



Harvey Keitel sported a Reservoir Dogs look at the Thermal yesterday.



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FREE

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## KEITEL ON *YOUTH* & BEING WES'S DOG

BRIAN KENETY,  
VERONIKA BEDNÁŘOVÁ

Actor's Studio alum Harvey Keitel worked in theater for a decade before landing roles on the silver screen. He has been in six films nominated for the Best Picture Oscar – *Scorsese's Taxi Driver*, *Levinson's Bugsy*, *Campion's The Piano*, *Tarantino's Pulp Fiction* and *Inglourious Basterds*, as well as *Wes Anderson's The Grand Budapest Hotel*. He also won an Independent Spirit award for his role in *Abel Ferrara's Bad Lieutenant* and was given the inaugural Rebel Award for his commitment to indie movies. In *Paolo Sorrentino's Youth*, he plays a director looking to make his swan song, opposite his friend Michael Caine, a composer refusing to perform – even for the Queen.

Were you looking to work with Paolo Sorrentino, or did he have you in mind?

I'd seen Paolo Sorrentino's *Il Divo* and *The Great Beauty* [which won a Best Foreign Picture Oscar] and I wanted to work with him. Those are two of the most beautiful movies I've ever seen. The script

came along, and I said to my new agent, John Burnham at ICM, "I'd like that part." And I got it – or rather he got it.

In *Youth*, your character and Michael Caine's have been friends for decades. In preparing for the role, did you draw on your...

Let me say that – I always have a difficult time talking about a movie like this for a few reasons. One, it hasn't been released yet, really, just in Italy and it screened in Cannes... I don't like to influence people with my perspective on the movie. I'd like them to see it fresh, so I don't encumber their relationship with the story Paolo wrote. It's a very beautiful story and a complex one, in terms of the way we live our lives. There's plenty to think about when you see it.

You must have such friendships going back – you and Martin Scorsese have been friends nearly 50 years.

Well, the lines on my face should answer your question. If you live long enough, you keep them – whether good or bad... Of course I'd like to work with Marty again. I hope we do. Maybe he'd be at the top of my list because he was the first. We could talk forever about Marty –

we've been friends a long, long time. We spent many great years together – suffering. But nobody wanted to know us!

Did you also choose to work with Wes Anderson on *Moonrise Kingdom* and *The Grand Budapest Hotel*?

Yes. He's amongst those extraordinary writer-directors. I met Wes when he was a young director... [but] I couldn't work with him at that time; I was doing another movie... I met him at a coffee shop in downtown Manhattan where I live and then we didn't work together for another 20 years or so, until *Moonrise Kingdom*.

Did you know right away you wanted to work with Quentin Tarantino?

I did. A colleague from the Actor's Studio, Lilly Parker, she's the unsung heroine here, called me and said, "Harvey, I have a screenplay here I know you're going to like." And it was *Reservoir Dogs*.

You spoke of Sorrentino's beautiful writing. Did any lines really resonate with you, in terms of looking back on such a long, rich filmography?

There are only two words I can remember from *Youth*: "Action!" and "Stop!"

There must be parallels from your life and that of your character's ...

There are, but I'd really prefer not to talk about them because I can't. I think it's disrespectful, in a way, if I do, without people seeing the movie... It has to happen in a conversation we have a drink over and lament our woes, celebrate our joys.

Had you worked with Jane Fonda? Your scene in *Youth* is so strong...

No, I hadn't. But I did sort of meet her once upon a time... I was living in Hell's Kitchen, coming home from work, long before I was an actor. I was studying acting and walking up my street – the same street as the Actor's Studio, on West 44th Street. There's a church there and this beautiful girl looking out a window. I looked up at her and smiled. And she looked at me and smiled... She was shooting *They Shoot Horses, Don't They?*

You knew it was her?

Everybody knew who Jane Fonda was! Nobody knew who Harvey Keitel was, except people from my neighborhood in Brooklyn.

