



Photo: Petr Houšek

The Crystal Globe winner and Hollywood's go-to composer for epic tales never knows what will be a smash hit.

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FREE

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TRANSLATING FEELINGS INTO MUSIC

JAMES NEWTON HOWARD: DIGITAL COMPOSING WORKS BUT ORCHESTRAS ARE THE HOLY GRAIL

by Veronika Bednářová

A soundtrack maestro who has created the music for 130 movies, James Newton Howard admits it may actually be 132. He's lost count. Among them are such megahits as *Hunger Games*, *Batman Begins*, *I Am Legend*, *Blood Diamond*, *Charlie Wilson's War*, *Pretty Woman* and *King Kong*. The eight-time Academy Award nominee will not only accept the Crystal Globe for Outstanding Artistic Contribution to World Cinema but will conduct the Czech National Symphony Orchestra performing his score from *Fantastic Beasts and Where to Find Them* at the opening ceremony tonight.

You say a using a pen gives you hand cramps. Has modern technology changed the way you work?

Directors now have an expectation that they can hear the entire score in a mock-up version or in a demo form before they have to commit to go onto a scoring stage. For me that's very helpful. Back in the old days, perhaps a composer would play

something on the piano and say, "this is the action, this is where the chariot comes in and the horses fall down and this is the love scene," and then the director would walk onto the stage and hear it being played by a hundred musicians and would find it entirely unrecognizable and think this isn't what he thought he was going to get. And then there would be all kinds of problems. So I think the technology is a facilitator at the moment.

Is it easily abused?

Now you don't need to be a musician to take some samples and connect them in a computer and put a drum machine along with it and to an unsophisticated ear that can sound very impressive but it actually has no content whatsoever. I really love electronic music but the holy grail for me is always the orchestra because you can't fake it as an orchestra. You have human beings playing your notes. It's not a sample of some other collective that already succeeded and you're then borrowing and using. I have faith that good music will prevail.

How does one "write music" for film?

More often than not I start writing before I've seen the movie. I've read the script, I've had conversations with the director and I get an impression of what the colors of the movie might be and what the tone of the movie might be. Is it tragic or is it a love story with a positive end to it? What is the story that I want to tell?

And then?

Then I just start improvising, really. I just start writing music before I see the movie and I record it in a demo form. Once I get the movie, I take some of these demos and I start playing them against the movie and some of them work really well and some of them don't. I keep the stuff that works and I kind of go on like a little inchworm.

Does it ever happen that you compose music for a film you don't like?

Yes. You can start off with a great script, with a great cast, with great direc-

tor and it still can be a movie that just didn't work. Then you have to just find something about the movie that you love, that you can attach yourself to because you have to finish it, you can't quit. Working with a director is a lot like a long-term relationship. It's like a marriage. If it's for better or worse, sometimes it's for better and sometimes it's for worse.

Is it often the case that the biggest hits are not what you'd consider your most important work?

My commercial sensibilities are sometimes way off. Because when I first saw *Batman Begins*, I thought it was not going to be a hit. I couldn't imagine that people would like it because it was so dark and then of course it was a gigantic hit. It's very true that the things for instance that I've been nominated for, Academy Awards, are not necessarily what I think are my best work.

The song "The Hanging Tree," performed by Jennifer Lawrence in *The*

***Hunger Games*, became a global hit. How was it composing for her?**

Spectacular! Who wouldn't want to look at Jennifer Lawrence all day? I loved it. I've only met her once. I only met her for a minute in a restaurant in Los Angeles. I think every composer has to have a crush on the leading lady a little bit. If you kind of fall in love with the leading lady a tiny bit, then you're going to write beautiful music for her. So I think that's what I try and do.

The song from *One Fine Day* is so incredibly romantic. Where do you always find all that emotion?

