



Ben Mendelsohn says he hasn't watched himself on screen for some 20 years.



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FREE

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MENDELSON PRESENTS NEW OPUS

LOWDOWN

Cóilín O'Connor, Iva Přivřelová

Fresh from receiving rave notices as the malevolent Danny in the hit Netflix series *Bloodline*, Australian actor Ben Mendelsohn is in KV to present, *Mississippi Grind*, a road movie-cum-buddy flick in which he plays a hopeless gambler cruising sleazy casinos in the southern U.S. in search of one last score.

What attracted you to *Mississippi Grind*?

I adored the script. I thought Gerry was really beautiful. I loved how lost he was. And I loved the sweetness underneath. Just what an idiot – what a lovely – fool! You know, he's one of God's fools. I liked that a lot. But really, when Ryan [Reynolds] came along, it started to get dimensions and it came to a sort of a life in a very different way. He's got a little magic about him, that guy. Ryan's a very impressive figure. So, that was very easy. Once we got the ball rolling with that sort of stuff, we had a really good time.

What's the most important ingredient to striking up a rapport with other actors?

I think you have to listen to them. You're dancing together, in a way. And the easiest thing to forget when you're acting is hearing. That's the first thing that goes out the window. You end up just blurting out what you're supposed to say. But when you listen, you catch the waves of people's feelings and then – boom! – you can ride in on the track. And that's where it is. And if you lock in with someone, and they know you're locked in with them, they start to fly. And then – whoosh – off you guys go. You can feel when that happens. You can feel when people have a connection on screen – when there's something happening. Everyone gets better when it's like that.

You really got your teeth into the role of Danny in *Bloodline*. Is it easier to get a handle on a TV part where you have more time for nuances?

No, not really. You've got time to breathe and stuff like that... Well, I guess it's maybe easier in terms of that kind of plotting, but the thing is, when it all breaks down, all you're doing when you're working as an actor is doing scenes. In that regard, film and television are essentially the same thing because

you have the camera, you have the director, and you have the other actors. And that's a constant. You go in and you do this scene or you do that shot. The overall effect may be very different, but it doesn't change the way you essentially approach it. You may have more time on one or the other, or conditions may be different, but essentially it breaks down to scenes.

You apparently never watch yourself on screen.

You don't get to do it on stage. Traditionally, actors never got to do it. I'd watched stuff for about 20 years, so I had plenty of chances to see myself, and I felt like maybe I would feel freer if I didn't. And – whatever it is – it seems to have come together pretty well from about the time I stopped watching myself with the way the work has gone. I'm happy with the decision, but I don't know if it'll be that way forever. I don't even want to talk about it. You know, I get it – I know it's the thing to talk about with an actor who is in a film, but there's not much to say about acting. It either works together or it doesn't. And I get a little bit embarrassed talking about it in that regard.

What about the speculation that you've been earmarked for the *Star Wars* reboot?

Look, no one would be more thrilled than me to be doing *Star Wars*, but it's probably fair to say that the world at large will know before I do as to whether or not that's happening. You know, I'd be thrilled to be doing *Star Wars*. But it's getting pretty close. I understand they're shooting.

Any chance you might reprise your role as Jessa's father in *Girls*?

I'd love to. I have a great deal of time for Jemima Kirke and I've a great deal of time for Lena [Dunham]. I would love to reprise that. I love *Girls*. I spent the first season of *Girls* sort of going "Oh, why can't I be on that show?!" And then I got to be a parent of one of the girls. I was rapt. I'd love to go back and do another one.

That show can make you feel old.

It does, doesn't it? You get to the stage when you go, "Oh, f**k me. Oh, I'm in this generation now and that's that generation going on. Yeah, you turn around one day and that's it. All of a sudden, you're the parent!"

As heat worthy of a swords-and-sandals epic baked us on a normally wild Saturday, crowds from all over moved a bit more slowly than usual while bar folk scrambled for ice to go with their fruit and ginger concoctions.

One popular cool place to hide out was the Thermal Grand Hall, where a matinee of Prashant Nair's India-set coming-of-age comedy *Umrika* had the vintage 1970s cinema packed to the back row of the balcony. KVIFF artistic director Karel Oč, dutifully wearing a slick gray suit while addressing an audience wearing mainly shorts and T-shirts, told them that, in addition to a chance to talk with the director and key cast members, actor Suraj Sharma, who starred in *Life of Pi*, had a special offering for them.

