



Veteran stage and cinema actor Toby Jones had his first starring role a decade ago (as Truman Capote), and his star keeps rising



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FREE

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HOW HITCHCOCK LAY DOWN TO BED

ANTHROPOID'S TOBY JONES ON PHYSICALLY TRYING TO INHABIT THE CHARACTER

Veronika Bednářová

Coming off his role as the Czech resistance hero Jan Zelenka-Hajský in KVIFF opener *Anthropoid*, British actor Toby Jones opens up about the challenges of playing historical figures, the stage of his career, and an actor's insight into the price of living a public life.

Was there anything specific you had to prepare for the role of Jan Zelenka-Hajský in *Anthropoid*?

I don't know. Whenever you're playing a historical part or real person, I find that research is not going to help you. It's a sort of comfort – you feel like, 'I'm doing something.' But when it comes to doing the scene in a room and you're two people acting a scene, this is something that research can't really help you with. In a way, you're looking for things *not* to do.

So what did you find about him that was surprising for you? Because there's no footage, nothing really...

I think there's this challenge as an actor in playing the present. And of course there's this overwhelming sense of looking back at it and saying, 'Oh my god, how'd these people do this?' For my character, a disaster will happen, so they feel the present very keenly. But you have to take away all that history and try to imagine the situation like you were there in the here and now; in the actual moment.

I suppose the challenge is a basic one. We're receiving some extraordinary news and trying to understand the stakes. That's what you have to be clear about as an actor – what are the stakes in terms of what they're proposing – to really understand how unrealistic that is. So I was very keen to know how unrealistic this plan was.

And what's your answer to that?

Well, it was an absurd plan, absolutely absurd. Heydrich exerted such fear, such authority at that time. The idea of killing him, in the script – we might as well have tried to kill Hitler.

In your interpretation, what was Zelenka-Hajský's relationship to those two boys (parachutists Jozef Gabčík and Jan Kubiš)? A father-son relationship? It was certainly very loving.

We were not making a documentary film. The film has to work structurally as a story. It has to obey certain archetypal rules for an audience to relate to it. And Sean (Ellis's) script honors the history, but it has to work archetypally, and I suppose my role in that story is a kind of paternal one – he's called 'uncle.' There's a kind of familial role; he's older.

It's interesting working on a film, but I do feel as to Cillian (Murphy) and Jamie (Dornan) that I'm a slightly different generation, slightly older.

And how did you prepare for your first starring role, as Truman Capote?

At the time (in 2006), I thought I had to learn everything, down to how he held a pen, also because I'd trained as an actor to physically try to inhabit the character. And watching lots of footage of him.

But you know, you look back now and you say, really, you're not becoming that person. The great thing about a movie is that Jan Kubiš or Truman Capote or Alfred Hitchcock, or the Queen, or anyone who we don't know – we think we know those people because we've read about them, but when you're acting them you have to make all these very small decisions which no one knows, like how do they pick up a glass, how do they get up from the chair – all are opportunities to give information about your interpretation of the character. And it's almost infinite... you're inventing all the time.

And people will say 'Oh, that's not what they are like!' But no one knows that. What they've seeing is a public image. They think they know what they'd have been like in private, but the actor has to infer that from the public image. So how do we know how Hitchcock lay down to bed? Well, I had to act that... And that's what I love about acting: that sense of trying to understand the cost of being in public.

Do you feel you've reached a turning point in your career?

I try not to anticipate. The hardest thing for an actor getting older is trying to stay childlike without getting childish – because the job requires a certain childlike quality. You have to approach the world a new way every time.

