



An editor's job is to express what they really think, not what they think the director wants to hear, says the assembler of more than 20 features.



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# THE INVISIBLE ARTIST

SOFIA COPPOLA COUNTED ON THE INSTINCTS OF EDITOR SARAH FLACK TO FORGE THE SHAPE OF *THE BEGUILED*

by Will Tizard

Sarah Flack's editing work on Sofia Coppola's *The Beguiled* renders the atmospheric story into a measured, sexually fraught power play among its eight characters, whose points of view and agendas must be constantly understood and renewed. Her long relationship with the director dates back to *Lost in Translation*, which grew out of Flack's reputation for pulling together remarkable work with Steven Soderbergh on films such as *The Limey* and *Full Frontal*. She serves on the KVIFF Official Selection jury this year.

**The atmosphere and pacing of *The Beguiled* are quite hypnotic but doesn't every editor get sick of looking at even great footage after 50 times?**

Every film of Sofia's is amazing. But this one was particularly magical, where I never, ever got tired of the footage or the cut scenes.

**But it's a common hazard to feel a little burned out on the material after weeks in the cutting room, isn't it?**

Sometimes I do but with this one and with most of her films I never did. Even

now, in the last few weeks, I watched it twice in Cannes and at 2 more screenings in New York and I never get tired of it. Because I also enjoy hearing and feeling how the audience reacts.

**In the press screening people responded with laughter at the sexual tension between the captive soldier and the girls' school students.**

It is meant to be a really dark comedy. We didn't have a lot of test screenings during the editing because the schedule was so tight to finish it in time for Cannes. So when I heard the laughter in Cannes I was very happy and I think Sofia was too. We were always enjoying the comedic elements as we worked on it.

**Making the soldier an Irish mercenary adds interesting angles that weren't in the 1971 Clint Eastwood film it's less clear whether he's a sincere victim of war or an opportunist hoping to seduce them.**

Yeah, I thought Colin Farrell did an incredible job with that ambiguity and I believe it was written and intended that way. In the book on which the film is based, he is Irish so Colin Farrell was cast perfectly.

**So this was a pretty efficient shoot – around four or five weeks?**

Very efficient. Not only was there no leftover footage, but we wrung everything we could from the footage we did have. We often used moments before the slate or after Sofia called cut – we were stealing things and using them for the montages and some of the exteriors or to show time passing. On set they were not given the time to shoot as much as they normally would for those time-passing purposes.

**There's a memorable shot of a bowl of mushrooms at a key point that really stood out, which I think many filmmakers might even say wasn't necessary. But it really works.**

That was not only a stolen shot from another part of the scene, but it was lengthened in the Avid [editing equipment]. We wanted that punctuation for the scene. I just did it in my rough cut and Sofia, I think, liked it. So it stayed.

**Even as Francis Ford Coppola's daughter, Sofia started so young – I would think an editor needs to train a director somewhat on their first films.**

**Though now she must be shooting with the edit in mind.**

I know what you mean but I've worked with her since her second feature and she just came right out of the gate like that. I always joke that it's like in Greek mythology, how Athena sprang fully formed from the head of Zeus. She really sprang fully formed as a director. There was never, that I experienced, that learning curve and she's also always been able to communicate her vision very clearly. Also we have such similar taste and see things so similarly that a lot of times I'll do something and it doesn't even get discussed because it works for her. My job in the rough cut is to do what I think works for the film, and Sofia has the confidence to leave it when it works.

**That's quite uncommon, I would think you two have an exceptional relationship.**

A lot of other directors don't necessarily leave anything untouched, even if it comes full circle later on in the editing process. But Sofia knows when I've given her what she envisioned, and I am able to do that because of her incredible ability to communicate and her wonderful direction. I think she trusts me because she knows

I always have her vision and interest in mind. I've been very lucky to work with someone who does that.

**But she clearly has confidence in your creative abilities, expecting you to begin assembling footage on your own.**

Most editors in the US assemble while the director shoots, and during the shooting Sofia and I communicate a lot. But in post-production, she'll often give me notes, and leave while I revise or recut, and then she'll come back and watch the changes. Other times we will recut something side by side.