The brave thesp stepped up to the mike, grinned for a moment, and delivered a flawless "Strč prst skrz krk" – a notorious Czech tongue twister that even native speakers struggle with meaning, roughly, "Stick your finger through your throat." A stunned theater erupted into applause and cheers at the linguistic feat.

SEE YOU THERE

GUST VAN DEN BERGHE

DIRECTOR,
LUCIFER

The Drop was made by a friend of mine, a fellow Belgian [Michaël R. Roskam]. For me it's very interesting to see somebody who I know well make a film in the Hollywood system, which is very different from the European system, and not lose his voice. *Bridgend* is a very interesting debut film from Denmark. It has a very feverish identity, which is quite fascinating because it's "sugary" but also like eating sand. You want to spit it out, but it's sweet so it's very seductive in that sense. It has the violence of a debut. I really appreciate it when a first film is hungry, wild, and violent. (GP)

The Drop screens today at 10pm (Pupp Cinema) and on July 7 at 11:30am (Thermal Grand Hall). *Bridgend* screens today at 7pm

[Národní dům Cinema], July 7 at 8pm
[Drahomíra] and July 10 at 9:30pm
[Thermal Cinema B].

Lucifer screens in Thermal Cinema B on July 8 at 10am and on July 10 at 3.30pm.



GIBSON'S LETHAL WEAPON SAVES THE GLOBE

The official KVIFF trailer since 2008 has traditionally featured a Crystal Globe winner from recent years – and often poked fun at how that film personality is perceived by the public (or at the prestige of the award itself).

In the trailer unveiled at Friday night's opening ceremony kicking off the fest's golden 50th anniversary, would-be thieves break into (unbeknownst to them) the house of actor-director Mel Gibson. He catches them red-handed with his Crystal Globe, and dispatches one and then the other with a lethal weapon – a blowgun – after delivering a post-killing one-liner.

"We wanted to make it in such a way that he could make fun of himself a little bit," says the trailer's director, Martin Krejčí.

He didn't have the *Lethal Weapon*



franchise in mind (in which Gibson plays a mulleted ex-U.S. Army Special Forces soldier-turned-L.A.P.D. cop with a death wish), Krejčí says, but definitely wanted to play on the *Mad Max* star's bad-ass onscreen persona.

"I mean, it's Mel Gibson! So there

you have it – there's an echo to what he represents, which is mainly an action hero," says Krejčí, an award-winning commercial director who has also helmed shorts that screened at KVIFF.

"The blowgun thing you can say is reminiscent of *Apocalypse* – and actually the idea came from him because in the initial meeting Mel was describing how the whole crew had fun with blowguns during the filming," he says.

Since 2008, the lead actors in KVIFF trailers have been Crystal Globe winners or personalities hosted by the fest. Krejčí has collaborated with Ivan Zachariáš on several and previously directed two himself (one featuring Jiří Menzel and the other Helen Mirren). For this year's trailer, he experimented with old cameras that last saw action on Martin Scorsese's *Casino*. (BK)

OFFICIAL SELECTION

SONG OF SONGS – AN IDYLIC PORTRAYAL OF A LOST WORLD

Cóilín O'Connor

Yiddish author Sholem Aleichem's writings on Jewish shtetl communities have long been a source of inspiration for filmmakers, with *Fiddler on the Roof* perhaps the most famous cinema adaptation. Ukrainian director Eva Neymann is the latest to try her hand at capturing on film the world he so vividly brought to life in his prose.

She was motivated to make a movie based on Aleichem's work after she stumbled across some of his novels in an antique bookshop in Odessa. The "familiar brown books" were like the volumes her grandfather had read to her that she had so loved, even before she could read. "It was clear that I had to buy them," she said. "I have read and will read stories by Sholem Aleichem over and over again, trying to learn from this incredible artist to dream, to be free."

For Neymann, whose *House with a Turret* won KVIFF's East of the West competition in 2012, there was no doubt as to which of the Jewish writer's works she wanted to bring to the screen. "*Song of Songs*...to me was a treasure in which simplicity and fragility are the strongholds. Here you have real beauty, the deepness that allows one to soar high," she says, adding that she also "used directly and indirectly fragments from across the whole of the collected works."

Shot in the beautiful village of Vílkovo (the "Ukrainian Venice"), much of Neymann's film is seen through the eyes of



As youths, Shimek (Yevheniy Kogan) and Buzya (Milena Tsibulskaya) shared a whimsical world of make-believe in the shtetl.

