



Photo: Jan Handreich

This actor is willing to risk broken bones for work but prefers to dig deep for emotion.



8/7 2017
FREE

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THERE TO SERVE THE STORY

JEREMY RENNER SEEKS OUT FILMS THAT CHALLENGE HIM AND FORCE HIM TO GROW

Jeremy Renner's performance in *Wind River*, screening at KVIFF to coincide with the American actor receiving the President's Prize, signifies a return to the kind of slow-burn character that won him an Oscar nomination for Kathryn Bigelow's *The Hurt Locker* in 2008. Although Renner has lately been cast in numerous roles in the action franchises *Mission Impossible* and *Avengers*, it's as clear as ever why his breakthrough came from his indie film work. Yesterday, he spoke at a press conference and addressed – among other things – his injury.

What actually happened to your arms? You had some people worried in those pictures here wearing your arm and wrist braces. A filming accident?

I broke my arms on a stunt while we were shooting. Something broke, I broke. So it goes. It's part of the job.

Was there a time when you planned on being a musician rather than an actor?

I have no regrets. I made a conscious decision when I was younger to have music be a pure expression of art or of feelings. I didn't want it to be a job. So I chose theater, and movies and television. I figured I could do that as a job and also it was something I was drawn to as a job because as an actor, with psychology and human behavior and things like that, it would help me as a man as well as identifying and expressing feelings.

If I was singing for a job all I would be doing is just singing and being tired from being on the road, being sick of the songs and singing them over and over. Who knows? But I really enjoy the choices I've made and I feel just blessed that I have the opportunity to express myself in many different forms.

How is it as an actor in big-budget action films in which you have to interact with creatures or settings that aren't really there during shooting?

There's a lot of visual effects. VFX becomes a huge part of filmmaking nowadays because it's also done so well. I remember watching the first *Avengers* and

that movie was so big with so many characters and so many things going on. You can't really understand from the script what the hell you're going to be doing. You figure out your character and your little piece in this puzzle, then the VFX take over and principle photography and all the editing and the effects and creating the bad guy, the aliens, the backdrop. It might be a green screen where I'm fighting a guy in a leotard but on the real screen it turns out to be a quite fantastic-looking piece of cinema.

Is it difficult to fill in your mind what the scene is going to look like to audiences when all the technicians are done?

I'm always surprised when it comes to films like *Avengers* and the universe of what comes out. It's actually the only time I've really watched a movie that I've done to see how it actually turns out. When it comes to movies like *Wind River* it's very practical so you actually understand what you see is what I see. So I try not to watch those things too

much. The Marvel universe is pretty fun to watch.

What's the most critical element for you in choosing to take on a role?

The director is one of the most important things. You know, Taylor Sheridan is a first-time director but I knew him as a writer and I got to know him as a man and he wrote *Sicario*. It's just sort of a like-mindedness. He's a problem solver. There are certain qualities in a director that I look for, a certain mentality. There's no ego when it comes to me making a film. I don't care if I'm the lead or not I'm just there to help serve the story and let the director tell that story.

What do directors you admire do to help you achieve the performance you want and to reach such emotional depth?

Having so many different takes and different levels of emotional output and withholding, different choices. You can't be dumb and direct a movie. It requires a lot of skill sets. That's why I'm not a director. Because I'm an idiot.

Would you shoot another film in the Middle East as you did in *The Hurt Locker*?

For me the answer is actually no and it has nothing to do with the Middle East. I can't shoot that far from my child. That was a different time in my life. So I shoot pretty much within the continent, in America. But I did enjoy my time over there. I got to learn a lot as an actor and as a man.

Was the chance to work with Elizabeth Olsen, who plays the FBI agent in *Wind River*, part of the appeal for you?