**What were the major lessons from working with Steven Soderbergh?**

He always said, 'As a director I know what I want. But I want to know what you want.' Working with Steven was like film school even though he didn't go to film school! Probably the biggest thing I learned from him was during *The Limey*. We completely restructured it in the editing process. From that experience I learned that a shot doesn't have to be used in the way it was intended. You can do whatever you want with the footage in the cutting room. I continue to use that wisdom. ■

## SEE YOU THERE

SILVIA PANÁKOVÁ, FILM AND FESTIVAL PRODUCER



I have had many meetings during this year's festival because I am in pre-production on two new films, *Backstage* and *Piargy*. So I've seen only a few films so far. I strongly recommend and look forward to seeing again the Israeli-German film *The Cakemaker*. I liked it because it has a strong emotional story about love which has no borders based on gender, religion or politics. I think these kind of films are very authentic and necessary these days.

The actors playing the two main characters, Sarah Adler and Tim Kalkhof, are in town to present the movie, and so is the director Ofir Raul Graizer. (CH)

*The Cakemaker* screens tomorrow at 9am [Drahomíra Cinema]. ■



## COMING OF AGE

Not only is the director and screenwriter **Jonas Carpignano** one of the most respected young directors around, he is also one of the most likeable. It doesn't hurt that he always seems to know where the party is. He said he just woke up when he walked, in flip-flops, onto the stage of Grand Hall at 2pm yesterday to present his new film, *A Ciambra*.

"I was out until 5am," he explained. "I hope you all got enough sleep and won't fall asleep during the film."

That was hardly a concern.

*A Ciambra* is a riveting movie. It follows the story of a 14-year-old Romani boy named Pio who lives in Calabria, Italy with his large family and desperately tries

to keep up with his older brother. The film was made as a follow up to Carpignano's neo-realist 2015 debut *Mediterranea*, which was shown in 2015 in Cannes' Critics' Week. It's essentially a coming-of-age story, with poverty and racial prejudice featuring in the background.

Jonas Carpignano was born in New York City, but spent the last five years in Calabria. Karel Och, KVIFF's artistic director, outed him as the "guy who danced until 8am" two years ago, when he was last in Karlovy Vary. When asking Carpignano if he can mention his party endurance in front of the audience, Carpignano said: "Sure, it's OK. I did it again last night." ■ (IR)





## OFFICIAL SELECTION

# RALANG ROAD - RISING ABOVE DAILY LIFE IN INDIA

by Will Tizard

Karma Takapa's remarkable feature debut, *Ralang Road*, is a dizzying, alcohol-fueled tour of the Himalayan foothills in the remote northeast of India, shot in the writer/director's native Sikkim region. Hapless schoolmasters try to keep order but have little chance against locals, who are more focused on composing poetry in the fields, eavesdropping on people and shooting pool.

Takapa says the stories and characters are inspired by his upbringing in the remote northeast of India, with people he knew inspiring much of the script.

"I don't think I can pinpoint the exact inspirations," he says. "I was trying to engage with the dualities in nature and conflicts in a small society a sort of an absurd perspective. I was shooting images that have sub-consciously been a part of my memory, so it wasn't very difficult to anchor the film."

For added authenticity, Takapa also cast local non-actors in many parts.

"The attempt was to try and find the most naturalized sense of their being within scenes," he says, "which would require them to do minimum acting."

This was especially important because the locals in *Ralang Road* "all have 'real' jobs that they needed to go to, so most of the time we were left with hoping that they turn up."

Working around these un-



Ralang Road characters struggle to find meaning, dignity and progress.

avoidable logistics issues wasn't easy, he says, "but, on the bright side, there was never a dull moment on shoot."

He hesitates to say specific characters are based on individuals he knows but admits "there were inspirations from my memory of the town from my childhood."

Takapa describes some characters as his perspective of childhood memories.

"It also helps that the people here are inherently warm and that the town is home to some interesting characters," he adds.

Daily life in Sikkim sometimes comes across as somewhat dysfunctional and marginalized for the natives, who live in fear of the Hindi-speaking authority figures who drop in from the south.

Yet Takapa still thinks Sikkim is the best part of India as far as quality of life is concerned. So if it appears chaotic, "maybe it's just my cynicism that makes it so," he says.

"There is, of course, an obvious distinction in the physicality and the everyday life of the people from the hills to those from the plains coupled with a huge gap in population," he says. "There is a sense of being wary of the other people or of the little-known. These references were hard to overlook for a filmmaker."

Many characters seem desperate to escape their lives, either through mischief, drink, fighting or writing poems or rap lyrics, he admits, adding, "I would also add spirituality to that list."

