



Inside

OS: To The Night and Miriam Lies	02
Czeching In with Jana Andert about Mosul	03
All about The Austin Film Society	04



Terry Gilliam brings a pop of color to any conversation.

Give me a fucking break!

Former Monty Python animator Terry Gilliam – back with *The Man Who Killed Don Quixote* – is still rebelling against the machine.

Ever since his first solo outing as a director in 1977, *Jabberwocky*, the American-born British filmmaker has fully embraced the weird, creating unforgettable worlds in films like *Time Bandits*, *Brazil* and *The Fisher King*. To say nothing of *The Man Who Killed Don Quixote*, shown tomorrow after nearly 30 years in the making. “You don’t just go *whoooooahhh* when you go into fantasy,” **Terry Gilliam** explained to journalists at KVIFF. “If you do it well, the audience is just swept along with it. They are in before they even realize it.

by Marta Balaga

You have been mixing reality with fiction all your life. A bit like Don Quixote, actually. I don’t distinguish between reality and fiction, that’s my problem. But I don’t think I’ve conquered any windmills – I lost a lot of battles with them. In *The Man Who Killed Don Quixote*, I wanted the world to be real – I wanted to be able to smell it. If you have a mad fantasist roaming around you kind

of need it. But usually when I look around and see a building I think, “Wouldn’t it be great if it just sailed away?” I just play in my head a lot. When we were making *Fear and Loathing in Las Vegas* there is this scene early on when they are checking into the hotel. There is a guy on the phone and suddenly a carpet starts crawling around his leg. That’s not in the book. That’s me just walking around the casino noticing all these vegetal patterns and leaves.

How much psychedelic research was required to make it? That’s the problem – I don’t take drugs. When I finished *Fear and Loathing* I promised I was going to take acid. I have never done that before. And I didn’t, I just got bored with it. Years ago, there was this filmmaker who asked me: “How do you do your fantasy sequences?” I said, “Exactly like the real ones.” Some of it came from living in Los Angeles in the 1960s I guess. With all these drugs being around I never had to take them.

Weren’t you ever tempted to make a film that would be completely out there? There has to be some reality. Maybe it’s the only way I stop myself from going completely mad. It’s the tension between the two things that keeps it interesting. That’s why I don’t like all these big Marvel movies – there is no gravity. And life is all about gravity because things fall. No matter how high you jump you will always go back down. The reviews of *Brazil*

were interesting, because they barely mentioned Jonathan’s [Pryce] performance. It was all about the look of the film. It took a while before people started to notice I was pretty good with actors. It wasn’t always the case but now I would sacrifice a good visual for a good moment of acting.

There is this saying that artists should suffer so after *The Man Who Killed Don Quixote* you’ve become an expert I guess? I used to blame my parents – they just loved me too much. They were really nice to me and supported everything I did. And I wanted to be an artist so I had to leave my happy world and move to New York and live in this tiny room working for less money that I would have got on the dole [laughs].

The whole process of making films is tedious. This one happened because of Adam Driver. He was hot and that’s how you get the money. But the minute I met him I noticed this quality about him unlike anything I have

ever seen. I also liked the fact he didn’t look like a lead. I thought, “This guy is great! He is not Johnny Depp, he is not Ewan McGregor – he has big ears and a big nose.”

I was lucky but that’s the most depressing thing about this business. All these big movies are factory jobs and my last factory job was on the Chevrolet assembly plant in Los Angeles in my junior year in college. Never again. I remember watching *Alien* once and all I kept saying was, “Just kill them all and get it over with!” We know that they are all going to die and then Sigourney Weaver, established as this tough military officer, runs around in her underwear trying to find a cat. Give me a fucking break! •

The Man Who Killed Don Quixote

Spain, Belgium, Portugal
United Kingdom, 2018, 132 min
July 6 at 7 pm, Národní dům Cinema