As I get older I don't have any sense of 'Oh, now I'll play big role; now I'll play small roles.' I'll try to play the most interesting roles. If it's a small role, I'll play it. I just did a very small role in a Tomas Alfredson movie (*The Snowman*, starring Michael Fassbender). I like to work with him because he's a great guy. I'm going to do a part with Michael Haneke. I'd do anything for those directors. ■

WILLEM DAFÖE IN THE OPEN

As if seeing *The Last Temptation of Christ* on the big screen isn't already a religious experience, Jesus himself (Willem Dafoe) will present it, so go to the **Open Air Cinema tonight at 11pm**. Entry is free! ■

SEE YOU THERE

TOMÁŠ HRUBÝ

PRODUCER,
WASTELAND

Polish cinema has been known to the world for the iconic directors such as Kieslowski, Zanussi, Wajda or Holland. However, the young Polish generation has been more than matching the older generation. Sundance hit *United States of Love* is a film that represents everything that's exciting about the new Polish cinema – originality, stunning visual style and realism at the same time.

Toni Erdmann, screening in the Horizons section, is one of the most unexpected films of this year. Coming from a relatively unknown German director, this drama about death and difficult relationships that has proven to be a comedy and, against all odds, was accepted to the main competition of Cannes festival, where it became an instant hit. It's a must-see even if you will have to wake up a bit earlier. (WT)

United States of Love screens today at 11:30am (Thermal Grand Hall), July 6 at 7:30pm (Lázně III) and July 8 at 7pm (Národní dům Cinema); *Toni Erdmann* screens today at 9am (Čas), July 6 at 10am (Thermal Grand Hall) and July 9 at 3pm (Karlovy Vary Municipal Theatre); *Wasteland* screens July 5 at 10:30pm (Thermal Grand Hall) and July 8 at 6:30pm (Small Hall). ■



GLOBE GIVES SVĚRÁK A SPARK OF GENIUS

Ever since 2008, the KVIFF trailer has traditionally featured a Crystal Globe winner from recent years – and as often as not poked fun at how that film personality and how he or she treats the prize. This year is no exception, and features the beloved and undisputed Czech master of understated and self-deprecating humor: Zdeněk Svěrák.

Svěrák is perhaps best known to international audiences for his starring role in the 1996 film *Kolya*, which his son directed and he co-wrote – and which won an Academy Award and a Golden Globe. But, at least in the KVIFF trailer for the festival's 51st edition, it's his Crystal Globe that takes center stage.

The trailer portrays a hen-pecked Svěrák, who turned 80 this year, pattering around in his study as his wife (played by Daniela Kolářová) pushes him to tidy up. Instead, he's busy



trying to set alight a notebook titled "My Ideas," by using his Crystal Globe to harness the power of the sun.

Nearly caught in the act, he makes busy, by dragging a vacuum cleaner from across the hall, for which Kolářová castigates him: "First you dust, and then you vacuum!"

But the only thing Svěrák is keen to clean is a Moser crystal sphere on top of the

gold svelte statuette – modelled after the leggy Ema Černáková, a Miss Czech Republic finalist in 2001.

And he does a rather thorough job of it. Svěrák, lovingly takes a cotton-swabbed ear cleaner and uses it...to clean the statuette's bum. Nearly caught out again by his wife, who asks while he successfully uses the Crystal Globe to set alight the swab, "Shouldn't you be working on your script?", he replies, "I've had a flash of inspiration." (BK)

OFFICIAL SELECTION

THE CONFESSIONS – A MONK SPEAKS SILENCE TO GLOBAL POWER



In Andò's *The Confessions*, the sun doesn't always shine on those who wield power

By Michael Stein

Major international institutions at the very source of intrigue, tragedy – and laughs? No, it isn't the news you're watching but the latest film by Italian director Roberto Andò, who sets his work *The Confessions* at a highly guarded meeting of the ministers of the Group of Eight (G8) with the head of the International Monetary Fund. All the hush-hush surrounding the gathering isn't primarily a matter of security, though, as something quite fishy is afoot.

But even the best-laid plans of governmental bureaucrats can go awry, starting with the curious invitation of a mysterious white-clad Carthusian monk Roberto Salus, played by Toni Servillo, who is attending the G8 meeting along with a world-renowned children's books author and a famous musician.