Well, yeah! I got to know her pretty well on two of the *Avengers* movies. It was a great opportunity to work with a friend in a different capacity. There was a lot of shorthand we had because we knew each other well and love each other. She was one of the main reasons why I wanted to do that. ■

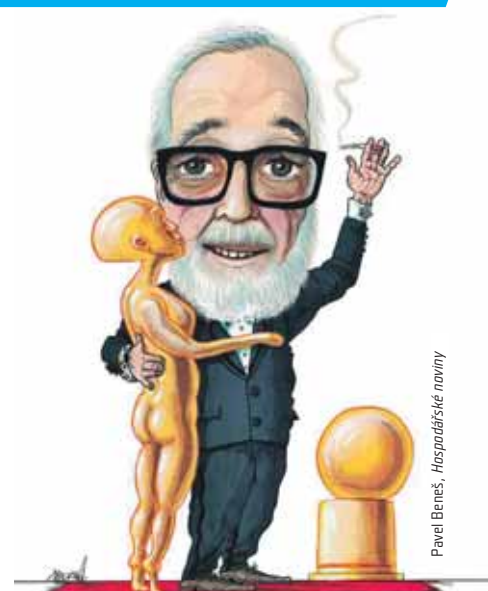
(Recorded from press conference and written by Will Tizard.)

SEE YOU THERE

JIRÍ BARTOŠKA, KVIFF PRESIDENT

Although a lot of you have probably already seen it, I will not miss this year's closing ceremony film, *Arrival*. This mysterious science-fiction movie is directed by Denis Villeneuve and stars Jeremy Renner, who is in Karlovy Vary to receive the President's Award tonight. Jeremy is an actor with a highly diverse filmography that includes both audience favorites as well as critically acclaimed films. His latest film, *Wind River*, won the Prize for Best Direction in the Un Certain Regard section at this year's Cannes Film Festival, and I'm excited that he was able to present it at Karlovy Vary in person. (IR)

Wind River screens today at 7pm in Národní dům Cinema. ■



Pavel Benes, Hospodarské noviny

REPLAY

NOTHING FREAKY ABOUT THAT

Trudie Styler, an English actor, director, producer and the wife of Sting, presented the screening of her debut film *Freak Show* in the Karlovy Vary Theater yesterday afternoon. She said the reason she made the movie was her desire to work on substantive stories that have "real missions in mind."

And her mission with *Freak Show* is essential and relevant. In the film, Alex Lawther plays a transplanted gay teen who decides to run for "homecoming queen," the most fabulous person in the whole school. This idea doesn't go down so well in the American South.

Bullying, she said, is still a huge problem and it's not getting any better.

"Teenage suicide numbers are escalating. I was very taken with the story. I have personal memories of being bullied," she said, adding she had an accident when she was small, had a lot of scars on her face and looked very different than other kids.

"Children don't accept children if you look different or feel different. And your feeling different exposes yourself to the



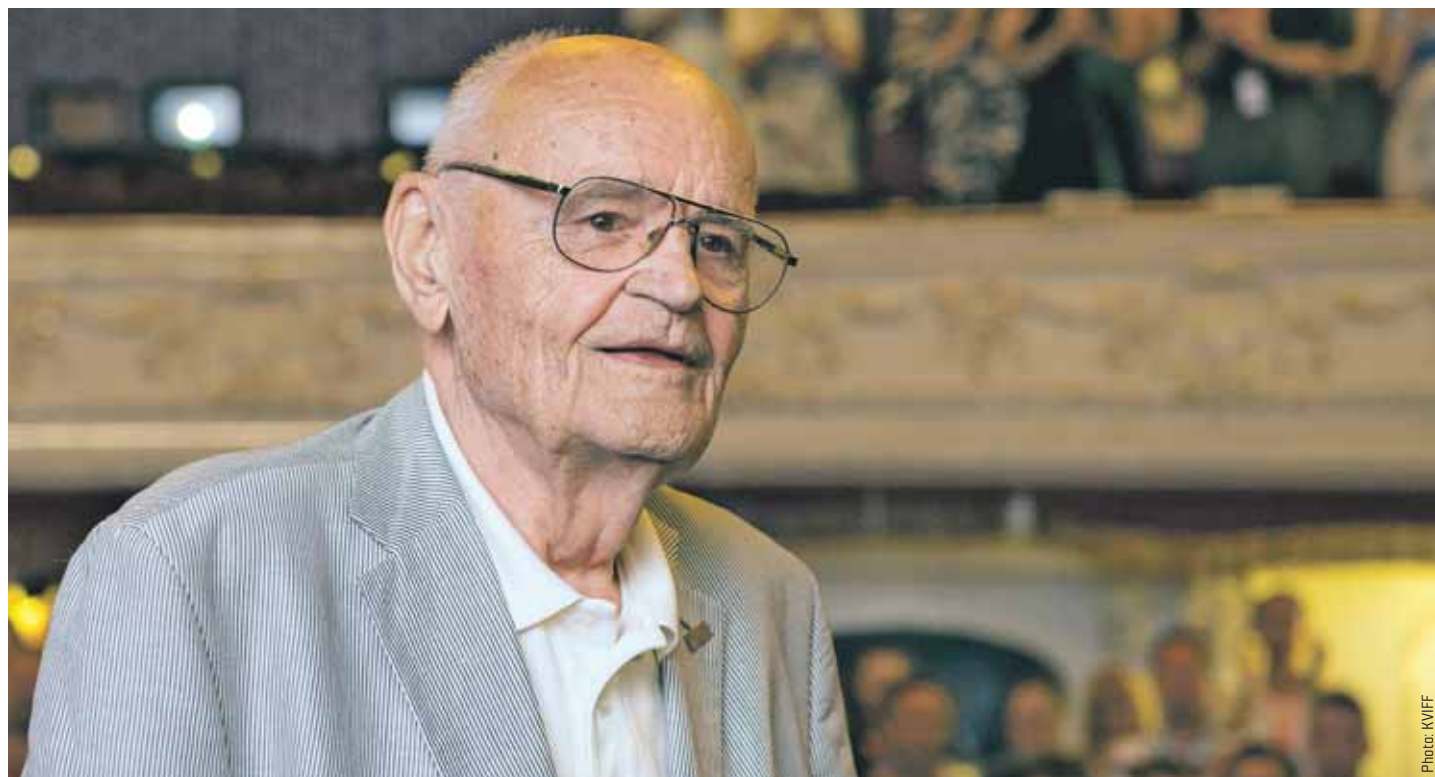
Styler, like her main character, was also bullied as a child.

