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Portuguese actress Joana Ribeiro puts her own spin on Dulcinea.

And then he met her

Portuguese actress Joana Ribeiro on being cast for Terry Gilliam's (almost) never-ending-odyssey

After "25 years in the making and unmaking," boasts the opening of Terry Gilliam's long-anticipated *The Man Who Killed Don Quixote*, about to be shown at KVIFF – a doomed project hailing back to 1989, whose many incarnations inspired the documentary *Lost in La Mancha*. It focuses on a director (Adam Driver) coming back to a Spanish village where he once shot a film about Don Quixote, only to discover the lives of the people involved were never the same – especially that of lovely Angelica, played by **Joana Ribeiro**.

by Marta Bałaga

It's impossible to talk about this film without mentioning how long it took to make it. How much did you know when you first signed on?

I didn't know much. I knew Terry, of course, and I knew his work. I only became more aware of the "adventure" of making this film after I got the part. I was very happy, thinking I will get to work with Terry Gilliam and he is

so incredible. And then I decided to watch *Lost in La Mancha*.

Oh no...

My reaction was, "Why did I do that?!" It started to look like some kind of a suicide mission. Now, I really think that this film was waiting for Jonathan Price and Adam Driver. But back then, after watching the documentary I just assumed it's not going to happen. I got the part in 2016, and then the produc-

tion was shut down again. It seemed like I am going to be just another element in this never-ending story. Which was fine – after all I got to meet Terry. In December, I got a call telling me it's going to happen in March. I remember talking to Adam afterwards, saying, "Do you believe this film is actually going to screen?" He said, "Let's just wait until the end credits and see what happens" [laughs].

What did you like about his films? They are famously odd.

That's what I love the most – Terry is a cult director. I watched *Tideland*, *Brazil*, *The Imaginarium of Doctor Parnassus*. I thought it was amazing how he could deal with Heath Ledger's passing, because the first time I saw it I just assumed all these actors playing the same part is just a part of the story. The thing with Terry is that it's possible to talk to him for hours and hours about everything. I am Portuguese and he knows more about Portugal than I do.

What did he tell you about your character? In the book, Dulcinea is a bit of a phantom – we just know her as somebody else's vision. But here you are cast as the actress who plays her.

He said, "There is this girl in the film, and I was thinking about hiring two different actresses to play her. But then I met you." At the beginning of the film Angelica is this naïve 15-year-old, excited to be in a film, and then she is 25. He wanted her to be strong, because she suffered a lot, but doesn't see herself as a victim. She makes her own choices. When we were having rehearsals for the flamenco scene, one of the dancers came to me and went, "You know, your character starts as Dulcinea. But then she is Carmen!" It just clicked.

She starts as this ingénue, very unaware of the world, and then suddenly leaves the village where she lived with her father and tries to become an actress. When that doesn't happen and when things start to go wrong,

she still thinks it's better than working at her dad's bar. And not having a dream, because now at least she has one.

Angelica has been mistreated by the industry she was trying to be a part of. Now, we hear about similar stories almost every day.

It wasn't planned. It happened naturally, also because yes – that happens. And has been for years, just nobody talked about it. Many people can recognize what she went through, and not just those who are well known, because many of these girls didn't even get the chance to get there. She is an example of that. It's interesting that the film premiered in Cannes, in the middle of this whole movement.

Still, she isn't asking for sympathy. When Adam's character apologizes for ruining her life, she says, "Why?" It's not like his is any better, as he sold himself, too, a long time ago. He sold his dreams – she just sold her body. ●

See you there

Luke Sullivan
Director, *Reflections in the Dust*



This is my first film festival [Sullivan is only 23 years old] and it has been nothing short of magical. I am very much looking forward to seeing Adina Pintilie's *Touch Me Not*, which examines similar elements as my film with its exploration of intimacy and human condition. I'm also a big Nicholas Cage fan and absolutely love hardcore genre films, so *Mandy* is a must-see. I will also try to watch all the films in the *Imagina* section, to get inspired by new approaches of fellow filmmakers.

