



Casey Affleck says working in new cities and new places keeps him from getting too stale and too boring.



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FREE

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# A GHOST STORY: STRANGE AND BEAUTIFUL

## CASEY AFFLECK LIKES THE SHARED SENSIBILITY OF WORKING WITH FRIENDS

by Veronika Bednářová

Four close colleagues are behind the strange and touching non-horror film, *A Ghost Story*, which opens in cinemas this week, following up a successful premiere at Sundance this year: actor Casey Affleck, writer/director David Lowery and producers James M. Johnston and Toby Halbrooks. They will screen the film, which co-stars Rooney Mara, at KVIFF, which also follows up a team project with the same players, *Ain't Them Bodies Saints*, which screened here in 2013. The team's next project, *Old Man and the Gun* with Robert Redford and Elisabeth Moss, has just finished filming.

**So you've formed a stable collaboration, working together regularly. How does that work for everyone?**

I like that vocabulary. It's a stable collaboration. We've done three movies together and with Toby and James as well, so it's a fairly stable collaboration with all of us. It's nice to work with friends. You don't always get that opportunity because you

travel so much and you meet new people always. That makes it sometimes an added challenge to make a new movie because you have to develop some sort of rapport with people and the shorthand, you gotta try to learn what the other person means and when they want something.

**And there's a stronger bond with you guys than just a professional relationship?**

So I get the chance to work with friends but also I think there's a shared sensibility somehow with this group. I like the movies that they do and the things that they've done. And I've liked everything that I've gotten to be a part of – not that that was the most important part, I would say, but it's a bonus when you have a great experience. And then you also feel like the thing that has been made is something you're proud of. I'm always proud when I'm a part of something that they're working on.

**What's David Lowery like as a director? Is he strict?**

No, he's not. He communicates clearly

what he wants and has a vision going into it but he's also very flexible and open to input from anybody from costumes or David or James or me or the other actors. I've never seen him be strict at all. Sometimes I wish he were stricter – you give a bunch of ideas to a director and you hope they're going to say 'No that's bad' because in your heart you know that what you're saying is a bad idea.

**Do you have a say in the script development part?**

Not really. Let's say that this movie was the most unformed piece of material. Otherwise, they're very traditional screenplays that David gave to me that he'd written and he has his own unique voice that is on the page and the scenes seem to work the best when you stick with his voice.

But *A Ghost Story* was something that was more experimental in that sense. There was less dialogue and more description of what this thing is going to be. So that was the only time I've had any input, really, on what the characters are really saying.

**And when the screenplay is less fully formed in a way, what is it about for you, really?**

What the movie was about for me was not evident when I first read it. When David described it to me it just sounded like a strange and beautiful experiment that was mostly visual. Like, 'Oh, you'll be wearing a sheet and we're shooting in one location.' It was all kind of like what it was going to look like and there was some kind of conversation about the relationship between me and Rooney. You're trying to figure out if you stay in the house or not.

**So do you prefer not to work with people you haven't formed relationships with yet?**

I love meeting new people. One of the things that people who work in movies will tell you is that it's one of the best parts of the job that you go on to new cities and new places and new crews and you learn from other people, the DP, everyone on the crew. It kind of keeps you from getting too stale or from getting too boring. On the other hand I think there are people who

work with the same people over and over again and the work keeps getting stronger and better. Time goes by faster and faster – I'm getting old so fast. It's really nice to spend time with people you already like and know. You have some shared interests. If you find people you work well with you might as well keep working with them.

**Is it different being on the road to promote a film you are personally invested in rather than, say, a blockbuster?**

I don't ever think of a movie as being mine. If it belongs to anyone it belongs to the director. Once you're a part of the movie in any way then you go out and you help to advertise it. There are some movies – because of the kind of audience they're going for or the kind of money that's being spent to promote them – there isn't a lot of promotion (for the actor) that goes into it. So you go to a few film festivals and you go on a talk show and that's all that's asked of you. And then there are other times when the movie is in theaters for six months and you still have to go out there and promote it endlessly. ■