pack," she said. "Whilst it's okay to be extraordinary when you get to university – indeed, you're extolled for being a think-out-of-the-box person – when you're in middle school, kindergarten, high school, you want to be in the pack."

In other words, fertile ground for bullies. ■

FAIRYTALES FOR EVERYONE

THE LEGENDARY CZECH DIRECTOR WILL RECEIVE THE KVIFF PRESIDENT'S AWARD FOR ARTISTIC CONTRIBUTION TO CZECH FILM IN CLOSING CEREMONY TONIGHT



Vorlíček will present the Outdoor Cinema screening of *The Girl on a Broomstick* at 10.30pm tonight (original Czech version without English subtitles.)

by Cerise Howard

Delighting in telling stories off-screen as much as on, Václav Vorlíček (87) regaled an adoring audience on Thursday with anecdotes galore ahead of a screening of *Who Wants to Kill Jessie?*, his innovative 1966 film in which comic books and cinema collide and merge as never before. Here Vorlíček shares a few reminiscences surrounding the creation of *Jessie*, whose eponym's iconic embodiment by Olga Schoberová is a feature of this year's KVIFF posters, and some thoughts on *Three Chestnuts for Cinderella*, his beloved fairytale from 1973

that's finding many new fans in anglophone countries after its DVD release by Second Run.

For all its ingenuity, *Who Wants to Kill Jessie?* has had much less exposure in the West than many of its New Wave contemporaries. Do you think it should be better known?

There was an American at the festival in Locarno in 1967 who said "I really like the movie and I want you to make an American remake." So it was kind of exposed to the West. But he also asked, "why didn't you make it in color?" This was William Snyder, an independent New York producer.

Whose idea was it to incorporate speech bubbles on screen?

It was comic book speech, so I took it for granted. I had had it in my head for a long time. Since 1945 in fact, when I saw American comics owned by US soldiers. But I had to make a name for myself before I could make such a film.

Was Kája Saudek well known? His comic artwork is such a feature of the film.

He was known, but not necessarily that famous...He knew comics well, he knew the international scene. He learned from the masters. The reason I asked him to do the opening credits was that

he knew how to draw Olga Schoberová very well.

Were you asked if you would direct the remake in America?

I was going to direct it with Czech actors and Prague production design; the producer had given me a free hand. And there was even my friend and colleague's script, which we were asked to Americanize a little, in terms of the actual story, for the Americans to understand it better. The screenwriter was going to be a man named Stuart Hamble... And he had a friend...His name was Woody Allen. We had no idea who he was, back then.



Olga Schoberová was unforgettable in *Who Wants to Kill Jessie?*

I note that Stuart Hamble wound up as the name of a character in your body swap comedy, *You Are a Widow, Sir!* But the remake didn't go ahead – what happened?