What's your next project?

Wes Anderson just asked me to do the voice of a dog in his next film.

Are you going to take it?

Woof! ■

## LOWDOWN

As the final curtain nears for the jubilee of Central Europe's grandest sprocket opera – as the esteemed *Variety* likes to call fests – thoughts turn toward highs and lows of the big anniversary. Many will flip to the fest *Daily's* much-anticipated KVIFF in quotes collection of great lines from film biggies, some of which ended up on the cutting room floor, until now.

Other memorable moments will remain forever unreported, existing only in the memories of those who heard them and uttered the nuggets in question. One that must be memorialized, however, is a comment from Dietrich Brüggemann, director of *Hell*, who claims his send-up of skinhead politics makes a unique contribution to world cinema.

It's "probably the first film in history with a gay dog sex scene," he told one ink-stained journo. "It was a complicated scene done with CGI," he added, with an air of grave confession. "The lower dog's penis was not there in the original shot." ■

## SEE YOU THERE

### JIRÍ BARTOŠKA

KVIFF PRESIDENT

We've brought the award-winning Dalibor Matanić and his *The High Sun* straight from Cannes, and it's well worth seeing. In three stories, he talks about the relations between Croats and Serbs and shows that the power of love overcomes all obstacles.

Both the evening and the festival will be symbolically concluded by the must-see *Stop*, a new film by Korea's most celebrated director Kim Ki-duk who is a frequent and valued guest of KVIFF. He says he made it on a shoestring with unknown Japanese actors and he promises a moving experience.

The *High Sun* screens today at 3:30pm (Thermal Cinema B). You can also see *Stop* tonight at 10pm (Thermal Congress Hall). (COC) ■



## AND THE CRYSTAL GLOBE GOES TO...

As the mega pop hit goes, "tonight's the night," and the whole town's abuzz with speculation as to who will walk home anointed as winners of this year's festival awards – the finely burnished 5kg Moser orbs held aloft by an elegant metallic female figure.

The Grand Prix (the Crystal Globe) will go to the best feature film – along with a handy \$25,000 – and a Special Jury Prize (with \$15,000) will likely go to another that may be just as good in the minds of the Grand Jury. There are also awards for best director, actor, and actress. Meanwhile, Richard Gere has already taken home his Crystal Globe for Outstanding Contribution to World Cinema.



Under KVIFF rules, no one film can take more than two of the above awards, so don't bet on a sweep. Two Special Mentions may also be awarded, but the jury would need to say precisely why these films are so special.

The East of the West award will go to the most luminous of this year's cine-

matic works from central and east European countries as well as the Balkans and Turkey, and the documentary trophies for works under 30 minutes and over 60 minutes have also been polished and stashed backstage, ready for the handoff.

The Forum of Independents prize will boost yet another career, while film buyers will be eyeing the Právo Audience Award since these tend to predict successful future sales.

Another prestigious prize, the Festival President's Award, will be presented by the man himself, Jiří Bartoška, to actress Iva Janžurová this evening for her contribution to Czech cinema. And, finally, a host of non-statutory prizes also go out tonight – let the red carpet roll! (WT) ■



## KVIFF IN QUOTES

I had to lose 20 kilos in a week and ate only lettuce. That's why I was in a wheelchair – I had no power. So I needed the blood of virgins to live.

**Udo Kier** on going method for *Blood for Dracula*



As the shooting went along, the sheep got more professional. It was almost like sometimes I would call "Action!" and they would respond.

**Grímur Hákonarson** on working with animals

I really didn't like the experience. I loved Dennis Hopper, by the way. But one of the line items was Dennis Hopper's cigar budget. I would have liked to have bought two extra days of shooting instead!

**George A. Romero** on shooting his first big-budget movie *Land of the Dead*



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!