## OFFICIAL SELECTION

# KEEP THE CHANGE - ROMANCE ON THE SPECTRUM

by Iva Roze,  
Zbyněk Vlasák

American director's Rachel Israel debut *Keep the Change* recently landed three awards at Tribeca and at KVIFF it is competing for the Crystal Globe. In the story, we follow David, a 30-year-old man from a wealthy New York family, who shoots experimental movies and enjoys "being different." But only to a point.

As a punishment for making one of his inappropriate jokes to a police officer, David is court-ordered to attend group therapy sessions at Connections, an organization for autistic men and women. David feels out of place in this community of "weirdos," despite his own social awkwardness. (When he is nervous he tends to expel strange groans and generally make jokes that creep people, especially women, out.)

None of this seems to bother Sarah, a fellow Connections member, who isn't ashamed to admit she has autism and a learning disability. Her tendency is to express herself through cutesy colloquialisms ("Okie-Dokie-Artichokie"). It annoys David until she turns to him one day and tells him she finds him "really smoking hot and so sexy."

Sarah, who is more sexually liberated, manages to seduce David, but for him to really fall in love with her, he needs to start loving his own disability, to accept himself and give up on his wish – and his parents' wish – to fit in among the so called "normal."



Keep the Change doesn't mock the characters' quirks, it relishes in them.

Israel came up with the idea for this story through the lead actor, Brandon Polansky, she told the website *Women and Hollywood*.

"Brandon is a friend of mine of over 15 years. He is on the autism spectrum, and our film's story was inspired by his real life struggle to find and ultimately maintain romantic love. The project grew into something bigger as I got to know the autism community at the JCC Manhattan, which is where Brandon met his first girlfriend. I came to know some amazing people there and became obsessed with bringing them to the screen. I had never seen characters anything like them portrayed in a narrative before."

Fundraising became the biggest challenge in making the movie.

"The years of uncertainty while we tried to raise money to make the film were the hardest part for me. I had the cast attached from the very beginning, before there was even a first draft of the script," she said.

"At a certain point, we decided we would make the film with whatever amount of funding we could raise – and that was very liberating. We set a shoot date and started working toward it, and that's when the last needed pieces of financing actually came in."

Most of the characters from Connections are played by autistic amateur actors, who – as *Variety* pointed out in their review of the film – are all the more charming for being so unaffected.



## THREE PICKS FOR TODAY

CARMEN GRAY, FREELANCE FILM CRITIC

Following their huge arthouse success of 2013, *In Bloom*, directing duo Nana Ekvimishvili and Simon Gross return with another bold, insightful take on a rapidly changing Georgian society. It again portrays a female struggle for authentic identity within a patriarchal, family-oriented milieu, focusing this time on a middle-aged literature



### MY HAPPY FAMILY

Directors: Nana Ekvimishvili, Simon Gross  
Germany/Georgia/France, 2016, 119min  
July 6, 10am, Čas Cinema

teacher who decides she wants to divorce her husband and move out of the loud apartment they share with extended family to

live on her own. It's a decision nobody around her understands – and wry comedy ensues.



### NOVEMBER

Director: Rainer Sarnet  
Estonia/Netherlands/Poland, 2017, 115min  
July 6, 12:30pm, Čas Cinema

where creatures shift shapes, ghosts roam the surrounding woods and inhabitants are prone to magic spells and sleepwalking.

Though gripped by cynical materialism, the superstitious villagers long for something more meaningful to comfort them.



### THE MAN WHO LOOKS LIKE ME

Directors: Katrin Maimik, Andres Maimik  
Estonia, 2017, 100min  
July 6, 6:30pm, Karlovy Vary Municipal Theatre

called *The Man Who Looks Like Me*. It's directed by his frequent collaborators Katrin and Andres Maimik, whose sen-

sitive, bittersweet work on 2014 coming-of-age *Cherry Tobacco* raises high hopes for this world premiere.



## ON THE TOWN

JAKUB ŠVEJKOVSKÝ, JOURNALISM STUDENT

Surviving a whole week at the festival on a student budget gives one a slightly different perspective on Karlovy Vary: no fancy cocktail parties for me, no industry mixers with buffet tables. If you are in the same boat, here are some tips for avoiding both starvation and the local Billa, which is a zoo this week.

