



Few have scanned the landscape more thoroughly than Hollywood's authority on the art.

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FILM SHOULD LIFT OUR SPIRITS

AMERICA'S DEAN OF FILM HISTORY LEONARD MALTIN HOPES INDIE HEROES WILL SAVE US FROM BLOCKBUSTERS

by Will Tizard

Leonard Maltin's Movie Guide has been an essential book reference for anyone in the film world for decades and his work as a film scholar, historian and University of Southern California lecturer has fired the imaginations of generations of Hollywood filmmakers. While visiting KVIFF this year the preeminent American critic led a talk on the role of film music with the multiple Oscar nominee James Newton Howard.

The guide's last edition was in 2015, which marked the end of an era, as many film publications have noted.

We're issuing it again this fall without the 2015 on the cover. It's just finite. Not outdated, just finite. You know, I did it for 45 years. Forty-five. And toward the end of the run I saw the handwriting on the wall. I went through my mourning process several years ago, whereas my contributors and collaborators were taken aback. Some had been with me for a long time.

Was your two-star review of *Taxi Driver* the one you took the most heat for?

It's hard between *Taxi Driver* and *Blade Runner*. And I saw three versions of it. I gave it three shots. (Ridley Scott) did a fourth version but I said, 'No, I'm out.'

As a film historian what trajectories trouble you the most and what give you hope?

Optimism and pessimism are widely felt. Summer is my least favorite movie season. When I have to sit through *Pirates of the Caribbean* and *The Mummy*, which are not so much movies as products, it can be dispiriting. You see a film like *The Big Sick*, which is made with passion and integrity and originality, and I feel good. So to me the independent film world is the source of all my hope. And as an American, I also look overseas for storytellers.

If we're relying on indies to save the film world, isn't that another burden for people who are already going up against incredible odds?

Their window of opportunity is so small. I wouldn't trade places with them. The fact that they stick to their guns and have the perseverance and the resilience to follow their heart and follow their brain

to tell their story is why I'm still going to movies.

But many worry we've lost the middle – it's all blockbusters and no-budgets, it seems.

I know. Every now and then something sneaks through. *Get Out*, my favorite film this year. Major studio movie, mid-range, and the emergence of a new voice and an American film. So there's a little spark of encouragement.

But the major studios seem to know they need European directors for a bit more creativity and critical cred.

It's almost a cliché. Oh, let's coopt that guy. How can you blame anybody? What you hope is they'll go back to telling their own stories – the duo from *Kon-Tiki* (later hired for *Pirates of the Caribbean: Dead Men Tell no Tales*). And, of course, the other part of the story is, there's no law that says a big, hot movie can't be a good movie. I live and hope. Now I'm in the minority about *Wonder Woman*...The original story was great. I like Gal Gadot. I have respect for Patty Jenkins. I had her come to my course and show the film. I wish I'd liked the movie more.

Your course at USC is almost a Hollywood institution in itself, isn't it?

I inherited a famous class at USC that was started 60 years ago by Arthur Knight, a very prominent critic at that time who wrote the first one-volume history of film, *The Liveliest Art*, which in its day was indispensable. Everybody had it. Arthur started this course in the early 60s. It was an innovative approach. He said, 'We're here in Los Angeles, let's take advantage of it and bring filmmakers here with their new film. Hitchcock was still making movies. He got Hitchcock, the old guard. And then he got the new John Casavettes. George Lucas took this course. Ron Howard took this course.'

Do you have to lock the doors? Half the student body must be trying to get in. Did O.J. Simpson take the course?

No. But I did have the entire football team. It's open to the whole campus and that's deliberate. It's in the Norris hall, 350 seats. We want to educate everybody, to make them smarter about movies. And not only help them see what makes movies tick but also expose them to films they wouldn't see on their own. So we show everything from little micro indies

to documentary to the latest horror movies. We also showed the Danish Oscar nominee *Land of Mine*. The writer/director and his producer came and they were great guests. My students, on the whole, don't go to see foreign-language movies. But this film grabbed them. They responded very strongly to it and had a great evening.