See you there

Neil Young
International Programmer EFF Palić



Replay

In honor of the Fall frontman Mark E Smith, who died in January, the first title on my team-sheet must be Neil Ruttenberg’s *The Mask of Sarnath*. Inspired by demented/tormented author HP Lovecraft, it’s a nightmarishly gritty miniature with a droningly oppressive doomcore soundtrack by Throbbing Gristle’s Genesis P-Orridge. But beware! The Mask of Sarnath’s occult powers transcend the limitations of its sub-minuscule budget and even those – whisper it – of cinema itself! Indeed, patrons electing to expose themselves to such eldritch emanations become liable to a visit from unspeakable entities at (precisely) 3 a.m. tomorrow... Sustained by happy memories – of Lukas Marxt’s *Imperial*

Valley (cultivated run-off) and Bob Fosse’s *All That Jazz* – I’ll be primed to ward off beasts from beyond with the all-purpose incantation “PH’NGLUI MGLW’NAFG CTHULHURLY-EN WGAH-NAGL FHTAGNI!” (or rather, “scram!”) Today is also when I get to shoot the breeze in public with Barry Levinson. You, lucky reader, are personally invited to come see me moderate a KVIFF TALK. *The Mask of Sarnath* screens today at [Husovka Theatre]. *Imperial Valley* (cultivated run-off) screens today at 4.30 pm [Husovka Theatre] and at July 6 at 6.30 pm [Čas Cinema]. *All That Jazz* screens tonight at 9.30pm [Karlovy Vary Municipal Theatre]

“Why haven’t you ever asked me what this film is about? And why haven’t I ever told you anyway?” These are the rhetorical questions that open director Adina Pintilie’s cinematic exploration of human intimacy in her Golden Bear-winning film, *Touch Me Not*. Do we ever find out? And – more importantly – do we want to? The director hosted a KVIFF Talk today about her provocative and controversial film, which should be – according to Pintilie – viewed as a “research” endeavor. “By the very nature of a research process, you don’t know where it will take you, what you’ll discover. It started from this premise – which I’m also mentioning at

one point in the film – that when I was 20 I thought I knew everything about intimacy, how relationships work, about eroticism, beauty, body. Today, almost 20 more years later, faced with real life, all those ideas, which used to be so clear back then, seem to have lost their definition and grown more complex and unsettlingly contradictory,” she said. “I do believe *Touch Me Not* comes at a time when it’s deeply needed. In today’s world, where we are facing so much prejudice and we are increasingly afraid of the ‘Other,’ the film proposes us to ‘befriend’ this ‘Other’ who can often be so different than ourselves.”



Adina Pintilie talks to the ‘Other.’

Official selection



Caleb Landry Jones plays an artist trying to confront his past.

Burn baby burn
To The Night casts a fiery light into a deep, dark wound.

by Michael Stein

Many people might have seen Caleb Landry Jones most recently in the Academy Award-winning *Three Billboards Outside Ebbing, Missouri*, but the busy and versatile actor might have made his biggest impression yet in Austrian director Peter Brunner's *To The Night*. He plays Norman, an artist in New York suffering from the trauma of losing his family in a fire as a child. Though it's set in the same country as most of his films it actually takes place in an altogether different world. "Basic inspirations and questions about this film reach

back as far as my childhood, when I lost myself in Hieronymus Bosch's hellish pictures after elementary school and asked myself what the people in flames could possibly feel," Brunner says. Brunner cites further influences such as poet Arthur Rimbaud and painter Edvard Munch - neither the typical influences at the top of a film director's list - for being an inspiration for the character of Norman for "their mutual fear in yearning that turned into addiction. Munch shares with Norman that their artistic process helped them to cope with their guilt..." Brunner adds. Ultimately, it is less his art

than a frenzied, desperate and dangerous attempt to recover and confront the tragic fire that takes up Norman's time and energy and causes him to put all his focus on the family he lost rather than his girlfriend, played by Eléonore Hendricks, and their infant son Caleb.

No place for Norman
Still, the dark, experimental art that Norman makes in the film plays a symbolic role, forming a parallel to the dark path he treads and his fragile, tenuous place in the world. "People like Norman are worthless for our society permanently seeking growth and improvement; worthless should they not happen to produce 'investment art' like shiny, golden balloon dogs. But they will never be worthless to the people who love this person, like their parents, their family and friends," Brunner says. By making such a dark, confrontational film Brunner is creating similarly dark, experimental art and trying to reconnect Norman to the world he belongs to: "So how do you deal with it if you cannot remember the meaningful people and your relationships towards them? The longing for this is *To The Night*."