### Wok China bistro

Bulharská 17  
Open Mon-Sun 10am – 10pm

If you visit the spa town's favorite local food court – otherwise known as Bulharská Street – you must not miss this Chinese bistro that sells soup for 30 CZK, noodles for 100 CZK and – if you feel like splurging – a generous portion of duck and rice for 135 CZK. The establishment is not much to look at and seats only a few people. Honestly, it's best to just order a takeout meal and eat it on a bench or on the grass in the pleasant *Smetanovy sady* park nearby. If your hands get sticky with honey sauce, which they inevitably will, you can wash them in the park fountain just like I – and a few homeless people – did yesterday.

### Berlin Kebab

Bělehradská 1  
Open Mon-Thu 10am – 10pm  
Fri – Sat 10am – 2am,  
Sun 11am – 9pm

This place is pretty far from the Thermal, which is both a bad thing and a very, very good thing. A favorite with guests of the hotel set up in the nearby elementary school building, this place actually has comfy seating com-



Wok China is not likely to score points for decor, but, hey, it's cheap.

pared to other kebab places in town. It's also cheaper. A classic döner costs 80 CZK, a dürüm is ten crowns more. If you like living dangerously, you may want to check out their Hawaii kebab, inspired by the pizza of the same name. Good luck!

### Rad's Baguettes

Zeyerova 2  
Open Mon-Fri 7am – 8pm,  
Sat 8am – noon

Whatever happened to Bageterie Boulevard in front of the Thermal this year? We're all asking the same question, but don't despair. I found an excellent alternative, which is also much cheaper. A chicken baguette costs

42 CZK, a tuna sandwich is only 36. The place offers 11 types of home-made baguettes, each big enough to provide a reasonably filling meal. The downside is it has no places to sit, but if you take your sandwich to go, there is an ideal spot by the small fountain on T. G. Masaryka Street where you can picnic. It's not exactly a Grandhotel Pupp dining room setting, but as far as price-performance ratio goes, you won't find a better option in town.

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

## KVIFFEFE - TWEET OF THE DAY



every single movie at karlovy vary is sold out  
I'm speechless I can't even see the ozu retrospective





# PREDICTING AWARD WINNERS

SCOTT FEINBERG ON DOING A JOB THAT DIDN'T EVEN EXIST A FEW YEARS AGO

by Michael Stein

When he started working as the awards columnist at *The Hollywood Reporter*, awards coverage was not yet a full-time job. Now Scott Feinberg covers all the awards – not only the Oscars, but the Emmy's and Tony Awards, with more and more of the same talent crossing over between the three – hosting the likes of Oprah Winfrey, Steven Spielberg, Meryl Streep and Jerry Seinfeld on the Awards Chatter podcast. He is at KVIFF as part of a panel of film experts selecting a film for the Six Close Encounters section.

**Your job title is awards columnist. What does that mean, exactly?**

Yes, I'm the awards columnist for *The Hollywood Reporter* so what it means is I anchor, in a way, our coverage of the Oscar season for six months, the Tony season for three months and now we're in the Emmy season for three months.

**Where did awards-only content really start?**

I just came along at a time that publications consumed by voters for these awards could benefit from having regular content about them as opposed to someone just periodically doing a story about the Oscars. I think they discovered as more and more journalism moved to the web that this kind of content brings in a lot of advertising revenue. If you are offering specifically Oscar-related content then you assume you are drawing voters to read it and people want to reach the voters with their four-year consideration campaigns and so it's one of the more profitable sides of our business.

**How complicated is all the politics behind it?**

Very complicated, but in a way it makes my job that much more interesting and necessary for the readers. What I'm trying to do is tell the story behind the story. A lot of people turn on the Oscars that one night a year and they think this just happened to be the way the votes turned out but meanwhile they don't realize there are months of activities and millions of dollars put to shape the outcome the same way with a political or presidential campaign.



Scott Feinberg doesn't only try to figure out who will win the Oscars but how.

Part of my job is to contextualize what is predictive and what isn't. The Golden Globes, for example, are wonderful but they are determined by something like 90 foreign

journalists that are based in the L.A. area. Meanwhile the Academy is 8,000 people and there isn't a journalist among them. So people watch the Golden Globes and they think the race has changed but the only way the race has changed is if Academy members are spurred to watch something they wouldn't have watched otherwise. However, if you look at the guilds, not everyone who's in a guild is in the Academy, but almost everyone who's in the Academy is in a guild or a corresponding organization, so those actually are more predictive generally. So to all these rules there are exceptions, but there are ways to make educated prognostications, which is what I try to do. ■

## USING 'LUBRICATED' PROPERLY IN A SENTENCE

Film festivals, like great movies, are mystical creations of dark and light and they only really come together when the forces of chaos and order trade off in just the right ratio.

