



Photo: Jan Handreich

Ken Loach and Paul Laverty mine little-known corners of society for rich characters.



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FREE

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# TOUGH, FUNNY, TRUTHFUL HEROES

by Will Tizard

Master humanist filmmaker Ken Loach and writer Paul Laverty have covered ground from the Irish revolution to Nicaraguan death squads to working-class heroes of every stripe in films such as *Carla's Song*, Cannes fest-winning *I, Daniel Blake*, *Bread and Roses* and *The Wind that Shakes the Barley*. KVIFF honors their teamwork this year with two Crystal Globes for Contribution to World Cinema and their films *Land and Freedom* and *Sweet Sixteen* screen in the section 30 Years of the European Film Academy.

**What's your collaboration process like? Who comes up with the script ideas?**

**Laverty:** A lot of piss taking.  
**Loach:** We talk about it a little bit first, then Paul writes it, starts with a blank piece of paper and a pencil. Then I make stupid comments.

**And who generates the ideas for your films? They cover such diverse subjects, eras, people...**

**Laverty:** It's all very organic, discussions and talks. We see each other all the time. Every project is different. It depends what comes up and what happens. It usually just comes out of discussion. There's no master plan.

**But you've said you decide to explore areas, or the worlds most people know very little about in which fascinating characters live.**

**Loach:** Yeah, like, 'Let's do something about such-and-such' and then Paul will write a character or two characters.

**Laverty:** For example in *It's a Free World*, we just knew that there was a viciousness in the way the economy was working and the way that immigrant workers were treated. So we spent a lot of time just digging around, talking to people who were harvesting, people who were working, people from Eastern Europe. We worked our way from the north of Scotland to the south of England. But it was told from the point of view not of the immigrant worker but from the point of view of someone who was exploiting them, a single mom in a very precarious position. It gave us a way of examining

generations. So you have to examine that world, do that investment in work. The reality in the world nourished the characters.

**You use humor masterfully with characters that are all too human. They drink too much, get in fights, are neurotic or self-defeating...**

**Loach:** You can't be in the world and not find things funny. It's not something you put on. It's absolutely implicit in everything. And people are contradictory, aren't they? They've got to be contradictory.

**Laverty:** You see films about people who are in very tough situations and you never see a trace of humor. That doesn't bear true in my experience. People in Ciudad Juarez on the Mexican border, even in these very tough areas, they'll tell you daft stories. They'll take the piss. They'll make fun.

**Often your main characters, who get buffeted around by life a lot, don't score a big win in the end, though now and then one breaks through.**

**Loach:** Yeah, it's like life. And if it's just one damn thing after another, every-

thing's predictable. And often what seems a victory isn't a victory. In *Daniel Blake*, he gets his appeal finally...he's gonna win. There are victories that aren't victories and defeats that aren't as bad as they seem. That's how life is, isn't it? You've got to have a defeat in order to have a victory sometimes.

**So when is it time for a winner?**

**Laverty:** You have to be truthful to the premise of the story. In *The Wind That Shakes the Barley*, those people paid a cost. And in *Bread and Roses*, there's a great personal cost to the main character even when the trade union wins. So many people's lives are destroyed by what happens. There's a lovely quote by Howard Zinn in a story I read a long time ago. He talked not about making films but about making history, writing history, which you highlight. He said there's no such thing as objectivity because there's always selection. But if you end up making one tragedy after another you don't see these moments when other possibilities are almost within reach. Black people have made such progress, trade unions...you have to look at history. All costing a great

deal but there's been massive progress in many of these things.

