

Official Selection: All about the 12 contenders	02
Czechmania: Domestic films on display	03
Classic cinema with a twist	04



Hana Brejchová and Vladimír Pucholt share a tender moment in *Loves of a Blonde*.

Too sexy for Czechoslovakia

Festival to open with a screening of Miloš Forman's 1965 masterpiece *Loves of a Blonde*.

by **Marta Balaga**

As the festival kicks off tonight at the Hotel Thermal, the prestigious slot usually reserved for a big international release – as proven by last year's Michael Showalter film *The Big Sick* – will be given to *Loves of a Blonde* in order to pay homage to Miloš Forman, the late Czech-born filmmaker and a dear friend of the festival, who passed away earlier this year at age 86.

It's hard to believe that the tenderness of Forman's films, and a perennial favorite, almost didn't get made. The rumor has it that an editor at Barrandov Film Studio called the script "boring and naïve."

Forman's close acquaintance Eva Zaoralová, who served as KVIFF's Artistic Director from 1994 to 2010 and still remains a crucial part of the festival team, had known him since

he was a student. "He had the air of a hardworking man who knew what he wanted, with a fantastic sense of humor. But those who were approving the screenplay found it insufficiently committed in terms of the socialist realist aesthetic," she says.

Still, it didn't stop its triumphant march later on, culminating with nominations for both a Golden Globe and an Academy Award for Best Foreign Film, ultimately losing out to Claude Lelouch's *A Man and a Woman*.

The girl can't help it

The story of a small-town girl Andula (played by Hana Brejchová) stuck in a job at a shoe factory and longing for a life-changing romance, reflected Forman's background in documentary – he decided to cast both professional actors and complete amateurs. "In *Loves of a Blonde*, an outstanding comedian and dramatic actor,

Vladimír Menšík, shares the scenes with girls disappointed by the fact that, instead of young men, only fat reserve-soldiers came to their party. With the exception of Menšík, they were all non-actors," she says.

What she always valued about Forman's films was his ability to express reality in a way that made it seem authentic. This one was no different. Not to mention it was actually inspired by a true story.

According to Zaoralová, the story goes like this. One night, Forman saw a girl on a deserted street, lugging a suitcase. He approached her and it turned out she had arrived from a small town in North Bohemia and worked in a factory with other girls. She told him she met a man a few weeks before and he charmed her so much that she succumbed to his pressure for one night. The man apparently invited her to Prague but when she arrived, she found

out the address was false. "Miloš used to describe this episode with slightly different details every time, but always believably. Along with Jaroslav Papoušek and Ivan Passer he wrote the script, and after Stalin's death they managed to make to film," she adds. "But the officials still wondered whether the sex scene wasn't too graphic. Today's audience must find that truly comical."

Loyal festival fan

Forman, who fled communist Czechoslovakia in 1968 just before the Russians put an end to the Prague Spring, spent the remainder of his life in the U.S., acquiring American citizenship in 1975. He remained an important KVIFF supporter throughout the years and KVIFF president Jiří Bartoška credits him with helping to attract high-profile guests in the late 1990s and thus bringing the festival international recognition.

"Every one of us who tried to save the festival in those years remembers the 'what doesn't kill you, makes you stronger' message that Mia Farrow delivered from Miloš in 1995. It really did give us strength to persevere," says Zaoralová.

Unsurprisingly, the festival's tribute to Forman won't end with the screening. With the film shown again July 5 in the Grand Hall, during the opening ceremony the Czech National Symphony Orchestra led by Libor Pešek will perform unforgettable themes known from his other titles including *The Firemen's Ball*, *Taking Off*, *Amadeus* and, obviously, *Hair*. "Emigration wasn't his intention. For a long time, he hoped he would be able to pursue his career at home," says Zaoralová. "But of course he was happy he could realize his dream of becoming a great director abroad."