Successful film journalists must be able to navigate both if they hope to keep their job. Often the most important story leads, interviews and insights can only be found at parties, frequently after a drink or three. (A common misconception is that writers go to soirees in palaces with overflowing buffets for the free food and drinks. Nothing could be further from the truth, of course.)

Which raises the central dilemma for journalists, most of whom consistently get to the host bar first and tend to hang out there longest: How to remain functional, turning in serviceable, even occasionally intelligent, factually accurate copy that may just feature a bit of wit after a night of cavorting with producers and starlets?

Therein lies what can only be considered a career minefield.

Just about every hack I know will confess to overdoing it at a film fest early in their careers and then finding themselves in a compromising, if not borderline disastrous situation on deadline. A reporter of even mediocre ability can, when

needed, wing it through an interview while deeply hungover, armed with a career secret weapon generic questions such as "How did you get the idea for this film?" or the brilliant follow-up "And how did the shoot go?"

But actually writing the story while waves of metabolic toxins wash through your brain is, well, where the rubber meets the road in this biz.

Some recommend a shot of the handy cure-all Becherovka while actually writing, in just sufficient quantity to ease the body's withdrawal pains without overclouding the brain. That way lies doom if done too often, certainly, but during fest time, when we live a heightened existence on adrenaline, it can actually work.

Especially if followed up by clean living, fitness and carrot juice infusions after the fest.

Remember: Many have recovered from worse. Just ask the staff at Karlovy Vary's hospital emergency room, who've been heard cursing damn Prague film folk who stumble through their doors every summer about this time. After all, until your head's actually cracked open, you're not going to get a break from your editor, are you?

Likely not even then. ■

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# OF ABSENCE, PRESENCE, LAUGHTER AND TEARS

MUCH MORE THAN MERE EAST EURO MISERABILISM

by Cerise Howard

A variety of genres and styles is the aim of the East of the West selection, according to the section's programmer Lenka Tyrpáková. Testimony to this aim can be found below as we wrap our overview of the festival's second competition strand which specifically champions first and second-time fiction feature filmmakers from the region.

Feature debutante and FAMU graduate Josef Tuka's *Absence of Closeness* is doubly suited to making its world premiere at KVIFF. Aside from its qualities as a short feature psychological drama – central among them crisp cinematography and a strong performance from Jana Plodková – Tuka's film was shot and set in Karlovy Vary and makes great use of its thicketed surrounds. Plodková plays Hedvika, a woman with an increasingly unfortunate track record of hooking up with married men and with a baby she struggles to feel as maternal towards as she thinks she ought to.

Azerbaijani cinema is not one of the world's most prolific, but this year's East of the West opener *Pomegranate Orchard* will bring it a little more international attention. The second feature of director Ilgar Najaf is a mostly languid affair concerned with familial differences and wounds born of a longtime separation

of father and son, the latter newly returned to the family home and traditional life after having disappeared twelve years prior. Its ending packs quite a punch.

Still in the Caucasus, Mariam Khatchvani presents her feature debut *Dede*, a film shot and set in Ushguli in Svaneti, Georgia – the highest inhabited settlement in Europe and spectacular on screen. In telling a story pitting fiercely patriarchal local customs against matters of the heart, Khatchvani drew from her own grandmother's dramatic life story and populated her film with but one professional actor in a palpable quest for authenticity.

Presented at Works in Progress at last year's KVIFF, *The Stone* is the second fiction feature from Turkish writer-director Orhan Eskiköy. Another film telling of hardscrabble lives eked out amidst inhospitable terrain, *The Stone* is distinguished by gorgeous black-and-white cinematography and more than just a suggestion that mystical forces may be at work when a young man turns up in a remote village and is taken for a family's missing son.

Priit Pääsuke's *The End of the Chain* is also an alumnus of the 2016 Works in Progress program but operates in a very different register. It's an atmospheric comedy with wave after wave of crisp, ironic humor that is finally taken over the



Czech actress Jana Plodková portrays loss and confusion as Hedvika in *Absence of Closeness*.