It sounds like you must have opened some minds.

That's my hope. And if they accept one, maybe they'll try another.

Leonard Maltin's Classic Movie Guide is still coming out – what are some key lessons here for today?

Singin' in the Rain. There's a reason it excites. I always say, 'Look, they made bad movies back then too. But those are not the ones that we revive and cherish. But they did have, as much as the craft and storytelling, also the ability to lift your spirits in a way that's very unusual, that we don't experience very often. Watch an Ernst Lubitsch movie...I don't think that's to be taken lightly. I think that's a very great achievement. So I preach that gospel. ■

SEE YOU THERE

SCOTT FEINBERG

AWARD COLUMNIST
THE HOLLYWOOD REPORTER
AND KVIFF TALK MODERATOR

I am excited this year to see *The Shop on Main Street*, which I've never seen before, and to see it on a big screen. I know it's one of the gems of regional cinema.

The Shop on Main Street screens tomorrow at 7:30pm [Lázně III Cinema] and on July 6 at 10:30am [Lázně III Cinema]. ■ (MS)



REPLAY

SHE WAS, YES SHE WAS...

Some might have dared presume that **Uma Thurman** – the Hollywood star who made such an indelible impression in Quentin Tarantino's *Pulp Fiction* – might not hitherto have been too *au fait* with Karlovy Vary – the town or the festival. *Au contraire*, when asked, the recent president of Cannes' Un Certain Regard jury said she'd already heard of the beauty of this most cupcake-like of Bohemian towns. "I've been hearing about this festival for many years," she said. "This festival is international very, very famous."

Thurman is in fact a champion of

film festivals, advising that "international film festivals serve such an incredible cultural purpose for all of us today, especially as people seem to have forgotten how to listen to each other."

After greeting the adoring throngs on the red carpet last Friday, Thurman graciously accepted the President's Award at the gala opening ceremony, stating that she made her first film when only 16. Now 47, she said she's given 31 years of her life "to monkey around" and tell stories with people. "And it's been my greatest privilege and honor," she said.



Thurman had an especially full dance card for her last night in town, appearing in front of a sell-out audience at the Karlovy Vary Municipal Theatre opposite the urbane Marek Eben for a public recording of an episode of the *At the Pool* TV talk show. Her final appointment before leaving Vary was to introduce *Kill Bill: Vol. 1 & Vol. 2* back-to-back at the Outdoor Cinema. If it's likely to be some time before our likes will again cast eyes on her hereabouts, consolation comes in the form of her current project, the soon-to-be-released family comedy *The War with Grandpa*, in which she'll star alongside Robert De Niro and Christopher Walken. ■ (CH)

OFFICIAL SELECTION

THE LINE – CROSS IT AT YOUR OWN RISK



Peter Bebjak's *The Line* contains some truly cutting moments.

by Michael Stein

You might think the title of official competition entry *The Line* refers to the Slovak-Ukrainian border smugglers depicted in the film are shown crossing with their illegal goods.

Especially with Slovakia about to enter the Schengen Area, Adam Krajňák's cigarette smuggling business is under threat because of a much more tightly-controlled European frontier.

Yet there turn out to be numerous lines in Krajňák's life he is policing much more rigorously than any of the border guards he needs to pay off: lines between those you trust and distrust, between your family and outsiders, and the lines he considers his moral limit and won't cross for anything.

Shot in Eastern Slovakia and Ukraine, the film shows a region possessing strikingly beautiful landscapes and widespread poverty, a fertile ground for the smuggling the film portrays. For

director Peter Bebjak the region also has something more intangible.

"Nature and co-existence with nature is part of the everyday life of people living in this environment. Their way of living and co-existence, their emotionalism and companionableness that can in a moment change to a pure hatred and then immediately convert into absolute love. All of this spiced with alcohol. And suddenly, you witness how an interesting mix of characters and figures appear right in front of you that can flavor your film," he says.