And so are we. ●

See you there

Karel Och
KVIFF Artistic Director



Opening ceremony

I recommend *King Skate*, directed by Šimon Šafránek – it was a film that was a very pleasant surprise for me. Based on archival footage and charged with an amazing soundtrack, it's very smartly put together and has some beautiful, melancholic moments. It's not just about skateboarding – it's about politics. But its subject matter is handled in an elegant, yet very skillful way.

Also the Swedish *Border*, directed by Ali Abbasi, is one of my favorite films this year. Starring the Finnish actor Eero Milonoff, who was also in *The Happiest Day in the Life of Olli Mäki* – which was shown at the festival in 2016 – it's a very touching story. When I first saw it in Cannes, it was one of those special

moments when you are so tired of watching so many films that look the same and then something truly unique comes along. We always try to sit down and watch something together with my colleagues during the festival. Over the past years, we've watched the remastered version of David Lynch's *Blue Velvet* or *What We Do in The Shadows* by Taika Waititi and Jemaine Clement. This year, it will be *Border*.

Border screens tonight at 10 pm [Pupp Cinema], July 4 at 10.30 pm [Grand Hall] and July 7 at 4 pm [Národní dum Cinema]. *King Skate* screens July 2 at 10.30 pm [Grand Hall], July 5 at 9.30 pm [Cas Cinema] and July 6 at 10.30 pm [Husovka Theatre]. **MB**

Rocking the centennial

The 53rd KVIFF marks another even more momentous anniversary as it falls on the centennial of Czech national independence.

The team of brothers Michal and Šimon Caban, who once again are putting together the design, scenography and choreography of the opening ceremony, were tasked with coming up with a performance to celebrate what this milestone means for the country.

At first getting this theme for the gala show was a bit of a surprise but gradually, they began to be intrigued by the kitsch

aesthetic of tricolors, garlands and mass gymnastics.

"We work with statehood in motion, we don't take it too seriously. After all, this is a festival opening, not a theater performance or a manifesto. There should be joy," Michal Caban says, adding that they've connected the show with acrobatics because the verticality of the hall lends itself so well to it.

The opening ceremony will also include the presence of guests, such as the director Taika Waititi and producer Carthew Neal. The New Zealand pair are in the Czech Republic shooting their latest film, *Jojo Rabbit*. **MS**



Yes, there will be gymnastics.

Official selection



Miriam Lies reps a first for the Dominican Republic onscreen in the Thermal Grand Hall.

New voices, regions

Diversity reigns in the main prize race with entries from Latin America to Israel

by Will Tizard

As a dozen filmmakers from around the globe bring their finest work to KVIFF in the quest for the Crystal Globe, the festival's Official Selection competition reflects increasingly diverse voices. KVIFF Artistic Director Karel Och and his team scour festivals all over the world to bring in the titles competing in the main event at Karlovy Vary each year but, for this edition, he says his colleagues have

worked hard to ensure nothing is overlooked from previously underrepresented regions. "We're getting stronger and stronger in covering Latin America, which we felt we needed to pay more attention to," Och says. The first of the two films from this part of the world, Anna Katz's Argentine/Brazilian/French co-production, brings to KVIFF "a known filmmaker who got an award in Sundance for her previous film," Och notes. *Sueño Florianópolis* is family-focused

tale with a lighter ethos, following a struggling couple's attempt to holiday at a Brazilian summer resort - but only if they manage to survive the road trip together. The second film, from the Dominican Republic and Spain, is *Miriam Lies*, co-directed by Natalia Cabral and Oriol Estrada, considers the vexing role of romance in the life of its shy protagonist. "I'm fairly sure we have never had a film from this country before and it reflects a special tone,"