**Ben Mendelsohn** on being cast as *Jessa's dad* in *Girls*

I have this little sort of thong underwear that rides up my butt cheek. It was like a mud wrestling scene. We had this moment...he wanted me nude. Prashant Nair wanted me very nude for *Umrika*.

**Tony Revolori** on the adventure of location shooting in India



While we were preparing scenes, he would just sit in the car next to us, drink tea and meditate, be on his own, then come out, do the scene and get into the car. There was a very kind of humble, monk-like demeanor to all of it, which was good for the performance.

**Oren Moverman** on shooting *Time Out of Mind* with *Richard Gere*

Acting is music...When you're playing music, all the great jazz starts with a mistake. Someone hits a note that wasn't supposed to be there. And you have to do something else to make that note feel okay. And that makes something else happen [but] you have to be in tune, you have to be vibrating in the same universe.

**Richard Gere** on getting the vibes right



It will be up to your madness to let you know when you're in the right place. And I mean that in the beautiful way.

**Harvey Keitel** on the *Stanislavski method*

In Europe, basically, all filmmakers make films for five people... commissions decide if my film can be made, five members decide [where] my film can be distributed, at which festival it can be screened. I waited for this moment for 9 years; now a sixth person can watch my movie.

**Gyula Nemes** on finally having a real audience watch his movie *Zero*



It was a pretty big event! **Jamie Dornan** when asked why people are still fascinated with *World War II*

## EVA ZAORALOVÁ ON THE 'BEST FESTIVAL EAST OF BERLIN'



Photo: Jan Handrejch

Eva Zaoralová first came to KVIFF as a young journalist in 1970.

### Zbyněk Vlasák

The festival's Artistic Consultant Eva Zaoralová has been closely connected with the last twenty-two out of its fifty editions. Yet she started coming here much earlier as a journalist. So we would be hard pressed to find someone more qualified to write her recently released book *The Story of a Festival*.

**You first came here in 1970. What was it like at that time?**

The festival was held in a bad atmosphere; many people were forced to leave the industry after 1968 for political reasons. I had been working for a very short while in the *Film and Time* industry magazine. I didn't know anything or anyone, I was young and new

here among the journalists. I was sharing a room with four complete strangers in the conjoined hotels Horník and Slovan. The bathroom was in the hall and when you wanted to take a bath, you had to borrow a key at the reception for fifteen crowns. Films were screened almost exclusively in the hall of the Moskva Hotel as the Grandhotel Pupp was called at that time.

**The year 1970 is remembered for the controversy surrounding the awarding of the Grand Prize to Ken Loach's *Kes*. Was the topic discussed at the time by journalists?**

No, I only found out about it many years later from the 1970 jury members, the French actress Marie-José Nat and the Polish director Krzysztof Zanussi. They resisted the

pressure of the organizers to award the Soviet film *By the Lake* instead of Loach and threatened to resign from the jury. Thanks to their courage, Karlovy Vary can credit itself with discovering a director who in later years won accolades at Cannes and Berlin.

**When did the backpacker phenomenon start?**

In the mid-1990s with the arrival of Jiří Bartoška and myself at the helm of the festival. Ironically, we benefited from the rivalry with the newly established Golden Golem event in Prague which for a while deprived us of the A category rating – because only one festival in a given country can have that. Thanks to our resistance in spite of not knowing whether we would be able to persevere, we won the hearts of the viewers as well as the media.

**How do you see the position of the Karlovy Vary event on the world festival map now?**

As far as the program, organization and audiences are concerned, we are definitely the best festival east of Berlin. When I started working here I phoned a production department in Italy and said I was speaking on behalf of Karlovy Vary, and they said: "Karel who?" This is unimaginable now and I believe [Festival President] Jiří Bartoška and myself can take some credit for that. The festival is now being developed by our younger colleagues but they still work within the plan set out by the two of us. We wanted to present an interesting and good quality program but at the same time not to take ourselves too seriously. ■

## ELLIS SET TO COOK UP WWII DRAMA

Director Sean Ellis was part of a delegation at KVIFF that presented his new project *Anthropoid*, exploring the daring assassination of senior Nazi Reinhard Heydrich in Prague in 1942, which will star Jamie Dornan and Cillian Murphy. His film *Metro Manila* was selected as the British entry for the Best Foreign Language Film at the Academy Awards in 2014.