The matriarch of the family is played by the woman referred to as first lady of Slovak theater, Emília Vášáryová. Much of the rising tension in *The Line* relies on its deceptive surfaces. Vášáryová's character seems to be a typical grandmother holding the family together, but turns out to be something altogether different, just as Krajňák seems at first to be a ruthless criminal who would sacrifice family and friends (and

a brutal, early scene where he clips off one of his friend and associate's fingers with a bolt cutter does nothing to convince the viewer otherwise) ends up revealing himself to have an entirely unexpected set of values.

Tomáš Mašťal's performance as Krajňák is outstanding in opening up the character to the different dimensions the script provides for him.

The film is both a strong interpersonal drama – in Krajňák's family, his group of smugglers (which he refers to as another family), with the police as well as with the gang's Ukrainian suppliers – and a thriller that adds drug smuggling, human trafficking, murder and an electrifying conclusion to make for a gripping, emotional film.

All the more impressive is where the stories come from. "The screenplay was based on real stories shared with us by real people living in the real environment of the Slovak-Ukrainian border," Bebjak says. ■

OFFICIAL SELECTION

MORE – ON REFUGEES AND THEIR 'HOPE DEALERS'



Adding *More* to the refugee crisis debate brings a new angle to a complicated subject.

by Will Tizard

Onur Saylak's *More*, a journey into the dark world of human traffickers capitalizing on the Syrian refugee crisis, centers on a father-son relationship that's as complicated – and potentially lethal – as the geopolitical forces all around. The successful Turkish actor-turned-director reveals he was motivated to forge new ground by the desire to add reality to the wider world's perceptions of the crisis.

It was his passion for storytelling that motivated Saylak. "As an actor I have to try to tell a story. Directing is the next step in storytelling in the cinema – or a more comprehensive dimension. And if the subject is a story, it will of course be stories about humans," he says, adding that those stories are bound to be – like everything about human beings – difficult and complex.

"Also, the immigrant crisis is not part of a magazine file or a news program, but a part of the daily tragedy for someone living in this

land. So it is not possible to overlook it," he says. "Of course you can close your eyes to see it, but then you will soon hit a wall."

As for finding something fresh to add to the debate, he says, the key was considering new points of view.

"It has to be looked at from every angle. A person can be at the same time an immigrant and migrant smuggler as well as refusing immigrants in a region," he says. "Millions must have become addicted to hope because of the desperate conditions they are in. In this case, hope is a drug."

Saylak calls human traffickers "hope dealers," adding, "This is a criminal activity at the micro level and an international relations issue at the macro level."

It's become a profitable industry, he says. "We are an age when advertisements are made for immigrants to be accepted in the West, telling them how good they are, extolling their professions and innocence. Unfortunately, nowadays, it is not enough for them to

just be human beings in a difficult situation for us to help."

He felt an obligation to take a crack at this issue, despite the legions of others making similar efforts.

"The world is not big enough to be indifferent to the suffering of others. And it's time to understand it," he says.

Saylak's main character, the young boy Gaza, finally gets the chance to study in the big city but seems to feel he no longer wants to learn about the cosmos, his passion up to that point, at a critical juncture in the film.

"Gaza is a child who lives in a small town," says the director. "What brings all these hopeless people to his house is all the macro-political decisions in the world. Gaza is defeated after a while, although he has resisted accepting the role of the beast that he was born into. If the life you are in has taught you that human life has no value, there is nothing left to learn. Because you know whatever you learn, it will not work." ■



THREE PICKS FOR TODAY
LAURENCE BOYCE, SCREEN INTERNATIONAL/CINEUROPA SHORTS

Karlovy Vary regular Mark Cousins' latest film is an elegiac paean to the redemptive power of cities. Representing Cousins' first foray into fiction, the film sees Neneh Cherry of "Buffalo Stance" fame – in her acting debut – as an architect dealing with the aftermath of a traumatic event. As she walks through the streets of Stockholm, an interior



STOCKHOLM MY LOVE

Director: Mark Cousins
Sweden/United Kingdom,
2016, 88min
July 3, 7pm, Congress Hall

monologue revealing a maelstrom of emotion, she soon finds that the Swedish capital may have the power to save her.

Unsurprisingly the film touches upon a wealth of film history and is a haunting and moving affair.