Andò began as a writer and screenwriter, and adapted his own novel into the film *Viva la Libertà*, in which Servillo also starred and which delighted au-

diences in the main competition at KVIFF back in 2013. As the mysterious monk, he glides through the luxurious and official surroundings like an otherworldly specter, and god only knows the effect he's having on all those around him, but an effect he is definitely having.

When life-changing and world-influencing plans begin to be made or to fall apart, all around all eyes fall on Servillo's enigmatic man of god, though anything resembling an answer doesn't arrive until near the very end of the film, and then in a twist that is as much of a shock to the characters as to the filmgoers.

For Andò, the key to the film is the way the monk is somehow able to saunter through the corridors of power and reveal their fragility: "Salus is a visitor, a man about whom we know nothing and who, by chance or necessity, comes into contact with power, with the certainties of power, in the middle of the secret that feeds power. A character who can crumble those certainties with his sim-

ple, silent step," the director says.

The film is bolstered by an all-star cast that includes Connie Nielsen as the bilingual (English/Italian) children's author, Daniel Auteuil as the IMF chief, and Pierfrancesco Favino, Richard Sammel and Marie-Josée Croze as some of the government ministers, be they of shadowy dispositions or with the glimmers of an awakening conscience.

Another strong feature of the film is Nicola Piovani's riveting score. "The elegance with which he approached this movie and the sensibility with which he imagined an appropriate music for Salus and the situations in which he is involved, are excellent," Andò says.

"It was to find a dimension, which could stay between the thriller and the silence. Not a soundtrack of genre but a soundtrack that could communicate a tension, a suspense typical of a mystery that is moral, above all," adds Andò, who also directs for the theater and the opera. ■

OFFICIAL SELECTION

ZOOLOGY AND THE DANGER OF BEING DIFFERENT



Natasha decidedly does not have the world by the tail

By Will Tizard

In Ivan I. Tverdovskiy's *Zoology*, Russia's contender for a Crystal Globe, Natasha, a middle-aged zoo worker is thoroughly hemmed in. She lives with her mother in a small coastal town and endures insults, gossip and pranks from her co-workers. As she struggles for independence, she finds herself trapped with few surprises in life – that is, until the day she grows a tail.

At first embarrassed and concerned, she quietly submits herself to a thorough medical examination but balks at even letting her radiologist get a proper view of her new accoutrement. With suspicion and rumors of her transformation growing, Natasha finds medical scans inconclusive – but the romantic interest of her doctor more clear.

As the relationship grows with the one person who understands her secret, Natasha's confidence grows. Forming a timely metaphor on the pervasive pall of intolerance and orthodoxy, *Zoology* portrays quiet courage in the face of grave consequences.

The director describes his screenplay as "surprisingly easy for me to write," although it's a follow-up to his previous film, *Corrections Class*, which centered on teenage protagonists. He calls *Zoology* "a story about a middle aged woman," but adds, "we have quite a bit in common. I projected myself onto the events that could have happened to her. In a way, I am even older than her."

Natasha, he explains, "is kind of a virgin who encounters for the first time – at 55 years old – complexities of life, true feelings, conflicts and misunderstanding. These are her circumstances." Most of us, he says, "encounter those circumstances much earlier in life. But what is extremely important in this story is that a woman who has lived the longest part of her life already and who theoretically needs to start winding down her life, her feelings, this woman gets a second chance. She starts living a new and different life, getting into something she never had a chance to experience before."

But the fantasy can't go on forever, of course, and her second puberty eventually comes to an end as Natasha must choose between reality and illusion.

As for what *Zoology* says about conformity, the director explains, "Today the society that I live in and people who surround me are living in such a way that is different from something that was happening even five years ago."