**In your documentary, *The Spirit of '45*, you capture a sense of the hopeful rebuilding of British society after the war. What do you think would be *The Spirit of 2017*?**

**Loach:** It's difficult to know when you're in the middle of it. But it could be a turning point. I think we're all working as hard as we can to make it a turning point. It seems to be that with the serious left it seems like the tide could be turning in their favor. Or it could be just a moment of optimism that fades. At the moment it's absolutely in the balance – which is why it's such a critical moment. And remembering the changes that were made after the war, they were good but they didn't go far enough because they were easily washed away. They were good in that it came out of a sense of solidarity in people. We owned the gas, the electric, the water, the mines, the railways. We owned a huge amount of industry. Of course it was all given away to big business. And now the left has a program to start saying 'No.' ■

## SEE YOU THERE

### ALEXANDER HANT

RUSSIAN DIRECTOR OF *HOW VIKTOR 'THE GARLIC' TOOK ALEXEY 'THE STUD' TO THE NURSING HOME*

I want to see the film *More* in the official competition because I met the film's producer and he told me about its story. It's a very interesting theme for me, about young people, because now I'm writing a story about teenagers. And I want to see Tarkovsky's *The Mirror* because I know it's a new restored version. You know, it's hard to see this film on the big screen. I'll try to see as many films as I can in my competition (East of the West) and the official competition because I want to see what the situation is in cinema today. (MS)

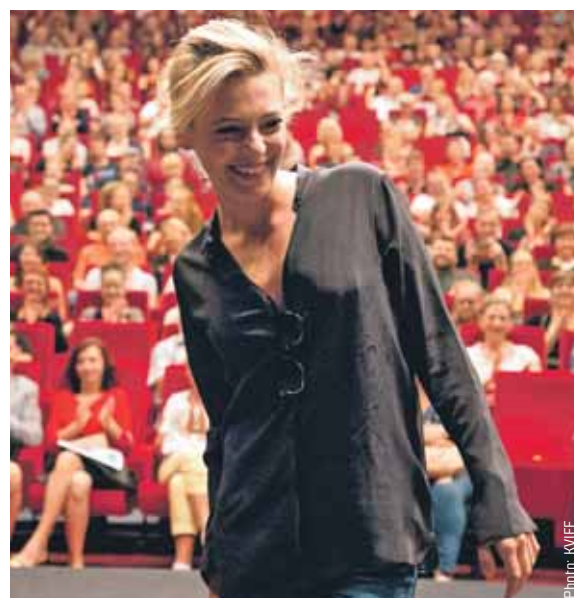
*More* is screening today at 10am [Pupp Cinema] and July 6 at 9am [Drahomíra Cinema] *The Mirror* is screening today at 12:30pm [Small Hall] and July 7 at 1pm [Karlovy Vary Municipal Theatre] ■



### JASMINE, THE FORTUNATE

The Italian actress *del giorno* **Jasmine Trinca** is humble, stunning and immediately likeable. When she walked up to the podium of the Grand Hall yesterday at 11:30am to present the Italian film, *Fortunata*, she expressed her gratitude that so many people came to see it "so early in the morning." With that line she, of course, won the hearts of the audience.

And not just with the line. Her portrayal of Fortunata, a hairdresser and a single mother living on the outskirts of Rome, in director Sergio Castellitto's *Fortunata* (*Lucky*), is extraordinary and already won her the Un Certain Regard jury award for best performance at this year's



Cannes Film Festival. Not bad for an actress who studied art history, not acting.

"I don't think I am a great actress," she said in an interview, "but I do have some traits that I can use in acting because I have lived through a lot of things and met a lot of people and I know real suffering."

Playing this particular role was challenging, she said, because *Fortunata* – very much unlike Jasmine – although strong, is coarse and licentious, a woman without limits. "In Italy, most directors would choose a different type of actress to play the role," she said.

It's a good thing Castellitto didn't. ■ (IR)



## OFFICIAL SELECTION

### THE CAKEMAKER - PARALLEL LIVES IN BERLIN AND JERUSALEM



The Cakemaker is a film about secrets, love, romance, but also about immigration and identity.

by Zbyněk Vlasák,  
Iva Roze

Director Ofir Raul Graizer divides his time between Israel and Germany. And his Official Selection movie *The Cakemaker*, too, is set between Berlin and Jerusalem and explores the challenges of immigration and identity, both sexual and cultural. The film has its world premiere in Karlovy Vary this year and Graizer is here to present it this afternoon in the Thermal Grand Hall.

The title character of Graizer's movie is a German man named Thomas who runs a popular cake shop in Berlin. One day Oran, an Israeli businessman on one of his regular trips to Germany shows up. A fleeting encounter soon turns into an intense – and clandestine – love affair only to be cut short in a few months' time by Oran's tragic car accident.