Edgar Wright is awesome. Hang those who criticize the British director of *Shaun of the Dead* (2004) and *Scott Pilgrim vs. the World* (2010) being self-indulgent or simply making "Reference – the Movie." These are just some of the things that make his work so infectious and entertaining. His latest is a riot from beginning to end, a heist



BABY DRIVER

Director: Edgar Wright
USA, 2017, 115min
July 3, 11.59pm, Cas Cinema

musical about a getaway driver (Ansel Elgort) who needs music to function. The film just drips with the dynamism of breathtak-

ing stunts (some of the car work is unbelievable) and a brilliant soundtrack. Just put on some headphones and enjoy the ride.

Steve Oram – whose brilliant film *Aaaaaaaah!* screened at Karlovy Vary International Film Festival last year – is one of the leads in this clever chamber piece with a horrific bent. Having lost her child, Sophia (Catherine Walker) engages occultist Solomon (Oram) to perform a ritual to contact him. Locked away in a decrepit man-



A DARK SONG

Director: Liam Gavin
Ireland/United Kingdom,
2016, 99min
July 3, 11.59pm, Small Hall

sion, the two are soon locked in a mental struggle that threatens all around them. This Irish piece takes some of the dynamics of

social realism and blends them with some finely wrought horror moments, and is a gloriously disturbing affair. ■



ON THE TOWN
HRISHABH SANDILYA, INDIAN PRODUCER*

*or so he says when he needs to crash a party; otherwise he is an academic

Being tall, dark and handsome in the Czech Republic can be challenging. From being mistaken for an Arab Sheikh to a people smuggler, the stares get longer and harder the further you are away from Prague, except this week in Karlovy Vary, when I actually look like I might be somebody very, very important. (Read: I sneak in to industry parties because I could be a top Bollywood producer.) Here are some places where Bollywood's royalty hangs out.

Public Interest \$\$\$
Císařské Lázně, Mariolázeňská 2
Open Mon-Sun 10am – 5am

All festival roads, at some late hour or another, lead to Public, a decadent pop-up bar located in the neoclassical environs of the Emperor's former spa, opposite the Grandhotel Pupp. Crafted as the alter-ego of the oh-so-popular Prague cocktail bar owned by Czech ad-film legend Ivan Zachariáš, Public is where the entire industry goes to town. Great for both networking and a hedonistic night out. Ask Billy, the American bartender there, to conjure up one of his specialty whiskey sours.

Aeroport \$\$
Zahradní 23
Open Mon-Sun 8pm – 5am

No festival visit is complete without a night that ends in Aeroport. A pop-up club that has been around for longer than the average age of this year's festival-goers, it changes venue every year, moving from Baroque palaces to former industrial factories. This year, Aeroport occupies an entire building on the hill, just across the river from the Thermal hotel, and might be bigger and better than ever before. Run by the folks at Aerofilms and Kino Aero in Prague, they work with a bunch of Prague electronic music collectives, showcasing different genres every night. Expect to dance until your feet hurt and to drink a lot.



All roads eventually lead to Public Interest.

Design Pop-Up (Formerly Papírnictví) \$
T. G. Masaryka 47
Open Mon-Sun 10am – 6pm or so

Located in a quaint passageway inside a former hotel and paper/office supplies shop, this graphic and design pop-up is the last place you'd expect to seek entertainment at the festival. And therein lies its charm. Far from the crowds and the humdrum of the regular venues, this pop-up showcases the wares of talented young designers and makes for pleasant viewing during a quiet afternoon visit. With coffee and some drinks available, get there before 6pm to get in and rub noses with the future of Czech design. And Indian filmmaking, of course. ■

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

THREE IRANIANS IN FRANCE

MARYAM GOORMAGHTIGH ON GETTING BACK TO HER ROOTS



The engaging Iranian protagonists of *Before Summer Ends* in the south of France.

by Michael Stein

One of the most unique and touching films at this year's festival is Maryam Goormaghtigh's *Before Summer Ends*, a documentary comedy road-trip film featuring three Iranian men living in France.

