



Director and screenwriter Charlie Kaufman will receive the Festival President's Award tomorrow



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FREE

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WE ARE ALL PUPPETS

THE LATEST FILM OF THE FEARLESS SCRIBE EXPLORES ISOLATION AND OUR FEARS

By Zbyněk Vlasák

Oscar-winning screenwriter and director Charlie Kaufman, who took the honor for penning 2004's *Eternal Sunshine of a Spotless Mind*, is known for wonderful films, from *Being John Malkovich* to *Adaptation* and *Synecdoche, New York*, is at KVIFF to receive the President's Award and to present his study of loneliness and the hazards of anonymity, *Anomalisa*.

Do you think it's necessary for an artist to be personal for his art?

Yes. There's nothing else as important, including skill or craft. I think all that stuff is secondary to putting yourself... making yourself vulnerable.

Is it dangerous in some way for an artist to put himself out there?

Yes, that's what being vulnerable is. It's putting yourself in danger of being exposed, being embarrassed, feeling ridiculous. But you have to do that, because otherwise, you do superhero movies. Which is fine, I guess, but it isn't real.

Your main character in *Anomalisa* is a pretty lonely guy. Is that normal? I'm 32 so will it be like that for me in 10 years?

I read in reviews, 'This is a midlife-crisis male.' When I wrote this I wasn't thinking that at all. I was thinking this is a human issue. I could have written it for a younger person, I could have written it for a woman. The specifics of the story would have been different to fit that person, but this is not about that for me. This is about something else. This is about connection – which is something I think you can experience at any age.

Why did you make him a customer service expert?

You know, it seems to really fit. I did a lot of that when I was younger. I wasn't an expert, but I did it for a living before I got into this business. I did a lot of phone work so I knew it pretty well. I thought it was kind of a funny thing that this guy would be a celebrity in a field that doesn't really have any reason to have celebrities. But as I was writing it sort of connected to

this artificial interaction that people have with each other in our society, so it worked.

Isn't that depressing work?

Yeah, it's terrible. I mean, it's fine. The difficulty of it is increased by the fact that your salary is very low. It's the job I could get without any skills. People don't recognize you as a human being when they talk to you on the phone. And conversely, you don't recognize them as human beings. They're your enemies. But you talk to your enemies in a very polite way. But you do get yelled at by them.

I didn't literally hear the same voice but there's a certain type of personality that you get. I was also a doorman in an apartment building. You need to know who everybody is and I almost didn't know anybody's name. I knew their apartment numbers. You depersonalize people. They represent something.

With characters speaking in the same voice, do you think the world around us is unifying in a bad way?

I feel like that's not the thing I was doing with this movie. I think this movie was more about the character of Michael, less about the people in the world. It was very important to me that Lisa, the woman he falls for, is not extraordinary. I made her a very average human being because I didn't want it to be – here's this extraordinary person in this sea of nothingness.

He can't see them. It's not about them – it's about him. Which I do think is about us. There are many reasons that you can't see other people and a lot of it is being in your own head. A lot of it is insecurity – the inability to open yourself to other people. Because you're scared, and compartmentalized.

Do you think many of us are puppets like the animated figures that represent characters in *Anomalisa*?

I think there's a lot of that. A lot of the puppet manipulation that we have is internal. It's imposed on us in the way we're socialized and the way we grow up. The way the world works and the way we see

things is how we're taught to see things. Protecting ourselves...

But initially this was not puppets. It was written as a play. And these people came to me from this animation studio and asked if they could make it into a play with puppets. I happen to like puppets and I happen to like stop-motion animation so it was exciting to me, but it wasn't part of the initial concept.

What's the main thing that manipulates us as human beings?

I can only speak for myself. I don't really know anybody else the way I know myself. I do think it's fear. I think it's fear of rejection, fear of exposure, fear of embarrassment, shame, worry. Yeah.