10-year-old Shimek, who shares his childhood world of whimsical make-believe with a girl his age named Buzya. A strong bond develops between them, but this is broken when Shimek leaves the shtetl to study. He only realizes how much he cares for Buzya years later, when he returns home just as she is about to be married. With a gently aching sense of loss, he is left to wistfully ponder the love he abandoned and world he left behind.

Neymann is ably abetted in her efforts to the recreate the charmed milieu of a turn-of-the-century shtetl by her cinematographer, Rimmvydas Leipus, whose use of tone and color are worthy of a Dutch master, enhancing the film's magical, dreamlike atmosphere.

Ironically, she and her crew began recreating this idyllic, peaceful world during one of the most

fraught periods of the Ukraine crisis. Just as they began shooting, rioting in nearby Odessa left dead more than 40 people, who perished in a blaze apparently ignited by firebombs thrown inside the building in which they had sought refuge.

Neymann admits the "shock of the tremendous tragedy" cast a shadow over the shoot, but says it also strengthened the resolve to pay homage to the tranquil, unspoiled way of life they were portraying. "The team was noticeably strained and scared [by the violence], but there seemed to be an unspoken rule not to talk about it," she says. "I think it was an expression of the wish to keep this paradise alive."

Song of Songs screens today at 5pm (Thermal Grand Hall), tomorrow at 1pm (Pupp Cinema), and on July 8 at 9am (Drahomíra).

OFFICIAL SELECTION

HOME CARE – A HEARTWARMING FAMILY TALE ROOTED IN RURAL MORAVIA

Zbyněk Vlasák

At 40, and not well known in the world of Czech cinema, Slávek Horák has won serious attention with his feature debut *Home Care*, which is competing in the KVIFF main competition.

Why did the journey to your feature film debut take so long?

Many young directors make their first movies mainly to try it all out – tracking shots, crane shots, and action scenes. I had been making commercials for 20 years, traveled half the world, and had a chance to try all this out. I came to realize that, most of all; I wanted to tell a story with some depth. And, at the same time, I understood that I had to grow up for it. I didn't start considering a subject until I reached 35.

How did you get the idea that eventually became *Home Care*?

I often traveled to my parents' house in Moravia to have some peace and quiet for writing. But that did not quite work out, because Mom kept interrupting me with stories from her work as a home care assistant. It took me six months to realize she was inadvertently feeding me clues – it was a hundred times better than whatever I would ever come up with myself. I had to come up with a storyline, to tie them together. The main character is inspired by my mother, but I was the one who put the obstacles in her path.

She related one in which she recruited help to move a huge naked female patient, right?

This is typical Mom. Someone



Czech director Slávek Horák's care-assistant mom inspired his first feature and bolstered his script with rich detail.

just drops by and she immediately gives them a job to do. "We must help each other, mustn't we?" She would give herself away to make others happy and ultimately she has no time to think about herself. Almost all our mothers are like that. They will always take the burnt steak.

Did you rehearse beforehand?

I took both the actors to our house to meet my parents, we went to the vineyard, drank wine... I opened the script and started stuttering the first scene, but Bolek [Polívka] stopped me and said: "Calm down, you wrote it nicely, and we're going to play it nicely for you. I understand your Dad, Alenka [Mihulová] understands your Mom, you will

shoot it nicely, it will be fine." And that was the end of all rehearsing.

The film has quite a strong psychic [spiritual] thread. Do you have any personal experience with that?

My ex-girlfriend was very much into esoteric stuff. I was always skeptical, but when she twisted a spoon in front of my eyes and I wasn't able to straighten it back again, my jaw dropped. I used the same motif in the film. That twisted spoon in there is not a prop – it is actually hers, her own creation.

Home Care screens today at 8pm (Thermal Grand Hall), tomorrow at 4pm (Pupp Cinema), and on July 7 at 9am (Drahomíra).

OFFICIAL SELECTION

BABAI – KOSOVO'S VISAR MORINA WEIGHS GRIM DILEMMAS FOR REFUGEES

Zbyněk Vlasák

Babai, a feature debut by Visar Morina screening in the Official Selection, focuses on the fearsome quandaries facing illegal migrants fighting to achieve their dream of success in Western Europe.