The story begins when Arash – after living in France for five years – tells his friends Hossein and Ashkan that he wants to go back to Iran. Hoping to talk him out of it they take him on a two-week road trip to the south of France, where the three friends swim, discover another side of their adopted country, hold incredibly intimate discussions about their lives along with topics ranging from religion to their childhoods to dealing with military service in Iran. And then they meet two French girls, which could change everything. At a time when Muslim immigrants in Europe are routinely being painted as threats by the media this is a very human depiction of three men and their deep and compelling friendship.

How did the film come about?

The whole story of the film is I met these three guys four years ago. I've always been very interested in Iranian culture because my mother is Iranian, but I've never been taught the Persian language so I was kept at a distance from my Iranian roots. When I was about 30 years old I started to learn the language and reconnect to my original roots and then I met

these three guys in a cafe. They were speaking Persian and we started to talk. There was immediately a real vibe between us, we really understood each other. So we started to meet each other and after the third or fourth meeting I brought my camera and started filming them. I told them that I wanted to make a film about them. We've been filming for three years.

Once you came up with the idea for the film, why did you put it in the form of a road trip?

First of all, I've always loved road movies. It's a genre I've always found inspirational. And I'm inspired in particular by Satyajit Ray's film *Days and Nights in the Forest*, which is not a real road movie but it is about four men who go far away from where they live. And another film reference is a French film by Alain Cavalier called *Le plein de super*, (*Fill 'er Up with Super*, in English), which is also about four men who go to the south of France and it's a road movie. Also the idea comes from two of the characters in the film, Hossein and Ashkan, because they think that going far away from Paris, the capital, which is not that welcoming, will be a good idea to change the mind of the main character, Arash, so he can see different people who are nicer and more sympathetic.

Can you say something about the relation between the

documentary and fictional aspect of the film?

At the very beginning it was a film about them, more a documentary, but little by little they sort of took the film as their film and started to become more and more involved in it, and started to tell their own story. Then, when Arash told us he wanted to go back to Iran it was the dramatic starting point to make this film. We had quite a short span of time – two weeks – to make the movie before he left for Iran, so I gave it a certain structure and decided to have a road movie, but I didn't have any script. I had an idea of the situation, of the things and themes I'd like to talk about. I arranged, for example, the meeting with the two girls, but then what happens in the scenes, is all real, it's their thing. I had no dialogues – some ideas, some structure, but a lot of real things happened.

How were you able to disappear so completely in the filming, especially in such small spaces like the car and in these very personal encounters with the two girls?

I wouldn't say I was completely absent. The camera is sort of a character in the film. So we have five characters in the film, with the two girls. So there's one scene where they play with the camera when Charlotte and Ashkan are together, where Ashkan tells her he prefers her playing guitar to drums and she gets angry. Then she sort of overdoes her anger, she plays it up more than she really feels, which gives me material to work with, with the storytelling. So they have not forgotten the camera because we have been filming for three years, but it became an additional element in the film that helped it to develop.

And you plan to make another film with your three main characters in Iran?

I definitely want to work with them because they were not professional actors but after these three or four years of shooting they have become actors and it would be a shame not to use this potential in a sequel. I also know that these three main characters are very different in their home country than in France so I want to work with this – that we are different when we are in our homelands and that we become different when we leave it for somewhere else. I would like to see them in this context where they become new actors, or different. ■



Filmmaker Maryam Goormaghtigh has been filming her Iranian friends for three years.



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The White World According to Daliborek (CZ, SK, UK, 2017) – development supported by Creative Europe MEDIA in 2015, World premiere at KVIFF

THE JOY OF SETS: ARTISANS IN FOCUS



Variety magazine managing editor Peter Caranicas moderated a panel of four behind-the-camera specialists.

by Cerise Howard

Hotel Thermal's comfy Vodafone Lounge was host yesterday to a notable first. Positing that actors and directors hog the limelight (to which we could add producers), the "Artisans in Focus" KVIFF TALK brought together four decorated international industry practitioners to celebrate their roles' integral parts in the production of any motion picture.