For example, *Endless Tail* by Željka Suková looks especially fascinating to me as it uses improvisation, which is an integral part of my filmmaking process as well. It's such a brilliant

way to create authentic, poignant cinema. As far as Official Competition goes, Peter Bruner's *To The Night* looks like a fascinating title. I loved Caleb Landy Jones in *Three Billboards Outside Ebbing, Missouri*, so I will definitely attend the premiere.

Touch Me Not screens today at 1 pm [Congress Hall] and July 6 at 3.30 pm [Small Hall]. *Mandy* screens at July 5 at 23.59 pm [Čas Cinema]. *Endless Tail* screens July 5 at 8 pm [Cinema B]. *Into the Night* screens July 5 at 8 pm [Grand Hall], July 6 at 1 pm [Pupp Cinema], July 7 at 5 pm [Drahomira Cinema].

Replay

It is a special event when a newly minted Academy Award-winning film comes directly to the screen at KVIFF so it's no surprise that a full theater was there to greet the makers of the short film *The Silent Child*.

The film's screenwriter Rachel Shenton learned about the role deafness can play in a family's life during her childhood when her father suddenly lost his hearing after chemotherapy. It was a formative experience for her, leading to her to look for ways to improve the situation of the deaf and she has since become ambassador of Britain's National Deaf Children's Society.

"It's a silent disability and flies under everybody's radar," Shenton said. Just over two years ago she wrote the screenplay for *The Silent Child* and showed it to director Chris Overton, who told the festival audience that the moment he read it he knew he had to make it.

What was most remarkable for Shenton though has been the tangible effect the film has had, both in the UK and internationally.

"For years and years I've been campaigning and can honestly say nothing has been as impactful as this movie has been," Shenton said. "That's the power of film." **MS**



Chris Overton and Rachel Shenton give deaf children a voice.

Official selection



It takes work to rest in Brazil.

Wet hot summer

In Sueño Florianópolis, Ana Katz proves there is no age limit for self-discovery

by Marta Balaga

“Why is it that all Argentinians come to Brazil? Don’t you have beaches there?” – observes someone prickly in *Sueño Florianópolis*, as yet another family arrives from Buenos Aires in a run-down Renault to enjoy sandy beaches and a good exchange rate far away from home. As Lucrecia and Pedro travel all the way to Brazil with two teenage kids despite being, well, separated, things are bound to go south. Or, in this case, northeast. Especially when they meet another couple, also stuck in a rather peculiar arrangement, and sexual and emotional escapades ensue.

“*Sueño Florianópolis* ponders the topics of convention and desire,” explains the director. “In no way does it seek to tie itself to a single answer. The courage, for those who share with me this estrangement from social norms, is rooted in taking a certain liberty – that of letting oneself float through life as in a dream,” she adds. Set in the 1990s and written by director Ana Katz – already awarded Screenwriting Award at Sundance for her previous *My Friend From the Park* – along with her brother, it’s a gentle comedy, whose warmth for its imperfect characters is matched only by the sweltering temperatures.

Possum nova
After the family begins their vacation, plagued by little failures, setbacks – and possums – Katz shows people determined to have some fun no matter what. Even if it means stealing food from their hotel breakfast or having sex in the bathroom, merrily ignoring the fact they, re no longer married.

But at one point the director just ventures out on her own and focuses on the middle-aged Lucrecia instead, played wonderfully by Mercedes Morán, also seen in Pablo Larrain’s *Neruda*. In the end, it feels more like her story, as the mother of two relives her long-forgotten dreams and slowly starts focusing on herself – not just the others.

“At least for some time; time I liken to being on vacations,” notices Katz, “a shift in language, the lukewarm water of the sea, the music in the streets and the encounter with another universe: our personality morphs into another one, as if it were a rented costume that belongs to you up until the moment you return it. Like a healing, serene voyage that brings us closer to our desires.”

Let’s go on holiday. Turns out it’s good for you after all. •

Sueño Florianópolis

Argentina, Brazil, France

Today at 8 pm, Grand Hall

July 5 at 1 pm, Pupp Cinema

July 7 at 11.30am, Drahomíra Cinema



Think surviving in a children’s home was tough? Try it out on the streets of Russia in Jumpman.