Russians don't strive for individuality anymore, Tverdovskiy says. "Instead, they long for something universal. You need to buy your clothes in the popular stores, go to popular concerts, in your refrigerator there is a pre-set selection of food, the same as in your neighbor's fridge."

Zoology "is primarily about self-identification in the space that surrounds you," he says. "And the finale of our movie, in my opinion, quite accurately reflects things that are currently happening (in Russia). I suspect that in a lot of less totalitarian countries, a resolution similar to the ending of our film would not be possible." ■

FACES



Isaki Lacuesta



Martin Kollár



Vitaly Mansky



Grzegorz Zariczny



Alice Diop



Jan Hřebejk

Another main competition delegation is headed to the spa town today: *The Next Skin* will be represented by both directors **Isaki Lacuesta**, **Isa Campo** and actors **Sergi López**, **Bruno Todeschini** and **Alex Monner**, and actress Emma Suarez, who already came yesterday, while director **Jan Hřebejk** is bringing one of the two Czech films in the competition, *The Teacher*,

together with **Zuzana Mauréry**, among the other members of the large delegation. **Grzegorz Zariczny** is joining them with his debut *Waves*. **Alice Diop** will compete for the best documentary award with *On Call* against helmer **Vitaly Mansky's** *Close Relations*. **Mansky's** *Under the Sun* is also screening at the festival. For more of Another View directors, watch out for **Juho**

Kuosmanen and his film *The Happiest Day in the Life of Olli Mäki*. Actress and director **Mirjana Karanović** will bring her film *A Good Wife* screening in the Horizons section. **Martin Kollár's** creative film *5 October* is screening in the Imagina section, and the director who is known as **AKIZ** will bring a horror for the midnight movie sidebar, *Der Nachtmahr*. (HG) ■



CRITIC'S CHOICE

COLETTE DE CASTRO, EAST EUROPEAN FILM BULLETIN

A British Free Cinema movement classic: in the first 20 minutes, the harassed ingénue Malcolm McDowell gets a promotion at the coffee plant where he works, makes love to his boss over a sensual coffee tasting, and has a dramatic car crash. From there on in, things only get stranger. The exhilaration of the 1960s comes up



O LUCKY MAN!

Director: Lindsay Anderson
UK, 1973, 178min,
July 3, 12pm, KV Municipal
Theatre

against London society in Lindsay Anderson's exuberant mashup with late great Czech cinematog-

rapher Miroslav Ondříček. And all is intercut with McDowell singing charming rock songs.

A gritty documentary softened by family scenes featuring the protagonist's young daughter is a must-see for those interested in the modern history of Egypt. Mohamed Siam's film charts the tumultuous events from the January 25 Revolution through the occupation of Tahrir Square to the downfall of Mohamed Morsi. It reveals the at-



WHOSE COUNTRY?

Director: Mohamed Siam
Egypt/USA/France, 2016, 60min
July 3, 6:30pm, Thermal
(Small Hall)

titudes of an ex-policeman and his under-employed colleagues, who sit out the night shift around a bra-

zier, and portrays swarming, dusty and dilapidated Cairo with truly beautiful cinematography.

Don't miss Lina Lužytė's emotionally powerful directorial debut (screening in the East of the West competition) in which a stunt double, a doctor and their pre-teen daughter reluctantly share a life. It's a Lithuanian-Romanian co-production, which makes for an interesting combination; the bright, clean-cut Baltic esthetic



TOGETHER FOREVER

Director: Lina Lužytė
Lithuania/Romania, 2016, 88min
July 3, 7pm, Pupp Cinema

added to the dreamy darkness of the Romanian New Wave. Visual as well as dramatic stunts are car-

ried out to an offbeat soundtrack, which surprises us at the most impassioned moments. ■

IVAN PASSER: FILMMAKERS ARE STRONGER TOGETHER

**Hana Gomoláková,
Zbyněk Vlasák**

Ivan Passer was on hand yesterday to present his restored classic *Intimate Lighting*, the first and last feature-length film this prolific Czech New Wave director made in Czechoslovakia. Passer, who now lives in California, immigrated in 1969 and, unlike many other filmmakers from his era, such as Jan Němec, he never returned.