Following brief preambles from excited representatives of KVIFF and event partners Barrandov Studio and Czech Anglo Productions, genial host and managing editor of *Variety* magazine Peter Caranicas introduced American costume designer Annell Brodeur, Czech production designer Ondřej Nekvasil, Polish cinematographer Wojciech Staroń and Austrian editor Monika Willi.

Collectively, this amounted to a tremendous amount of award-winning talent, experience and wisdom, which the participants were altogether amenable to imparting to a modest but engaged crowd.

Given the collaborative nature of filmmaking, Caranicas' questions to the panel often concerned their interactions with colleagues. He began with their relationships with actors, noting that each of the behind-the-camera specialists engaged intimately with those who appear before it.

Perhaps none more so than editor Monika Willi, although she described her time sequestered in an editing suite poring over footage of her star colleagues as "a one-sided love affair."

"I know them by heart," she explained. "They're people you've lived with for months."

Caranicas next canvassed the panel about input into the creative process from studios and production companies – just how unwelcome is it? All concurred that interference happens, but that it needn't be damaging; on the contrary, their artistry demands they be able to adapt to shifting goalposts.

Of course the digital/analog divide got an airing, with the industry's widespread adoption of digital technologies and abandonment of material film affecting all of the panelists' work practices. Nekvasil noted that the advent of digital "was the moment we couldn't cheat anymore," as any production shortcuts would be apparent on screen without film's grain to hide behind.

Caranicas brought attention to the panel's gender balance, pointedly noting that this is not the norm on film sets, which are

still a predominantly masculine domain. The panelists broadly agreed that cultural issues – national and industrial – have been impediments to women's participation in filmmaking approaching parity, but that things are improving. Brodeur noted that while hers is in fact a traditionally feminine area of production, she has sought to include more men – "if you have both men and women in the room, you get both sides to the story."

Of course, this article can only serve as a thin sketch of the wide array of topics and opinions aired during this first, 90-minute-long Artisans in Focus panel, but there's good news on two fronts. One, all involved are keen that this should become an annual feature of KVIFF, and two, the panel was recorded, so keep an eye out; footage of it should surface online before long. ■

DAILY RANT

IVA ROZE, FESTIVAL DAILY WRITER

FOR THE LOVE OF HŇUP



A few weeks ago, I found myself at a dinner party, trying to explain to a group of Americans what the Czech word 'hňup' meant. If only I had realized they were all Czech film buffs it would have made defining this particular species of man much easier.

Instead, I offered a few English synonyms: dimwit, nitwit, dolt and oaf, but none of those quite managed to convey quite the same condescending – posing as jovial – nuance. As with many other Czech derogatory descriptions of people, such as *kráva* (cow), *vůl* (ox), *osel* (donkey), this one also comes from farming. Etymologically speaking, *hňup* is a castrated billygoat. Most Czechs wouldn't know the origin, which, of course, would never stop us from hňup-calling each other.

To make matters worse, the whole dinner party discussion started because my Czech friend was describing his new boyfriend to our American friends.

"He is nice, but sometimes he is so annoyingly passive. And he takes forever to make a decision," he said. "He can be, you know, kind of a hňup."

"What's a hňoop?" the Americans wanted to know.

This proved to be difficult to explain, since most definitions we produced seemed to involve another Czech synonym of *hňup*, which was even harder to translate than *hňup* itself. "You don't necessary have to be totally stupid to be a hňup, you just have to be kind of a *ňouma*," another friend offered, ever so helpfully. *ňouma* eventually turned into *budižkničemu* (good-for-nothing), which turned into *trouba* (oven), which turned into *trdlo* (clodpole), and *neklůba*, *tunta* and *tu-*

lulum, and about 57 other terms before arriving at my personal favorite, *mouchysněztesimě* (flies eat me).

The Czech language seems to have more synonyms for a passive, thick guy than the Inuits have for snow. Coincidence? Well, that's for another discussion, but it certainly sheds a whole new light on Czech films, which rely heavily on a certain kind of village idiot *hňupdom*, from Forman's *Black Peter*, to Menzel's *My Sweet Little Village*.