Russian superheroes

Ivan I. Tverdovsky returns to KVIFF with a dark family business story

by Zbyněk Vlasák

Two years after *Zoology*, Russia’s Ivan I. Tverdovsky returns to Karlovy Vary with his new film *Jumpman*. Again he’s playing with the realism of the narration and again exploring more general topics without giving up his critical edge aimed at the values and functioning of contemporary Russian society.

Denis is a well-built boy who’s lived in an orphanage since he was born. His mother Oksana abandoned him for family and financial reasons but seems to have got back on her feet, with an apartment, and a secure existence

so wants to take Denis back in. The authorities refuse but Denis is determined to reunite anyway and runs away with Oksana. It looks like the beginning of a touching film about the bonding of long-estranged individuals. But that wouldn’t be Tverdovsky.

His mother’s new success, it seems, is built on a scam she’s running with the local judge, prosecutor, attorney, policeman and doctor, in which, it turns out, Denis may well be able to play a key role. The job will require his perfection in a role they’ve written for him as “jumpman,” which, as we’ll see, begins to ensnare unlucky businessmen.

Young Russians
“Stylistically, I put my characters in a mythical space,” Tverdovsky says. “It’s somewhat of a fable, a location that resembles the space of a comic book – resembling reality, but not really, somewhat of an “augmented reality.” Our jumpman is located in the same space where Batman, Superman, or Spider-Man live.”

With his story Tverdovsky doesn’t only deal with potential mafia tendencies in everyday Russian justice, which would be the obvious interpretation, but also points at something more universal: Denis’s powerlessness in relation to the social reality which surrounds him and which infringes upon his life. At the same time, the film is fresh and accessible, no social doom and gloom.

Tverdovsky says he finds it fascinating to address the generation that grew in the political realities of Putin’s Russia. “They are 18 years old today and never saw another president. It is interesting for me to study how they analyze the space and time they live in. Of course, in the meantime,” Tverdovsky says, “I address the older audience as well.”

Jumpman screens this afternoon at KVIFF in its international premiere. •

Jumpman

Russia, Lithuania, Ireland, France

Today at 5 pm, Grand Hall

July 5 at 10 am, Pupp Cinema

July 7 at 9 am, Drahomíra Cinema

Three picks for today

Pablo De Vita
Film Critic, Diario La Nación, Argentina



Rediscovering a major filmmaker like Ingmar Bergman is always a blessing. Bergman’s body of work is full of mystery. However, this won-

derful documentary by Margarethe von Trotta offers some real enlightenment on some of his many masterpieces, such as *The Seventh Seal*

still so shocking on the big screen. In the year of Bergman’s centenary, and for those who want to discover his work this documentary, narrated in the first person by the director, is a great possibility.

Searching for Ingmar Bergman

Národní dům Cinema

Director: Margarethe von Trotta
Germany, France, 2018, 95min
Today at 4 pm



Written by Patricia Highsmith, filmed by Hitchcock and with Raymond Chandler as one of the screenwriters *Strangers on*

a Train is a must see. This amazing thriller – which has several versions - moves at rapid-fire pace. The music by Dimitri Tiomkin

contributes to create wonderful atmospheres that even today are highlights in cinematic history. Having a chance to see a work by the master of suspense on the big screen is always a great opportunity.

Strangers on a Train

Pupp Cinema

Director: Alfred Hitchcock
USA, 1951, 101min
Today at 22 pm



There are five films about this character after its success in the middle of the 80s. Unfortunately, each film was worse than the last

one, so for that reason returning to the source is a chance to get back to good memories of an exciting film with a strong cast of characters and

music by Queen. The duel between Christopher Lambert and Sean Connery remains intact. However much *Highlander* has been surpassed by today’s special effects they were a landmark at the time and its romanticism still burns bright

Highlander

Národní dům Cinema

Director: Russell Mulcahy
United Kingdom, USA, 1986, 116min
Today at 23.59 pm

On the town

Hrishabh Sandilya
Bollywood Producer (or so he says)



Hey, any idea whose party I’m at?

Karlovy Vary’s favorite “Bollywood producer” is back in town, with a brand new visage designed to trick all those pesky bouncers who recognize him from the previous year’s shenanigans lest they realize he is not, actually, a producer. Let alone from Bollywood.