he says. "It's one of those coming-of-age films about a girl who's 15 and she's in a crucial moment of her life." European picks are also geographically varied, such as the entry "*I Do Not Care If We Go Down In History As Barbarians*" by a leading light of the Romanian New Wave. "We did fight a lot for the film by Radu Jude, being a world-renowned filmmaker," Och says. "Many festivals tried to get his new film. Also the subject matter of the film is close the Czech Republic, a traumatic moment from our history that's been discussed in recent history." The Romanian/Czech/French/Bulgarian/German co-production offers a stark history lesson in Holocaust denial in the context of a street re-enactment of Romanians' role in WWII. Adam Sedláč's Czech/Slovak drama *Domestique* focuses on the obsessive pursuit of cycling excellence to the detriment of all else, while Omur Atay's Turkish-German-Bulgarian co-production *Brothers* is a nuanced look at a different obsession: the burden of guilt, in this case overshadowing the protective, possibly lethal fraternal relations of the two leading men in the criminal underworld. Canada's Sebastian Pilote is screening *The Fireflies Are Gone*, a stylistic story of a small-town girl with big dreams, while Sonja Prosenč's *History of Love*, presents a Slovenian/Italian/

Norwegian look at another teen girl's struggles, focusing more on her burden of grief and the growing temptation of dreams and denial. Another film weighing the shadow of loss of a loved one is Israel's *Redemption* by Joseph Madmony and Boaz Yehonatan Yacov, which conveys a troubled father who must push himself past his boundaries if he's to save his gravely ill daughter. Poland's *Panic Attack* by Paweł Maślona blends laughter with pathos in a dark comic tale and a feature debut embracing the challenge of representing adrenaline-filled anxiety states among several Warsaw denizens on screen. *Jumpman*, meanwhile is a Russian/Lithuanian/Irish/

French family drama with a twist by Ivan I. Tverдовский that turns on a former orphan's usefulness to his unreliable mother. Peter Brunner's Austrian/U.S. drama *To the Night* considers the battle to overcome trauma from brutal tragedy and its weight on the prospects of rebuilding a survivor's life, in this case featuring a standout performance by Caleb Landry Jones in the main role. Another gray world provides the backdrop for Olmo Omerzu's Czech/Slovenian/Polish/Slovak road trip story *Winter Flies*, which turns on the tensions and youthful rivalry between a confident teen and his much-less-so buddy as they strive for adventure in a wintry world of hazards. ●



A Jude coup: "I Do Not Care If We Go Down In History As Barbarians"

Three picks for today

Carmen Gray
Freelance Film Critic



On the town

Will Tizard
Festival Daily Writer



"Silence is not a hole in a soundtrack, but a space for imagination and contemplation," Audrius

Stonys told me. The famed director is one of the leading lights of his nation's school of poetic

documentary, which trusts images to grant us access to some deeper essence of reality beyond words or stories. His sublime short *Antigravitation* reflects his recurrent concern with transcendence, or as he puts it, those who have a "vertical dimension" to their soul.

Antigravitation
Drahomíra Cinema

Director: Audrius Stonys
Lithuania, 1995, 20 min
June 29, 9 am



Not many films on the festival circuit are set in Belarus. So it's all the more exciting that Darya Zhuk's debut

feature *Crystal Swan* is infused with such bold attitude and heartfelt yearning. Alina Nasibullina brings

vibrant spark to her role of Evelina, a law graduate and DJ from Minsk, who like the other young people around her feels hemmed in by parental expectations and a lack of job options.

Crystal Swan
Municipal Theatre

Director: Darya Zhuk
Belarus, Germany, USA, Russia, 2018, 95 min
June 30, 6.30 pm



If there was a scandal at this year's Berlinale, then it was surely the Golden Bear win for Adina Pintilie's *Touch Me Not*. In it, a woman

seeks to overcome her aversion to physical contact by consulting sex

workers and therapists. Its bold experimentation and earnest exploration of less-than-conventional sexuality made it a left-field choice for the main competition. Love it or hate it, *Touch Me Not* is surely like nothing you've seen before.

Touch Me Not
Čas Cinema

Romania, Germany, Czech Rep., Bulgaria, France, 2018, 125 min
June 30, 12.30 am



The 2am cure for what's Aylin you.