I don't know, I'm such a romantic. I love women, I love being in love. For a long time I think I used to write about love in a way as if I didn't have love in my life and I imagined what it was like. Now I have a great love in my life so now I write about that. But I feel like I have great sympathy for other people's feelings. And maybe that is the thing that I'm good at, that I'm able to understand what people are feeling and translate it into music. ■

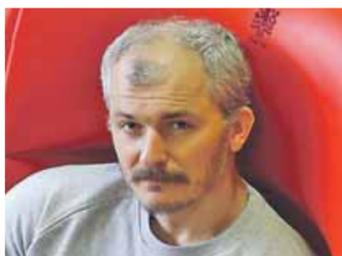
SEE YOU THERE

KAREL OCH

I've been literally obsessed with the Italian documentary *Liberami* ever since I watched its unfinished version more than a year ago. This extraordinary depiction of the world of exorcism in contemporary Sicily is very intense, yet not without humor. Do not leave before the final credits, unless you do not want to hear Ryan Gosling's band performing the exceptional track "Lose Your Soul." One of my favorite films from Cannes is *A Man of Integrity* by a renowned Iranian master Mohammad Rasoulof, who delivers his original take on the classical story of a man against the corrupt system, visually simply breathtaking. Miss at your own peril! (WT)

KVIFF ARTISTIC DIRECTOR

Liberami screens today at 1pm (Congress Hall), July 1 at 7:30pm (Husovka Theatre), July 4 at 1pm (Národní dům), and July 7 at 3:30pm (Small Hall). *A Man of Integrity* shows today at 4pm (Pupp), July 1 at 4:30pm (Lázně III), July 5 at 4pm (Pupp), and July 7 at 12:30pm (Čas). ■



EXPLAINER

OPENING NIGHT GOES HORRORSHOW

The 52nd KVIFF will be launched with a gala opening ceremony in which the design, scenography and choreography will once again be put together by team of brothers Michal and Šimon Caban. For a festival devoted to film it is only natural that the opening ceremony be particularly cinematic.

Michal Caban says that they wanted to use the horror genre for the first time and that they were aiming for the strong visual atmos-



phere of a silent film. "But the most important thing is that it's a good show," he says.

This year marks another significant benchmark, as it will be the first time in the ceremony's history it has featured the accompaniment of the Karlovy Vary Symphony Orchestra. Caban cited the vast improvement of the orchestra since 2015 under the leadership of new chief conductor Jan Kučera, the reason they are now part of the program. So go get your seat and get ready for a true cinematic spectacle. (MS) ■

OFFICIAL SELECTION

MAIN COMPETITION: NEW VOICES AND MORE DEBUTS

by Will Tizard

The main event at KVIFF, the Official Selection race—perhaps because it's the most closely watched section, often with the power to establish a budding filmmaker's career—is composed of 12 films that reflect a host of factors.

Established festivals feel an obligation to help audiences discover new talent but also to give them access to veteran directors whose work is already well-loved by audiences, says KVIFF Artistic Director Karel Och.

The number of films submitted, traditionally in the hundreds, is growing by leaps and bounds, he adds, with new directors' work making up an ever-increasing portion.

"I'm happy that half of the films are debuts," says Och. "We've been focusing for years now on supporting young, up-and-coming filmmakers. It doesn't mean these are immature efforts—these are very mature and accomplished works by first-time filmmakers."

Och is also happy to see the return of seasoned filmmakers, such as Joanna Kos-Krauze, the Polish screenwriter and director who won the Crystal Globe, the festival's main prize, in 2005 for *My Nikifor* with her husband Krzysztof Krauze, a Polish cinematographer and actor who died of cancer in 2014. Having finished their latest film on her own, she will be screening the story based on the Rwandan



Men Don't Cry: No Balkanization in the Crystal Globe race.

genocide, *Birds are Singing in Kigali*.

George Ovashvili, the Georgian director/writer whose moody film set on shifting borderlands, *Corn Island*, won the main KVIFF prize in 2014, is also back with *Khibula*, another feature that draws strongly on the rough, mountainous settings of his native Georgia.

According to Och, one useful strategy his team has adopted over the years paid off well this

time around. "We always save one or two slots for very late in the spring, mainly during the Cannes film festival in case we see someone and get a last-minute submission," he says.

That benefitted the fest this year with the discovery of Alen Drljević's *Men Don't Cry*, a Bosnia-Herzegovina/Slovenia/Croatia/Germany co-production featuring top actors from throughout the former Yugoslavia portraying the country's one-time

soldiers coming to terms with the Balkan War.

"It's a film that has a lot of emotions," says Och. "It has a lot of anger in it; it shakes you as a spectator immediately. It's very deep, thoughtful, smart and sophisticated at the same time."