## SEE YOU THERE

### GUY LODGE

One of the reasons I so enjoy Karlovy Vary is that the breadth and range of the programming allows me not just to make fresh discoveries, but to catch up with intriguing titles that I've missed elsewhere on the festival circuit. The film I regret not seeing at Sundance this year was Alexandre O. Philippe's *78/52*, which I'm told is an ingenious and playful documentary examination of one of cinema's most literally and figuratively breathtaking moments – the shower scene in *Psycho*. I'm a geek for both classic Hollywood lore and postmodern cinema analysis, and Philippe's previous, inventive films in this domain – notably his witty, informative zombie-movie tribute *Doc of the Dead* – have me excited to see what fresh angle he has on the master of suspense. (MS)

FILM CRITIC,  
VARIETY

*78/52* screens today at 9:30pm [Čas Cinema], July 4 at 11pm [Grand Hall] and July 7 at 10pm [Karlovy Vary Municipal Theatre] ■



## WHEN IN DOUBT, TIME TO PASS

Fest fanfare, sheer spectacle, free filmmaker KVIFF Talks and late, late bars are almost enough to justify a summer trip to bustling Karlovy Vary in themselves. Yet some determined cinema geeks still insist on seeing actual movies. For this last group of stubborn holdouts, navigating the fest ticketing system is going to be key.

One might assume it's a straightforward process of walking up to a sales booth, also known as the *pokladna*, and asking for a ticket 15 minutes before your film starts. But that way lies madness and melancholy, dear readers (though also a great excuse for ordering another round at the F Bar terrace). KVIFF veterans know that most tickets go on sale the day before a screening – no earlier – and tend to disappear by 9am.

That applies whether you're just buying a single ticket for 80 CZK, which is simple enough to do if your timing is right or



you have a buddy who is already at the fest the day before you arrive.

But a cooler way to go is the KVIFF pass, easily scored for 250 CZK for a day, 600 CZK for three or 850 CZK for five days, which not only forms a groovy souvenir of your summer of onscreen love but also entitles you to lots of useful add-ons.

You get admission to three films per day – that's separate films, not three peo-

ple at one – and pass holders can reserve tickets for many screenings via SMS starting at 7am.

The fest pass also means you can claim any seats still free five minutes before a screening starts – which works well when other folk aren't quick enough to escape their round at F Bar (if a ticket holder is not in their seat by that time, the fest is entitled to give it away).

You can also book tickets online if you register and get a PIN, of course, but only ten percent of the screenings have tickets available this way. If you do go this route, you can buy two tickets per film, though.

Finally, a proven old school method is to check on the bulletin board in the breezeway of the Hotel Thermal, near the festival cars drop-off point. People post notes when they have extra tickets they won't be using and some surprisingly great offers do appear there. ■ (WT)



## OFFICIAL SELECTION

### MEN DON'T CRY - COMING TO GRIPS WITH VETERANS' PAIN ON THE SCREEN



In *Men Don't Cry* veterans of the war in former Yugoslavia find themselves on a journey toward forgiveness.

by Michael Stein

In Bosnian director Alen Drljević's debut feature *Men Don't Cry*, a group of traumatized veterans from the various opposing sides of the war in former Yugoslavia are brought together to a mountain resort to face their demons and each other. Even getting Serbs, Croats, Bosnians in a room together is challenge enough, but getting them to perform therapeutic exercises pretending to be animals and opening up about what they did in the war proves to be a contented task for the group leader skillfully played by Sebastian Cavazza.

Director Alen Drljević says the film was originally inspired by the work of one of the organizations that work with veterans in the former Yugoslavia: "It's the very strong opinion of psychiatrists who treat veterans with PTSD that meeting former enemies is the best way of dealing with the trauma."

Drljević's background is primarily in documentary filmmaking and his initial intention was to

make a documentary about this therapeutic process, but as he worked on the film idea he realized that he had a strong story that deserved fuller treatment. Not that he abandoned the film's documentary roots. "I have some non-actors, veterans, that play roles in the group. Also some of the main actors have experiences in the war, they were soldiers," he says.

There is an unscripted, improvisatory and unpredictable feel that comes through in the shooting which gives both the therapy and certain dramatic scenes an added intensity. According to Drljević, this was highly intentional. "We tried to put the documentary style in the filmmaking," he says. "I let the actors improvise. We had a basic idea but we let the actors take it and we followed them."