And then the fact that we're in this fishbowl that is this constructed world that we're born into that is way bigger than we are and has way more rules already in place than we can possibly ever work our way around. I think about that all the time – what would I be like in a different society, in a very different society. I don't have a clue. ■

SEE YOU THERE

EVA ZAORALOVÁ

As someone who remembers the glory days of the Brazilian star Sonia Braga I had looked forward to seeing *Aquarius* at Cannes. The film by Kleber Mendonça Filho, in which the world renowned actress plays the central part, may not have received any awards at Cannes but the combination of a portrait of the family roots of intellectual bourgeoisie with one of a woman still unusually beautiful even in old age, captured the imagination of almost all critics and viewers. The subtly formulated criticism of the ruthless developers who plan to demolish Aquarius, a legendary house on the high street of Recife, emerges from the plot built around the former music critic Clara, who is winning her battles with below-the-belt efforts to evict her from her apartment where she has lived since the days of her youth.

KVIFF ARTISTIC
CONSULTANT

Aquarius screens today at 5pm (Grand Hall). ■



FEST STRATEGY: BEATING THE ODDS TO MAKE IT

One subject that never gets old for filmmakers gathered around the bar is how it is that one interesting art film makes it into a festival while another does not. So how to maximize your chances at getting into the fest of choice?

It's one subject still not taught extensively in most film schools, likely because few but the experts can keep up with the number of festivals running currently, which cover every specialization and scope imaginable.

If you're successful enough to have a sales agent, this is one of their prime values to the filmmaker. So, when choosing an agent to court, it's a great idea to look at the films they already have in their catalog and see what festivals they've gone to.



But for the rest of us, fear not: There are a host of great sources for advice on strategy. The authoritative film news site *Indiewire* has identified several factors to consider.

Indiewire's Paula Bernstein writes that knowing the odds is important. The Sheffield Doc/Fest gets some

2,000 submissions and can screen just 150 films. If you factor in shorts and fictions, the fest actually gets bombarded with more like 13,000 submissions.

She also quotes a fest director who urges filmmakers not to submit until their work is really, truly ready, despite the pressure they may feel to get their work out into the world.

This is especially important for first-time filmmakers – you only get one chance at a first impression, after all. And the advantage of being an unknown, at least for now, is that there's no producer breathing down your neck, demanding the finished film.

Now finish polishing up that rough cut and submit! (WT) ■

HELENA TŘEŠTÍKOVÁ: FINDING REALITY IN FILM AND LIFE



Photo: Petr Hloušek

Director Helena Třeštíková found inspiration in films depicting real life in times of ideological clutter

Hana Gomoláková

Helena Třeštíková is best known for her long-term observational documentary films. Her latest film, *Doomed Beauty*, screening at KVIFF is a portrait of actress Lída Baarová, who reached stardom – and later infamy – in the 1930s and 1940s; her fate sealed by her passionate love affair with Joseph Goebbels, the notorious Nazi Minister of Propaganda. The filmmaker was also asked to choose a film close to her heart, which screened at the Seven Close Encounters section.

You chose *Another Way of Life*, Věra Chytilová's study of routines of two different female lives – a mom and an athlete – for this section.

Yes, I'm very happy that Karel [Och] asked me to pick a film for the section. I saw *Another Way of Life* when I was very young, 14 I think, and on that day I wrote

in my diary that I wanted to become a filmmaker.

What about the film affected you so deeply?

It is very important to see it within the context of the era. I went to the cinema very often; I watched almost everything. I lived on Wenceslas Square [in the 1960s], and there were around 10 cinemas in the area back then.

But the Czech films were affected by political formatting of the official ideology. And suddenly, you could see something absolutely free, where life is portrayed naturally, and realistically. I suddenly felt that we were living in a reality different from the one I saw in these films. I thought: that is real life, and this art form is very important.

Your dream came true; now you're an iconic documentary filmmaker yourself. Did you become friends with Věra later on?

We met much later, and it was sensational. I remember the time when Chytilová, Vihanová, Sommerová and I all met here at Karlovy Vary. It was in 1988, I think, there might still be a photo of it somewhere. But Věra was totally different from me, I can't say that I identify with her entirely. But I admired her stubborn, uncompromising, absolute attitude to everything.

Ivan Passer remembered how they worked together during his studies at FAMU. You teach documentary film there now. Do do students work together?