The film is also likely to generate "a strong response" because it touches all the countries that once made a unified country, he adds.

While the geographic spread of nations represented in the Official

Selection is strongly focused on the former East Bloc, KVIFF does try to bring in work from around the world as much as possible.

"I wonder if I should be happy or unhappy about it," says Och, noting that just one competing film has traveled from deep within Asia, Karma Takapa's *Ralang Road*, the story of rough-and-ready village life in India's Sikkim province.

But, says Och, "Every festival

needs some aspect that distinguishes it and for us it's always been Central/Eastern European countries. At the end of the day I'm really happy that the producers and filmmakers want to come—or come back—to Karlovy Vary because they know most of the industry and the journalists, along with the audience, are coming to see films from just this area."

Other films capturing a strong sense of place this year are: Russia's entry, *Arrhythmia* by Boris Khlebnikov; Romania's *Breaking News* by Iulia Rugină; the Israel-Germany co-production *The Cakemaker* by Ofir Raul Graizer; the Slovakia-Ukraine film *The Line* by Peter Bebjak; and Turkish entry *More* by Onur Saylak.

Many Official Selection films, especially in this group, take on contemporary social justice issues and tensions fueled by the refugee crisis among other hot-button subjects—often with fresh perspectives from characters at eye-level we don't often hear much about.

This year's Czech-Slovak entry, *Little Crusader* by Václav Kadrnka, features Karel Roden as the knight Bořek in a visually rich adaptation of a Jaroslav Vrchlický poem.

Two films from the West, France's *Corporate* by Nicolas Silhol and US entry *Keep the Change* by Rachel Israel, both weigh in on the ultimate price of cynicism—and the choice to prioritize the appearance of success over morality. ■

MYSTERY SPOTS

THE FEISTY GEYSER

by Kateřina Kadlecová

Karlovy Vary has seen murder. Fire. Deadly plagues and killers. And the spa itself at a certain point in its history did not cure, but rather scalded, corroded and burned skins. Some of the town's eeriest spots will be the subject of our new regular section including a contest for free tickets to mystery movies.

Our first spot is *Vřídlo*, the largest thermal spring in town and, incidentally, the most unnerving one. Its water may be beneficial in the treatment of stomach, kidney, gall bladder and liver diseases, but—as our ancestors knew and we can happily forget, thanks to modern technology and special care—it often explodes, specifically when it gets clogged up with aragonite, a crystal form of calcium carbonate. Yes, this actually happened.

Vřídlo made Karlovy Vary world

famous but posed a great hazard—along with fires in 1604 and 1759 and floods in 1582, 1821 and 1890—to the construction and development in the town. It used to be surrounded by a respectful, even reverential circular area because buildings erected nearby were not considered safe. Any building that dared to go up too close was shaken and occasionally swept away by the feral Vřídlo. Houses around the spring were destroyed by explosions in 1809, 1723, 1713 and certainly before. After each blast, Vřídlo would often disappear for days. As a result, local women in the 18th century had nowhere to do their washing and blanch slaughtered livestock.

The first recorded attempts at regulating the 73°C spring date back to the 1670s. Since then springs on the right bank of the Teplá river have been brought under control and little houses and promenades were built around them.

And now for the competition: Vřídlo is usually peaceful and quiet, as was beautifully described by the 15th century Czech humanist Bohuslav Hasištejnský. If you are the first person to come to the *Festival Daily* offices on the second floor of the Thermal and recite the first two verses of his *Ode to Vřídlo* and tell us at which promenade and where exactly our readers can find it we will give you two tickets to a movie whose title shall remain a mystery.

Because who wouldn't want to see *Terminator 2: Judgment Day 3D* on July 2 at midnight in the Thermal Small Hall? We certainly would.

The source of images and information for this section is Zmizelá Karlovy Vary (*Vanished Karlovy Vary*), a book, long out of print, written by the Czech social and political scientist Lukáš Novotný and published by Paseka. ■



Vřídlo in the course of time. Take a walk to see what the tamed spring looks like today.