Accreditation or not, all that matters is your ability to sweet talk the hostesses into letting you in. At the door imply a certain gravitas – or offer a potential cameo dance sequence in a Bollywood film being shot in the region – dress the part and voila, you end up on the balcony bar at Thermal crashing the Jihlava Docufest Reception to get your party started. And remember, act like you belong!

Kaiser 53

Lázně I, Mariánskolázeňská 2

A newcomer on the scene, curated by Czech rapper Vladimir 518 and hip-hop label Big Boss, Kaiser 53 is arguably the highlight of this year’s festival party circuit. Located in the same Emperor’s Spa complex as Public Interest, Kaiser 53, promises good tunes, better vibes, and a great night out with its daily line-up of big name Czech artists. Tickets are between 200 and 400 CZK, but feel free to try your luck jumping around the rather permeable barrier separating Public and Kaiser.

Skok

Pod Jelením skokem 2

Another newcomer run by the amiable crew of Prague’s favorite speakeasy ‘Bar v Krymský’, this pop-up is worth it just for the view. Located on a terrace below the famous Jumping Stag statue, it offers a more genuine, relaxed atmosphere, both day and night, with live music, DJs, and some great BBQ. No crashing needed here, but leave the attitude at home – these guys don’t take themselves too seriously or take kindly to those who do.

Public Interest

Lázně I, Mariánskolázeňská 2

While Public was last year’s film industry go-to, it seems to have traded starlets for Prague yuppies, making conversation difficult but hedonism rampant. With its neo-renaissance environs, signature cocktails, and guest DJs, Public is still a must to see the festival’s hoity-toity in action. If you don’t fancy paying Cannes prices for your drinks, you can chance convincing their bulging bouncers in their ill-fitting suits that you’re on the guest list for an early evening studio soiree.

Kviffefe Tweet of the day

Redmond Bacon
@RedmondBacon
Filmmaker/writer living in Tirana, Albania



#panicattack is a classic cringe comedy with shades of intolerance. The perfect wake up call after my gross night bus from Berlin #kviff

Czeching in

Foto: Archiv Jan Gebert



"Slovak Recruits" claim they want to protect and defend the nation.

It's always funny at first

In *When the War Comes*, Czech journalist-turned-director Jan Gebert follows two young Slovak men as they climb the ranks of "Slovenskí Branci" (Slovak Recruits), an anti-European paramilitary force. The film premiered at Berlinale this year and won the best documentary award at the Let's CEE Film Festival shortly after. Like his first documentary from 2012, *Stone Games*, it explores the issue of nationalism in Central Europe.

by Marta Balaga

I've never heard of Slovak Recruits before and Peter, the leader, says in your film there is no such thing as bad publicity – is that why they let you in?

They were suspicious about my interest because until recently all their media coverage has been extremely negative. They were listed as extremists and so on. Part of them believed – and probably still do – that we were somehow connected to the Slovakian secret police, just waiting to leak sensitive information. But Peter's ego overcomes all the suspicions. He liked the idea that there will be a film about him, probably believing I will be his Leni Riefenstahl. So we agreed to play this game even though it wasn't always easy.

People usually picture these groups made up of primitive guys, trying to beat up foreigners. But Peter is quite slick when it comes to their public image.

For me, that was probably the most disturbing thing. It just shows that this dangerous ideology has already reached the middle class – which is usually how most totalitarian regimes succeed. Peter knows that he needs the media on his side but we actually get to see his other side as well. He is this nice guy, always smiling, who under different circumstances would probably be your friend. But he is just the same, good old-fashioned extremist.

It all seems very normalized – you show parents sending their kids to their camp, just like scouts.

At the beginning they are kind of awkward, clumsy, they don't look like professional soldiers at all. But slowly you start seeing this dark ideology shine through, the one that brags about Slavic blood and is against the European Union and liberalism. You start to realize what they are, what they stand for politically and how comfortable they start to feel within the current political context. This group in the forest on the outskirts of the society slowly becomes confident enough to step out of the woods. And who knows – maybe form a political party.