Aylin Döner kebab

Dr. Davida Bechera 4
Open nonstop during KVIFF

An essential fest insider ritual driven by the magnetic, possibly cosmic force that draws hungry partiers to this family-run fast-food window just off T.G. Masaryka (yes, thank you, it does have a name besides "that 2am kebab stand"). The name is not as critical to remember as the handy location and the remarkable fact of its all-night opening hours, which would make it a star in this city even if the food were deeply mediocre. Happily, the Middle Eastern and Asian grub is a good deal more - though one would be remiss not to mention that the fried chicken nuggets with fries (100 CZK) are even more satiating

when standing on the street in a state of, shall we say, mild inebriation.

Freedom Cafe

Jugoslávská 3
Open Mon-Fri 8 am-6 pm

Nominally a literary cafe, this handy spot for a cappuccino and Sacher tort offers a useful counterpoint to the Brutalist options within (and, during KVIFF, attached to the sides of) the Hotel Thermal while standing just a five-minute walk away. The daily special soups and quiches work well as a curative in case of rainy weather and the fleet-footed staff ensure that this spot can refuel and recharge you in between screenings with no risk of missing the opening titles sequence coming up shortly.

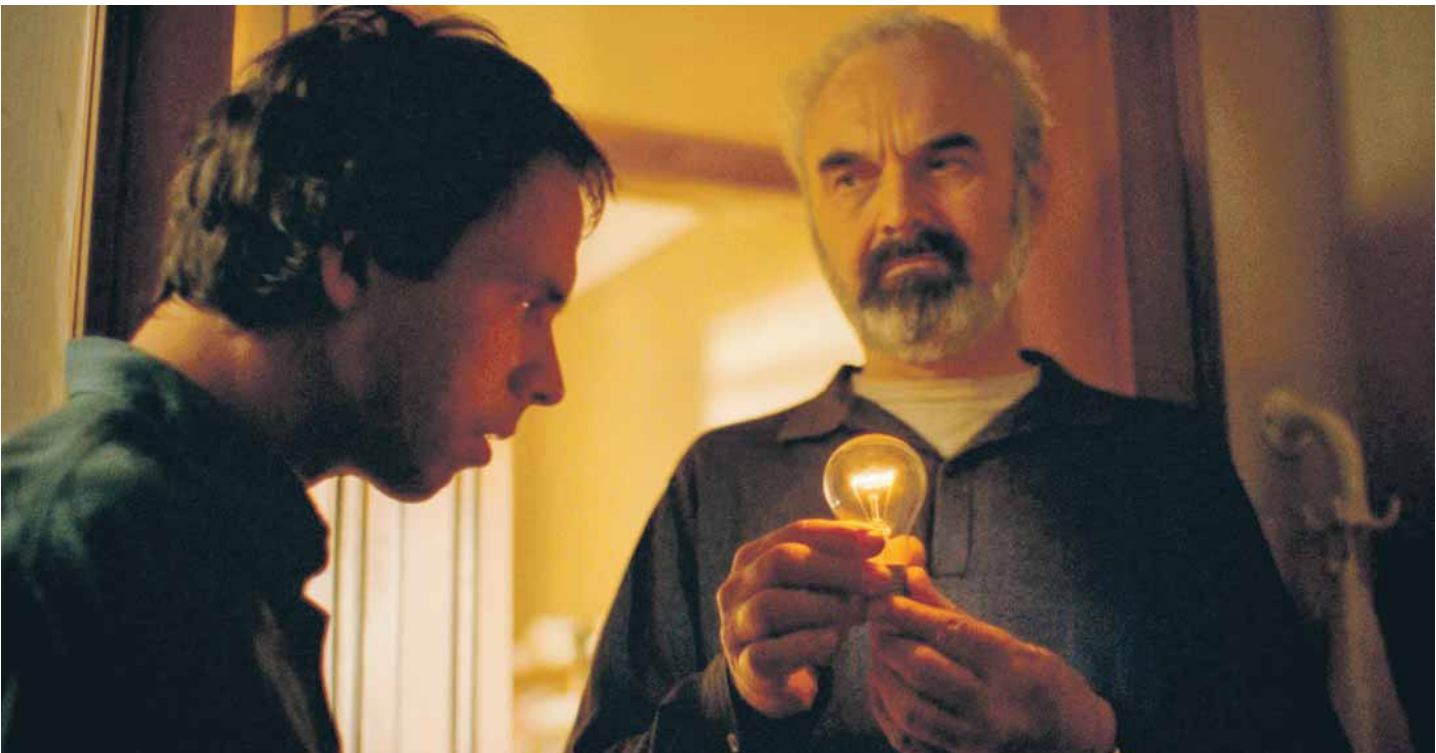
Kviffefe Tweet of the day

Guy Lodge
@GuyLodge



So looking forward to @kviffest, surely the only festival in the world where the selection of revival screenings runs the gamut from THE CRANES ARE FLYING to BLOODSPORT.

Czeching in



Petr Forman and Zdeněk Svěrák discover a sense of wonder in Accumulator 1.

Going local

Abundance of Czech titles promises to add spark to this year’s festival

by Marta Bałaga

Following last year’s win of Václav Kadrnka’s *Little Crusader*, which went on to screen at over 30 international festivals, KVIFF continues to support, and embrace, local filmmakers. This year, the audience will get to choose from an impressive selection of Czech or Czechoslovakian films and co-productions – a total of 36 classics as well as brand new titles including nine world premieres in the competing sections.

“I want to think it’s not just a pure accident,” says KVIFF’s artistic director Karel Och. “I hope that producers and filmmakers finally understood that for a Czech or Slovak film, a launch at our festival might



Magda Vašáryová stuns as Markéta Lazarová in the 1967 historical epic.

turn out to be very important. They started to adjust the schedules of production and post-production, just so that they can show us a film that is almost fin-

ished. After all, that’s precisely why foreign journalists and industry people are coming here: to discover local productions.”

Still, Czech films to fulfil one

essential condition first: be interesting for a foreign audience, too.