His minimalistic debut, like many of the genre, is a satirical jab at the conditions people were boxed in and uses hidden meanings and subtle humor. The plot is simple: two friends – classical musicians – meet again after many years. One has a family; the other a modern young girlfriend, who giggles a lot. They have dinner, drinks... and nothing else really happens. Played by non-actors, the film's strength lies in Passer's unique directorial vision and the strong script.

You said you didn't really want to direct films but then agreed to direct *Intimate Lighting*. Why?

Václav Šašek, the dramaturgist, wrote the treatment and was looking for a director, so I agreed... the result is an outcome of many coincidences, really. I decided to cast non-actors because there is a lot of music, and I didn't want actors pretending to play. We were at music school with Miroslav Ondříček, and I literally grabbed Bambas in the hall. For the role of Grandma, Mrs. Vlková, I was looking for three days and couldn't find her. Then I went to a Wenceslas Square club to postpone the casting – and there she was, sitting on a bench. She was fantastic.

You were a group of young filmmakers then. What held you all together?

We were from one school, cheered for each other, and knew that one person's success meant a breakthrough for all of us. We read each other's scripts and critiqued them, sometimes even harshly. For example, Jiří Menzel wanted to play the lead role in *Closely Watched Trains* himself. I told him he's too old. He cast Václav Neckář and won an Oscar. Also, the political censorship was something that connect-



Photo: Petr Hloušek

Ivan Passer in front of Hotel Thermal

ed us, the pressure of the social realism – that was our enemy...

But then you had to start all over again in the US...

Honestly, I didn't think I would make films in the US. But I met a theater director and writer David Milton at a birthday party, he invited me to his show then attended by four people (laughs), we had a beer. three months later we had a script for *Born to Win*, which he brought to United Artists who brought it to George Segal. So I thought to myself: it's easy to make films in the US. Later, of course, I found out it's the opposite.

What is hardest about it?

There is a lot of individualism. I always tell my students to work together, they are stronger like that... Also, money plays a much bigger role than before, mainly in choosing innovative scripts. ■

SCREEN GEMS FOR THE PAST

By Will Tizard

Some classic films have staying power and shape techniques, approach and style for generations. Thus, KVIFF's *Out of the Past* section draws serious film professionals and ambitious students.

Two seminal works from the Czech archives offer lessons: the restored print of Ivan Passer's bittersweet 1965 comedy, *Intimate Lighting*, and a gem of Czech sci-fi, Jiří Polák's 1963 film *Ikarie XB 1*. Both have been digitally burnished with the help of the Czech Film Foundation and the State Cinematography Fund by Prague's UPP and Soundsquare.

Together, they offer a rare chance to catch versions of work that exemplified new visions in Bohemian filmmaking. Passer's film, considered a Czech New Wave plank, broke ground with its intimacy, naturalism, field locations and improvised dialogue.

Ikarie XB 1, meanwhile, has been cited by devotees of *Star Trek* and *2001* as a film that heavily influenced the far better known series and film. Ironically, many think of these later works as the originals. And while Gene Roddenberry and Stanley Kubrick were undisputed visionaries who took the idea of deep space exploration to new heights, there's an undeniable stream of thought and conception at work here.

As KVIFF Artistic Director Karel Och puts it, films such as these "belong to the category of Czech films that have aged the least."

This is one reason seeing films such as these, plus the six other works screening in *Out of the Past*,



Intimate Lighting was Ivan Passer's feature debut

is important for contemporary filmmakers.

With works carefully chosen this year by the KVIFF Program Office staff, this film section is again offering rare gems for those passionate about discovering the well-spring of so many of the ways we conceive film now.