**What drew you to make a film about this subject?**

I first saw a documentary about Operation Anthropoid in 2001. I've a great interest in all things WWII but I'd never come across this story and I just thought it was an incredible tale, very heroic, very moving, and I slowly started researching it further. Over the space of the last 10-15 years I've created quite an archive of materials surrounding [Operation] Anthropoid. And then coming up on my last film I was looking for something that was similar in the sense of an emotional sacrifice and I thought that the sacrifice that Jan Kubiš and Jozef Gabčík made for their country was a similar theme to what I explored in *Metro Manila* and I was drawn to it.

**This is an event from 1942. Why make a film about it now?**



Photo: Jan Handrejch

British director Sean Ellis at the *Anthropoid* presser yesterday.

Like I say I've been researching it since 2001 and after doing *Metro Manila* this seemed like the thing that I wanted to do next so I started working with Anthony Frewin on the script. It took us a long time to figure out what was the story to tell. And for me it was the story of the two para-

chutists. I felt that was the journey I wanted to discover as an audience member. I wanted to know what it was like to be Kubiš and Gabčík. I wanted to know what it was like to stand in front of that Mercedes and be confronted with the ultimate act of resistance. The more I thought

about it the more I became obsessed with the experience of these two men. I didn't see it as a big grand war epic because I think the actions of the people in the film are epic and the emotions are epic. I felt that if I could tell the story on a very small scale in that sense, that would be the way to tell the story of the people actually involved in the Czech resistance at that time.

**How did you go about choosing the actors for the roles of Jan Kubiš and Jozef Gabčík?**

We tried to find two actors that could represent Kubiš and Gabčík realistically... because I wanted these two men to feel very human. And Jamie Dornan and Cillian Murphy were both actors who I felt had a certain sensibility to bring this emotion to the screen which would be a sort of everyday person that was given an extraordinary mission. And the fact that they are two of the most talented actors of their generation – to put them together in an exciting story like this, it felt to me like I'd been shopping for the best ingredients and I'm ready to go cooking now.

The questions above were recorded at a press conference yesterday by the moderator, Veronika Bednářová. ■



# FIRST LADY OF CZECH FILM



Iva Janžurová presenting Karel Kachyňa's *Coach to Vienna*, which made her a star.

## Brian Kenety

Star of stage and screen **Iva Janžurová** will be honored today with the Festival President's Award for her contribution to Czech cinematography. A graduate of the Theater Faculty of the Academy of Performing Arts in Prague (DAMU), she spent a year at the Liberec Theatre before returning to capital in 1964, as a leading member of the Vinohrady Theater, where she spent nearly a quarter century before joining the National Theatre in 1998.

Along the way, she's featured in countless films and TV series, including the director Karel Kachyňa's 1966 classic *Coach to Vienna*, a drama in which she stars as a young village woman who seeks revenge against two Wehrmacht soldiers that she presented to KVIFF audiences earlier this week.

"It was the festival's 15th year and it was so good that due to the political climate it received no award at all," joked festival emcee Marek Eben when introducing her

(Kachyňa fell out of favor with the regime for exposing fallacies of certain historical events).

Janžurová recalls how hard she had to work to prepare for *Coach to Vienna* while still performing on stage. "I put a lot of effort into the acting, got up at 5am, soaked my feet in ice-cold water to harden myself because the shooting took place in damp forests," she says. "In the evenings I had rehearsals in the theater."