Thomas feels so lonely and

empty that he decides to travel to Israel.

He hopes an exposure to Oran's world will fill some of that void, so he sets out to dive straight into Oran's "other" life, one that that he was always kept out of and one that included his son and widow Anat. He hopes that being close to Oran's family might help him feel less alone in his grief. And loneliness is one of the crucial themes of *The Cakemaker*.

"*The Cakemaker* is a film about secrets, love, romance," Graizer says. "But for me it is about immigration, search for identity and family, and the attempt to create a new life after a personal loss."

Pretending to be a random tourist, Thomas eventually gets a job in Anat's coffeeshop in Jerusalem and with his pastry chef skills he enriches her menu.

His pastries are an instant success with the patrons and Anat

starts becoming close to him. On one hand they share their pain, on the other hand, they never talk about it. Nor do they talk about Oran. Thomas never tells her he knew him and he never tells her he was gay.

In the background another theme unfolds. Anat's family takes pride in their café's kosher status, and frowns upon the new employee, who is not just non-Jewish, but also German.

The horror and treacheries of history might have faded in the past, but they are never completely forgotten.

"*The Cakemaker* is a very personal film that I have been trying to do for seven years, right after my film studies, and in parallel to creating a new life in Germany," Graizer says. "But for me it is about immigration, search for identity and family, I am grateful to have managed to tell this story, set in a small kitchen in Jerusalem." ■

## OFFICIAL SELECTION

### BIRDS ARE SINGING IN KIGALI - OVERCOMING THE UNIMAGINABLE



Rwandan actress Eliane Umuhire plays a refugee who goes to Poland and back in *Birds Are Singing in Kigali*.

by Michael Stein

From the start it's clear that *Birds Are Singing in Kigali* is not your typical film about helping refugees any more than one about the horrific event behind its protagonist's escape from her native country. The film shows a Polish ornithologist named Anna saving Claudine, the Tutsi daughter of a colleague, during the Rwandan genocide in 1994, from where she brings her to safety in Poland. Director Joanna Kos-Krauze began the long project together with her husband, fellow director Krzysztof Krauze, and continued work on it after his death in 2014.

For Kos-Krauze, being in Rwanda and hearing what people went through was a difficult but fruitful experience: "Everyone has their own story there. Everyone is either a victim or a killer there, or a killer's descendant. It's all very complicated. All those emotions have not cooled yet," she says.

Most films on refugees present them with two distinct receptions in their new homes: there is the outright hostility of racists and xenophobes versus the sympathy of those who welcome them. But the relationship between Anna and Claudine is much more complicated and is far more revealing of the incredibly wide spectrum of emotions which come into play in what is summarily described in the media as the "refugee crisis."

The subject of refugees is typically filmed with a heavy emotionalism, if not outright sentimentality. This film is the very opposite, both in substance and style. It is shot with the gritty immediacy of a documentary, sometimes lingering for long moments on the corpses of animals for powerful symbolic effect. There are also seemingly mundane, everyday moments that make it seem as if you are witnessing the horrors of what has taken place in Rwanda as an onlooker.

After Claudine's returned to Rwanda in search of her families' bodies she goes to a stadium where corpses are laid out to be identified. At one point there is a long shot, without any living people in it. It starts to rain, and a UN tarp is pulled over the bodies to keep them from getting wet. It's a practical matter, everyday life there, but far more powerful than the usual swelling symphonic music and tearful reunions that would be in a Hollywood film. Not that there aren't emotional scenes, but the emotion is arrived at by less traditional means, to powerful effect.

In the few scenes with Hutus, of violence or an attempted confrontation after the genocide, you never get a clear view of the enemies' faces any more than Claudine gets a clear explanation of why her father's former colleague and friend (and her godfather) perpetrated the massacre of her family. ■

## THREE PICKS FOR TODAY

BEN CROLL, FILM CRITIC, THE WRAP & SCREEN INTERNATIONAL

This Russian drama about two medical professionals who are better at their jobs than they are at their relationship is a wonderfully acted affair. As married couple Oleg and Katya, Alexander Yatsenko and Irina Gorbacheva offer two of the very best performances of the whole festival, in a film that has many



#### ARRHYTHMIA

Director: Boris Khlebnikov  
Russia/Finland/Germany,  
2017, 115min  
July 4, 11:30am, Drahomíra Cinema

people buzzing. You might consider checking it out now, so when the awards are announced

on Saturday night you can turn to your friends and say, "See, I told you so!"