Along with retro ideas about future civilizations, audiences can look forward to experiencing an intriguing pairing for Passer's film, *The Party and the Guests*, sometimes also known as *A Report on the Party and Guests*, an unconventional (and sly) film from 1966 by the iconoclast Jan Němec. His portrayal of a surreal social gathering in the woods at which shady strongmen show up, casting a threatening shadow over the festivities, landed Němec in the doghouse with communist authorities, who clearly saw the film as satirizing the repressive workings of the Soviet-backed Czechoslovak regime.

Two other works from the wa-

tershed 1960s, Luchino Visconti's *Rocco and His Brothers* and František "Frank" Daniel's *This Year in September*, focus on ordinary people whose lives are thrown into tumult by confounding cultural forces – and both seemed almost prescient in their notions of what that decade would bring. *Rocco*, which follows economic migrants from southern Italy to industrious Milan, influenced the likes of Martin Scorsese and Francis Ford Coppola with gritty realism while *This Year's* summery story of young love, underground art and jazz just about set the pace for the coming of Prague Spring just a few years later – but with, perhaps, a more innocent embrace of these small freedoms.

These era portraits are bracketed by the tough 1929 social polemic by Carl Juhngans, *Such is Life*, the 2015 Austrian portrait of brutal decline by Andreas Horvath, *Helmut Berger, Actor*, and a blast from the fab 1980s, David Lynch's creepy classic *Blue Velvet*. ■



Discover
the 2016
**Official
Selection**

TODAY

the European Parliament's LUX Film Prize unveils the top 10 films in partnership with the Karlovy Vary International Film Festival.

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HONORING A MASTER OF FILM: FRANK DANIEL

By Will Tizard

Frank Daniel believed there is no such thing as a hopeless script. The prolific Czech filmmaker, who became a phenomenal US film educator at the American Film Institute during the '60s, then later at Prague's FAMU film school, is being feted by his son Martin and other colleagues at a workshop today. It's all part of KVIFF's **Frank Daniel Day**, which focuses on how to discover the secrets of a terrific script – in just about any film. Daniel, who would have been 90 this year, lives on in hundreds of great films made by his students, including directors David Lynch and Terrence Malick.

How was your father so effective in teaching filmmakers in both the Czech Republic and in the US, where filmmaking approaches are so different?

I think that's really the whole secret to his success. The way that you work with people and the kind of theory that you use is incredibly adaptable to all kinds of filmmaking. It's really about how do you find an original thought and then make it accessible to an audience. That was his main concern. He was trying to make the connection between the filmmaker and the audience no matter what the filmmaker's vision was – and he had the tools and the ability to do that.

How does it work in practice?

It's basically a way of working with people so that they trust you and you become a collaborator. Essentially what you do is you say, 'Here's how this affects me as an audience member. This is what I'm feeling. Is that what you want me to be feeling?'

It's really just the approach of asking questions, which is really the least threatening way of discussing something. It implies that the script developer is interested in what you're trying to say and is trying to support your vision, not trying to impose something.

And how is story and film structure taught then?

Working with things like tension – tension is the most important thing. Audiences feeling the tension between hope and fear, interest in an outcome, anticipation. How do you create these things?

So how do film students learn these elements and how to incorporate them?

Showing a huge range of films and doing film analysis. You'd go through 20 films and then say, 'OK, so what is your film and how are we gonna use the tools we've talked about?' Nothing imposed from the outside. You're looking for the structure within the thing. I call it the difference between the Socratic approach and the Platonic approach – the idea that there's a perfect script, an ideal you place



Martin Daniel says his father was probably the most erudite person he has ever known

upon something, versus looking for answers within the person who's making the film.

So he was a student of Greek philosophy and great cinema?

My father was probably the most erudite person that I've ever met. His bank of knowledge was incredible. He was constantly learning, reading in all fields. David Lynch at his funeral said it's like a library burning.

Lynch once said that your father was his only teacher – meaning the only one who meant something to him. What was their relationship like?