Janžurová is also known for her comedic talent – in 1971 she won Best Actress at Trieste for *You Are a Widow, Sir*, directed by Václav Vorlíček. She showed equal aplomb in Alice Nellis's 2002 dark and absurd road movie *Some Secrets*, taking home a Czech Lion for Best Actress for playing the matriarch of a dysfunctional family that takes to the highway to spread the ashes of her not-so-recently deceased husband across the country.

"I often remember how as the youngest kid I played little scenes with my brothers Láda and Pavel which they had written. Pavel

loved Charlie Chaplin and reenacted different films for me that – as a little girl – I wasn't allowed to go and see," Janžurová says, when asked about her gift for comedy. "Our parents laughed, my mother laughed so hard she cried."

Janžurová is not only known for making others laugh – but for her laugh itself. She had joined the cast of *Phantom of the Operette*, a miniseries that aired a year after the crushing of the Prague Spring reforms. "Thanks to *Phantom*, I established the tradition of my laugh – that ho-ho-ho," she says.

"The Russian tanks were already here and *Phantom* was being shown on TV. Viewers told me stories like: 'I was shaving, angry, and then I heard 'ho-ho-ho' from another apartment and nearly cut myself because I was laughing.' Children on their way to school were doing that laugh outside my window... I thought someone up above wanted me to cheer the nation up in those difficult times."

*Iva Janžurová was interviewed by the Festival Daily editor-in-chief, Veronika Bednářová. ■*

## PROMOTIONAL FEATURE

# KARLOVY VARY REGION – ONE DAY IS NOT ENOUGH...

The region of Karlovy Vary is the second smallest region in the Czech Republic and with its 305,000 inhabitants is also the least populated. But nature and human activities have created here an extreme number of wonderful natural beauties and historical monuments. The region's phenomenon is numerous hot and cold mineral springs with curative effects that are used in several world famous spas of this region. The **Karlovy Vary Region** and above all its spa towns **Karlovy Vary, Mariánské Lázně, Františkovy Lázně, Jáchymov** (the first radon spa in the world) and **Lázně Kynžvart** offers through many hotels and spa houses unique opportunities for treatment and relaxation. Teams of professionals are ready to throw off the implications of your daily stress, civilization, and various diseases by means of comprehensive spa treatment, well-tried traditional methods and especially by the help of native medicinal resources like original curative mineral and thermal waters or peat. You can choose from a wide range of beauty, wellness, and spa programs and get more energy.

The massif of **Krušné Hory** (Ore Mountains) forms the character of this region. In

winter, its slopes offer many attractive ski and cross-country tracks. The centers of **Boží Dar, Klínovec** or **Bublava** are often visited destinations of all winter sports lovers because of their excellent snow conditions every year. In summer, a relatively dense network of labeled bike tracks offers the possibility of knowing the countryside also from a bike seat. There are several indoor swimming pools here besides some wonderful freely accessible natural lidos. The region of Karlovy Vary is literally sprinkled with a number of golf courses while the history of some of them dates as far as the beginning of the 20th century.

Though the majority of people perceived the region of Karlovy Vary as a region of spas, this not extensive area features a really enormous number of cultural and historical monuments as well as natural objects of interest. Frequent destinations for romantics and history fans are its castles and mansions, such as **Loket** and **Bečov nad Teplou** with its Reliquary of St. Maurus, a monument of European importance, which was created between 1225 and 1230 and is the second most valuable relic of the goldsmith's trade in the Czech

Republic. Visitors to the **Kynžvart chateau** may admire the collection of world known curiosities of Chancellor Metternich. Other castles and manor-houses worth visiting are, for example, **Seeberg, Chýše, Chebský Castle, Hauenštejn, Valec**, and **Mostov**. History lovers will surely appreciate the historic cores of the following cities: **Bečov nad Teplou, Loket, Cheb, Horní Slavkov, and Jáchymov**, as well as the typical popular architecture of the region of Cheb, the so-called Cheb's half-timbered houses in **Nový Drahov** and **Doubrava**.