Existential dramas and comedies alike grace this year's East of the West selection, such as *The End of the Chain*.

top in a burst of emotional bonding that is surprising on many levels, but most of all for where the entire film takes place, a perpetually empty fast food restaurant. Fantastic performances by Maiken Schmidt as the fast food worker and Hendrik Toompere jr as an aimless intellectual who spends the day keeping her company highlight solid and offbeat performances throughout the film.

Demonstrating KVIFF's commitment with East of the West to championing and cultivating the careers of new talents, Slovak director Juraj Lehotský returns with the subtle drama *Nina* after his fiction feature debut *Miracle* opened the section and won a Special Mention back in 2013. Nina is a 12-year-old competitive swimmer and miniaturist whose world is turned upside down when her

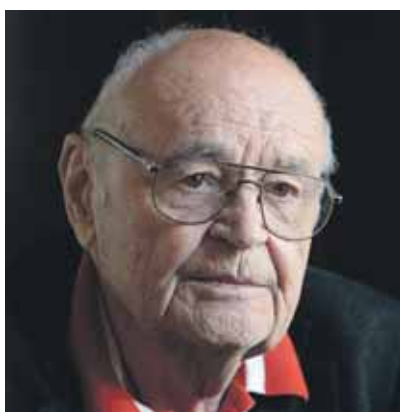
parents decide to divorce. Lehotský's interest is less with how the parents negotiate this difficult time than with how Nina copes – not least when it looks like the solace she finds in swimming will be denied her.

Lastly, *Blue Silence* is a rare Turkish-Belgian co-production, marking the feature fiction debut of Belgian-Kurdish writer-director Bülent Öztürk. Argentine actor Teoman Kumbacıbaşı plays a former soldier released from hospital after treatment for post-traumatic stress disorder. Returning to Istanbul, he becomes determined to discover what led to his breakdown. The slow-burning *Blue Silence* has already been multiply garlanded at its world premiere at the Istanbul Film Festival and rounds off a typically strong competition pool. ■

## FACES



Trudie Styler



Václav Vorlíček



Miroslav Krobot



Pavel Liška

The Another View section welcomes director **Trudie Styler** with the film *Freak Show*. Director **Václav Vorlíček** is coming for both the Special Events section with *Who Wants to Kill Jessie?* and for *The Girl on the Broomstick*. The Special Events section is also represented by *Growroom* actor **Leoš Noha**.

The Midnight Screenings film

*Double Date* has a contingent from the film arriving today, including director **Benjamin Barfoot**, producer **Matthew James Wilkinson** and screenwriter and actor **Danny Morgan**.

The Czech Films 2016–2017 section welcomes director and actor **Miroslav Krobot** in Agnieszka Holland's *The Spoor* as well as actor **Pavel Liška** with the film *Green Horse Rustlers*. ■

## INDUSTRY EVENTS

Film professionals shouldn't miss these two events today at the **Thermal Industry Pool**.

Both are meetings with the guests from **TorinoFilmLab (TFL)**, which is a year-round international incubator based in Turin, Italy. It focuses mainly on feature films and TV series, supporting them through training programs and activities aimed at development, finance and distribution. Over the past ten years the innovative institution has supported budding talent from all over the world. Its varied program has helped create over 70 films, many of them screened at prestigious film festivals. The activities of the Turin incubator concern various areas of filmmaking, from script development to expert production management, to the presentation of the final project to viewers. The first morning meeting starts at **10am** and will take the form of several round tables in which the TFL team, along with its



TorinoFilmLab experts focus mainly on supporting feature films and TV series.

graduates, will present all their activities.

In the second event at **4pm**, TorinoFilmLab instructors will focus on the current

state of the film industry. What effect does well-written dialogue have on characters and plot? And can it help create relationships? What is

the VR revolution and how best to approach it? What is the situation with TV series? These are some of the topics the meeting will approach. ■

## KVIFF TALKS

A talk with **Sarah Flack**, the American editor and KVIFF Grand Jury member, has been added to **KVIFF Talks**, the series of meetings with film-

makers. You can ask her all about editing *The Beguiled*, for which Sofia Coppola won the Best Director award at Cannes. The event starts today at

1:30pm at Cinema C – Thermal and is free and open to public. *The Beguiled* screens at KVIFF today at 10am at the Národní dům Cinema. ■