Gezim is a forty-something in charge of his little son. He loves Nori but also sees him as a burden complicating his path to a vague and ill-conceived vision of a happy and secure life beyond his native Kosovo, ideally in the West. For now they live with Gezim's brother. During the day they sell cigarettes at the market and try to dodge police patrols. But that can hardly last – especially because Gezim has decided to leave Nori for good to cross the EU border in search of a better life in Germany.

The first attempt is thwarted by the boy with a strong bond to his father, but the second succeeds. Nori reacts with disappointment, anger, and a determination to track Gezim down on the other side of the border. Clearly, that won't be easy for a 10-year-old.

"Nori suffers great losses and he bravely faces his fate," says director Visar Morina. "But, after the early death of his mother he cannot accept being abandoned by his father." His film achieves what he intended, Morina adds – to tell a story about the character with enough depth while giving the viewer the perspective of



Visar Morina's *Babai* follows a young boy's odyssey across Europe in search of his father and for an elusive home.

a refugee. Nori's journey to Germany, first by bus, then at sea in the dark, and finally in a truck, makes up a significant part of the movie's plot.

The film forms a commentary on one of the core problems of contemporary Europe. But Morina is a fierce analyst and a keen, acute observer. Above all, he tries to bear witness, creating a significant contribution in the current atmosphere of heated debates about refugees that are all too often missing their point of view.

Gezim has not secured much of a better life for himself in Germany; he lives in an asylum shelter and cannot afford any luxuries. What keeps him going is the naïve idea that he will move to the Netherlands and things

will perhaps get better over time. Nori learns to fend off and return blows during his tough journey and it is he who finally casts a realistic light on Gezim's situation.

Maybe paradoxically, *Babai* stands out thanks to its unpretentiousness, modesty and focus on a detailed depiction of the changes in the relationship between father and son. Their roles swap in certain aspects and their contrasting methods of coping with the dire fate of refugees shows that Nori is the stronger of the two. He has paid an unjustly high price for that strength – the loss of his own childhood.

Babai screens today at 2pm (Thermal Grand Hall), tomorrow at 10am (Pupp Cinema) and on July 8 at 11:30am (Drahomíra).

Steven Gaydos

Vice President,
Executive Editor, *Variety*

Besides cooperating closely with KVIFF on the sidebar curated by *Variety* critics, we hear you also put in a good word for the fest in Hollywood.

We try to make movie stars hear about it. And, if they ask us, we can tell them honestly – we wouldn't lie – that the theaters are packed. It's all young people, so when you present your movie as a filmmaker, there's an excitement. If you're showing your film to 1,400 young people, you're getting an honest reaction. The audience is knowledgeable and open about all kinds of films – this is an incredible place to show a film.

Any other major selling points?

It's also curated in a way that you get to see what's happening in Baltic cinema, in Eastern Europe, in Polish cinema, Russian cinema, etc. That's a really important specialty, which they have really exceptional history with as well as an ability to program that makes sense. It's the Cannes festival for everything east of Berlin.

You've been coming to KVIFF for decades – what memories stand out?

Some of my greatest experiences of going to festivals have been here...because of your ability to spend time with filmmakers here – the greatest filmmakers in the world. Everyone is relaxed and has time. I've just spent two hours talking with the amazing producer of *Time Out of Mind*, Lawrence Inglee – he's one of the most exciting, interesting new



producers in Hollywood. If I were in Cannes, we'd probably say "hi!" and shake hands before rushing off in two different directions. That's a KV experience that happens every year. And I've had many of them – which I've written about – with amazing filmmakers, like Roman Polanski, Gus Van Sant, Morgan Freeman, and so many others.

What's caught your eye this year?

I love this retrospective of Larisa Shepitko. Seeing a 50-year-old film in the opera house is a beautiful experience. But it's also packed with young people who want to see the work of this young woman...The basic competency of a 22-year-old Ukrainian filmmaker in 1963 scares me a little bit, because it feels like people have forgotten the basics.

Any dining tips as a fest veteran?

There's a wonderful cuisine tradition here exemplified by some of the restaurants, which are really fantastic. The Embassy and the Promenáda are like the Beatles and the Rolling Stones of duck! They're fantastic.

What would you recommend to a 19-year-old backpacker?

If I were a 19-year-old backpacker, I would be really distracted by all of the other incredibly attractive 19-year-old backpackers! Otherwise, I think whoever is alerting you to retrospectives like Shepitko – pay attention to the opportunity for that. One of the great lessons of film festivals is: don't go see anything that you can see on TV or in a local theater. Your time is so precious – see those things that you may not find somewhere else.