#### MENASHE

Director: Joshua Z Weinstein  
USA/Israel, 2017, 81min  
July 4, 2pm, Grand Hall

*Menashe* feels both foreign and familiar, telling the story of a widowed, single father struggling to raise his son and make it in the Big Apple. Seen that before? Maybe – but never quite like this. Director Joshua Z. Weinstein's film mixes documentary and fiction, takes place in Brooklyn's ultra-exclusionary Hasidic community, and is acted entirely in Yiddish. Lead ac-

tor Menashe Lustig plays a version of himself, and though he lives a wholly different life than most of us are used to seeing, by the end of

the film you can't help but relate to him – even if you don't speak Yiddish, have a kid, or have ever set foot in New York City.



#### HAPPY END

Director: Michael Haneke  
France/Germany/Austria,  
2017, 107min  
July 4, 8pm, Drahomíra Cinema

More loosely plotted than some of Michael Haneke's other recent films, *Happy End* is something of a magnificent enigma. The story of an upper class family dealing with upper class problems, the film is more interested in presenting little mysteries on screen and then making you work to solve them. The film both demands and

rewards our close attention, but Haneke is such a master – his framing so precise, his form so

rigorous – that it sucks us in by default and builds to a killer punchline. ■

## ON THE TOWN

ROB CAMERON, BBC CORRESPONDENT



#### Tandoor

I.P. Pavlova 25  
Open Tue-Sat 12 – 9pm

"To a man with an empty stomach food is God." So said Mahatma Gandhi, clearly a man who'd done his fair share of watching lengthy films with nothing to eat since breakfast. The Indian restaurant Tandoor has long been a staple for festival-goers who tire of the bland fare on offer in the shadows of the Thermal. So if you're sick of sausages and not pining for a pani- ni, head on over to Tandoor. (Entrance is off the street, in a little courtyard.)

Tandoor transforms into more of a bistro in festival-time, and its six tables in the main room and an additional two by the bar are often full. But don't despair; turnaround is fast, and it's *de rigueur* for two pairs to share a table for six. To

keep things speedy, the restaurant condenses several millennia of Mughlai, Punjabi and Goan cuisine into seven favourites which offer few surprises but plenty of comfort.

Perhaps in homage to the Czech obsession with soup before every meal the first item is a red lentil *dal* (40 CZK). The six main dishes (vegetable *korma*, vegetable *madras*, chicken *vindaloo*, chicken *tikka masala*, beef curry and lamb *madras*) range from 175-220 CZK. Not the cheapest, but portions are generous and include rice.

I went for the *madras* and it was true to form; the sauce hot with a tantalising tang and pleasingly served with fresh coriander on top, as it should be. The lamb was succulent and fresh. Indian restaurants here are often guilty of watering down the fiery dishes of the sub-continent for the traditionally un-

adventurous Czech palate. But there was little sign of such heresy at Tandoor. The two Urdu-speaking festival-goers besides me were consuming their curries with little guttural noises of contentment.

Oh and did I say it was fast? Food came in four minutes. I was in and out in fifteen. Others – those with no articles to write or films to catch – were savouring their meals. Drinks: Draught Gambrinus for 35 CZK, a refreshing change if you're all "Lobkowiczed out." Plus four different kinds of *lassi*, the popular Indian yoghurt drink (sweet or salty, 50 CZK each).

What's not to like? ■

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

## KVIFFEFE - TWEET OF THE DAY

Stephanie Clare  
@samerslove23

I still dont know who karlovy vary is. Is it an actor or something





# IT'S NOT A POTHEAD SHOW



The main character's claustrophobia is the least of his problems when stuck inside an underground cannabis growroom for three months.

by Jan Škoda

Two years after his debut *The Greedy Tiffany*, the Czech director who calls himself Andy Fehu is back at KVIFF with his *Growroom* series about Ondřej, a young man who works off his debt in an underground cannabis growroom he's not allowed to leave for three months. Thousands of viewers of the popular online TV channel Stream.cz have seen eight out of the nine episodes of this first Czech online thriller. Fehu made them wait for the final episode until its premiere at KVIFF.