To The Night
Today at 8 pm, Grand Hall
July 6 at 1 pm, Pupp Cinema
July 7 at 5 pm, Drahomíra Cinema



Mixed-race Miriam lives in the elite white minority.

Sweet fifteen
The main competition entry Miriam Lies takes us to the Dominican Republic's white community.

by Zbyněk Vlasák

We are in the Dominican Republic and Miriam is about to turn fifteen. Her mother is preparing a grand celebration for her, with invitations sent to guests from high society, all of them, of course, white - with black servants and maids. But none of them seem to be disturbed by this division of society nor by the fact that Miriam is of mixed race. Her mother had married a black man against the

wishes of her family, only to divorce him later. More than her birthday celebration Miriam is interested in a boy she has met online and whom she now has a chance to see in the flesh for the first time. But the fleeting encounter only brings turmoil into her inner life. Despite her mother's wishful thinking he is also black. Dominican society - whose racial and social division is perceived as normal state of affairs by the local white

population - is the focus of the directorial duo Natalia Cabral and Oriol Estrada.

Every day racism
"It all started with an anecdote Natalia told me," Estrada recalls. And Cabral continues: "When I was a teenager, I met this boy online and I was hoping he'd be white. Then, when we agreed to meet personally in a public place and I saw from a distance that he was black, I ran away and never saw him again. This reaction I had was quite surprising to me, because until then, I thought I was a 'good person,' that I was the open minded one in my group of friends and family. But as the years went by, as I remembered and analyzed what happened, I realized that I could be like them, or even worse than them, and I understood that if I wanted to begin to talk about the problems that concern us as a society, the best way was to start talking about oneself." Both directors like films that touch upon large, complex topics as if only in passing; everyday stories in which seemingly nothing happens but there is a social tension in the air. And *Miriam Lies* is just that kind of a movie.

Miriam Lies
Today at 5 pm, Grand Hall
July 6 at 10 am, Pupp Cinema
July 7 at 2 pm, Drahomíra Cinema

Three picks for today

Meredith Taylor
Editor in Chief, Filmuforia



On the town

Jakub Švejkovský
Festival Daily Writer



"Love will always be above life, fear, death and money," is the logline of the film and it never disappoints with its captivating style and narrative inspired by Kazakh Steppe legends. Each frame is an absolute gem embracing the unique cinematic voice that is Adilkhan

Yerzhanov, directing with conviction in a poetic and offbeat thriller. Unexpected humor and violence emerge from this tale about feisty Kazakh folk who are not afraid of taking the law into their own hands.

The Gentle Indifference Of The World
Národní dům Cinema
Director: Adilkhan Yerzhanov
Kazakhstan, France, 2018, 100 min
Today at 7 pm



Peter Simonischek senses danger when he opens the front door of his elegant Vienna apartment to a killer in the shape of Jiří Menzel in this stylish comedy/thriller road movie, which shares the same piquant humor as Maren Ade's satire *Toni Erdmann*. This war-

themed character piece aims to seek reconciliation between countries in pouring healing balm over smarting wounds in an enlightening exploration of a lesser-known episode of the Holocaust.

The Interpreter
Lázně III Cinema
Director: Martin Šulík
Slovak Republic, Czech Republic, Austria, 2018, 113 min
Today at 4.30 pm



David Lean's masterpiece is one to enjoy on the big screen, all 227 minutes of it! Is it any good? It's one of the greatest films ever made, so crisp, clear and sharp it could have been shot yesterday.

Nominated for ten Academy Awards, it went on to win seven. David Lean was at the top of his game and he wanted to capitalize on it. His next outing was called *Doctor Zhivago*.

Lawrence Of Arabia
Karlovy Vary Municipal Theatre
Director: David Lean
United Kingdom, 1962, 227 min
Today at 10 am



I hate to be the one breaking this to you, but apparently KVIFF isn't just about endless movie watching. You can also spend your time at the festival dancing the night away. Here is where to do it.

Aeroport
Dr. Davida Bechera 24
Open from 10 pm to 4 am

Aeroport has a new location every year and this year it's in a former cinema, shopping mall and Becherovka warehouse in one package. The place is, shall we say, more robust than last year. Which is an advantage since last year's immensely popular location across from Hotel Thermal was way more convenient, but also way more fragile. Organizers had to stop one of the events after only after two minutes - visitors were dancing so heavily that the old building's floor started to move. And, no, it wasn't just the vodka speaking.