Jan Svěrák’s bonkers *Accumulator 1* (1994), shown in the Out of the Past section, promises to deliver just that. A crazy blend of science fiction, comedy and romance – miles away from the director’s Oscar-winning *Kolya*, except for the compulsory participation of his father Zdeněk – it will be shown in a remastered version, offered by the filmmaker himself. “In this film, which was a cult phenomenon in the 1990s, Svěrák showed his passion for genre cinema. He is a man with a very special sense of humor, so it’s an ironic take on these films,” adds Och.

With many Czech films screened as a result of collab-

orations with film institutes or to show off glossy new prints, others will celebrate special events at the festival – starting with Miloš Forman’s *Loves of a Blonde*, chosen as the opening film to pay homage to the late filmmaker. The Czech actor Jaromír Hanzlík, the recipient of this year’s KVIFF President’s Award for Artistic Contribution to Czech Cinema, will be celebrated by the screening of *Searching*, directed by Antonín Máša and Jan Čuřík, while František Vlácil’s historical epic *Markéta Lazarová*, voted the all-time best Czech movie in a prestigious 1998 poll by Czech critics and publicists, made it all the way into Seven Close Encounters – a section dedicated to close collaborators of the festival, each allowed to choose a favorite film. Martin Holý’s *Signum Laudis*, taking place during World War I and awarded at KVIFF in 1980, will commemorate 100 years since the founding of Czechoslovakia.

New blood

But while there are certainly many old films to discover, new filmmakers also demand some attention.

“It seems to be a good year especially for young filmmakers. We are showing a lot of first and second films,” says Och, explaining he sees a more self-assured, more radical approach towards the form, as in the

case of *Domestique* by Adam Sedlák, which is a debut feature. Premiering in the Official Selection, it focuses on a driven cyclist struggling to succeed and deciding to set up an oxygen tent in his bedroom, completely ignoring the – understandable – objections of his wife. “He is playing with the images here, but in a way that’s very subtle and sophisticated. And understandable – not only for Czechs. I hope there will be more films like that in our future.” The same goes for Olmo Omerzu’s *Winter Flies*, co-produced with Slovenia, Poland and Slovakia. “These two cases are a bit atypical when it comes to Czech productions and could eventually move us towards a bigger appreciation abroad,” he says. “They feel less local and a bit more dynamic in expressing certain things, like in the case of *Bear with us*.” Shown in the East of the West Competition, Tomáš Pavlíček’s comedy shows a family deciding to take one last trip to their cottage before selling the place.