ON THE TOWN

IAN WILLOUGHBY, NCC AND RADIO PRAGUE JOURNALIST



Velkopopovická pivnice Orion \$\$
Petřín 10
Open Mon-Sat noon - 10pm

How we discovered it is lost in the mists of time, but our team have been going at least once a year to the restaurant Velkopopovická pivnice Orion (pictured above) for ages and I can vouch for its relatively friendly service, great cold Kozel beer and superior Czech pub grub a la roast duck. But perhaps the best thing about the place is that it's such a long distance from the Thermal—it really is quite a hike—that an hour or two spent there invariably represents a highly refreshing break from the constant buzz of the festival. Honestly, yours is likely to be the only table where anybody is wearing an orange lanyard.

Café Elefant \$\$\$
Stará Louka 30
Open Mon-Sun 10am - 8pm

This Viennese-style café has some old world charm and serves passable cakes, coffee and ice cream. It's located near the Pupp end of the colonnade and has outdoor seating so is also a great place for a spot of people watching. They say that the likes of Goethe, Beethoven and Empress Elisabeth of Austria enjoyed its fare in

the town's glory days. My own first visit was during my first Vary in 2002, on the recommendation of a then elderly and now long-deceased Prague colleague; I always think of her when I see the little golden elephant perched on the front of the building.

Bokovka \$\$\$\$
Divadlo Husovka, Husovo náměstí 2
Open Mon-Sun 11am - late

Bokovka is the Czech translation of the movie title *Sideways* and the Vary one is the pop-up sister establishment to a Prague wine bar and eatery of the same name. But alongside its excellent víno, Bokovka (co-launched by director Jan Hřebejk) has for several years chiefly stood out as the venue of many of KVIFF's liveliest parties. After a long day in screening halls or clammy offices there is nothing better than joining scores of other revelers in its yard space—which boasts an old school, slightly rustic vibe—beneath the stars. ■

\$ - Inexpensive
\$\$ - Moderate
\$\$\$ - Expensive
\$\$\$\$ - Very expensive
\$\$\$\$\$ - If you have to ask...

THE BIG SICK: A SMART, FUNNY AND RELEVANT FEST OPENER

by Will Tizard

Laughs, tears and taking on one of the most hot-button issues in American society – that’s all this year’s KVIFF opening film, *The Big Sick*, delivers. World peace will have to wait for next summer, it seems.

But audiences aren’t likely to complain much, if responses by the likes of *Rolling Stone* are to be believed (*The Big Sick* “isn’t just the funniest romcom in ages... It is one of 2017’s best films.”)

Directed by Michael Showalter, it premiered at Sundance and was picked up by Amazon Studios in a splashy \$12 million deal. Certified Fresh on Rotten Tomatoes and ranked by *Variety* as one of 13 films of the year that are contenders for an Oscar, the feature debut for “Silicon Valley” actor and standup comic Kumail Nanjiani must be doing something right.

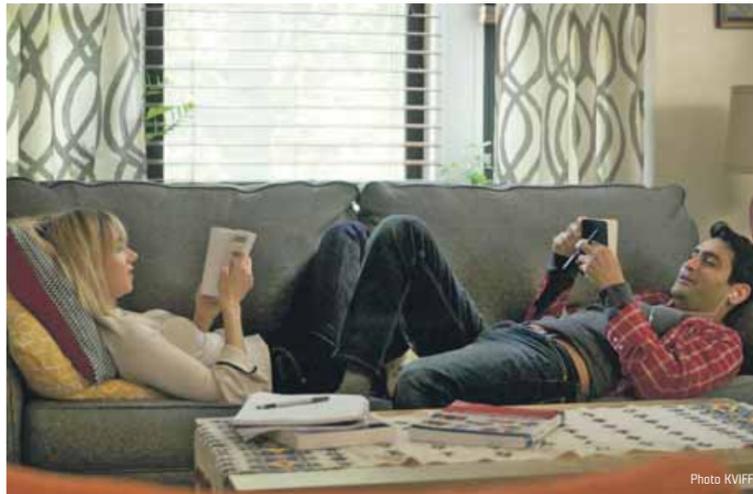
So thought producer Judd Apatow when he first heard its love story, based on Nanjiani’s real-life encounter with Emily, the woman he would later marry – only after realizing she was his true love while she was in a medically induced coma.

The film follows their fumbling relationship as it rapidly runs head-on into her sudden, life-threatening illness and the dilemma of Nanjiani’s double life.