Music bar KakaDu

T.G. Masaryka 24
Open from 10 pm to 4 am

Probably the most conservative spot on the list, Kakadu - located in the underground of Národní dům - provides varied live music and a selection of DJs.

Klub Peklo
Underground in Hotel Thermal
Open from 9 pm to 6 am

The name Peklo (Hell) tells you pretty much everything you need to know. It is, however, an institution in town and the place provides plenty of opportunities to indulge in the brutalist interior and admire the legendary bar chairs up close. The more courageous of you could try the so-called film-dance marathon, which is as hellish as it sounds: after a whole day of watching movies, you go dancing, and then without sleeping, you go back to the cinema. Real masochists will be able to complete more than one round. Who's in?

Kviffefe Tweet of the day

Neil McGlone @NeilMcGFilm



The inevitable stupid question of the night „What is your film about?“ this from a member of the audience who has just spent the last 90mins watching it! #kviff2018

Czeching in

Photo: KVIFF



Inside Mosul shows the horrific everyday reality of locals.

From the front line

With Czech documentary filmmaker Jana Andert on starting as a fashion photographer and ending up in the middle of the war with ISIS

Jana Andert (35) originally planned to spend one day in the Battle of Mosul (from 2014 until June 2017) shooting a story on the attempts of the Iraqi armed forces' elite Golden Division to push the so-called Islamic State out of their last stronghold in the country. She ended up staying for eight months and made a raw film from the front lines. Her *Inside Mosul* screens in the documentary films in competition.

by Iva Roze

How difficult was it to get to the front line?

Extremely difficult. You need the generals' approval and so on. For them it is of course a security risk to have someone like me there, whom they need to "take care of." If someone inexperienced starts making mistakes out of fear, it could jeopardize everybody's life.

Did you go through any training beforehand?

No, I just knew the basic safety rules, such as where to run for cover, but I gradually learned in the field. Before that I had been with the Kurdish Peshmerga for five months on the front line, but that was completely different because ISIS was some 800 meters away, so there was only mortar fire and there was an occasional offensive. Compared to Mosul it was nothing.

Did you have to learn Arabic?

I learned at least some basic sentences, such as "snipers are over there," "airstrike is coming," "car bomb," and so on. I depended on the soldiers and had to gather what was going on from what they said for my own safety.

Why did you go to Iraq in the first place?

I studied photography in the Netherlands and was a freelance fashion photographer for six years. Then I started studying psychology because I had always been very interested in human psychology. Over time, I became more and more interested in the refugee question and wanted to help the refugees somehow through photography. So I quit

fashion and went by myself to take photographs in the refugee camps in Iraq. I returned there repeatedly and realized it was also necessary to show where these people are coming from, their background - the war.

In Hollywood films, wars look different. In your documentary it sometimes looks like a bunch of kids playing soldiers.

It may seem that way but these are soldiers with proper training, that's why I chose the elite Golden Division. At the same time they are just normal boys who have plans for the future; they want to get married and have kids. They're actually very naïve in certain respects. And Mosul for some of them was their very first battle. There was chaos, they didn't know what to do next. Regardless of all military tactics, war is terribly unpredictable. Sometime tactics don't work and new ones must be developed on the go.

What camera did you use?

I shot on a Canon Mark IV. It is a lightweight camera, which was a great advantage because it is all handheld shooting. Every-

where I went I carried only the camera, batteries, cards and a GoPro. The terrain was very difficult, nine hours on a mission every day and one must be ready to run away at any moment, so I had the camera in my hand all the time, I never even put it down. There was no chance to set up a tripod.

Your documentary doesn't seem to be narratively directed. Is that on purpose?

I didn't want to influence the protagonists' stories the way some documentary filmmakers do. I believe that the stories are best told by the people who live them. My goal was to get close to the civilians and show it to people so that they would understand that even though they are war victims, even though they are Arabs, Muslims, in essence we are all the same.

What are you preparing next?

I'm planning to go to Mogadishu. I would like to make a documentary about child soldiers.