Although this year’s festival line-up is looking up for Czech cinema, Och prefers staying cautious when it comes to predicting the future of local filmmaking. “First of all, I would love to feel more of a community aspect forming among Czech filmmakers. The most interesting things can only be born out of a conversation,” he says. ●



Adam Sedlák puts a spin on the marital bed in Domestique.



Trine Dyrholm plays the complex character of the 1960s “It Girl” Nico.

Not just Warhol’s girl

Christa Päffgen aka Nico. A 1960s icon. Lou Reed’s muse. Andy Warhol’s original “Factory girl”. In Italian director Susanna Nicchiarelli’s *Nico, 1988* the model, singer and actress is played by the Danish star Trine Dyrholm (46), known from Thomas Vinterberg’s *The Celebration* (1998) but also from the Oscar-nominated *A Royal Affair* (2012). She was awarded the Silver Bear at the 2016 Berlinale for the leading role in Vinterberg’s *The Commune* (2016).

by Veronika Bednářová

In the film, Nico says: “I wasn’t happy when I was beautiful.” That is a powerful statement coming from a female.

And she wasn’t just a beauti-

ful woman, she was the most beautiful woman of her era. And she didn’t feel comfortable with that image. She wanted to be respected for her art, not her beauty. She wanted more and I think she really

struggled with being beautiful and iconic. I saw an interview with Nico that was very inspiring for me when I worked on the character. She was asked: “Do you regret anything?” She just answered: “No, I don’t regret anything other than being born a woman and not a man.” And I think it was very interesting because she was so manipulated by men all the time. Andy Warhol just “put her” in the Velvet Underground as a singer. She was also doing some modelling and some acting, but it was all a male-run show.

Warhol was a strong personality. Maybe he just wanted the best for her?

I don’t think they had a very good relationship. The Warhol period in her life was relatively short but she was so defined by that because the “banana record” [band’s debut album *Velvet Underground & Nico*] made such a big impact that she never quite recovered from the Warhol Superstar label. This film is about what is behind the icon: who the real person is, what is she struggling with as an artist, a woman, a mother.

I never realized Nico was born in Germany in 1938 and died in 1988, before the fall of the Berlin Wall. She never experienced the liberation. And being German, I think, was a big struggle for her because she is from the generation that struggled a lot with the war issue, of course.

For me, she is also a person who battles with existential loneliness. That is what we can all identify with. And also she is a strong person. I mean the way that she doesn’t care about the commercial impact of her music. I think she meant that actually. She was an artist in the “I do my thing” way and that is important.

It must have helped with the role that you started your career in singing.

Yes, I have a background as a pop singer. I was in the Eurovision Song Contest when I was 14. I made two records and I went on tour with a band, not in a blue bus but still I had my own band with grownup people. That was a useful background with this character. I’d been in a studio before; I’d been doing a lot of concerts. Of course, the source of finding the character was to find the voice.

Was the director, Susanna Nicchiarelli, looking for an actress who could also do the soundtrack?

Susanna told me she liked my acting and then she realized that I actually had a background as a singer. But the way I sing is very different. I’m just so different from Nico. I was afraid I couldn’t do it because she is such a complex character. Susanna said to me: “You don’t look like Nico, you don’t sing like Nico, but I think that you have the right spirit for the character so I want you to do it.” ●

QUISISANA PALACE



Hotel Quisisana Palace | Mariánskolázeňská 298/3 | 360 01 Karlovy Vary
+420 357 079 110 | info@quisisana-palace.com

www.quisisana-palace.com



László Réti and Bianka Berényi play the young couple on the run in László Csuja's Blossom Valley.