Raised in a conservative Muslim family, where he’s expected to accept an arranged marriage, he finds he has to keep his standup comedy career quiet – and his love for Emily secret. Telling his parents he’s planning on law school and keeping up the appearance of going off to pray seems to make everyone happy, after all.

Co-written with Nanjiani’s wife, journalist Emily Gordon, the tale blends reality, comedy and incisive social statement with remarkable aplomb.

Apatow has said he never heard anything



Kumail Nanjiani’s breakout comedy overcomes both prejudice and clichés.

quite like Nanjiani’s story. “I thought it was incredible – I’ve never heard of falling in love with someone while they’re in a coma. It was not only true and it was also so heartfelt – and it was set in the world of standup comics, which has always fascinated me.”

Producer Barry Mendel was also awestruck. “Our jaws were just on the floor. We came out of the meeting and, even though Kumail wasn’t a big star yet, Judd and I both looked at each other and said ‘this is an incredible story, we’ve got to do it.’”

Mendel called the tale “gut-wrenching and funny and challenging and beautiful, which is everything we all want movies to be that they seldom are. I said I thought we’d be crazy not to throw ourselves into it and Judd felt the same.”

The relationship, Emily’s startling recovery, and Nanjiani’s touchingly painful struggles as a comic are peppered with little mo-

ments that speak volumes about the experience of being Muslim in America these days.

Even the discussion of dating a white girl, as Nanjiani breaks the news to his brother in a diner, prompts the comic to calm other customers with an “It’s OK – we hate terrorists.”

So it goes when a Pakistani man raises his voice in public. Even in Chicago.

The film’s deft handling of xenophobia and the general ignorance about Islam in the States could hardly be more relevant – yet *The Big Sick* never devolves into lecturing – even as it sends up Nanjiani’s floundering attempts to build cultural bridges via his one-man show side project that forces audiences to endure charts showing Pakistan’s main exports (cotton and concrete) before Emily finally pushes him to reveal something more personal on stage.

It’s your story people need to hear, she tells him. And she is right. ■

THROUGH THE CZECH LOOKING GLASS

CERISE HOWARD, FESTIVAL DAILY WRITER



KVIFF regulars might scoff when I mention I’ve been to Karlovy Vary annually only since 2013, although I tend to get more kudos when I mention I’m a Kiwi. But it’s when I mention that I’m the co-founding Artistic Director of a Czech and Slovak Film Festival in Australia, that people really look perplexed.

Well, let me offer a little explanatory backstory.

As a cinema studies student in Melbourne in the early ‘90s, I was blown away by the work of the brilliant Czech surrealist animator and filmmaker Jan Švankmajer. The unsettling and wholly original imagery and sensibility in short films like *Jabberwocky* and *Dimensions of Dialogue* transfixed me and filled me with romantic notions of what magical places Prague and the Czech Republic might be.

Flash forward 15 years and, out of the blue, I receive an invitation, representing Melbourne-based online film journal *Senses of Cinema*, to attend an animation festival in the Czech Republic. I, who had never travelled outside of Australasia, was being summoned to the land of Švankmajer for an animation festival. How could I refuse?

I was thrilled to attend AniFest in the fairytale town of Třeboň in South Bohemia in 2008 and a year later, I began writing a column in its daily newspaper – shades of things to come. Since then, I have also attend-

ed Mezipatra, the fabulous Czech queer film festival, five times, variously as a critic, juror, interviewee and moderator, and have racked up engagements with the *Finále Plzeň*, *One World* and *FebioFest*.

This country’s film folk have been kind to me. Two years ago, the genius who first piqued my interest in Czech cinema and culture – Jan Švankmajer himself – kindly gave me a personal guided tour of his studios, where I saw countless marvels of his and his late wife’s design, including sculptural works-in-progress, some doubtless to grace his long-awaited next feature film, *Insects*. And just last week I was gifted an interview with Václav Vorlíček, a real joy after presenting *Who Wants to Kill Jessie?* and *Three Hazelnuts for Cinderella* to delighted audiences in Melbourne last year.