The film centers on the relationship between a deeply ambivalent Serb, played brilliantly by Boris Isaković, and his near mirror image Croat, played with a brooding intensity by Leon Lučev. A triangle is formed by

a pious Bosnian Muslim with a seemingly endless well of patience and forgiveness played by Emir Hadžihafizbegović. Each veteran in the group though adds a strong personality and their own wounds from the war, their own animosity and distrust, and what becomes clear as they work out their pain is that their anger isn't just directed towards the other sides in the conflict, but often even more so towards their own sides, their own families and towards themselves.

Drljević is looking forward to the film's release in the countries of former Yugoslavia. "A lot of people are still dealing with these war issues," he says. "We never really dealt with the past. I think we need to talk about it to understand the motivation of others." For Drljević it isn't only a question of silence but an unwillingness to talk about the war at the right time and in the right way, particularly by politicians, who use it to their own ends. "We don't face real problems, like poverty and corruption," he says. "We always go back to war issues." ■

## OFFICIAL SELECTION

### ARRHYTHMIA - IRREGULAR HEARTBEATS IN RUSSIA'S BODY POLITIC



Katya and Oleg in the back and forth of exasperation and connection, in *Arrhythmia*.

by Cerise Howard

*Arrhythmia* director and co-writer Boris Khlebnikov is no stranger to Karlovy Vary, on the contrary. KVIFF helped launch his career when his co-directed feature debut *Roads to Koktebel* was a joint winner of the Philip Morris Award at KVIFF 2003.

Now an established, original force in contemporary Russian cinema, Khlebnikov's latest feature might, on the face of it, bear a timeworn premise – that those who are charged with tending to the wellbeing of others are often their own worst patients. But *Arrhythmia* is just as interested in probing a shift towards clinical indifference in the middle management of the Russian health bureaucracy as it is in presenting a compelling character study of a married couple of late twentysomethings whose chemistry is appreciable, no less than their grinding frustration with one another's foibles.

Thus, the rotting marriage of two health professionals in a mid-size city in current day Russia

(Yaroslavl) serves in microcosm as an allegory for a crisis in the health system that tenuously employs them.

Both medicos deal with matters of life and death – Oleg (Khlebnikov regular Alexander Yatsenko) is on the frontline of emergency response as a paramedic, while Katya (Irina Gorbacheva) is a doctor attending to patients in a hospital casualty ward, often rushed there by her vexatious husband.

Oleg's every day on the job is an endurance test of tragicomic proportions. Highly irascible, he nonetheless has the best interests of his patients at heart, even if he will resort to unorthodox means to ensure they receive the treatment they urgently need, or to fobbing off an elderly nuisance caller with a little snake oil and a humorous choice of placebo.

Khlebnikov – together with the script co-writer, Natalia Meschaninova – had the idea of creating a character who is extremely weak and immature in his personal life, at the level of a 12-year-old.

"At the same time, in his professional life we wanted Oleg to be very 'adult', confident and precise, as if he's spent more years in the profession than he really has," Khlebnikov says. "We wanted to make him full of contradictions."

Correspondingly, for all the responsibility he assumes to ensure people don't die on his watch, often in defiance of inflexible clockwatching instructions from above, Oleg spends the bulk of his downtime exasperating Katya, whose patience with his overindulgence in alcohol and cloying entreaties not to divorce him wear thin – and betray a mercurial brittleness of her own.

One might surmise then that the real premise in this arresting new film is that, for all the competence and dedication possessed by professionals operating within the Russian health system, administrative incompetence and regimented detachment from "the human factor" are pervasive blights ever threatening to topple what matters most: quality of human life and connection. In other words, the human factor itself. ■

## MYSTERY SPOTS

### THE OTHER MOZART'S GRAVE

by Pavla Horáková

As you know from the first installment of our new regular section focusing on the town's eerie spots, even a spa town dedicated to curing the sick hasn't been immune to disease and death. Today's mystery spot will please taphophiles, that is, people interested in cemeteries and the like. A reminder for us, the living, to seize the day while we can. And incidentally, since we are running this competition for tickets, why not do it in the cinema?

There is no cure for death and even all the local thermal springs combined do not amount to an immortality potion. Thus a world famous spa town, too, regularly saw its visitors, doctors as well as venerable citizens, take one for the team.