**You say that viewers moaned about that. How about potheads? Did they complain?**

I tried not to present it as a pothead show, getting stoned is secondary. The people who had expected that lost interest. From their reactions it sometimes seemed that every Czech had a growroom at home and knew how it should be done. But we built a fully functional growroom.

**Where did you shoot?**

It doesn't seem so but in the center of Prague, not far from *Karlovo náměstí*. We found an underground space, we removed rubble from it and equipped it. We didn't have the cash for a studio, but I wouldn't want it anyway for the sake of atmosphere – for both the viewers and actors. Initially I didn't even want to let them out but I didn't get away with that.

There was this very real fungus and any food not eaten within two hours went moldy. Our prop guy pricked his hand on a nail and his whole arm turned black in two days. But you can get used to the environment. We spent two weeks there in total.

**And you brought in cannabis.**

Yes, I did. Three months ahead we started growing industrial hemp in a garden and transported a thousand plants right to the center of Prague (laughs). The tourists took pictures of us and asked whether it was legal here. On one occasion this German tourist strayed in, saw our little garden of hemp, got frightened and called the police. He wouldn't talk to us at all, he only shouted: "Cannabis down, cannabis here!" The police told him they knew about us and that it was OK. He moved out of the hotel by the next day. I guess he was scared we would be after him.

**How did the Vietnamese actors who play Ondřej's partners in the growroom feel about your working with a stereotype?**

The last thing I wanted was to turn the show against the Vietnamese. I mean, their boss is Czech. It was more like they were confused at the beginning because they didn't know their role was so crucial. At the end they were actually sad it was over.

**Another important character is Šembera, who is in charge of the growroom. How did you find the actor?**

Martin Hub is one of our best known stuntmen. He was in *Titanic*, *Saving Private Ryan* and *Gladiator*: there aren't many work opportunities for stuntmen in this country so he was happy for Šembera because every stuntman harbors acting ambitions. ■

## DAILY RANT

CERISE HOWARD, FESTIVAL DAILY WRITER

## DUB-IOUS PLEASURES

I'm fascinated, and often appalled, by dubbing. At its worst, not only are the original voices removed but also much of the soundtrack, rendering many films and TV programs unwatchable (or more accurately, unlistenable). But dubbing has long had a foothold, and even garners prestige, in the Czech lands. Take the František Filipovský Prizes, which have annually celebrated outstanding achievements in dubbing since 1995.

Two issues ago I outed Victor Griss, a colleague at the Czech and Slovak Film Festival of Australia (CaSFFA), as a "freelance Michael Caine impersonator" on the front page of the *Daily*. Traveling with him to his first Vary was his partner, our fellow CaSFFA colleague Linda Studená, who reminded me that her father Zdeněk Maryška also enjoys a curious relationship with anglophone celebrity voices. On top of his stage work with Prague's Divadlo na Fidlovačce, Maryška is a voice actor who enjoys the rare distinction of having dubbed into Czech both an Oscar-winning Welshman (Anthony Hopkins) and an animated, green-suited pachyderm (Babar the Elephant).

I find it fascinating that certain foreign actors are stars here even though a distinctive, native-tongued vocal delivery is integral to their star persona elsewhere. Sean Connery is a prime example. Connery has a rich, thick, Scottish brogue beloved of playground parodists. Whether playing James Bond, a Russian submarine commander in *The Hunt for Red October* or the immortal Juan Sánchez Villa-Lobos Ramírez in *Highlander*, Connery has always sound-



ed unmistakably and improbably Scottish. Umpteen Czech actors have dubbed him over the years without his uniquely ubiquitous Scots elocution ever possibly coming across.