Now, after attending four KVIFFs as a critic, FIPRESCI juror, festival director on the lookout for the best new Czech and Slovak films, and as an interviewee for *Festival Daily*, I find myself writing for said publication. Which, given all the above, makes perfect sense. ■

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Kroměříž

JINGLY: WHERE CRYSTAL GLOBES GO WHEN THE LIGHTS GO DOWN



Josef Somr in a scene from this year's trailer.

by Cerise Howard

Throughout the festival, film screenings are preceded by one of KVIFF's beloved trademark trailers – or “jingles” as they are often called in the Czech lands. Running one to two minutes apiece, these playful, black-and-white, short films are often cherished every bit as much as the feature presentations which follow them and it's always a surprise as to which one will be projected ahead of any given screening.

The current format and premise of the trailers dates back to the 43rd edition in 2008. In each trailer, the recipient of a Crystal Globe – KVIFF's most prestigious award, bestowed annually upon personalities deemed to have made a great contribution to world cinema, whether before the camera or behind it – treats their prize with comical, sometimes destructive, irreverence, if not outright disdain.

This impish, mocking tone

was established across the first year's four trailers. Two starred legendary Czechoslovak New Wave directors, Miloš Forman and Věra Chytilová. The former used his Crystal Globe to pulverize some pills while the latter is seen taping an already damaged globe back together, hoping that it might perch once more upon its cobwebbed base.

Hollywood actors have also starred from the get-go. In another trailer from 2008, the Globe is unseen, with a hard-boiled Harvey Keitel making it clear to a bartender that he was unimpressed to have had it dropped on his foot. Meanwhile, in Danny DeVito's clip the star sleepily tips his prize over to silence a hotel room's bedside phone.

Since then an equal number of international and Czech stars have been profiled, ranging from a spooked Helen Mirren and a surly John Malkovich to a lecherous Jiří Menzel and a bawdy Zdeněk Svěrák, often sending up

their celebrity personas every bit as much as the festival and its most prized trophy.

This year will introduce a 14th trailer starring a doyen of the Czech stage and screen, the 2012 laureate of the KVIFF President's Award, Josef Somr. The shooting took place during one day in the town of Mělník and in Prague.

“It was quite last minute, just eleven days out from the festival,” says Ivan Zachariáš, the director of this year's trailer. When they finished shooting, Josef Somr told him: “This will have been the last clapperboard of my life,” implying he's too old.

“But I don't believe it,” says Zachariáš. “Mr. Somr was fantastic, happy, in a great mood.”

And very shortly we will all see, intermittently throughout the fest, how Somr's putative on-screen swansong will play out – and whether that good mood he had on set translates into further gleeful mischief at the treasured Crystal Globe's expense. ■

FAMOUS FACES IN THE CROWD

BEING JEAN-PAUL, OLGA, RUDOLF, ET AL...

by Cerise Howard

Last year's official festival poster images played with the idea that KVIFF is one long carnival of intrigue, with scandalous behaviour abounding and predatory paparazzi poised to capture it all and splash it over front pages everywhere. Well, splash it on billboards and hoardings all around the country, anyway – and on at least one important front page: that of the catalog for the 51st edition.

For 2017, the festival's regular graphic design team at Studio Najbrt has adopted something of a twist to last year's approach. In 2016, to deny the dreaded paparazzi their dream shot, a variety of gorgeous glamour pussies, including familiar faces from the KVIFF team, did their best to obscure their features (and

whatever shenanigans were Artistic Director Karel Och and venerable Artistic Consultant Eva Zoraalová up to in the back seat of that limousine?). Whereas this year several unknown, presumably ordinary folk are hiding their visages, by holding up photos of famous faces in place of their own.

If last year's message seemed less that the rich and famous (and film festival impresarios) have a right to anonymity and privacy, a priceless luxury ironically enjoyed by the poor and ordinary (while suggesting there's fun to be had in maintaining a prurient interest in celebrity misbehavior – for the ordinary folk, and for the celebrities), the message this year seems more that anyone can actually be a star. Or at least play at being one.

Which, it can be argued, is all that actors do for a living

anyway. And did not a wise man once posit that “All the world's a stage. And all the men and women merely players”?

Hence, this year's poster and concept artwork has a variety of people masquerading, from the shoulders up, as celebrated thespians, ranging from icons of the Czech silver screen (Rudolf Hrušínský, Olga Schoberová, Jana Brejchová, Petr Čepek and Aňa Geislerová), via the timeless cool of Jean-Paul Belmondo, to Hollywood legends Harvey Keitel and Danny DeVito.