The Russian tanks came. William Snyder was in Prague when the Russian occupation occurred...He had raised the funds already. But then he got unsure. He called the American Embassy and said "Send me a diplomatic car. I want to go to the airport." And he spent three days at the airport sleeping on the floor because there were no flights.

And afterwards?

We kept in touch on the phone, exchanging letters, and then it sort of died off. He had lost confidence in investing the money in some strange occupied country. It was just terrible timing. I didn't mind though, because I was shooting two new movies, *You Are a Widow, Sir* and *Girl on a Broomstick*. And then they said "You're really good at fairytales, you should keep doing fairytales."

Onto *Cinderella* then. Many people introduced to it now are surprised that a 1970s film from

behind the Iron Curtain could give such a feminist sensibility to so familiar a fairytale.

I am not a fan of feminism; I didn't really mean it like that. But I did change it from the original version. I didn't want her to be this poor wretch, I didn't want her to be buried in ashes. It was František Pavlíček, who was an excellent theatre maker and screenwriter, who made her so self-assured. If you remember, the film explains that her father wanted a boy, but had a girl, so he taught her how to ride a horse, how to hunt, so she was skilled. I did, though, want her to be funny, and witty, and to basically make fun of the prince.

I think these are reasons why the film has aged very well.

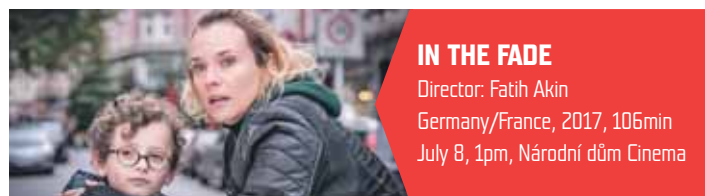
When I read the script for the very first time I said, OK, Pavlíček has really gone mad – he's completely destroyed our beloved Božena Němcová's Cinderella and turned her into a character who's sympathetic to all age groups. It wasn't for kids, really, it was for everybody – for whole families, including grandparents. So I decided I'm going to keep making movies like that, movies that are for everybody. ■



THREE PICKS FOR TODAY

MARTINA VACKOVÁ, AUSSIE & KIWI FILM FEST DIRECTOR

How is it that you can completely fail to recognize a star on screen and instead see only a desperate woman and mother? Correspondingly Diane Kruger was awarded Best Actress at the recent Cannes Film Festival. The world has been undergoing major changes lately and director Fatih Akin depicts well the resultant anxiety. His thriller tells



IN THE FADE

Director: Fatih Akin
Germany/France, 2017, 106min
July 8, 1pm, Národní dům Cinema

the story of Katja, whose happy family life is torn apart by sudden tragedy. Like Katja, you want to be-

lieve in a just society. But what if it fails you – should you take justice into your own hands?

David is a boy who's a bit different – but not as different as all that. And this is a romantic comedy with a difference – but it's not really as different as all that either. We meet David – and David meets Sarah and falls in love with her – through the intervention of a New York support group for people, like them, on the autism spectrum. Every love



KEEP THE CHANGE

Director: Rachel Israel
USA, 2017, 94min
July 8, 2pm, Drahomíra Cinema

story is great and romantic, especially when there are people we have to fight for our love with. This

is not a "big" film, but it is a sure-fire crowd-pleaser, perfect for closing your KVIFF with.

In a rare insight for viewers, the film is set, and shot somewhat clandestinely, in the heart of Brooklyn's ultra-Orthodox Jewish community, where people speak Yiddish and don't welcome the trappings of modern life. The title character – a flawed but endearing widower trying to raise his son on his own, in defiance of community rules – is



MENASHE

Director: Joshua Z Weinstein
USA/Israel, 2017, 81min
July 8, 10pm, Národní dům Cinema

played by web comedian Menashe Lustig, whose own life served as the loose model for the story. The story

poses a familiar conundrum – whether to follow dogma or to listen to your heart and act accordingly? ■



ON THE TOWN

BEN NICHOLSON, FREELANCE FILM CRITIC



If you are lucky, you can spot a female red-backed shrike in the Slavkov forest.

My visit to Karlovy Vary for KVIFF52 has been an intensive few days devoted primarily to adventures cinematic rather than culinary. However, as a wildlife fanatic and keen bird-watcher, I've managed to find some time to take in the town's interesting animal activity.