Were you surprised by how funny and absurd certain situations seemed?

I think at the beginning it's funny and you can laugh at what they do. But then you stop because you realize that this group, which at first doesn't even seem all that threatening, eases its way into our life. And there is nothing funny about it. That's precisely how these guys manage to get into pol-

itics. All these dangerous people seem funny in the beginning. Everybody underestimates them – it was the same with Hitler.

Did they want to see the final cut before you finished? And did they ever tell you to turn off the camera or just step away?

I showed them the film. I had to – after all, they were very cooperative. But I had nightmares about this moment and I was a bit scared of their reaction. But they were just like kids watching themselves on TV. They started laughing after the first scene where I show them singing this dirty song and then never stopped. The next day, they told me they didn't agree with certain scenes and we had a discussion about it. But I think they accepted the final result because Peter understood it was truthful. •

When The War Comes

Czech Republic, Croatia

Today at 4:30pm, Lázně III



As a documentarist, Jan Gebert gravitates to newsworthy subjects.

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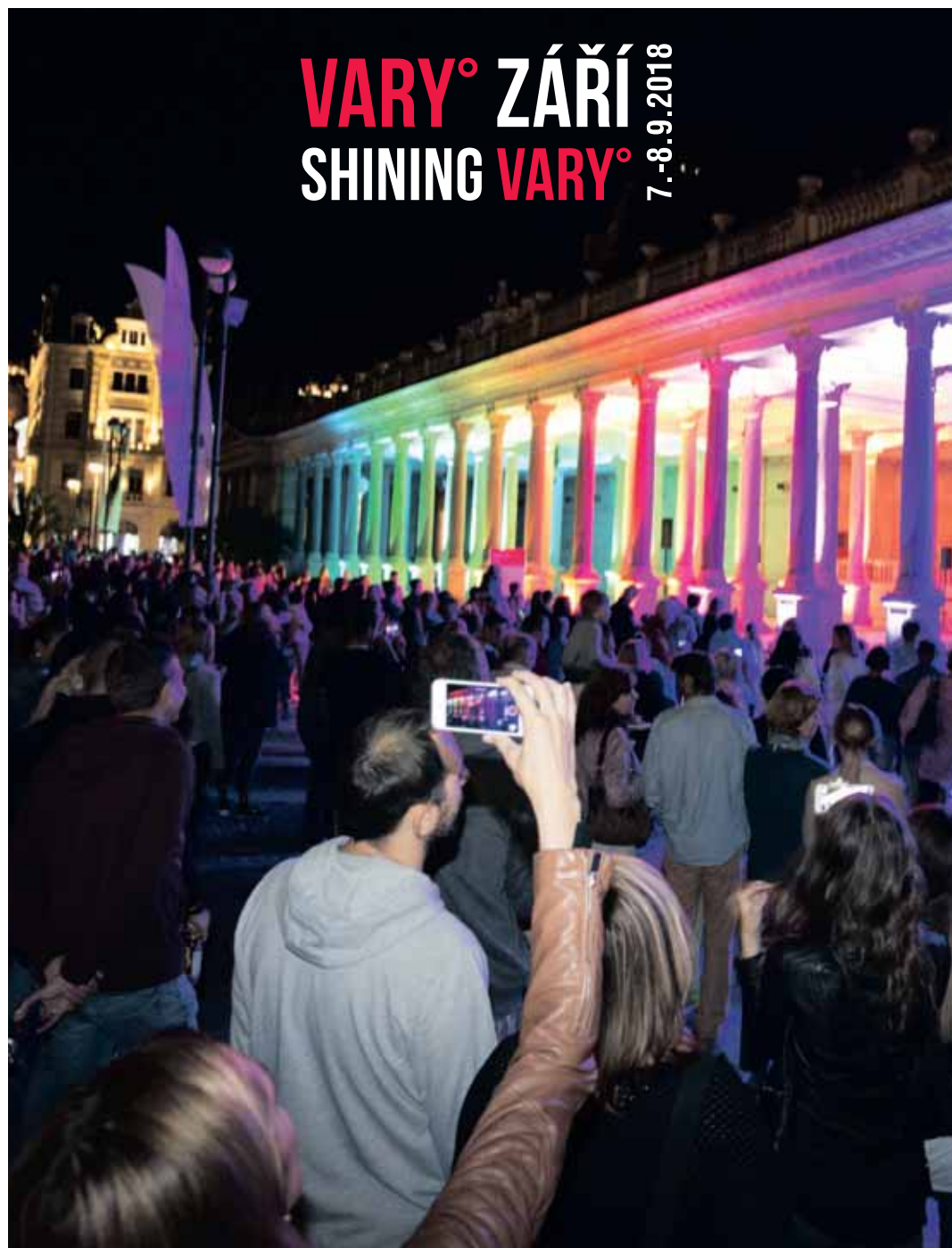
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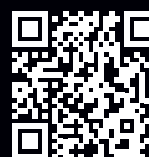
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Documentaries