Compared to the time when I studied at FAMU, there's a very big difference. We were a lost generation a little bit, none of the students from my class are making films. There were exceptions but a lot of people and professors left or emigrated back then. Now, with the young generation, I think the golden era, the new wave atmosphere definitely came back. ■



Photo: KVIFF

Lída Baarová in a scene from *Doomed Beauty*

EVENTS

A **Conversations Crossing Borders** panel takes place today at the Industry Pool from 2:30pm with producer *Eilon Ratzkovsky* as the TorinoFilmLab Alumnus presents his experiences from producing, among others, *The Band's Visit* by Eran Kolirin and *Zero Motivation* by Talya Lavie, followed by a screening of an episode of the

comedy TV series *Milk & Honey* co-created by TFL FrameWork 2016 participant Tom Shoval. For the last time, there's a chance to take a guided **tour of the Hotel Thermal** at 3pm with the grandchildren of the hotel's architects.

At 6 pm at Mlýnská kolonáda, there will be an **autograph session** with the cast and crew of

four RWE co-productions – *The Noonday Witch*, *Tiger Theory*, *Little Crusader* and *Angel 2*. The event will be moderated by Ondřej Hejma.

At 7pm, at Šibeniční vrch, a theatrical ensemble will set out on a **tour of Karlovy Vary** showing a costumed Charles IV how the town has changed since its founding. ■

CLOSE ENCOUNTERS OF THE CZECH KIND

SIX DIRECTORS RECALL FILMS THAT GOT UNDER THEIR SKIN



Photo: KVIFF

Štefan Uher's *Sun in a Net* launched the Czechoslovak New Wave

Hana Gomoláková

Last year, KVIFF programmers asked six filmmakers whose films are frequently returning to the spa town festival to share the titles of films that influenced them the most in their careers (including Kim Ki-duk, Sergei Loznitsa, Mark Cousins, Luis Míñar, Michael R. Roskam and Sion Son) and called the section Six Close Encounters. The joyful six then introduced their respective films to the audience.

Following last year's success, the programmers decided to give the same question to six influential Czech directors spanning multiple generations: **Helena Třeštíková**, **Jan Hřebejk**, **Viktor Tauš**, **Jitka Rudolfová** and **Miroslav Janek**, and **Olmo Omerzu**, a Slovene who studied at FAMU and has also become a Czech filmmaker.

Like Luis Míñar last year, Viktor Tauš chose an **Orson Welles** film. While Míñar commemorated the hundred years since the birth of the iconic director and actor with a murder-suspense classic *Touch of Evil*, Tauš

chose *Chimes at Midnight*, because "in his heart, he associates the film with goodness." Welles wrote the script, directed the film and starred as Sir John Falstaff, a character found in several Shakespeare plays.

Miroslav Janek, Jan Hřebejk, and Helena Třeštíková shared recollections of Czech New Wave films. Janek's early inspiration – **Štefan Uher's** *The Sun in a Net* – is actually considered to have started off the rise of authentic storytelling in Czechoslovak film in the 1960s.

Hřebejk's inspiration comes from another iconic filmmaker, who lived to celebrate his 100 years in 2011 and passed away later that year, **Otakar Vávra**, choosing *Romance for the Bugle* – a film based on a classical love poem by Czech poet František Hrubín.

Helena Třeštíková remembers the first time she saw **Věra Chytilová's** honest personal study of the daily routines of her two female lead characters – a stay-at-home mother and athlete-gymnast in *Another Way of Life*. "I was about 14 when I saw the film, and I wrote in my diary that I wanted

to become a filmmaker. The world I saw in this film felt more real than the reality we lived in the [1960s]."

Young Slovenian filmmaker on the rise Olmo Omerzu chose **Maurice Pialat's** the *Mouth Agape*, saying it sparked his interest in cinematic realism, which he adapted and uses in his own films, while his contemporary, Jitka Rudolfová said that she recently discovered the works of **Marco Ferreri** and his fascination with depicting power games between couples, especially as depicted in *The Last Woman*.

It was clear that David Ondříček would choose the film *O Lucky Man!* by **Lindsay Anderson**, when he has already given the same name to his production company. The award-winning director said that he only realized how disturbingly topical the film was later on in his life, even though he has been fascinated by it since he was a boy.