It sounds like you're not going back to fashion.

Definitely not. ●

Photo: Milan Malisek



Jana Andert says she is done with fashion photography.

1918

100

2018

CZECH AND SLOVAK
CENTURY

Even though our nations separated,
it is amazing to see how much
we still have in common. Neither time nor
a coarse line drawn on a map can
verase our friendship and sense of humour.

come celebrate with us

Táňa Pauhofová
talented actress

#czech100
czechandslovakcentury.com

Indies



Andrew Bujalski's *Support the Girls* shows off the legacy of communal filmmaking outside Hollywood.

Support the broke

New generations of indie filmmakers extend the Austin Film Society's reach and scope

The KVIFF tribute to American indies in the orbit of the Austin Film Society, founded by filmmaker Richard Linklater in the late 80s, has brought to the west of Bohemia a group of directors who have built on the early work of the loose-knit group and are continuing to branch out, exploring genres, subjects and approaches.

by **Marta Bałaga**
and **Will Tizard**

The legacy generation of AFS-associated lenses, writers and helmers are building on the non-Hollywood movement in the US with bracing work such as Andrew Bujalski's *Support*

the Girls, and *Computer Chess*, David Zellner's *Kid-Think*, David Lowery's short *Pioneer* and Eagle Pennell's feature *Last Night at the Alamo*. Those with roots or connections to the AFS, which has expanded into a studio space, a cinema and a growing grants

program, include not just people like Lowery, whose Casey Affleck-starrer *A Ghost Story* screened at KVIFF last year, but also filmmakers such as Robert Rodriguez, who created his breakthrough assassin movie *El Mariachi* while in the AFS orbit. Even the Greek art film

auteur Athina Rachel Tsingari (*Attenberg*, *Borgia*) has been supported by the foundation in her production of *The Slow Business of Going*. As Zellner says, the society's role in the development of independent voices and the popularizing of low-budget, heartfelt film stories was an organic process. The writer-director, who came to KVIFF to screen his new Mia Wasikowska and Robert Pattinson-starrer *Damsel*, a light take on the western genre already seen at this year's Berlinale, also traces his roots to Austin. "From my perspective, it was one of these things you can't force," he says of the emergence of AFS. "It has to happen naturally. You don't even realize it's a 'scene': just people with similar interests, gathered in the same place."

Texan grandchildren
This place happened to be a lot less cutthroat than Los Angeles or New York, with filmmakers lending a hand on each other's projects from the start. "There is no competition as everyone has a very distinctive point of view," Zellner says. "But it's small enough so there is a certain overlap. We show each other rough cuts and edit notes, or screenplays we are working on. With Andrew Bujalski, who is also at KVIFF, we have done it several times."

Something about Austin's location allowed it to serve as a magnet, some have said, for all the fringe voices who would never have fit in in Houston... or much of the rest of Texas. "When I graduated high school I saw *Slacker*," Zellner recalls, "and it felt like a transmission from another universe. It felt so... subversive. I was both terrified and obsessed with it." Formally and structurally it was different from anything he had ever seen, he says, "but

I could relate to it because it was coming from the same area. Before, I thought you weren't allowed to make movies unless you were from New York or Los Angeles. With *The Kid-Thing*, no one wanted to give any money for that. Eventually we got some grants and the Austin Film Society was a part of it." For Holly Herrick, head of film and creative media at AFS, the work of the organization is something of a calling, she confesses. When she took on the role after moving to Austin six years ago, she says, "It was absolutely a dream job — I have used those exact words many times! I saw that AFS excelled in establishing a filmmaker-centric film culture in Austin, and in Texas. I was eager to be a part of an organization that valued the development of independent filmmakers but didn't stop at funding and production resources." Instead, she says, AFS is committed to the creative development of the artist and focuses on community, which is just as important to her. "I wanted to be a part of an organization that had global film exhibition at the core of the mission alongside a program of hands-on work with filmmakers."