The film's characters range from scientists to miners to planet hunters.

A poem to the stars
Cielo offers a compelling, human look at the sky

Alison McAlpine’s documentary *Cielo*, set in Chile’s Atacama desert, is full of some of the most striking images of the sky you will ever see, yet it is the people - ranging from Chilean astronomers to humble desert inhabitants to a Swiss planet hunter to ordinary people with their thoughts, philosophy, memories and stories of specters in the desert, that take this film well beyond the confines of an ordinary documentary.

by Michael Stein

What brought you to Chile in the first place?
I had funding to follow an astronomical project in Chile and I’d always been fascinated

by the country because I’m inspired by many poets and writers there and I have a love of the Spanish language and Latin American culture. So I went down there for the first time. On a weekend break I went to

the Atacama desert and I was just walking outside at night. There was a blackout on a night with very little moon and I saw the stars as if for the very first time and I’d never seen anything so extraordinarily beau-

tiful. And I had so many questions! I just lay down on a country road and watched the stars and that really was the emotional impetus, the emotional motivation for me.

The film is about the sky yet there’s a constant turn of the viewer’s attention back towards the earth and humanity, a way that it affects us down here - did you look for that or was that a surprise for you?

Part of that is how most of us who live in cities don’t see the sky anymore, and how does that affect us, how is that changing our perceptions, our way of looking at the world? And so that was a constant curiosity. I don’t work in themes as you can see in the film but through character and landscapes. So I always have to find characters that can work in landscapes where I’m filming.

Is there a specific instance you can mention?

There was this place called Los Pozos where we filmed people collecting algae from the water. I’d just arrived there. I had hitchhiked and I was curious what all these people were doing in their little shacks in this desert area without electricity or running water. And I was invited in and I found characters that I had a connection with that I felt the sky was a refuge for them. They had grown up with nothing and could barely make it and the sky was truly a sanctuary on earth when things were tough for them.

So you really got a sense of the effect that sky had on people?

I remember Mercedes, the scientist in the film, telling me that if everybody could see a sky like the sky in the Atacama every night and go out, just take a moment and look and stop, you know, maybe we’d be a little more human, a little more humble. I felt that.

It’s interesting. I took a taxi to the airport in Montreal, where I live, and was talking to the driver, who was from North Africa. And I was telling him a little about what I was doing, though I didn’t tell him any of this, and he said, “The stars! I need to be by the stars! I can’t breathe anymore. I can’t live fully.” And I thought how beautiful that was.

How did you find the people you filmed?

For me it’s very much a process of chance, luck and instinct. And sometimes one person leads you to the next. For instance, a scientist told me that once a year if there’s a little bit of rain the flowers bloom in the desert and it’s extraordinary. They only bloom for two or three days. I went there to explore that and then I found this little community in Los Pozos that adopted me and I stayed with them and I immediately connected with a few characters.

Was it always so easy?

No, for example they told me

I should go to Inca de Oro where I found this miner character who has this poetic relationship, as I suppose a lot of them do, but he literally writes these poems to the stars, so I arrived in this tiny place and there was nowhere to stay but I found a place to stay and I found Raul. When I saw his place, with the rooves caving in I went to film there.