For a couple centuries, Karlovy Vary's deceased found their final resting place in St. Andrew's graveyard on the hillside not far from today's Thermal hotel. The cemetery was eventually abandoned and turned into a public park in 1913. Only a few scat-



St. Ondřej's church today.

tered tombstones now reveal its former purpose. The most prominent among them is the renovated headstone of Franz Xaver Mozart, the son of none other than the great Wolfgang Amadeus himself.

The great composer's sixth child, Franz Xaver was born in Vienna in 1791 only five months before his father's death. He, too, started composing at an early age, writing his first piano concerto at the tender age of 14. He worked

as a music tutor, traveled around Europe and performed his and his father's music. He died a bachelor on July 29 1844 in Karlovy Vary, where he was treated for stomach cancer.

The first person to bring us a photo of F.X. Mozart's tombstone to the *Festival Daily* offices on the second floor of the Thermal will win two tickets to Monday's screening of *Baby Driver* (July 3 at 11:59pm at Čas cinema). Our mystery tip: After dark you can spot fireflies hovering above the former cemetery.

This piece was inspired by the book *Zmizelý Karlovy Vary (Vanished Karlovy Vary)* by Lukáš Novotný and published by Paseka. ■



Yesterday's winner, Adéla Turanová.



## THREE PICKS FOR TODAY

ALISSA SIMON, FILM CRITIC, *VARIETY*

Swedish director-writer-producer Saleh brings a welcome dose of Scandinavian noir to the land of his ancestors with this compelling, gritty Cairo *policier* set against the backdrop of the 2011 political unrest. The Lebanon-born Swedish actor Fares Fares is excellent as Detective Noredin, just your ordinary, ambitious cop on the take,



#### THE NILE HILTON INCIDENT

Director: Tarik Saleh  
Sweden/Germany/Denmark,  
2016, 109min  
July 1, 9am, Grand Hall

thanks to his uncle, the police chief. But when he is drawn into the murder investigation of a beau-

tiful singer, the case brings into question his methods and beliefs and even threatens his life.

Don't miss this chance to see the premiere of a new, digitally-restored version of this fantastic Oscar-winning drama on the big screen, where the intense black and white cinematography by Vladimír Novotný will show to its best advantage. The great Ida Kamińska is unforgettable as the elderly, hard-of-hearing, Jewish



#### THE SHOP ON MAIN STREET

Directors: Ján Kadár, Elmar Klos  
Czechoslovakia, 1965, 125min  
July 1, 2pm, Grand Hall

widow who doesn't understand that her button shop has been Aryanized. Rather, she thinks that

her inept Slovak peasant controller is her new assistant. Bring tissues.



#### ASHES AND DIAMONDS

Director: Andrzej Wajda  
Poland, 1958, 105min  
July 1, 7pm, Národní dům Cinema

matic legend of Polish cinema who died far too young. Here he is extremely effective as a tired

Home Army veteran who is assigned to kill a Soviet commissar. ■



# WHEN BLOODLINES BREAK

EAST OF THE WEST COMPETITION SHOWCASES THE REGION'S NEW, EXTRAORDINARY FILMS

by Michael Stein  
and Iva Roze

This year's East of the West films don't only crash the gates with a range of remarkable films but show an evident need – from countries as varied as Ukraine, Estonia and Romania – to tell challenging stories of family ties, whether broken, frayed or coming closer together against the odds.

**Marița** is the debut film of Romanian director Cristi Iftime. It follows the journey of 30-year-old Costi, who gets melancholic after an argument with his girlfriend, so he persuades his father to take a road trip with him. They travel in their old car, *Marița*, to meet up with the wife and children Costi has ignored for years because he had better things to do.

"The trip from Transylvania to Moldavia...happens in external space but also in the interior space of memories that attract Costi to a 'home' which is not the physical house, nor a group of people (since they have all changed) but a lost state of mind," says Iftime.

In Russian director Alexander Hant's feature debut *How Viktor "the Garlic" Took Alexey "the Stud" to the Nursing Home* it also takes a road trip to begin to forge a relationship between an estranged father and son. The film contains all the potential cliché traps: the pathetic rural disco, scenes of drunken screaming and



The struggles between fathers and sons make up a big part of this year's East of the West films.

Russian mafia thugs, but these are just props set off against the real drama, the age-old conflict and deep bond between two generations, a drama brilliantly brought to life by actors Evgeny Tkachuk and Alexey Serebryakov.