Smetanovy sady

Just across the Těpla sits the Smetanovy sady park. A lovely spot to sit and relax, but also a great place to keep an eye out for birds. Walking through the park I've come across blue tits, great tits, greenfinches and on one occasion a bullfinch. It's a real sun trap and the beautiful flower

arrangements also draw in lots of butterflies. One evening I even saw a hedgehog scuttling across the pavement, heading for the bushes of the park.

Slavkovský les

A few mornings I've managed to get up early to walk on the edge of the Slavkov forest and up to a hill overlooking Thermal. After the initial climb from Svahová, it's a lovely walk through the woodlands with lots of blackcaps, hawfinches, and woodpeckers. One morning a honey buzzard swooped gloriously through the trees, hunting – he was probably looking for one of the bank voles I kept seeing on

the ground. I was also excited to see my very first red-backed shrike and even saw it fighting off a jay who tried to eat one of its chicks!

Hotel Thermal

For those who'd rather not trek into the woods, the festival hub itself has an abundance of bird life. Swallows and swifts can be seen performing their aerial acrobatics overhead, flying up and down the river. Higher up, those screeching birds hovering above Thermal with long thin tails are lesser kestrels. Closer to the ground, I saw both grey and white wagtails. I even saw one on the red carpet! ■

KVIFFEFE - TWEET OF THE DAY



mark cousins
@markcousinsfilm



@kviff so sorry to have missed you thisyear.Can just imagine all those sweaty,mobbed, cinephile screenings.There'snowhere quite like you.

INTRODUCING THE FESTIVAL JURY

by Will Tizard,
Michael Stein

The KVIFF Official Selection jury brings an impressive background in art film to their role in choosing the Crystal Globe winners, which will be announced at tonight's closing gala. The fest generally gathers an international group of experts in fields that may include directing, writing, acting, producing, editing, music or others. This year's five jury members keep the bar high with equally diverse knowledge bases and vast international experience working on a range of projects.

Anna Brüggemann

Born in Munich, the German actress and screenwriter grew up in South Africa and various parts of Germany. She got her first part at age 15, having wanted to act since childhood. She has appeared in numerous motion pictures, including Sebastian Schipper's *Sometime in August*, *Kleinruppin Forever* by Carsten Fiebler, and in several episodes of the cult series *Crime Scene*. In 2006 she and her brother Dietrich started writing scripts together for his films, in which she also took one of the leads (*Run if You Can*, 2010; *Move*, 2012). At the 2014 Berlinale, the siblings received the Best Script Silver Bear for *Stations of the Cross*. A year later, Brüggemann shone in her brother's satire *Heil*, presented in com-



From left, Štefan Uhrík, Anna Brüggemann, Michel Merkt, Sarah Flack and Ciro Guerra as this year's jury.

petition at KVIFF. She is currently writing her first novel, *Split Up*.

Sarah Flack

Film editor based in New York. She won a BAFTA for editing

Sofia Coppola's *Lost in Translation*, and their cooperation continued with *Marie-Antoinette*, *Somewhere*, *The Bling Ring*, *A Very Murray Christmas* and *The Beguiled*, which was presented this year at

Cannes. She won an Emmy and an American Cinema Editors Award for co-editing the HBO movie *Cinema Verite*. Her first film job came on the Prague set of Steven Soderbergh's *Kafka*, and she later edited three of his

films: *Schizopolis*, *The Limey* and *Full Frontal*. She graduated from Brown University with degrees in political science and semiotics, and in 2016 she was invited to join the Academy of Motion Picture Arts and Sciences.

Ciro Guerra

Colombian director born in Río de Oro. Guerra's first two pictures, *Wandering Shadows* (2004) and *The Wind Journeys* (2009), are widely ranked with his country's best cinematic output, and they traveled to more than 160 festivals, including Cannes (*Un Certain Regard*), Toronto, San Sebastián, Rotterdam, Locarno, and Tribeca. Both films were released commercially in several countries and received more than 40 international awards. His third

feature *Embrace of the Serpent* (KVIFF 2015) won the top prize following its premiere screening in Cannes' Directors' Fortnight (2015) and became the first Colombian movie to be nominated for the Academy Award for Best Foreign Language Film.