You can follow Steven Gaydos on Twitter: @HighSierraMan (COC) ■



Cerise Howard, CRITIC'S CHOICE

Critic & Festival Director, *Senses of Cinema* & CaSFFA

Fifty years since its premiere, an opportunity to catch Kádár and Klos's most celebrated collaboration, on 35mm film, no less, is hard to resist. Featuring one of the great Zdeněk Liška's loveliest scores, the tragicomic, Oscar-winning film focuses on the morally ambivalent milquetoast Tóno (Jozef Kroner), a carpenter ordered to participate in



SHOP ON THE HIGH STREET

Directors: Ján Kádár, Elmar Klos
Czechoslovakia, 1965, 125min
July 5, 12pm, KV Theatre

the World War II "Aryanization" of his small Slovak hometown but who comes to care for the stubborn, confused old Jewish

woman (the formidable Ida Kamińska) whose button shop he is forced to run and pretend is profitable.

Ariel Kleiman's intriguing mood piece is a most atypical Australian feature debut, with exteriors shot in a dystopian pocket of Georgia, all harsh terrain and decaying pre-fab apartment blocks, yet not set anywhere in particular nor at any particular time. Furthermore, the English spoken is variably accented, not least Vincent Cassel's. The toothy



PARTISAN

Director: Ariel Kleiman
Australia, 2014, 98min
July 5, 11:30am, Grand Hall - Thermal

French actor is Gregori, charismatic head of an opportunistically formed extended family whose children he trains to become as-

sassins, rewarding them with karaoke sessions in which they sing and dance along to 1980's darkwave hits that never were.

"What you are about to see is true..." Thus, nearly 40 years before *Time*'s "Transgender Tipping Point" cover story, one of the great films of the 1970s smuggled into the engine room of the narrative of a heist-gone-wrong black comedy, the radical proposition that trans* folk are worthy of the love of another – by someone played here, more-



DOG DAY AFTERNOON

Director: Sidney Lumet
USA, 1975, 125min
July 5, 7pm, Richmond

over, by the then hottest property around, Al Pacino. If no longer "ahead of its time," *Dog Day Afternoon* remains an utter-

ly compelling film, which is also blessed with superb turns from John Cazale and Charles Durning.

Apparently George A. Romero and Martin Scorsese once fought over the only remaining 16mm copy of Powell & Pressburger's one-of-a-kind *Gesamtkunstwerk*; I'm looking forward to Romero hopefully addressing this story in introducing this film's restoration almost as much as a chance to view it again in all its surreal, overstimulating, Technicolor glo-



THE TALES OF HOFFMANN

Directors: Michael Powell, Emeric Pressburger
United Kingdom, 1951, 127min
July 5, 10pm, Národní dům

ry. Those who'd ordinarily balk at the idea of watching a film adaptation of an opera would do best to cast their prejudices

aside; this film is full-to-bursting with some of the most indelible imagery ever committed to celluloid! ■

FACES

Czech documentary-maker **Helena Třeštíková** (*Mallory*) is expected to arrive in Karlovy Vary today along with the protagonist of her film, **Mallory Neradová**. Actor **Patrik Holubář** from Czech film *David* will also arrive today.

The director **François Péloquin** and screenwriter **Sarah Lévesque** of *The Sound of Trees* will be in town, along with actor **Roy Dupuis** who featured in two films that are screening at the festival: *The Sound of Trees* and *The Forbidden Room*.

There's also a host of directors – **Grímur Hákonarson** (*Rams*), **Jan Balej** (*Little from the Fish Shop*), **Andrew Cividino** (*Sleeping Giant*), **Trey Edward Shults** (*Krishna*), **Štěpán Altrichter** (*Schmitke*), **Alba Sotorra** (*Game Over*), **Marcin Koszałka** (*The Red Spider*), **Jeppe Rønne** (*Bridgend*), and **Konstantina Kotzamani** (*Washingtonia*) – who are all expected to join us at the festival today. ■



Mallory Neradová



Trey Edward Shults



Štěpán Altrichter



Marcin Koszałka



Konstantina Kotzamani



Jeppe Rønne



Alba Sotorra



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Come to visit us at the Czech Film Corner,
Hotel Thermal – 1st floor.