"Wait, is Daliborek also a hňup?" one of the Americans asked me, referring to a new documentary by Vít Klusák, *The White World According to Daliborek*, featuring a Czech neo-Nazi man, who is pushing 40 and still lives with his mom.

"Seems like a hňup to me," half of the group argued.

"Too aggressive to be a hňup," the other half countered.

To be fair, none of us had even seen the film, yet. Which, of course, would hardly stop anyone these days from having an opinion about it. As they say in farming, you don't necessarily have to be a castrated billygoat to be a complete ass. ■

FACES



Joanna Kos-Krauze



Eliane Umuhire



Raul Graizer



Sarah Adler



Orban Wallace



Jan Ole Gerster

Among the new arrivals on the fourth day of the 52nd KVIFF are a contingent from the main competition film *Birds Are Singing in Kigali* including director **Joanna Kos-Krauze**, actresses **Jowita Budnik** and **Eliane Umuhire**, as well as actor **Witold Wieliński**. Other main competition film participants coming today are director **Ofir Raul Graizer**, actor **Tim Kalkhof** and actress **Sarah Adler** from *The Cakemaker*.

Representing Official Selection – Out of Competition film *November* are actress **Rea Lest** and actor **Jörgen Liik** while the 30 Years of the European Film Academy section welcomes director **Jan Ole Gerster**, who will screen his film *Oh Boy*.

Orban Wallace is bringing his film *Another News Story* to the documentary film competition, as is **Miro Remo**, with his film on the Slovak singer Richard Müller, *This is Not Me*. The East of The West section welcomes director **Orhan Eskiköy** and actor **Ahmet Varlı** who are here with their film *The Stone*, while actress **Pavla Beretová** is coming to represent the film *Absence of Closeness*.

Director **Hana Jušić** is bringing her film *Quit Staring at My Plate* and actor **Andrea Sartoretti** will represent the film *Monte* in the Horizons section. In the Czech Films 2016–2017 section actor **Václav Neuzil** is coming on behalf of both Bohdan Sláma's *Ice Mother* as well as Johana Švarcová's *Black Cake*. Actress **Petra Špalková** is also coming to represent *Ice Mother* while actress **Ester Geislerová** is coming for *Black Cake*. ■

INDUSTRY EVENTS



Recipients of this year's Crystal Globe for Outstanding Artistic Contribution to World Cinema Ken Loach and Paul Laverty will host a KVIFF TALK tomorrow.

For those interested to peek into the "kitchen" of the legendary Czech cameraman Jaroslav Kučera – yes, the man who worked with Věra Chytilová, Vojtěch Jasný or Jan Němec on movies such as *Sedmikrásky* (*Daisies*), *Až přijde kocour* (*When the Cat Comes*) or *Děmanty noci* (*Diamonds of the Night*) – the next KVIFF TALK is for you. Kateřina Svatoňová, author of a study on Kučera, *Mezi-obrazy: Mediální praktiky kameramana Jaroslava Kučery*, will speak, and so will the designer of the book, Aleš Najbrt. Most importantly, you'll be able

to check out some new material from Kučera's archive. Today at **3:30pm** in **Kinosál A**. In Czech (with interpretation into English).

Tomorrow, you can look forward to meeting the icon of European social realist film **Ken Loach** and his long-time scriptwriter **Paul Laverty**, the men behind *I, Daniel Blake*, among other films. Both filmmakers are here to receive the Crystal Globe for Outstanding Artistic Contribution to World Cinema. You can hear what they have to say at their KVIFF TALK from **2:30pm** in **Vodafone Center** in

Thermal. This event is in English. All KVIFF Talks are free and open to the public.

Producers and directors from Central and Eastern Europe, the Balkans, Greece and Turkey and the former Soviet Bloc will have a chance to introduce new films and present their projects during **Works in Progress**. The most promising project will be chosen by the international jury and receive an award of €100,000. Works in Progress 2017, jointly with Eurimages Lab Project Award, will take place today from **2 – 3:30pm** in **Congress Hall**. ■