Michel Merkt

He is a Golden Globe-winning producer based in Monaco who focuses on international feature films for cinema with a very strong artistic trademark. After ten years and more than 50 movies by the likes of Paul Verhoeven (*Elle*), Maren Ade (*Toni Erdmann*), Xavier Dolan (*It's Only the End of the World*), David Cronenberg (*Maps to the Stars*), and Walter Hill (*The Assignment*), he returns this year to Karlovy Vary, where he entered one of his films in 2012. He holds Monaco's Medal of Cultural Merit, and this year at Cannes he was honored with the title *Variety* Creative Producer of the Year.

Štefan Uhrík

The Slovak screenwriter, producer, festival organizer, and journalist graduated in scriptwriting and script editing from Prague's Film Academy (FAMU). During the 1980s and early 1990s he worked for Slovak Television as a commissioning editor, and then for Barrandov Film Studios in Prague. As the head of Miloš Havel's Script Foundation he focused on the Czech film industry, continuing his support for screenwriters as a member of the RWE Barrandov script fund board.

He has scripted a number of made-for-TV movies and the film *Only a Day* (1988). In 1992 he created the Forum of Independents section at KVIFF, serving as programmer until 2007. From 2007-16 he was program director of Febiofest (Prague IFF). Between 1993 and 2011 he produced and directed "Filmopolis," a monthly TV magazine. ■

AUDIENCE AWARD **PRÁVO**

1	THE CAKEMAKER <i>The Cakemaker</i>	1,17
2	ČERVENÁ <i>Cervena</i>	1,18
3	KEEP THE CHANGE <i>Keep The Change</i>	1,22
4	AUS DEM NICHTS <i>In the Fade</i>	1,22
5	OBCHOD NA KORZE <i>The Shop on Main Street</i>	1,23



Present Standings*

Scoring: 1 is the top score, 5 is the lowest

6	MASARYK <i>A Prominent Patient</i>	1,24
7	THE BIG SICK <i>The Big Sick</i>	1,26
8	BÁBA Z LEDU <i>Ice Mother</i>	1,29
9	FREAK SHOW <i>Freak Show</i>	1,29
10	SVĚT PODLE DALIBORKA <i>The White World According to Daliborek</i>	1,30

*Final results will be announced at the closing ceremony tonight.

CRITICS' TABLE

For the duration of the festival we asked renowned film critics from around the world for their rating of this year's Official Selection films, 5 being the top score and 1 the lowest. In the eyes of the press the winner of the Official Selection category is the penetrating Russian drama <i>Arrhythmia</i> by director Boris Khlebnikov.												
	<i>Arrhythmia</i>	Breaking News	Ralang Road	The Cakemaker	The Line	Keep the Change	Khibula	Men Don't Cry	More	Corporate	Little Crusader	Birds Are Singing in Kigali
	Ben Croll, <i>The Wrap</i> , France	3,5	-	-	3	3,5	-	-	-	3	2,5	-
	Hala El Mawry, <i>Le Progres Egyptien</i> , Egypt	5	3,5	4,5	3	3	4	3,5	4	4,5	3	3,5
	Joseph Fahim, Middle East Institute, Egypt	2	4	1,5	4	3	3,5	4	3,5	2,5	3,5	3
	Barbara Hollender, <i>Rzeczpospolita</i> , Poland	5	3,5	2	3,5	2,5	2,5	3,5	4	4	4	1,5
	Peter Paul Huth, ZDF, Germany	5	4	3	4	4	2,5	1	5	3	3,5	2
	Dubravka Lakić, <i>Politika</i> , Serbia	5	2,5	2	3	2,5	2	2,5	3,5	2,5	3,5	2
	Věra Mišková, <i>Právo</i> , Czech Republic	5	-	-	3,5	2,5	2,5	3	3,5	3	4,5	1,5
	Stas Tyrkin, <i>Komsomolskaja pravda</i> , Russia	5	3	2	5	2,5	4	3	3	4	3	3
	Zbyněk Vlasák, <i>Festivalový deník</i> , Czech Republic	5	2	2	4	3	2,5	3	3,5	3,5	3	2,5
	AVERAGE SCORE	4,5	3,21	2,43	3,67	2,94	2,94	2,94	3,75	3,33	3,39	2,38