When Lynch was at AFL, the film that they analyzed – in a way that's much more in depth than they do it now – they spent a week looking at Bertolucci's *The Conformist*. They went through it on every level: costumes, script, direction. And he showed them all the tricks on

every level. So now I do that for a script.

You travel all over Europe running script development workshops employing your father's methods now. Was it a hard sell to establish this practice here?

Yeah, I studied with him at Columbia and in the early '80s I started teaching as soon as I graduated. I got my master's when I was 20 in script writing. In 1986,

Frank and I started to do workshops in Europe. We started bringing the whole idea of script development back to Europe, which was then a completely foreign notion. 'Really? You have to work on a script? I'm done – my first draft is there.'

Even now, many directors here write their own scripts rather than seek out a great writer – and many audiences say the stories and dialogue are the weakest links in such films.

I think even having a good script editor can get you a long way – you do need somebody to reflect back to them what the effect is going to be. It's almost like having a film critic before you make the film.

How was it that Robert Redford took on your father to be artistic director when Sundance was getting started?

The co-founder of the Sundance Film Institute, Sterling Van Wagenen, knew my father and said to Redford if you want somebody for script development you should really get this guy.

Frank Daniel Day includes a workshop analysis of *Some Like It Hot* by Martin Daniel at 10am (Cinema C), a pre-screening talk with Ivan Passer, Martin and Michal Daniel and director and producer Sterling Van Wagenen before *This Year in September* at 3:30pm (Small Hall). ■

INDUSTRY DAYS (AND NIGHTS)

Brian Kenety

KVIFF's **Film Industry Office** works behind the scenes year-round to ensure film professionals of all stripes have a place to talk shop, pitch ideas and discuss ways to collaborate. But for this 51st edition, it has taken things to a higher level. Literally. It should go swimmingly.

"This year, we have a new **Film Industry Pool**, which is fully devoted to professionals at the festival," says the office's new head, Hugo Rosák, of the space on the hill above command central (i.e. the Thermal Hotel), in the disused swimming pool complex. "Half is devoted to meeting space where a lot of events will take place, and half is a catered café and bar, with a great view."

From today on, the office is hosting **Industry Days**, a mix of panels, workshops, screenings and other events open to film pros that aims to help make the business of bringing quality films to light a pleasure (speaking of which, the Pool will have a **happy hour** starting every night at 6:30pm so that film folk will never be without a venue at which to meet and unwind).

The business side kicks off with **A Frank Daniel Day**, (10am, Cinema C, Thermal) KVIFF's way of honoring the Czech-born screenwriter, producer, director and film teacher (see the interview above), including a screening of *This Year in September* and a talk by Daniel's sons and director Ivan Passer, to be

moderated by *Festival Daily* editor in chief, Veronika Bednářová.

Next up is a **Film Education** panel (3:30–5:30pm, Industry Pool), which will take on the need for a coherent European policy. "This is something we do together with the **Lux Film Prize** and **Creative Europe Desk CZ – MEDIA** in partnership with **Europa Distribution**," which is holding its general assembly here, Rosák says. "We're hoping to have more of a political discussion on what can be done in the European context."

This evening, though, is among the most anticipated events: **In conversation with Ted Hope: On-demand Platforms and Distribution of Independent Arthouse Film** (6–7:30pm, La Belle Époque, Pupp). The legendary indie producer is a KVIFF veteran, having served on a Grand Jury and brought a film in competition. Now Amazon Studios' head of motion picture production, he'll be sharing his vision for the future of distribution.

"The Ted Hope panel is a major highlight. Considering the state of distribution in Europe, for example with regard to Netflix, we expect lots of questions and concerns to be raised," Rosák says, noting up to 130 distributors may be there. "We really believe it will shed light on what's ahead for arthouse cinema."

