



Inside

Stars of <i>To the Stars</i> about starring	02
Producing rock royalty	03
Silence is the new noise	04



Photo: Jan Handrejch

In Isabel Coixet's rich story, Clarkson lands on the streets but finds her treasure there.

The driving force

Patricia Clarkson will receive a Crystal Globe for contribution to world cinema tonight

Learning to Drive, screening at KVIFF, is the story of a successful New York literary critic, played by Patricia Clarkson, whose family is falling apart - and the unexpected bond she forms with a Sikh cabbie and driving instructor played by Ben Kingsley.

by Veronika Bednářová

Learning to Drive is close to your heart, I understand. Why is that?

It's a powerful story about a woman who had everything and lost it. A woman who was at the top of the game as a writer, had a husband and a beautiful daughter but she forgot to look up from the screen, the pages and take in her life. This woman finds an inner peace through driving through

a very crowded city. This exquisite man helps her find her soul again and helps her realise the power that she lost and the power she always had.

And working with Ben Kingsley, with whom you acted in *Elegy*, must be a trip.

I played his lover in that. The first time I acted with him I was nude [laughing]. But who better to play this beautiful character?

The whole Sikh community turned out often on the set when we were shooting. There was a lot of love surrounding this film.

On the series *House of Cards* you played a very different character for two seasons.

It was a privilege to play Jane Davis. It's always cool to be the smartest lady in the room. You don't know if she's gonna kiss you or kill you. She is way ahead of

anybody else, she's been everywhere in the world, she's talked to the biggest people in the world, she's talked to the head of the country everywhere, she speaks seven languages. You cannot mess with Jane.

And having to perform the sixth season without Kevin Spacey, do you have a sense of where we are in the whole #MeToo movement?

I've been in this business for 30 years. Now it is rapidly shifting. We do not tolerate inappropriate behaviour for men or women, to men or women. The casting couch is long gone, abuse from powerful people is gone. We still don't have enough female directors at the helm, we have lots of women rising but we still don't have enough women at the helm.

In *Sharp Objects*, where you play Adora, the boozy mother of Amy Adams, a reporter digging up small town scandals. Did you have to like your character to be able to play her?

You cannot like your character. You have to love your character.

I had to love Adora for all of who she is. I had to approach her as though she was a beautiful, great mother, wife. That she had created a beautiful life. I still love her and I have to love her forever because I created her.

You've had so many diverse roles in indie films. Is that something you hope for as an actress?

I think it is the blood, heart and soul of our industry. As you see, many films go on to win the Academy Awards for independent films. They keep our industry on its toes, they remind us where we should be.

When George Clooney directed *Good Night and Good Luck* how was it working with such an exquisite actor?

George is just a true man, a true gentleman. He is a star but the way he is on set is shocking and surprising. He is truly egalitarian; everyone exists in the same world on the set. He is gracious, funny, professional, he is a dreamboat. ●

See you there

Julia Højgaard Strnad
Two-week-old festivalgoer



Probably the youngest KVIFF participant, who arrived to the festival at the respectable age of ten days, had an active stay, often to be spotted at the Meeting Point while taking a well-deserved nap. "Well, I kind of had to, as my parents were dragging me around to all sorts of events. I also spent some nights at the industry terrace, but Becher's Bar is still on the list," she tells *Festival Daily*, accompanied by parents Louise Højgaard Johansen, Programmer for CPH PIX and producer Pavel Strnad of Prague-based Negativ.

"I have been going around town a lot, but I also caught the introduction of Helena Třeštková and Jakub Hejna's *Forman vs. Forman*, which I felt was an important place to be," she adds. However, the film itself still remains to be seen. "I lasted only two minutes - which was unfortunately shorter than the introductory speech. That's how I celebrated my tenth day." I was hungry, what can I say.

As the festival is slowly heading towards the end, what's on the list for today? "Well, getting more diapers. And getting back home." ●

Replay

Work of genius

After *Jiří Menzel - To Make a Comedy Is No Fun*, it was clearly time for *Jiří Suchý - Tackling Life with Ease* yesterday at KVIFF, with the man himself coming over to present Olga Sommerová's exhaustive documentary about his, you guessed it, life.

Full of songs and stories about his long-lasting creative partnerships with Jiří Šlitr. And, after his passing, Jitka Molavcová. "I am most grateful for Jiří

Suchý, whom I got to meet repeatedly over these 30 days of the shoot," said the director to the audience gathered at the Karlovy Vary Municipal Theatre. "It was actually then, and also later during the editing, when I realised he is genius."

"It's so hard for me to talk about a film which only depicts the very best of me and only tells you that I am great," said Suchý. "If Olinka would concentrate on my vices instead, it would be much eas-



Photo: Petr Horník

Make 'Em Laugh!

ier. But it's a beautiful film - I have already seen it three times but today is the first time I will see it with the audience. Let's hope they won't chase me out of the cinema!" ●

MB

Feature film



Liana Liberato and Kara Hayward of To the Stars came to KVIFF to present the film.

