-hero entry, starring Czech actor Karel Roden as WWII-era mad scientist Viktor, whose handiwork tends toward re-animation of fallen Wehrmacht fighters – often with a few improvised spare machine parts thrown in for extra effect.

A hopelessly outwitted Red Army platoon encounters Roden's undead creations as they head into German-held territory in this low-budget flick what was shot in locations all around Karlovy Vary. "*Frankenstein's Army* is the most bloody one [in my opinion] – but more accurate would be to say that it's the film in which the most corpses can be seen," Horyna proudly exclaims.

It may also involve the most imaginative conceptions of slashing, dismembering, mashing, and

crunching victims we'll see on screen this year at KVIFF.

And compared with the other titles in this section, that's saying something.

Colin and Cameron Cairnes' *100 Bloody Acres*, which has already screened, represents Australia in the international flesh fest, recounting how some desperate Outback hicks cotton on to a scheme to get rich dealing in fertilizer manufactured with a rare and hard-to-get ingredient. Bet you can guess what the special substance is...

New Zealand, not to be outdone, has turned in *Fresh Meat* this year, a rollicking girl-crush story involving some badass hotties taking on an annoyingly yuppie dad whose hunger for success has expanded into cannibalism.

Another midnight movie that has already been lapped up by

KVIFF audiences this year is *Cockneys vs Zombies* by Matthias Hoene. It follows a caper-gone-wrong story as it quickly morphs into a you-think-that-was-bad tale that forces the would-be baddies to unite to save humanity from ravenous hordes of carnivores.

*Dredd*, a UK/US/India/South Africa co-production by Pete Travis might almost have been disqualified on the grounds of being a touch commercial, Horyna admits. But, he quickly counters, this edition of the comic book-based skein is far more indie in its sensibility than the 1995 big-budget version starring Sylvester Stallone. Unlike that egocentric leading man, the hero in this year's *Dredd* does not remove his robotic avenger mask, lending more of a suspenseful mystique and keeping fans of the original *2000 AD* cult comic-strip happy.

Jacob Vaughan from the United States is in there packing a punch, of course, with *Milo*, a comic entry that takes a rather more anatomical approach to cult filmmaking, focusing on what's described as a "hideous rectal demon." It's a common enough premise, of course, but how many flicks would present you with angles from its point of view? The film generated buzz, not surprisingly, at the esteemed SXSWSW so it's hardly just another colon invasion movie.

US/Canadian/Indonesian horror pic *V/H/S/2* rounds off the list with an amalgam of connected shorts by seven directors. It offers a tour of shaky, handheld *Blair Witch*-style scares, with images flickering between media formats sharing just one element – buckets of blood and gore.

What's not to scream at? **I**

## ON THE TOWN

### Čajovna 1000 a 1 noc

I.P. Pavlova 19  
Tel.: 353 221 917

This place is close enough to the Thermal Hotel to pop out for a quick boost between flicks. Sink into a comfy chair and revive yourself with a cappuccino (38 CZK) or embrace the establishment's eastern emphasis by choosing one of dozens of different teas from all over Asia (55-85 CZK). There's also alcohol for those diehards among you – 41 CZK for a *Pilsner* or *Kozel*. The friendly waitstaff can be summoned with a buzzer (an idea that often seems to work better in theory than in practice). Besides beverages, they can also bring you various couscous and pita snacks (55-85 CZK). Smokers will appreciate the water pipes with a wide choice of delicious, aromatic tobaccos (115-300 CZK).

### Venezia

Zahrádní 43  
Tel. 353 229 721  
Open daily from 11am to "till at least eleven"

With its comfortable terrace opposite the Thermal, Venezia is the perfect place to take



*Čajovna 1000 a 1 noc offers a soothing respite from the fest hubbub*

a breather over a cool *Budvar* (40 CZK) and watch some festival wildlife. The Italian cuisine on offer is also perfectly palatable. You can pick up a hearty pasta here or a pizza with

generous toppings for around 100-200 CZK. There's also tasty range of grilled meat and fish dishes, which are a bit more expensive, as well as some daily specials. **I** (COC)

## EVENTS

### CZECH VIDEO ART SHOWCASE / FROM 11AM / TRŽNÍ KOLONÁDA

As part of the accompanying program for the 24th Jindřich Chaloupecký Award, the organizers will present a selection of **Czech video art**, including prize winners and finalists such as Kateřina Šedá, Michal Pěchouček, Ján Mančuška, and Mark Ther. The presentation will take place in a specially-designed architectural module. Visitors will also have the opportunity to learn about the long history of this prestigious Czech art award and also meet last year's finalists.

### MEET BORDERLINE FILMS / 11AM / JAMESON FESTIVAL LOUNGE

Hip young things Antonio Campos, Sean Durkin and Josh Mond make up the lauded production company Borderline Films, trading off roles of

screenwriter, director and producer for different projects. Despite the fact that they are only turning 30, they've managed to put out an impressive body of work, winning recognition at Cannes and the Sundance Institute. Here's your chance to pop them a few apt questions in person. The festival will introduce their films like *Martha Marcy May Marlene* and *Simon Killer*, along with movies selected by the trio as significant influences.

### PET SHOP BOYS LIVE / 10PM / KV ARENA

Legendary British duo Pet Shop Boys visit the KV Arena on their **ELECTRIC TOUR**, their only stop in the Czech Republic. Following the concert, local 80s/90s aficionado DJ Jirka Neumann presents **VIDEONIGHTPARTY**. Tickets were still available at press time. For more information see [www.kvarena.cz](http://www.kvarena.cz)

(PLC)

## DAILIES

1/ Czech 1920s silent classic *The Arrival from the Darkness* is restored to its former glory

2/ Time to replenish those vitamin D stocks between screenings

3/ Actress María Birta Bjarnadóttir at the presser for the Icelandic film *XL*