Beyond big oil
Herrick confesses that "most of what you hear about our state has to do with ultra-conservative politicians and big oil. But in fact, Austin has been a real center for innovation over the years, and incubated visionaries in a number of fields, including business and technology as well as film and music. Austin is a place that embraces new ideas, and it's an inspiring place to be working in the arts for that reason." Thus, it's gratifying to see such a large-scale retrospective of AFS-connected work at KVIFF, Herrick says. "The KVIFF program is certainly the most comprehensive retrospective on the Austin Film Society that has taken place." Herrick, who was key in selecting the AFS films screening here, says she included shorts from the early 80s, discovered and promoted by Jonathan Demme, and the early works of Pennell, even though these pre-date the founding of the society. "They were a beacon for Linklater and his generation to come to Austin and make films here. Also included are the break-out feature films of Richard Linklater and Robert Rodriguez, which in turn planted flags for the younger filmmakers who followed them." ●



Where it all began: Richard Linklater's *Slacker* spawned an awful lot of filmmakers who aren't.

Faces



Jakob Cedergren

Today the Official Selection - Out of Competition welcomes director and producer **Benjamin Tuček** with his film *Trash on Mars*. American actor **Rory Cochrane** is coming to screen the film *Hostiles* by Scott Cooper in the Horizons section while Czech actor **Jaromír Hanzlík**, who will receive the KVIFF President's Award for Artistic Contribution to Czech Cinema, is coming to present Czech New Wave classic *Searching* in the Special Events section. The Another View section welcomes Swedish actor **Jakob Cedergren** representing the Danish drama by Gustav Möller *The Guilty*. Swiss director **Robert Kolinsky** is presenting his documentary *Jirí Men-*



Robert Kolinsky

zel - *To Make a Comedy Is No Fun* in the Out of the Past section.



Benjamin Tuček

The Imagina section welcomes **Johann Lurf** to screen his film.



Johann Lurf



Rory Cochrane

Industry



Director Barry Levinson will host a KVIFF TALK this afternoon.

Events you don't want to miss today

Fostering international development – open roundtables with TFL

10.30 am – 12.30 pm, Industry Pool, Hotel Thermal

What are the key elements to achieve successful development of a TV series or a feature film project? TorinoFilmLab is a year-round, international laboratory that supports emerging talents from all over the world through training, development, funding and distribu-

tion activities. Join TFL tutors and staff, who will moderate a series of open roundtables, and share your experience.

Lab booster
Moderator: Mercedes Fernandez

With activities for feature film and TV series projects ranging from ideation to distribution and audience engagement, TFL offers a wide scope of opportunities to support emerging talents and encourage creativity.

When, why and how should you have a story

editor step into the development process?
Moderator: Isabelle Fauvel
Full time job or punctual activity, for professionals of diverse profiles, story editing has been trending these last few years. What story editor profile fits your project? How do story editors find their place between the producer(s) and writer(s) of a project? What's the best time to consider such collaboration? Let's talk about it.

Inside story of scouting
Moderator: Francesco Gaii Via

Each film project starts with an encounter, a conversation in which the many people called to make a film understand that they have a common ground on which to work together. From this perspective, scouting turns into a crucial moment that favours these encounters. This roundtable will explore the various modality in taking the utmost advantage of this activity, both in formal and informal ways.

The creative producer's outlook
Moderator: Eilon Ratzkovsky

The creative producer plays a significant role in the film and TV industry today. The search for up-and-coming scriptwriters and directors leads to the need for an experienced producer that will not only finance the projects through different schemes but will also take an active part in the creative side of the production. We will discuss the different aspects of

the role of the creative producer – from the script to the fine cut.

KVIFF TALK: Academy Award-winning director Barry Levinson

1.30 pm, Congress Hall

Host: British journalist Neil Young

In English, Open to public

At this year's festival, screenwriter-producer-director Barry Levinson, who won an Academy Award for *Rain Man*, will accept the Crystal Globe for Outstanding Artistic Contribution to World Cinema. Barry Levinson will present his latest directorial effort at KVIFF, the HBO-produced drama *Paterno*, and will introduce *Rain Man* and the timeless satire *Wag the Dog*.

Gender-based filmmaking?

3 – 4 pm, Industry Pool, Hotel Thermal

Moderator: Matthieu Darras
The most recent events in the film industry have sparked the notion that there are too few women in the industry. Statistics support this: whereas 44 percent of film students are female, only one film out of five is directed by a woman in Europe. To what extent is this necessary and is it the right path? What do women filmmakers have to say?