„Okouzluje a humorný. Díky Bohu má film vše, co byste od Kaurismäkiho čekali.“

★★★★★

Indiewire

SCÉNÁŘ A REŽIE AKI KAURISMÄKI

DRUHÁ STRANA NADEJE

V KINECH OD 27. CERVENCE

„Současnější, zábavnější a krásnější film v roce 2017 stěží najdete.“

★★★★★

The Film Stage

A

SHOOTING IN THE DARK

LOCAL FILMMAKERS ON THE CHALLENGES OF MAKING MOVIES IN ESTONIA

by Michael Stein

One of the more striking presences at this year's KVIFF comes from the small Baltic country of Estonia, whose three films at the festival display a wide range of subjects and visual styles as well as some remarkable performances. From the surreal black-and-white *November* to the domestic drama of *The Man Who Looks Like Me* to the ironic symbolism of *The End of the Chain*, Estonian cinema is putting itself on the map.

In *The Man Who Looks Like Me*, directed by Katrin and Andres Maimik, father and son issues get delved into with comedy and sensitivity. "I always liked the, how do you put it, relationship economics between very close relatives. It could be father and son, mother and daughter, husband and wife. Always there's an element of power struggle and that's a very



Director Priit Pääsuke presenting his debut *The End of the Chain*.



Evelin Võigemast plays a woman who comes between father and son in *The Man Who Looks Like Me*.

cinematic theme," says Andres Maimik.

Andres Maimik thinks that the quality of films in Estonia is improving every year and that the films are achieving a higher visual level in particular, but Rain Tolk, who plays the son in *The Man Who Looks Like Me*, says he is skeptical that the scripts being written are keeping pace with these improvements.

The film's lead actress Evelin Võigemast claims there aren't enough roles in film for actors because of the small size of the Estonian industry. "I actually work in theater. I've been working in theater for 15 years and this is my fourth movie, but not enough movies are being made. There should be a lot more. The industry is small and there is not enough money for everyone."

Võigemast also appears in the

moving comedy *The End of the Chain*, directed by Priit Pääsuke in his feature debut. The story of an employee's eerily chaotic last day at a fast food burger restaurant before it shuts down is shot almost entirely within and around the restaurant location yet never feels limited visually. "We liked the idea of shooting the film in one place, it was a challenging idea and we developed the visuals around that," Pääsuke says. "I really liked the concept that it's placed in one burger joint and there are many different guests with crises with an urge to talk about it."

Making the film required overcoming a number of obstacles, one of which was that they shot it at the darkest time of year, leaving them with only a few hours of daylight to work with. This made getting the proper lighting effects

very difficult. Also filming in a fast food burger place brought up a special dilemma for the Estonian production due to the simple fact that besides McDonalds there simply are none in the country. So Pääsuke says they had to build their own. They looked for a small building with glass walls, and rebuilt everything inside in a week to create the fictional chain.

Perhaps the biggest challenge of all was getting the film made at all. "It was my first feature, so it wasn't easy to compete," he says. "But we had lots of private support – friends, filmmakers came to help us, came to work for free."

"I think the film talks about the absurdity of life – in a way it's funny, in a way it's sad. And also in a way the burger joint is a mini-model of the world where all kinds of people come together," he adds. ■

REQUIEM FOR A FESTIVAL (DAILY)

The end of a festival can be equal parts a triumphant and melancholy time. For those who have gone the distance, exhaustion can actually have set in several days prior, biding its time till after the bitter end before pouncing upon the unwitting, delirious, autopiloting, cinemaholic festivalgoer, wreaking nineteen different types of havoc with their wellbeing only once they've been restored to their workaday digs. It's quite possible to run on empty for a day, even three, but the post-fest comedown becomes more a smackdown by the time it catches up with you. I fancy I have something akin to this to look forward to...

But hurrah! Hooray! Callooh! Callay! Between just the four of us in the English section, we managed to put out as many as nine four-page issues of the *Daily* in only as many days. Champagne please, waiter! And don't skimp on the lobster!

However, it's oddly discombobulating, as the festival enters its twilight hours, to feel that one had been right in the thick of things throughout whilst also barely attending the festival at all – at least, not as most people know it.

As something of a cinemaholic myself, attending my fifth successive Vary, it's very odd not to have managed even an average of a single film a day; three to four daily is more my usual speed. On the other hand, I've been afforded a rare, privileged insight into how

this great lumbering beast of a festival operates, and I've got to know some really terrific people, within and without the *Festival Daily* team.