According to the film's producer, Fedor Popov, the renowned Serebryakov agreed to play the former *mafioso* invalid father for free for the opportunity to be part of the low-budget film.

Yet another father-son drama comes from Estonia in *The Man Who Looks Like Me*. A music critic named Hugo is going through a relationship crisis when, out of the blue, his father shows up on his doorstep and an-

nounces he's going to die soon and will need somebody to look after him. Written and directed by Andres and Katrin Maimik, the film is a touching, bittersweet take on a detached generational gap.

Another directorial debut is Marina Stepanska's *Falling*, in which recovering addict Anton and his strained relationship with the grandfather who raised him is the backdrop to the sudden change in his life when he meets Katia outside a Kiev nightclub. The intense emotional bond that arises between the young couple is matched by feelings of fear about what the future holds both for them and for Ukraine, fears

made worse when Anton is ordered into the army and his grandfather's health falters.

In **Mariam Khatchvani's** feature debut family obligation and tradition come up against the desires of the heart in a compelling story set in a mountainous region of Georgia and inspired by the director's own grandmother. Edon Rizvanolli's *Unwanted* also touches on old family wounds as it follows Alban, a rebellious teenager, who left Kosovo during the war and now lives in Amsterdam with his mother. The film starts and ends with Alban in a fight, a fitting metaphor for a story of a kid who tries to fit in but doesn't. ■

## DAILY RANT

MICHAEL STEIN, FESTIVAL DAILY WRITER

### MY FIRST CZECH FILM

Sometimes I make the spirited but ultimately futile effort to explain what I like about films and books from Central and Eastern Europe to my friends back home in the U.S. – that though it's not exactly that I think they're better (though I often do) but that they contain a spark, a spirit that can't easily be described. It's not only a matter of artistic differences. It's something else and reminds me of the very first film I saw upon coming to the Czech Republic in the early 90s. Reading the above you might think that would be a Czech classic or one of the new Czech films of the 90s, but not at all.

I was visiting my girlfriend about 40 minutes outside of Prague in the shadow of a massive paper mill that made the air smell like rotten eggs. We had her parents' place to ourselves, or so I thought, and as evening settled in she put a tape in the VHS player. It was *Apocalypse Now*. Except it was somehow the wrong video format so it played in a monochrome brown as if she had gotten a sepia print of the film. This didn't seem to bother her at all. Naturally, it was dubbed. I found this a bit disturbing but not nearly as disturbing as what came next.

I heard the door open and her mother walked into the room. My girlfriend translated introductions. A few minutes later her father



walked in, shook my hand, purposefully not looking in his wife's direction. Clearly, they weren't on speaking terms. We sat in the living room, the warring spouses across from one another while their daughter made tea. I sat directly across from an equally panicked Martin Sheen, who at this point was stripped down to his underwear doing *tai chi* in his Saigon hotel room with *The Doors'* blasting "The End." This was the end, my only friend. When our translator was out of the room I stared at the screen, watching Sheen lose his mind, nodding to him silently: "I know how you feel." At other times a translated conversation took place but it was hard to hear over the helicopters.

It's this particular spirit of vitality and absurdity I see in so many of the films and books I love from this part of the world, so natural and unforced, as if it just slipped in through the door like my old girlfriend's parents. ■

## Odhalte možnosti festivalu

S oficiální aplikací KVIFF máte program, aktuality i rezervaci vstupenek stále u sebe.

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# KENJI MIZOGUCHI: JAPANESE MASTER OF SACRIFICE, RESISTANCE

KVIFF PAYS TRIBUTE TO ONE OF WORLD CINEMA'S MOST CELEBRATED DIRECTORS

by Michael Stein

Though he died of cancer at the age of only 58, Mizoguchi was an uncommonly prolific director, making almost 90 films starting in the silent era up to his final film in 1956. Sadly, well over half of his output has been lost, but what remains has secured his place among the greatest directors of all time.

This year's KVIFF will present ten of the Japanese director's films spanning a period of over two decades of his illustrious career.

It has become something of a critical pastime to debate the merits of the three most famous Japanese directors – Ozu, Kurosawa and Mizoguchi. French New Wave filmmakers, for the most part, came down firmly on Mizoguchi's side, revering him to the point that Jean-Luc Godard even went to Kyoto to put flowers on the maestro's grave.