In addition to the wonderful spa cities and history of the region, visitors may admire its untouched nature, especially a unique area of the protected country area of **Slavkovský Les** (Slavkovsky Forest) or 80 other protected natural locations. Really fabulous trips await you in the valleys of the **Ohře, Teplá, Rolava, Svatava**, and **Střela** rivers.

Visitors are also delighted with local specialties – Spa Wafers and Carlsbader Bechersbitter as well as with traditional hand-made glass and porcelain.

More information under [www.livingland.eu](http://www.livingland.eu) ■



## CRITIC'S CHOICE

Laurence Boyce, Film Journalist, *Screen International*, *Cineuropa*

Inspired by short stories from Raymond Carver, this compendium of incidents from the lives of people in Los Angeles remains a towering work from one of the great American *auteurs*. It's a film that revels in those moments in which the intimate and the individual are shown to have seismic importance and that life

This fever dream of a film is a bold examination of obsession that also shines a light on Europe's dark colonial past. In the 1830s, young Wulff (Jakob Oftebro, in an astonishing performance) goes from Copenhagen to Danish Guinea to set up a coffee plantation. But there he finds dark forces at work that make him question his ethics.

The eagerly awaited English-language debut from the director of the superlative *Dogtooth* speaks of a talent of the highest order. Absurdism and harsh reality meet in this tale set in the future, where everyone who is single is forced to go to "The Hotel." There they have 45 days to meet a suitable partner. If they don't, they'll be turned into

With two programs of films, this selection of filmmakers to watch out for in the future brings forth some truly compelling movies. One of the highlights is Patrick Vollrath's *Everything Will Be OK* (screening at 7:30pm), a tightly constructed piece about a father who picks up his daughter only to reveal that their normal time to



### SHORT CUTS

Director: Robert Altman  
USA, 1993, 187min  
July 11, 6:30pm, KV Theater

is indeed made up of "little earthquakes": both literally and figuratively. This Golden Lion-

winner still remains a vital – and often devastating – piece of work.



### GOLD COAST

Director: Daniel Dencik  
Denmark, 2015, 114min  
July 11, 8pm, Drahomíra Cinema

Combining hazy surrealism with a pointed docu vein, this is an often beautiful, darkly compelling film.

There's also a great soundtrack from David Lynch's frequent collaborator, Angelo Badalamenti.



### THE LOBSTER

Directed by: Yorgos Lanthimos  
Ireland/UK/France/ Greece/ Netherlands, 2015, 118min  
July 11, 7pm, Národní dům

an animal of their choice. Amongst the breathless imagination and dark humor that is shown here, *The*

*Lobster* is ultimately a harsh critique of a society that has gone done a route of utter conformity.



### FUTURE FRAMES

Various directors  
Various countries, 2014/15, various lengths  
July 11, 7:30pm/10:30pm, Lázně III

gether will be much different. What follows is a painfully tense and realistic study of desperation,

frustration, and grief that says more in 30 minutes than many films manage in two hours. ■



## BBQ sezóna v Augustinu

Když sluneční paprsky začnou konečně hřát a den se prodlužuje, nastává sezóna grilování. Executive Chef Marek Fichtner a jeho tým pro Vás při této příležitosti připravili jedinečné delikatesy jako pravé řecké souvlaki, jehněčí koftu nebo středomední hot dog se Salsicciou.

To vše si můžete vychutnat na terase v kouzelném prostředí bývalého augustiniánského kláštera.



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# THE JURY IS OUT...

By Will Tizard

The five-member KVIFF Grand Jury officially disbands some time this evening, having closely analyzed each of the 13 Official Selection films screening this year in search of one that calls out for a Crystal Globe (the Grand Prix).

Jury member **Tim League**, an American cinema operator and distributor who, with his wife founded theater chain Alamo Drafthouse Cinema and the Fantastic Fest, says the task appeared daunting this time last week.