INDUSTRY DAYS GO FOR GLAMOUR

Brian Kenety

The KVIFF Film Industry Office works behind the scenes year-round to ensure that, come festival time, directors, producers, distributors and buyers have a chance to talk shop, pitch ideas, explore possible collaboration – and unwind – outside of the lime-light. Under the rubric of Industry Days (today through July 8), it also stages a wide array of panels, workshops, screenings and other events open to professionals and in many cases also the general public.

For those who dream of working with Tinseltown or would like to understand how “the system” works, today’s opening panel – **Understanding and Overcoming the Hurdles of Hollywood** (Pupp, La Belle Epoque Restaurant, 1pm–3pm) – is mandatory, says Slávka Stretavská, the new head of the Film Industry Office.

“Many industry people are really eager to go see this great panel with experts from the United States – including a financier and a director – because they give practical advice on how to get to Hollywood, how to work there with producers and distributors, for example, and how to promote their projects,” she says.

On the Hollywood panel this year is a rising star of American independent film, the screenwriter and director **Andrew Renzi**, whose documentary debut, *Fishtail*, competed at KVIFF last year. This year, he’s presenting his first feature, *Franny*, starring Richard Gere – who was awarded the Crystal Globe for Outstanding Contribution to World Cinema. (*Franny* screens today in the Thermal’s Grand Hall at 10:30pm and on July 8 at in the Small Hall at 3:30pm.)

New to Industry Days is the three-day Europa Distribution conference, which starts today with the **European Content in**



Slávka Stretavská (front row, center), the new Film Industry Office head, has been with KVIFF for eight years now, mainly on the production side, and debuted the TorinoFilmLab event.

the Digital Era panel (Lázně III, Blue Lounge, 4:30pm–6pm), moderated by Doris Pack, coordinator of the LUX Film Prize of the European Parliament, which together with Creative Europe Desk Czech Republic-MEDIA organized the debate.

Rounding out today’s events is the European Parliament’s **Unveiling of 10 films Nominated for the LUX Film Prize 2015**, which funds the subtitling into all EU languages of the winning film and two finalists, and their screenings in member states.

Tomorrow’s main event is the **Industry Workshop** (Lázně III,

10am–12pm), a panel set up by Europa Distribution, in partnership with KVIFF and the LUX Prize, that will discuss the current VOD market and digital opportunities and threats, such as the fragility of online barriers, risk of piracy – and the online future for independent European films. Moderating the panel is Mike Gubbins – SampoMedia, an expert on digital matters (UK); the keynote speaker is Polish MEP Bogdan Wenta, joined by independent expert André Lange, Jelmer Hofkamp (FIAD), Ivo Andrie (Aerofilms), Hadrien Lanvin (Pick Up) Edward Arentz

(Music Box) Jan Naszewski (New Europe Film Sales), and Pavel Strnad (Negativ Film Production).

Also not to be missed tomorrow is the one-day presentation **Works in Progress** (Thermal, Congress Hall, 1:30pm–5:00pm), a showcase for post-production CEE/former Soviet Union films. Producers have an eight-minute window to show trailers, clips – and make a pitch – with over 100 industry reps due to attend. Vying for the prize of 10,000 EUR in services from event partner Barrandov Studios are 15 films from 24 countries. “We wanted to

make the event a bit more shiny – more glamorous – and to give the filmmakers a chance to network, so the prize will be given at the Industry Party [on July 8],” Stretavská says.

The Works in Progress 2014 winner *Koza* (Goat), a “para-documentary road movie” by Ivan Ostrochovský about a Roma ex-boxer who dons his gloves one last time to fund his girlfriend’s abortion, screens tomorrow in the Thermal’s Grand Hall at 11:30am and on July 10 in the Small Hall at 12:30pm. “Works in Progress is the flagship event of Industry Days,” she says. “And I’m excit-

ed that this young Slovak producer and director is coming back to KVIFF as a producer of one of these films, among other things.”

Ostrochovský is also the director of one of the projects in **Pitch & Feedback** (July 7, Becher’s Villa, 10am–1pm), a presentation of Czech and Slovak film projects now in development with a potential for international co-productions. He even is a producer of two films in **Docu Talents from the East** (July 7, Becher’s Villa, 2pm–4pm), which, co-organized by the Jihlava international docu film festival, debuts 12 feature-length creative documentaries from the CEE region in production or post-production. In both of these events, the directors or producers have about eight minutes to present their projects to the expert panels.