Also, thinking and writing about film are great enthusiasms of mine to which this *Daily* gig has ensured I bring some much-needed discipline. Deadlines which cannot possibly yield, day in, day out, are great for toning the writing muscles, and for keeping that unwelcome country cousin Procrastination at bay.

The starkly lit cupboard that has housed me and my colleagues – grizzled veteran Will Tizard, twice-bitten Michael Stein and editor and *hūup* anthropologist Iva Roze – has been a most fruitfully challenging environment in which to hunker down and *actually, seriously write some fucking copy*. And often. Denied any natural light and starved of big screen time, I have taken succor at my desk instead from too much coffee, a steady stream of evolving riffs on impenetrable in-jokes, paper cups full of whatever liquor's going and a range of nibbles whose claims to being foodstuffs have sometimes been questionable.

I have nonetheless enjoyed myself immensely, and I've greatly enjoyed my colleagues, too. I might even, almighty *Zlom* willing (refer note above re in-jokes), sign up for just such a gig as this again.

Vive le festival (daily)! ■

KVIFF52 IN 'KVOTES'



Casey Affleck on boundaries between actor and character:

"There's a lot that's said about actors who take the characters home and have to be called by the character's name and do all the things great actors do. I'm not really like that but you can't help but spend so much time with the character and not have it affect you just a little bit."



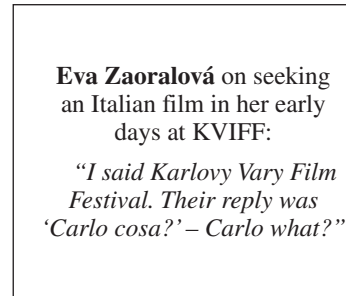
Maryam Goormaghtigh, director of *Before Summer Ends*, speaking of the Iranian protagonists in her documentary comedy road-trip:

"We are different when we are in our homelands and we become different when we leave it for somewhere else."



Andres Maimik, director of *The Man Who Looks Like Me* on how he and his co-director Katrin Maimik take inspiration from reality:

"Because we are not really talented filmmakers we must steal our themes and motifs from real life and my life affords me very juicy material in the dramaturgical sense."



Eva Zaoralová on seeking an Italian film in her early days at KVIFF:

"I said Karlovy Vary Film Festival. Their reply was 'Carlo cosa?' – Carlo what?"



Marek Eben on Czech empathy for Americans grappling with an embarrassing president:

"Now you know what it's like."



Václav Vorlíček, when asked about his relationship with another filmmaker who shall remain nameless:

"He wouldn't eat me unsalted."



Second Run founder **Mehelli Modi** on his first encounters with Eastern European cinema, living in Bombay:

"The Soviets sent films from Poland, Hungary, Czechoslovakia, Russia. Nobody went to see them except for me."



P. Stuart Robinson, critic at *Montages* in Norway on the film *The Misandrists* by Bruce LaBruce:

"Got to love-hate a film bent on offending everyone, patriarchs and feminists alike."



Mohammad Atebaei, film distributor, on the tree named for Iranian director Abbas Kiarostami at KVIFF this year, speaking to *Financial Tribune*:

"Coming to the festival, Kiarostami often sat under the tree and enjoyed its beauty. Actually, he loved nature."



Critic **Boyd van Hoeij** on his choice of *The Blue Lagoon*, as the film that inspired him at the onset of his career.

"Favorite films resonate because you love them rationally as well as irrationally. Favorite films, like favorite books or plays or other works or art, resonate personally because of the context in which we first saw them as well as the memory of how they made us feel or what they made us understand or discover."



Actor **Simon Al-Bazoon** on being cast in Aki Kaurismäki's film *The Other Side of Hope*:

"We were sitting and doing the Arabic voice test and after that they said this is Aki Kaurismäki's movie and you have been chosen for that movie. 'Congratulations!' Sherwan was like: 'Wow, it's amazing, unbelievable.' And I was like, 'Who's Aki?'"



Director **Benjamin Barfoot** on getting the balance of horror and comedy right in his debut feature *Double Date*:

"If someone smashes a person over the head with a bottle, I want the audience to feel that reality. There's blood and pain, even if there's comedy all around it. In fact, it tends to just add to the comedy 'cause you're playing it straight even when it's obviously not. That mix starts to take on a life of its own when I edit it all together. Almost like chemistry."