Thieves and lovers on the run

An international flavor gives a new spice to timeless Hollywood stories

by Michael Stein

Some classic tropes of cinema never die: the neglected daughter who will go on to have a hard-fought yet glorious destiny, young lovers on the run, the rise and fall of a mobster and the immaculately-planned heist. The list goes on and on. Some of these films highlight the impressive immortality of these themes while others are a reminder of the assembly-line nature of film production. For anyone looking for

some truly fresh international takes on cinematic standards, this year's KVIFF is the right place to be. There might not be a more used and abused subgenre of crime film than the heist story. In director Alonso Ruizpalacios' *Museum*, which received a Silver Bear at the Berlinale and will be screened in the Horizons section, Gael García Bernal and Leonardo Ortizgris play two veterinary students who pull off a massive theft of artifacts from

Mexico's National Museum of Anthropology. Loosely based on the 1985 burglary of the museum, the film does contain the obligatory theft scene shot through with precision and suspense. But whereas in most heists the theft is the climax, in *Museum* it takes place virtually at the story's beginning. The rest of film deals with the consequences of their act - for themselves, their friendship and their families, and it is this that makes the film really stand out.

What's more, the viewer comes to see the stolen museum artifacts in a new light, questioning whether the thieves are all that different than the museums and collectors who otherwise "acquire" similar ancient relics. László Csuja, director of *Blossom Valley*, which premieres in the East of the West section, says that classic films of young lovers on the run such as Terrence Malick's *Badlands* (1973) and Joseph Lewis's *Gun Crazy* (1950) were hugely in-

spirational to him. But it is a much lesser known and more unconventional member of the subgenre that the director claims really aroused his passions. *Wanda* (1970) was the sole film directed by actress Barbara Loden, an understated movie of a woman wandering aimlessly in a world of hopelessness and petty crime. "I have the same feeling towards *Wanda* that Marguerite Duras did. This film is a miracle," Csuja says. *Blossom Valley* is the story of wildly manic Bianka, who one day steals a baby off the streets and goes from boyfriend to ex-boyfriend claiming the baby is theirs. The only guy who goes for it is Laci, who's been declared mentally incompetent and is being exploited by his uncle and guardian. He has never even met Bianka before. The improvised family steals the uncle's trailer and the escape is underway. One of the most striking features of the piece is seeing all the conventions of these landmark films overturned one after the other. In each of these stories a young couple in trouble with the law takes to the road, and Bianka and Laci also escape in their trailer. Yet it's a trailer without a car. Then there's the fact that neither of them know how to drive,

something which Csuja says was intentional: "You know, it is an Eastern European road movie. In the U.S. people have cars and can drive, but in our part of the world...it is different." Even the moments of "crime" that echo the lovers-on-the-run subgenre are a powerful combination of poignancy and parody, like when Bianka robs a man sleeping in his camper, but instead of taking the money and slipping out quietly, she pauses to get a beer from his fridge and snuggles into bed next to him. The standard gunfight scene comes when she fights off an attack on Laci by firing a gun loaded with rubber bullets. Bianka Berényi's performance as Bianka is evocative of Faye Dunaway in *Bonnie and Clyde* (1967), a combination of youthful beauty with something chilling and dangerous lurking beneath the surface. László Réti, on the other hand, is the very opposite of Clyde. Not only isn't he a smooth talker, he hardly talks at all, but it's in his increasing tenderness towards the baby that some of the film's greatest power lies. For it's the baby at the center of the story that is its most unique and unconventional aspect, the focus of all the love and affection in the film as well as the crime at the heart of it. ●



Gael García Bernal and Leonardo Ortizgris in Museum.

Faces



Tim Robbins

The gates of the 53rd KVIFF open today and a warm welcome is prepared for audiences, film-makers and honored guests of the festival. Actor, director, screenwriter, producer and musician **Tim Robbins** will walk the red carpet to accept the Crystal Globe for Outstanding Contribution to World Cinema and will remain in town to present screenings of **Bob Roberts** on Saturday afternoon, *The Shawshank Redemption* in the evening at the Letní kino (open-air cinema) and *Cradle Will Rock* on Sunday. On July 4, Robbins will perform with The Rogues Gallery Band at Karlový Vary's Municipal Theatre.