Also not to be missed is what Rosák calls "the artisan panel": **Inside the Czech Republic's Production Benefits** (July 4,



Hugo Rosák (far right) with the Film Industry Office crew

11am–12pm, Industry Pool), hosted by *Variety*'s Peter Caranicas. Panelists include reps from the Czech Film Commission and Barrandov Studio, *Anthropoid* director Sean Ellis and other film set pros. Later are two popular perennial KVIFF: the **Works in Progress** and the **Eurimages Lab Project Award** (1:30–5pm, Congress Hall) But the WiP has been reinvented. "There'll be fewer projects but they are competing for a bigger prize – €60,000 for visual services in post-production, €30,000 for audio and €10,000 in cash," Rosák says.

"KVIFF is the first festival to host the **Eurimages Lab Project Award**, and we're very excited by the scope of it. We really tried to award a project that's somehow dar-

ing and unconventional and wouldn't get support in traditional ways," he says. Those keen to develop new projects should also check out the panel **Accelerating Filmmakers' Vision: Introducing Training Opportunities in Europe** (5:30–7pm, Industry Pool).

On July 5, make time for **Pitch & Feedback** (10am–1pm, Industry Pool), the annual presentation of selected Czech and Slovak film projects in development organized by the Czech Film Center, Slovak Film Institute and KVIFF with the MIDPOINT International Script Development Program. After lunch, head to **Docu Talents** (2–4pm, Congress Hall), organized and curated by the Jihlava IDFF in cooperation with KVIFF.

Next up is the panel **Introduction to Sundance Institute's Feature Film Program. Case Study: *Tramontane*** (6–8pm, Industry Pool) with international director Paul Federbush, who will introduce the FFP Lab, which has supported an extensive list of groundbreaking films and filmmakers over its 30-year history. He appears along with institute alum Vatche Boulghourjian, whose film *Tramontane* premiered in Cannes and is at KVIFF.

On July 7, **Barrandov Studio's** Lubomír Konečný will present new projects (11am–12pm, Industry Pool) followed by the **Contemporary Czech Cinema** panel (1:30pm, Industry Pool). On the lighter side, there will be a **MIDPOINT Masterclass – Frank: A Comedy Scriptwriting Analysis** with Martin Daniel, who introduces the "sequence approach" (3:30–6:30pm, Industry Pool), followed by **Comedies Crossing Borders** (July 8, 2:30–4:30pm, Industry Pool), which includes a conversation with producer Eilon Ratzkovsky about comic content that travels well abroad. And finally on July 8 is **Respekt Madam's guided tour of the Hotel Thermal** by the architects' grandchildren (3–4:30pm, register at respektmadam@gmail.com). The *Festival Daily* will keep readers informed about upcoming events; a full listing is on the KVIFF website. ■

If you've just arrived and don't have any tickets yet, stop by the Czech Television House and catch some local films (11am–6pm). Just before 3pm, the kids can join the architecture workshop at the Thermal's day care center and get a guided tour of the functionalist hotel with the musician Vladimír 518. Barrandov Studio celebrate 85 years with directors, actors and producers (2pm, Barrandov Studio Villa). Several exhibitions are also open, including the popular **SUPERMARKET Wc Gallery**, this year with the theme of "art and concrete". From 4pm today, Tomáš Třeštík exhibits photos of famous people he took on his balcony. Other exhibits take place at Letohrádek Ostrov, Grandhotel Ambassador Národní dům and the KV Art Gallery. Still have energy for film but need fresh air? Check out the (surprise) screening (11pm, Outdoor Cinema), or join the late-night party every day at Aeroport, T. G. Masaryka 47, open until 4am. ■

DAILIES

1/ Czech actor and popular moderator Marek Eben interviewing Willem Dafoe before KVIFF audiences ahead of the screening of *Pasolini*.

2/ German actor Ulrich Tukur, who plays the lead in Sven Taddicken's psychological tale of a loss of faith and the search for happiness, competition film *Original Bliss*, signs autographs for fans.