In the future, the programmers are planning to feature films recommended by specific film professions, though which ones will remain a secret for now. ■



CRITIC'S CHOICE

TINA POGLAJEN, FILM CRITIC, INDIEWIRE, FILM COMMENT

An unconventional family drama unfolding in three parts: When teenagers are left alone for a month, the house in Prague starts looking like the beginning of an urban *Lord of the Flies*; the family dog, unexpectedly, heartbreakingly, takes on the role of the protagonist; the adolescent son gets drunk and, melodramatically, falls in-



FAMILY FILM

Director: Olmo Omerzu
Czech/German/Slovene/French/
Slovak, 2015, 95min
Today at 7pm, Congress Hall

to the river. At times almost surreal, *Family Film* is a gentle exploration of what happens when hidden secrets surface

and when husbands, wives, lovers and flirts must finally face the harsh realities about their own selves.

You might expect different things from a film that is set in the week after the son of a middle-aged couple dies of cancer, but in most cases, you wouldn't expect it to be a comedy. Eyal Spivak, a kind of an Israeli Larry David, tries to deal with his son's death by slapping his neighbors, smoking medicinal marijuana, stealing temporary



ONE WEEK AND A DAY

Director: Asaph Polonsky
Israel, 2016, 98min
Today at 10:30am, Lázně III

grave markings and making friends with a twenty-something. Relying on visual gags that are sure to be met with

laughter, *One Week and a Day* is a sure crowd-pleaser and a creditable debut by the writer/director Asaph Polonsky.



AQUARIUS

Director: Kleber Mendonça Filho
Brazil/France, 2016, 145min
Today at 5pm, Grand Hall

the last remaining tenant in a legendary Aquarius building, who is resisting the building company pressure to sell and

move out, *Aquarius* is a reflection on the physical spaces that both shape and express our identities. ■

JEFFREY BROWN: KDE DOMOV MŮJ ?



Austin-based producer Jeffrey Brown helps bridge the gap between Czech and US film



2010 comedy Kooky by Jan Svěrák is one of the many Czech films Brown co-produced

Michael Stein

US film producer Jeffrey Brown has deep ties to KVIFF – and to the Czech Republic itself, his home away from home for two decades. That's not too surprising, as Kafka famously said that "Prague has claws" which won't release you from its grasp. But neither was he bored in Brno.

Consider the Czech national anthem for a moment:

Where is my home, where is my home?

Water roars across the meadows,

*Pinewoods rustle among rocks,
Orchards glorious in spring blossom,*

*Paradise on Earth it is to see.
And this is that beautiful land,
The Czech land, my home,
The Czech land, my home!*

Where is my home? – The translation simply doesn't do it justice. It doesn't capture the land's mystique. So it's little wonder that Brown, like so many international film folk, is more than happy to preserve professional ties to the festival and the Czech Republic, *Variety's* first ever *Billion Dollar Location* outside of the United States (see accompanying article).

Brown now lives in Austin, Texas, but makes frequent return trips "home" – mostly to Karlovy Vary for all the opportu-

nities KVIFF represents for a player on the US film and festival circuit, who happens to speak Czech.

Both in terms of the subjects he chooses to take on in line with much of his work, and in the personal connections he makes among fellow film fanatics and pros alike (especially through Industry Days).

"Part of the reason I came back here is there's naturally some interest in documentary work in the States, and I speak Czech. There are a few things that are brewing that I have my hands in. It's too early to say. I'm always involved at some level with a handful of Czech projects in terms of some

type of festival strategy," Brown says.

His latest finished work brings a rebellious era of Czech underground culture to the screen. "I have finished a documentary film called *Vinyl Generation*, which we're hoping to premiere here in the Czech Republic sometime between now and the end of the year. It's about the Czech Generation X and alternative culture. That's the generation part of it. The vinyl part of it is that that's the same group of people that used to trade LP records when it was considered illegal."

His current project is a documentary about land art in the

western US involving a Native-American artist collective called Postcommodity. Currently titled *Moving Elements*, Brown says it's likely to be retitled *Ephemeral Monument*. "It's about the Repellent Fence art project, which is 28 balloons stretching two miles, one mile into Mexico and one mile into the US. It bisects the US-Mexican border," Brown says.