Director **Richard Linklater** will grace the red carpet as part of the Made in Texas: Tribute to Austin Film Society with his film *Slackers*. Direc-



Šimon Šafránek

tor **Sébastien Pilote** and actress **Karelle Tremblay** are arriving to represent main competition film *The Fireflies are Gone*. Representing the main competition as well is director **Joseph Madmony** and actor **Moshe Folkenflik** coming to screen the film *Redemption* while director **Sonja Prosenc** is arriving to present *History of Love*. Director, producer and festival organizer **Vitaly Mansky** arrives to screen his film *Putin's Witnesses* in the documentary competition while director **Klara Kočařínska** presents *Via Carpatia* in the East of the West



Adina Pintilie

competition. Actress **Trine Dyrholm** is coming to present the film *Nico, 1988*. Director and producer **Adina Pintilie** is arriving to screen *Touch Me Not* in the Horizons section. This year's jury members arriving include directors **Mohamed Siam** with his film *Amal*, **Nanouk Leopold** screening *Cobain* in the Another View section as well as **Mark Cousins** coming to present *The Eyes of Orson Welles* in the Out of the Past section. Another View also greets directors **Ali Abbasi** with his film *Border* and **Timur Bekmambetov** presenting *Profile*. Journalist **Šimon Šafránek** is coming to present his documentary *King Skate* in the special events section.

Trailer



Casey Affleck brought his own props to the set.

Casey's case

What happened to last year's prize? The new, much-awaited, festival trailer will be presented tonight

by Iva Roze

All we can say about this year's festival trailer – so we don't spoil the surprise – is that it features the American actor Casey Affleck. Well, maybe we could also disclose that it might just be one

of the best trailers ever, if only for the fact that besides Affleck, one of the supporting parts is played by the amazing Sandy Martin who stars in this year's hit *Three Billboards Outside Ebbing, Missouri* as the eccentric Momma Dixon.

The trailer was shot entirely in North Hollywood in a single day, a small miracle since the shoot had to be interrupted because the police closed the entire street to arrest a criminal gang operating in the area. "North Hollywood is a terrifying place," says KVIFF executive director Kryštof Mucha. "But for the trailer it was worth it."

Decade of celebrities

It's been ten years since Ivan Zachariáš, the director of KVIFF's trailers, came up with the idea of following the "post-festival lives" of the statues given out as prizes. That's how the concept of the brief – and by now cult – stories came about. Since then, Miloš Forman, Helen Mirren, Danny de Vito and other recipients of the KVIFF President's Award have appeared in the trailers and they have used their statuettes as anything from pill-crushing tools to weapons.

When Affleck (42) received the Festival President's Award last year, he also promised to appear in this year's trailer. Like other stars before him, he saw the previous iconic trailers, loved the unique wit of the festival, which doesn't take itself too seriously and is – unlike many other, bigger venues – able to make fun of itself. "They are all thrilled by the trailers and immediately promise to take part," festival president Jiří Bartoška says. "The

problem is coordinating everyone's schedule." It was a similar case with Affleck. Last year, when he finally confirmed he would make this year's trailer and approved the script his only demand was that it must be shot during one day in a particular week in the middle of January 2018. "Fortunately, Casey gave us the week when Ivan Zachariáš happened to be on business in Los Angeles and Karel Och [KVIFF's artistic director] and I were on our way to Sundance," says Mucha. "So it worked out just great."

All his props

Zachariáš says working with Affleck was pure joy. The actor even offered some of his personal belongings as props and had driven his own beat-up brown pickup truck to the set, should it come in handy. "Casey was very sweet and totally cool. It was like going for a beer with a mate," says Zachariáš, who – like the rest of his crew and all the Hollywood stars who appear in them – makes the trailers for free, just out of love for the festival. "It's not about money. Everyone does it because they like the idea and because they support the festival," says Zachariáš. "If they didn't, they wouldn't do it." By the way, Affleck has already seen the finished trailer and gave a classic Californian review: "Awesome!" We have also seen it and we totally have to agree, man. ●