I'm also intrigued that in many cases a single Czech actor will wind up voicing a foreign star throughout their career. The 52nd KVIFF poster boy Jean-Paul Belmondo has often been dubbed by a Czech actor with a very distinctive voice of his own, Jan Tříska. Do Czech people see and hear Belmondo, or do they see Belmondo but hear Tříska? The construction of a star persona in the Czech Republic is an altogether different matter than in those lands where the combination of subtitles and original voices rule supreme.

Not that things can't get mixed-up in translation with subtitles - or even with titles. A favorite Czech translation mishap of mine concerns Steve McQueen's film *Shame*, a movie about a man's sexual dysfunction. Its title in Czech? *Stud*. Which is fine as a translation, but hilariously, awkwardly loaded when read on a poster with English eyes. ■

**Czech Republic**  
Land of Stories

# Czech Republic. Like a scene from a movie.

**Kolya**

Do you know where the Oscar-winning film "Kolya" was produced? Discover amazing facts behind the films shot in the Czech Republic. Download the Czech Film App and immerse yourself into the fascinating world of film tourism.



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[film.czechtourism.com](http://film.czechtourism.com)

Šumava  
Vydra River



# DOUBLE DATE FOR MIDNIGHT MOVIES, ANYONE?



In Benjamin Barfoot's debut feature *Double Date* sisters Kitty and Lulu take bad first dates to a sinister new level.

by Michael Stein

People have different ideas of what makes the perfect midnight movie. Various recipes include buckets of blood and gore, generous helpings of the bizarre, perhaps a bit of crime, gratuitous sex and general mayhem. The Midnight Screenings section at this year's KVIFF contains all these elements and more, but there is also a more particular feature that runs through the selection.

Imagine a situation in life that would scare anyone – being lowered in a cage to watch great white sharks, reaching the night of your 30th birthday still a virgin – then imagine those real-life

situations through a prism of freakish terror.

The hero of Benjamin Barfoot's debut feature *Double Date*, Jim, is only hours away from turning 30 and his best friend vows to help him lose his virginity. Everything looks like it's going according to plan when they meet a pair of beautiful sisters who agree to go out with them. The only problem is that the plan is the sisters' and it involves lots of blood and human sacrifice, a clash of intentions that leads to a wild and hilarious climax.

The film is marked by unique visual feel, a result both of the director's influences and his earlier plans for what he thought the film's budget would be. "Initially,

I thought *Double Date* would be a micro budget film and I had always hugely admired Doug Liman's approach to making *Swingers*," Barfoot says. "I really learned so much just listening to his interviews about how he made it and it's such a charming comedy. Our film ended up having a bigger budget with a different feel, but certainly *Swingers* production methods were a big influence."

"I'm also a fan of 70's horror - *Don't Look Now*, *The Exorcist*, *The Texas Chainsaw Massacre* – and listening to Goat's music, who did the score, was just drawing me to some kind of feeling I had about the girls. Of psychedelic, murderous sirens and folk



Yoshihiro Nishimura's *Meatball Machine Kodoku* supposedly used four tons of fake blood on set.

horror and paganism," Barfoot says.

*47 Meters Down*, directed by Johannes Roberts, also features a pair of sisters, but in this case they are the victims of a shark-viewing dive gone terribly wrong when the chain holding their cage just below the surface of the ocean snaps and they plunge 47 meters down into the depths. The film possesses an impressive cast that includes Claire Holt and Mandy Moore in the lead roles and Matthew Modine as the skipper of the boat who brings them out on their ill-fated expedition.

Another midnight movie strategy is to go full-on apocalyptic, and two films this year are perfect examples of this, though in very

different ways. We are so far in the future now that the cyborg from James Cameron's *Terminator 2: Judgment Day 3D* has not only become a good guy but a former governor of California and is now a vocal environmental activist. This year festival-goers have a chance to see this action classic in full-screen 3D for the first time ever.

Cyborg invasion isn't exactly a Hollywood monopoly, as Japanese director and special effects master Yoshihiro Nishimura shows in his madcap *Meatball Machine Kodoku*. Things are bad enough for lonely 50-year old debt collector Yuji, who has terminal cancer and three months left to live. But when it rains it pours,

and in this film it rains blood. According to the filmmakers, a full four tons of (fake) blood poured down on set in wild scenes of surreal, cyberpunk battle.