Then I heard about planet hunters and I went, whoah! For me characters are so important and with scientists in particular, we are so used to seeing them on the Discovery Channel and they just start talking about calculations. I really wanted to capture their humanity. All the scientists are really poets and philosophers too, I think. ●

Cielo

Canada, Chile

Today at 8 pm,
Drahomíra Cinema

July 6 at 9 am, Cinema B



Director Alison McAlpine rediscovered the stars in the Chilean desert sky.

Faces

Today KVIFF brings directors **Natalia Cabral** and **Oriol Estrada** together with lead actress **Dulce Esther Rodríguez Castillo** to screen *Miriam Lies* in the main competition.



Herwig Weiser

The East of the West competition welcomes directors **Nima Eghlima** with his debut film *Amir* and **Tomáš Pavlíček** presenting *Bear with Us*.



Oriol Estrada and Natalia Cabral

Icelandic director **Ísöld Uggadóttir** is arriving with the film *And Breathe Normally* in the Another View section. The section is also bringing Iranian director **Shahram Mokri** with *Invasion* that was screened at this year’s Berlinale as well as director **Eric Métayer** and director and actress **Andréa Bescond** presenting



Shahram Mokri

Little Ticks, previously shown in this year’s *Un Certain Regard*. **Aurel Klimt** is coming to screen *Laika* in the Czech Films 2017–2018 section.



Ísöld Uggadóttir

Herwig Weiser is going to present his short film *Government House* in the Imagina section.



Nima Eghlima

Industry



Adina Pintilie, director of *Touch Me Not*, will host a KVIFF TALK today.

Winners of KVIFF Eastern Promises

Out of the total of 38 “Eastern Promises” – with entries from the countries of Central and Eastern Europe, the Balkans, former Soviet Union and newly added Middle East – the expert juries chose winners in three categories last night.

The winner of the 15th year of the **Works in Progress** category is director Ahmad Ghossein’s project *All This Victory*. A jury consisting of Matthijs Wouter Knol, Rickard Olsson and Rossitsa Valkanova awarded the prize with a financial reward of 100 000 euros, along with

post production services at UPP, Soundsquare and 10 000 euros in cash from Barrandov Studio. *The Projectionist* by Yuriy Shylov won a 5 000 euros award in the **Docs in Progress** category judged by Tanja Georgieva-Waldhauer, Noemi Schory and Shane Smith. KVIFF is the first out of four international film festivals in Europe to grant the **Eurimages Lab Project** award, aimed at investing into new forms of cinematic expression which often border on other art forms. The jury made up of David Kořínek, Dorien van de Pas and Christoph Terhecht awarded the 50 000 euros prize to *Normal* by director Adele

Tulli. Our congratulations to all winners.

Today’s Events:

KVIFF TALK: Touch Me Not – The politics of intimacy

3 – 4.30 pm, Congress Hall (film screening at 1 pm)

Host: film director Adina Pintilie

In English, open to public

Winner of the Golden Bear and of the Best First Feature at the Berlinale (2018), *Touch Me Not* by Adina Pintilie is a film-research about intimacy, an essential aspect of our hu-

manity and yet a topic we find so difficult to talk about and surrounded by so many taboos and shame, guilt and blockages. *Touch Me Not* is an invitation to dialogue. It aims to open up a space for self-reflection and transformation, where we are challenged to question our pre-conceived ideas about intimacy,” says Pintilie. Through the controversy it raises, *Touch Me Not* reaches beyond the cinema and into the public debate forum, becoming, more than a film - a consciousness-raising experience. This KVIFF TALK offers you a rare chance to share your feelings and ideas with them in an open debate.

KVIFF TALK: On the documentary film Bufo Alvarius – The Underground Secret followed by screening

5.30 pm, Cinema A

Host: Ivana “IM Cyber” Česnek

In Czech with English subtitles, debate in Czech
A gripping audiovisual adventure and radical report on 5-MeO-DMT (5-methoxy-N,N-dimethyltryptamine), the strongest psychedelic drug known to man – and on the Sonoran desert toad. The screening will be followed by a discussion attended by director Filip Záruba, producer Václav Dejčmar, clinical psychologist and psychotherapist Michael Vančura and the film’s expert advisor Ondřej Bahník.