Along with Russian writer-director **Angelika Nikonova** (*Twilight Portrait*, *Welkome Home*), Icelandic actor-producer **Ólafur Darri Ólafsson** (*XL*, *The Secret Life of Walter Mitty*), Celluloid Dreams founder **Hengameh Panahi** (*Taxi*, *Bullhead*, *Funny Games*) and HBO Europe senior veep for programming and acquisitions **Ondřej Zach**, he lunched long and hard this week, mulling the various merits of the film in competition.

"My first impression was that the slate of films was incredibly diverse – really wildly disparate types of movies," says League, "which I initially thought was going to be challenging to narrow down to a few Special Jury Prizes and the Grand Prix."

But, he adds, "We were able to come to a pretty good consensus."

Lively debate was necessary before that could happen, League admits, but says "the debate was over bottles of wine, so it was actually quite pleasant."

As for what KVIFF jurors are swayed by in films, he says, "In general there's a couple things



The Karlovy Vary festival's Grand Jury (left to right): Ondřej Zach, Angelika Nikonova, Ólafur Darri Ólafsson, Hengameh Panahi, and Tim League.

that I'm always looking for: story, story, story above all else. Great storytelling, truly engaging with the characters is very important for me and then, in a more abstract sense, just being surprised. Finding something fresh or original that I haven't seen a million times before."

Seeking a strong story isn't always as straight-forward as it sounds, League points out. This "can mean a lot of different things – it doesn't have to be just a straight narrative story," he says. "You could express story through the structure of a film – you could have a very nonlinear

film and have a good sense of telling, saying something, maybe not necessarily in the pure linear storytelling sense. There's a lot of ways that I can get excited about an amount of storytelling."

Some European filmmakers, Wim Wenders among them, believe that, at least in America, there's a danger of being "story obsessed" at the expense of character. But League counters that this is equally important to this year's Grand Jury. "Absolutely," he says. "Some of the films that stood out the strongest for me were because of the central performances. There were some re-

ally incredible performances throughout. There were films with strong characters that drove a lot of our decisions."

Fest juries are aware of the impacts that their decisions can have on filmmakers' careers, of course. As for whether any of this year's Official Selection films might make hot properties for Drafthouse Films, League says, "We're always looking for great ones, so it's one of the nice things about film festivals – exploring films we haven't seen. I haven't made any offers yet, but I was certainly very struck by several." ■

## MY KV

### Matthieu Darras

Head of Programs,  
TorinoFilmLab  
www.torinofilmclub.it



#### What does TFL do?

TorinoFilmLab aims to support filmmakers from all over the world, predominantly – but not always – for their first and second feature films. Our strong focus is actually storytelling, but we expand on different aspects, so we don't only train directors and writers, but also producers, and what we call audience designers or story editors. Basically, every year, 40 films are supported, both through the workshops, but also financially in the form of production and distribution awards. It's a place where we nurture talent.

#### What are you doing in KV?

We're doing what we call an alumni meeting. Basically, the idea is to bring participants in the TorinoFilmLab together in a different context to the one we usually have. We have 60 people from all over the world. Normally, people come to our programs with project feature films, so we usually have workshops that are pretty focused on their films. So the idea of the alumni meeting is for them to meet all their new friends in a more relaxed environment where they can really engage with other people without being obsessed by their feature project.

#### Anything else?

We have films that were developed in the TorinoFilmLab that are being screened, which also happened last year. Now we're going to see **Wednesday 4:45**, which is a Greek film in the East of the West section that was developed in the program in 2010. We'd also like to see more

young Czech filmmakers coming to our program, although we do have two Czech films that are going to premiere soon.