Besides documenting the artistic-social protest of the highly charged border rhetoric the film takes a broader look at American land art. "We segue in and out of some of the more iconic land art pieces in the US such as the Spiral Jetty, the Double

Negative, the Sun Tunnels and a number of others."

Besides his own productions, Brown is very busy helping other filmmakers, Czech filmmakers included. "I can help Czech filmmakers who want to do something in the US. That's what I do with a lot of other films. It's my job now, trying to figure out what's a good place to premiere and where to go after that. Each film is different, which festival might have interest in them and give them a lot of love. Or might get them a *Variety* or *Hollywood Reporter* review. I also spend a lot of my time now introducing people to sales reps, helping them find who's good or fits their film." ■

INTERNATIONAL PRODUCTIONS FLOW INTO THE CZECH REPUBLIC BUT INCENTIVES NEED TO EVOLVE

By Will Tizard

International producers met with Czech film industry experts this week at KVIFF to discuss in forums how well this country's incentives are working currently in light of increasing competition and the need for refinements in the program.

With Hungary now drawing new business – including another version of the Reinhard Heydrich assassination story, this one based on the Laurent Binet book *HHhH* – with a 25-percent productions cash-back incentive for those shooting there, the pressure is on, say insiders, to make it still easier to shoot in Prague and the Czech Republic.

A new wave of international productions is regularly booking the halls of Barrandov and locations around Bohemia, these days often long-term projects for cable television, creating business that lasts for months or years, unlike the film-based

business that came this way in the 90s and early 21st century.

Some, including Richard Smotkin, a vice president of Comcast who works closely with foreign governments on developing their incentive plans, are urging more for Czech sweeteners. Comcast, which includes NBC and Universal in its holdings, has several upcoming projects whose producers would love to shoot in Prague, Smotkin says.

But, he argued at KVIFF this week, Hollywood producers do not want endless hikes in the incentives and are fully aware that they must be sustainable over the long term to work. Nobody is interested in bankrupting state budgets – a fate that some US incentive programs have encountered after offering too much to lure productions to their states.

Oscar-winning scene designer Allan Starski helped show off the phenomenal range of periods, looks and styles that masterful Czech crews can achieve at an Industry Pool talk this week, discussing remarkable effects achieved for films such as Roman Polanski's *Oliver Twist* and *Hannibal Rising*, both shot in Prague. The skills of Czech film set, costume and makeup artisans, along with construction crews, are a recurrent theme in any discussions of shooting in the Czech Republic – along with expressions of great surprise and how affordable they are.

Industry audiences also heard from writer-director Sean Ellis about the speed at which Barrandov crews built a perfect model of the Church of Sts. Cyril and Methodius for *Anthropoid*. The film chronicles the epic shoot-out that transpired there in 1942 as the Nazis finally tracked down the British-trained Czech paratroopers who assassinated Heydrich.

Because shooting up the real church was hardly an option, crews created


 Jamie Dornan (left) as Jan Kubiš in *Anthropoid*, which premiered at KVIFF this year

a stunningly accurate interior, a requirement of Ellis, who insisted on the historical accuracy of every detail. All of it met with the film's indie budget and time frame – something most observers said would be unthinkable in just about any other location.

These issues and more were framed cogently this year in the *Variety* Billion Dollar Location report, which is currently in print at various locations around KVIFF.

According to information researched for this special edition of the legendary Hollywood trade magazine, much of it compiled with the help of Czech Film Commissioner Ludmila Claussová, the incentives implemented in 2010 are working well but do need continual improving.

One important development noted by

all sides is that Czech Prime Minister Bohuslav Sobotka visited producers in Los Angeles earlier this year to hear their concerns and to emphasize this country's commitment building on its 20 percent cash-back production incentives.

The incentives themselves are working well but, according to producers, need to be as user-friendly as possible. Improvements have been made several times and now include rules to allow applications to the Czech Cinematography Fund year-round plus a commitment from the state for a 40-percent boost, or \$33 million annually, plus funding for the kitty years in advance instead of having it be subject to annual budget debates.