But to many film lovers Mizoguchi is the least known of the big three. British writer, curator and film critic Tony Rayns, who selected the Mizoguchi films in the KVIFF retrospective, doesn't think this has anything to do with the great director's critical standing, but if it is true at all might be more an issue of availability.

"Ozu's films are widely available on DVD and Blu-ray largely because he worked throughout his career for one company, Shochiku. Distributors and home-video publishers can negotiate with one company for the rights to all but two of his films. Mizoguchi, by contrast, changed companies frequently – a factor which has slightly reduced his visibility," says Rayns.



The role of women in Japanese society was central to Mizoguchi's films.



The earliest made Mizoguchi film screening at the festival is *The Downfall of Osen*, a 1934 film that was shot silent with music and narration added on. It tells the story of two former employees of a corrupt art dealer whose varied fortunes later in life confront a theme that will remain a signature one in Mizoguchi's work.

Osen, a maid, prostitutes herself to support Sokichi, a messenger, so he can continue his education. Much later, when Sokichi has become a successful doctor and long forgotten her, they meet on a station platform. A woman sacrificing herself for a man is a staple throughout Mizoguchi's films, something which Rayns sees as having both social as well as intellectual dimensions, besides its evident aesthetic force.

"Mizoguchi was obsessed with 'women's issues' for much of his life. His off-screen behavior was not especially feminist, but his films sometimes were, notably in the late 1940s, when the US occupation forces mandated 'democratic' subjects," says Rayns. "Obviously yes, there is a social critique in play. There is also a psychological interest in victimhood, masochism and resistance, all issues readily observed in women characters abused or controlled by men."

A woman's sacrifice is also central to *The Story of the Last Chrysanthemum* (1939), a film Rayns considers to be one of Mizoguchi's best and the peak of his aesthetic experimentation. The film follows the fortunes of a Meiji era kabuki actor named

Kikunosuke who is forced out of his home because of his love for his younger brother's wet nurse, Otoku.

She is the only one who believes in his acting talent and his expulsion and trials in provincial and traveling theaters give him the experience that bring his talent to fruition while destroying Otoku's health, who has selflessly sacrificed everything for the man she loves and believes in.

Rayns notes how the U.S. occupation army under General MacArthur imposed social strictures on the industry which actually allowed Mizoguchi to make films about the limitations imposed on women in Japanese society, the best example of which he considers *My Love Has Been Burning*. The 1949 film is in-

spired by the autobiography of the late 19th-century feminist pioneer Kageyama Hideko, fictionalizing her as a woman who rebels against her family, goes into politics, but realizes that even in the fight for freedom women are on their own.

Mizoguchi films included in the tribute also venture into Japan's distant past with equally stinging and relevant social critiques. There is his visually stunning and masterful tale of 11th-century slavery, *Sansho, the Bailiff* (1954), as well as perhaps his most famous film, the 1953 classic *Tales of the Moon and the Rain* (often titled *Ugetsu*) based on a ghost story and set in the 16th century.

The master's final completed film, *Street of Shame* (1956) is

starkly modern by contrast, both in the way it films Tokyo's Yoshiwara brothel district as well as how it deals with the issue of prostitution, intertwining the stories of the women who work at a brothel, examining their reasons and consequences that can come with the job.

Festival-goers will also be treated to frequent Mizoguchi-collaborator Kaneto Shindo's 1975 documentary *Kenji Mizoguchi: The Life of a Film Director*, a piece shot over two years consisting of interviews with actors, crew members and producers who worked with the director over his long career. The selections are rounded out by *Osaka Elegy* (1936), *Miss Oyu* (1951), *The Life of Oharu* (1952) and *New Tales of the Taira Clan* (1955). ■

## FACES



Céline Sallette



Lambert Wilson



Karma Takapa



Monika Willi



Marina Stepanka



Mariam Khatchvani

Among the new arrivals on the second day of KVIFF is the director of the main competition film *Corporate*, Nicolas Silhol, as well as the film's cast, actress Céline Sallette and actor Lambert Wilson. Main competition film *Khibula* is represented by director George Ovashvili while *Little Crusader* has its director Václav Kadrnka arriving and *Ralong Road* its director Karma Takapa.