#### You've been holding other events, too...

This year we are talking about provocative cinema, dealing with censorship, creating debate... One of them is the Indonesian filmmaker Edwin, who's been talking about dealing with the censors in Indonesia, because he's making films that look at Chinese minorities, gay love, and other taboo topics. We also had the director of the Istanbul film festival, Azize Tan, who talked about what happened at her festival last April, when competitions were cancelled [as a result of a censorship row].

#### Seems like TFL and KVIFF are a good fit...

It's a perfect festival for us. We used to have our alumni meeting in Angers, which is very cinephile, but maybe a bit lacking on the industry side. We also had it in Venice, which was very good, but the mix of screenings, industry, and relaxed atmosphere here is just perfect. (COC) ■

## ON THE TOWN

### New York Burger

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Open Mon-Thurs 9am-1am, Fri 9am-4am,  
Sat noon-3am, Sun noon-9pm

New York Burger occupies a gap between the golden arches and mom-and-pop style eateries (literally and figuratively). The eats are ordered and paid for at the counter and then cooked to go, or to eat there and then. There's no table service to speak of, but it's worth getting in line for the decent range of burgers to suit all tastes and appetites, ranging from a small hamburger (55 CZK) to a double bacon jalapeno burger (149 CZK), and "threesome" or even "foursome" options for the most ravenous festivalgoers. The Honolulu beef burger (109 CZK) with grilled pineapple reads like a crime against food but who knows what may seem like a good idea at 3am after a hard day's KVIFFing.

### Sladký život

Moskevská 3, sladky-zivot.eu  
Open Mon-Fri 10am-7pm,  
Sat-Sun 11am-6pm

Need to find a last-minute gift from Karlovy Vary that's a bit sweeter than the ubiquitous ceramic sippy cup? "Sweet Life" sells excellent handmade chocolates in unusual flavor combinations such as white



New York Burger keeps thing fast and fresh.

chocolate with violet petals, dark chocolate with pink pepper or chocolate coated chili-spiked sundried tomatoes.

### Aylin Doner Kebab

Dr. Davida Becher 4  
Open 9:30am-4am

There's a reason why there's nearly always a line outside this hole-in-the-wall

along the main the main drag leading up the hill from the Thermal. This friendly Vietnamese mom-and-pop shop serves up one of the best doner kebabs you can get in the Czech Republic for a mere 70 CZK. It's probably one of the best refueling stops during a hard night on the tiles. They only close for a few hours to give the place a quick clean-up. (GP) ■

## PRÁVO AUDIENCE AWARD

Don't forget that you can still vote for this year's Audience Award competition run by the Czech national newspaper *Právo*, which publishes the *Festival Daily*. The award will be announced after KVIFF ends today. Here's a quick look at the current frontrunners:

#### PRESENT STANDINGS

1. YOUTH
2. WHERE DO WE GO NOW?
3. THE BRAND NEW TESTAMENT
4. MUSTANG
5. HOME CARE
6. THE SNAKE BROTHERS
7. CHEMO
8. VIRGIN MOUNTAIN
9. AMY
10. FILM SPA

## FESTIVAL FIGURES\*

130,770 tickets sold  
12,687 accredited participants, including:  
10,496 Festival Pass holders  
531 filmmakers  
999 film professionals  
661 journalists  
425 screenings  
223 films  
25 short films

40 documentaries  
35 world premieres  
26 international premieres  
12 European premieres  
72 in search of an international sales agent  
42,480 Facebook fans  
4,809 Twitter followers  
(2,852 in Czech, 1,957 in English)

\*Unofficial numbers valid as of 5pm yesterday. Final figures will be released later. (COC) ■

## DAILIES

- 1/ It seems Harvey Keitel, his wife Daphna, and son Roman will be stocking up on souvenirs before they go.
- 2/ South Korean director Kim Ki-duk at the KV Theater, where he presented Lee Chang-Dong's *Poetry*.
- 3/ Things are still buzzing at the Thermal.



Photo: Jan Handreich



Photo: KVIFF



Photo: KVIFF