Later in the week, among other events, **TorinoFilmLab**, a year-round international laboratory supports emerging talents through training, development, funding and distribution activities, will host four public talks (two on July 9 and two on July 10, all at Lázně III, Blue Lounge).

“This year’s main theme is censorship, its various forms, and how filmmakers, writers and festival organizers dealt with it,” Stretavská says. “For example, I’m really looking forward to the conversation with Azize Tan, the director of Istanbul Film Festival [Film Festivals at the Mercy of Politics] (July 10, 11am–12pm).” “The Turkish ministry forced one controversial documentary to be taken off the program, so the local filmmakers reacted by also withdrawing their films, and, as an act of solidarity, the festival closed without giving out any awards.”

A full list of the Film Industry Office’s events and services is available on the KVIFF website. ■

ON THE TOWN

Staročeská Restaurace

Zahradní 49, Tel. 353 221 836, staroceska-restaurace.eu
Open 11am–11pm

Despite its name the Staročeská (Old-Czech) restaurant is a relative newcomer to the KV dining scene. It is conveniently located just across the river from the Thermal, making it a easy choice for a quick bite between screenings. The fare is Czech-International, from beef goulash with bread dumplings (159 CZK) to a huge T-bone steak (490 CZK). Try traditional Czech roast duck (half a duck) with all the trimmings for 299 CZK, or venison, quail, and pheasant options from the romantically titled “Game from the meadow and grove” section (289–379 CZK). The mixed leaf salad with walnut cheese and cranberries (169 CZK) ticks a lot of boxes – sweet, savory, light, and sinful. Pieces of brie are coated in nuts and deep fried, then served atop a salad with blobs of cran-



Staročeská restaurant serves up unpretentious local fare.

berry sauce. If you can manage dessert there are various sweet crepe and pancake options priced at 49–109 CZK. Being an “Old-Czech” eatery, beer is taken seriously here. A half liter of Pilsner Urquell (49 CZK), black Kozel beer (45 CZK), or Erdinger yeast beer (60 CZK) will be served with a smile.

Venezia

Zahradní 60, Tel. 353 229 721, venezia-pizzeria.cz
Open 11:00am–11:00pm

On the same stretch as the Staročeská restaurant directly across the river from the Thermal, Hotel Venezia serves up a wide variety of

quality, authentic pastas and pizzas made from fresh Italian ingredients regularly imported by owner Claudio Boglio. The affordable, hearty dishes, such as the Sicilian style penne, or any of the pies with generous toppings are all priced between 100 and 200 CZK. The garden is also a good place to check out the festival wildlife.

Café Bar Retro

T. G. Masaryka 18, Tel. 353 100 710
Open 10am–midnight (Fri & Sat 3am/Sun 11pm)

Tucked down a side street, Retro is a cavernous bar/restaurant serving reasonably priced Czech fare. Besides the usual fried chicken and pork dishes (costing around 110–230 CZK), you can also get a standard selection of pastas (120–160 CZK) and steaks (300–400 CZK). Budvar beer is available on tap for 38 CZK and there’s even a pretty extensive range of cocktails (75–100 CZK). (GP) ■

EVENTS

MASTER CLASS WITH GEORGE A. ROMERO

Take a Master Class with the maestro of the modern horror genre, known for directing cult movies such as *Night of the Living Dead*. The Master Class will be moderated by the programmers of the Prague Shockproof Film Festival. At the Vodafone Lounge, Thermal Hotel, 1st floor at 1pm today.

LARRY GUS LIVE SHOW

Renowned Greek DJ and producer, Larry Gus, the eponymous protagonist of *My Friend Larry Gus*, will perform live tonight at the Aeroport club (Horava 3) between 9pm and 10pm.

UNVEILING OF A NEW “HAVEL’S PLACE”

Havel’s Place is a project of memorial places dedicated to former president of the Czech Republic, Václav Havel. Each “place” consists of two garden chairs connected by a round table and usually a tree going through the middle. Several have been opened in various cities around the world. A new one will be unveiled in KV today at 4pm at Sady Karla IV across from the Hotel Pupp. (GP) ■

DAILIES

- 1/ Former Grand Jury president Luis Miñarro presents Orson Welles’ *Touch of Evil* at the Thermal
- 2/ We’re glad the Festival Daily could be of some use...
- 3/ *Heil* director Dietrich Brüggemann with his swag bag



Photo: KVIFF



Photo: Petr Horník



Photo: KVIFF