And, of course, the great John Malkovich features. After all, since Spike Jonze's 1999 film, it is he who has most exemplified the idea that others might like to inhabit the life – indeed, inhabit the body – of a famous star. For a little while, at least. ■



52ND KARLOVY VARY INTERNATIONAL FILM FESTIVAL JUNE 30 – JULY 8, 2017

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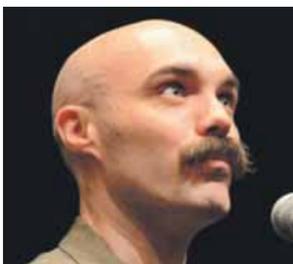
FACES



Boris Khlebnikov



Pat Collins



David Lowery

The 52nd KVIFF kicks off today with a slew of guests arriving for the festival's opening. **Uma Thurman** will take to the red carpet to accept the Festival President's Award and she will remain in town to present a screening of *Kill Bill* at the Outdoor Cinema on Sunday, July 2nd. **Casey Affleck** will also grace the red carpet to receive the KVIFF President's Award and will stay to present the film *A Ghost Story* together with the film's director **David Lowery**, also arriving today. Composer **James Newton Howard** will not only be a guest at the opening ceremony to receive the Crystal Globe for Outstanding Artistic Contribution to World Cinema, but will take part in the gala itself, conducting a world premiere of the music from *Fantastic Beasts and Where*

to Find Them, which will be performed by the Czech National Symphony Orchestra. Actress **Zuzana Kronerová** is coming to introduce the screening of the newly restored version of *The Shop on Main Street* as well as the Czech film *Ice Mother*, which is in the Czech Films 2016–2017 section. Representing the main competition film *Men Don't Cry* is the director **Alen Drljević**, producer **Jasmila Žbanić** and five actors from the film: **Ermin Bravo**, **Sebastian Cavazza**, **Emir Hadžihafizbegović**, **Boris Isaković** and **Boris Ler**. Director **Boris Khlebnikov** is coming to present *Arrhythmia* which is screened in the main competition, too. Film critics who have selected work for the Six Close Encounters section arriving today include **Boyd van Hoeij**,

Carmen Gray, **Barbara Hollender**, **Guy Lodge**, **Dan Fainaru** and **Edna Fainaru**. Irish director **Pat Collins** will arrive to show his film *Song of Granite*. Actor **Sherwan Haji** arrives to represent Aki Kaurismäki's new film, *The Other Side of Hope*, in the Horizons section. East of the West greets director **Edon Rizvanolli** and cast members **Jason de Ridder** and **Niki Verkaar** from the film *Unwanted* as well as actress **Jana Plodková** from the Czech film *Absence of Closeness* and director **Ilgar Najaf** coming with his new film *Pomegranate Orchard*. Documentary filmmakers in competition arriving today include **Camilla Magid** (*Land of the Free*) and **Maryam Goormaghtigh** (*Before Summer Ends*). ■

THREE PICKS FOR TODAY

BOYD VAN HOEIJ, FILM CRITIC, THE HOLLYWOOD REPORTER



How can I not recommend a film by Kogonada, a former film critic? This beautifully staged story of an unlikely platonic friendship between a Korean-American man (John Cho) in town for a medical emergency involving his father and an American girl (Haley Lu Richardson) working at a university library unfolds in the



COLUMBUS

Director: Kogonada
USA, 2017, 104min
June 30, 9am, Cinema 8

Modernist small-town marvel that is *Columbus*, Indiana. This film's secret weapon is not its great actors or its intelligent yet

understated screenplay – though it has both – but something too rarely seen and discussed in films: architecture.



THE WAY HE LOOKS

Director: Daniel Ribeiro
Brazil, 2014, 96min
June 30, 4:30pm, Husovka Theatre

be gay and handicapped but Leonardo is there to live his life to

the fullest, which very much includes getting a cute boyfriend.



A WOMAN'S LIFE

Director: Stéphane Brizé
France/Belgium, 2016, 119min
June 30, 7:30pm, Lázní III Cinema

many options. Actress Judith Chemla, who plays the lead from the age of 20 to 47, is a master of quiet suggestion, helping audi-

ences to empathize with her character even as she grows increasingly bitter about how life has treated her. ■