A midnight movie legend in *Shaun of the Dead*-director Edgar Wright has a more big-budget crime feature with *Baby Driver* starring Ansel Elgort and with other big names such as Kevin Spacey and Jamie Foxx adding lustre to this car-chase, shoot'em-up extravaganza.

In his feature debut Irish-Welsh director Liam Gavin delves into black magic rituals, grief and otherworldly terror in the minimalist horror *A Dark Song*, a film which builds up with steadily gripping intensity and force. ■

## FACES



Iulia Rugina



Rachel Israel



Priit Pääsuke

The fifth day of the 52nd KVIFF welcomes director **Iulia Rugina**, actress **Voica Olteanu** and actor **Andi Vaslui** from the main competition film *Breaking News*. Other main competition arrivals are director **Rachel Israel** to screen her film *Keep the Change* and actor **Aleš Bílík** with the film *Little Crusader*.

The East of the West section will see the arrival of director

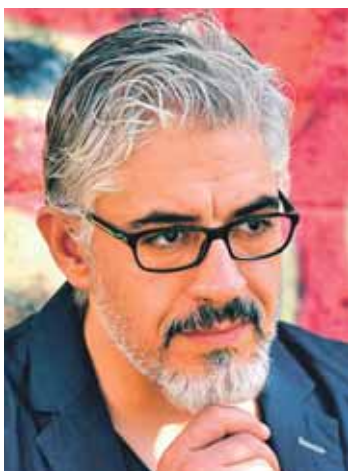
**Priit Pääsuke** and actress **Maiken Schmidt** from *The End of the Chain*, director **Cristi Iftime** and actor **Adrian Titieni** from *Marița*, director **Bülent Öztürk** with his film *Blue Silence* as well as actress **Jale Arıkan** from *The Stone*.

The documentary competition welcomes director of *My Life without Air*, **Bojana Burnać** as well as director of *A Memory in Khaki*, **Alfoz Tanjour**.

Iranian Director **Mohammad Rasoulof** is coming to screen his film *A Man of Integrity* in the Horizons section, as is director **Emmanuel Gras** with his film *Makala* and **Jonas Carpignano** with his film *A Ciambra*. Director **Olga Sommerová** and actress **Soňa Červená** are coming to screen the film *Cervena* in the Czech Films 2016–2017 section as is actress **Johanna Tesařová** with the film *Little Harbour*. ■



Cristi Iftime



Alfoz Tanjour



Soňa Červená

## INDUSTRY EVENTS

### PITCH AN IDEA, CATCH FEEDBACK

One of the main roles of the festival's Film Industry department and its partners is to support projects in various stages of development. Every year KVIFF selects several dozen best projects and their authors present them to a group of experts from different branches of the film industry, such as production, finance, sales and distribution.

A number of Czech and Slovak film projects in various stages of development that have a potential to succeed on the international film market will be presented **today at 10am** at the **Industry Pool** as part of the event titled **Pitch & Feedback @KVIFF**.

How does a pitch work?

"Filmmakers have only a few

minutes to showcase the best from their projects in terms of subject matter, script editing and the director's or producer's intention in front of an expert audience.

The experts get acquainted thoroughly with the projects before the pitch and afterwards they can offer professional feedback from their respective fields.

The panel gets an overview of the best from the works in progress in both domestic and international cinema and confronts the selected projects with the analytical inquiries of the experts who consider the works to have 'international potential,' says Daniel Machill from KVIFF's Film Industry department. For a successful pitch it's important not

just to come up with a good project but also to be able to present it well, to capture the idea and the imagination of the panel. It is also a good networking opportunity for filmmakers and international film professionals.

Today's Pitch & Feedback event, organized for the fifth time by the Czech Film Center, the Slovak Film Institute and KVIFF, will also involve closed consultations of the projects with invited experts.

"The aim of Pitch & Feedback is to create an efficient platform for Czech and Slovak projects that could give them the right momentum and attract the attention of the international expert audience," Daniel Machill says. ■

(FIS)



Made in Czechoslovakia is one of the film projects selected for the Pitch & Feedback session this year.