Future Frames section welcomes this year's mentor Denis Côté who will introduce his film *Drifting States* and *The Most Important Thing: Love*, which he selected as his *carte blanche*.

Director Jun Geng will present *Free and Easy* and director Miransha Naik will show his film *Juze*, both in the official selection – out of competition. Director and producer Vít Klusák has come to KVIFF to screen his documentary *The White World According to*

*Daliborek*. The East of the West competition section welcomes Mariam Khatchvani (*Dede*) and Marina Stepanka (*Falling*). Films in the Horizon section with guests arriving include actor Simon Al-Bazoon (*The Other Side of Hope*) and director and editor Monika Willi (*Untitled*). The Special Events section sees the arrival of actors Martin Hub, Vojtěch Johaník and Leoš Noha from the Czech film *Growthroom*.

Variety Critics' Choice section is bringing director Simon Lavoie to screen *Those Who Make Revolutions* and director Greg Zglinski with his film *Animals*.

Director György Kristóf is coming with his film *Out* in the section Czech Films 2016–2017 and the Imagina section welcomes director Ben Pointeker, who will screen his work *Impassenger*. ■

## EVENTS

### WHERE TO MEET THE FILMMAKERS

CHECK OUT THE FOLLOWING KVIFF TALKS OPEN TO THE PUBLIC

Oscar-nominated soundtrack composer James Newton Howard will be conducting a Master Class today at 4:00pm in the Hotel Thermal's Congress Hall, in which he will present work using excerpts from film with live piano, revealing mysteries of his art and profession. American film critic and historian Leonard Maltin will host along with Czech composer Jan P. Muchow.

In a new initiative with Variety, Barrandov Studio and Czech Anglo Productions, *Artisans in Focus* will spotlight creatives behind images and sounds with a panel on cinematography, editing, production and costume design on July 2 at 2:30pm in the Hotel Thermal Vodafone Lounge. Award-winning Austrian editor Monika Willi, Polish cinematographer Wojciech Staron, American costume designer Annell Brodeur and Czech production designer Ondřej Nekvasil will reveal insights, moderated by Variety's managing editor for features, Peter Caranicas.

Also on Sunday at 4:30pm in the Congress Hall, actor Casey Affleck, director David Lowery, producers Toby Halbrook and James M. Johnston are on deck in a talk



Today's KVIFF Talk will feature James Newton Howard.

moderated by Scott Feinberg of *The Hollywood Reporter* discussing their joint project, *A Ghost Story*, which opens in cinemas this week. The group first joined forces while working on *Ain't Them Bodies Saints*, which they presented here in 2013.

Czech director Jaroslav Kučera's work is chronicled in a new monograph, *In Between*

*Images: Cinematographer Jaroslav Kučera's Media Practices*, discussed July 3 at 3:30pm in Cinema A by author Kateřina Svatoňová and Aleš Najbrt. Excerpts from work with Věra Chytilová, Vojtěch Jasný and Karel Kachyňa, along with the experimental film 1984: *The Year of Orwell* will also screen. This talk is in Czech with English translation.

British creative team Ken Loach and Paul Laverty will talk with journalist Neil Young on July 4 at 2:30pm in the Vodafone Lounge. Loach and screenwriter Laverty have worked together on 12 features and two shorts as pioneers of British social realist cinema and this year receive a Crystal Globe for Outstanding Artistic Contribution to World Cinema.

Canadian independent filmmaker Denis Côté is hosted by dramaturg and journalist Aleš Stuchlý July 5 at 4pm in Cinema C discussing his two decades of work including more than 12 features and 16 shorts. His *Vic and Flo Saw a Bear* won the Silver Bear and the Alfred Bauer Prize at the Berlinale in 2013. This year's KVIFF is showing his first film, *Drifting States*, which earned the Golden Leopard at Locarno.

American actor and musician Jeremy Renner will speak following his screening of *Wind River* at 3pm July 7 in the Thermal Grand Hall, hosted by KVIFF Artistic Director Karel Och. Renner's roles in Oscar-winning *The Hurt Locker* and in *Arrival* set him apart as a screen presence, along with performances in *The Avengers*, *Mission: Impossible* series and *American Hustle*. ■ (WT)