Examples of several major recent shoots that took advantage of the incentives are war drama *Mountains and*

Stones, Jessica Chastain-starrer *The Zookeeper's Wife* and *Underworld 5*.

For productions like these, foreign producers are drawn by the skill of crews and scene designers who can create WWII settings, fantasy worlds in forests and thrillers in disused factories.

Baroque period pieces also pop up regularly in Prague – *Interlude in Prague* a recent UK-Czech production, needed time travel to 1787, something achieved at the Colloredo-Mansfeld Palace, the Charles Bridge and the Nostic Theatre. The shoot also made use of field locations well by filming the towns of Český Krumlov, Libochovice, Ploskovice, Jemniště and Doksany to convey the story of Mozart's work on his operatic masterpiece "Don Giovanni," one of the few works he actually composed in Prague. ■



Oscar-winning scene designer Allan Starski

KVIFF OF THE PAST

FESTIVAL PRESIDENT'S AWARD RECIPIENTS

TWO FESTIVAL PRESIDENT'S AWARDS WILL BE GIVEN TOMORROW. HERE IS A LOOK BACK AT SOME CELEBRATED RECIPIENTS



Tomorrow, **JIŘINA BOHDALOVÁ** will receive the Festival President's Award for her contribution to Czech cinematography. One of her most important movies, *The Ear* by Karel Kachyňa, was screened yesterday at KVIFF.



Last year legendary Czech actress **Iva Janžurová** presented Karel Kachyňa's *Coach to Vienna*, the film which made her a star.



Actor, theater director, playwright and screenwriter **Zdeněk Svěrák**, the main hero of this year's trailer, is perhaps best known for his movie *Kolya*, which won an Oscar for best foreign film in 1996. He got the award in 2014.



One of the best Czech actors of all time, **Josef Somr**, received the Festival President's Award in 2012, with *The Joke* being the film shown in his honor.

Countless giants of Czech cinema are still with us in spirit, thanks to the classic films they worked on, their influence on generations of filmmakers worldwide they taught on the set, and their (prolific) progeny.

Among them are set and costume designer **Theodor Pištěk** (pictured holding his Crystal Globe) and cinematographer **Miroslav Ondříček** (center), who shared the stage at **KVIFF's 48th edition** three years ago with the

main festival guest, Oscar-winning actor **F. Murray Abraham**. Sometimes genius – which transcends language, borders and more often than not genres – doesn't skip a generation. The late-great **Miroslav Ondříček**,

featured in the 2013 KVIFF trailer, was honored at **KVIFF's 51st edition** by none other than his son, helmer **David Ondříček**, who chose *O Lucky Man!* in the **Seven Close Encounters** section.

"The Karlovy Vary International Film Festival awarded Miroslav Ondříček the Crystal Globe for Outstanding Artistic Contribution to World Cinema in 2004, and screened a number of the films to which he contributed. He was among the closest friends and supporters of the Karlovy Vary festival, and for that we will always be grateful," said **KVIFF president Jiří Bartoška**.

KVIFF, a gloriously chaotic celebration of the "art form of the 20th Century" (and beyond), will soon come to a close. We'll have more on the closing ceremonies in the July 9 issue of the *Festival Daily*, our last for this year. Check the kviff.com website and KVIFF twitter and Facebook accounts for the latest, breaking news!

David Ondříček is a Czech film director, screenwriter and producer. His 2012 film *In the Shadow* won nine Czech Lions. **(BK) █**

KVIFF TALKS



The artistic duo **Daniel Kwan** (pictured right) and **Daniel Scheinert** (pictured left) known as the "Daniels", whose bold and controversial directorial debut *Swiss Army Man* won them a directing award at Sundance this year, will give a talk today at 5:30pm at Cinema A. █



Crystal Globe winner actor **F. Murray Abraham** (right) on stage with fellow top honorees at the 48th KVIFF **Theodor Pištěk** (left) and **Miroslav Ondříček**

DAILIES

1/ Producer **Marley Sniatowsky**, actress **Brielle Robillard**, actor **Jesse Camacho**, actor **Joey Klein**, director **Jesse Klein**, producer **Evren Boisjoli**

2/ **Anna Rose Holmer**, director of *The Fits*