Rising stars

Two of Hollywood’s leading young up-and-coming talents talk country twang

by Michael Stein and Veronika Bednářová

Kara Hayward and Liana Liberato both started acting at a very young age, both have done a variety of film and TV work across a range of genres and now they have both arrived at the 54th KVIFF where their new film, *To the Stars*, premiered yesterday and is contending for a Crystal Globe. Directed by Martha Stephens, also in

town this week, the film is about a friendship between two girls in a small town in Oklahoma in the early 1960s and the burdens each of them has to bear.

Originally from Texas, Liberato had an advantage in getting her character’s voice down but being from the northeast meant Hayward had some preparation to do.

“I had to listen to a lot of videos and movies with characters from that region,” Hayward says. “So that was definitely something I was worried about was getting that right. In the end I think I got the accent.” Specifically she watched *Carrie* with Sissy Spacek. “Because I wanted to take Carrie as an inspiration for Iris,” she says.

According to Liberato the accent was only a part of the whole though. “Also, there’s just something about being in period clothing,” she says. “All the way down to the bras we were wearing from the 1960s. You’re kind of forced to get into the feeling of the time and what young women wore and how they felt.”

Creating trust

Spending a month together in the tiny town of Enid, Oklahoma shooting the film without their families served to form a very close bond between the cast members, most of whom were young women of a similar

age. When it came to some of the intense and painful subject matter that comes up in the film this proved to be a major benefit, both actresses maintain.

“It’s easier when you’re surrounded by people who you trust and who you know care about you,” Hayward says.

“There’s definitely a safety in that. Even in scenes where there’s bullying and cruelty you know you’re surrounded by people you trust who won’t let anything happen to you.”

“We had an amazing female producer and female director that we knew we could speak to about anything we felt uncomfortable about” Liberato says. “And we had each other.”

A special script

To the Stars represents a film that would not have been likely to be made, even in the Hollywood of the fairly recent past.

“I definitely think that Hollywood is in a place that we’re writing better projects for women but for a long time it was hard to find a script that centered especially around a young woman in her teens that’s trying to figure out her life,” Liberato says. “They were few and far between.”

Hayward’s reaction to this being a new kind of story came when she first read Shannon Colleary’s screenplay.

“When I picked it up I knew it was special from the very beginning,” she says. “I knew that this character had so much depth and life to her, so much that I wanted to play around with the character and the setting. I also knew when I started crying when I first read it.”

To the Stars premiered yesterday and is screening again today at 1pm [Pupp Cinema] and tomorrow at 5pm [Drahomira Cinema].



To the Stars is a new kind of female friendship film.

Three picks for today

Laurence Boyce
Screen International



On the town

Katharina Stumm
Programme Manager Connecting Cottbus



Stop. Bullet Time! It’s been two decades since we took the red pill. *The Matrix* spawned an entire generation of filmic imitators, as well as teens in long coats and mobile phones with a cool bit that popped out. We don’t talk about the latter anymore.

The Matrix

Directed: Lilly Wachowski, Lana Wachowski
USA 1999, 136 min
Today at 9 pm, Small Hall



After deconstructing *Psycho*’s infamous shower scene in 78/52, Alexandre O. Philippe returns with more terror on his mind as he examines the making of Ridley Scott’s *Alien*. It’s a fascinating piece of work with many of the major players adding their perspectives and – of course – there’s an extended look at the ‘Chestbuster’ scene with more blood than a family of vampires sitting around watching PTA’s *There Will Be Blood*.

Memory: The Origins of Alien

Directed by: Alexandre O. Philippe
USA 2019, 93 min
Today at 6:30 pm, Čas Cinema



If you’ve yet to check out all the short films that make up Future Frames, then check out the repeat screenings from today. The selection of films from film school students and graduates from across Europe showcases the filmmakers who will be the stars of the future.

Future Frames

Future Frames I
Today at 7:30 pm, Lázně III Cinema
Future Frames II
Today at 10:30 pm, Lázně III Cinema



Mr. Bean will see you now.

Terror at the spa

House of Wax

Open every day 10 am - 7 pm
Zámecký vrch 4

Remember that image of the Bates Motel with the dark silhouette of Norman keeping watch? It was clear in my mind the night I arrived in Karlovy Vary. At midnight I made my way up the hill, searching for my hotel. Further up, barely visible at this hour, a neo-Gothic church, and, beside it - an ominous immobile figure that scared the hell out of me. Clearly it had been observing me, deciding my sorry fate. Preparing like Michael Myers, that most motionless killer, until he has his knife in you.

I ran away screaming and slept under my bed. Gathering my courage in day-

light, I revisited the church, which in fact houses the local wax museum. I suppose wax figures are hard to come by (and many got lost in the fire with Vincent Price), so this museum has imported their exhibits from Madame Tussauds. Naturally, they could only get their hands on discarded has-beens or outdated examples of the craft, and this is precisely what makes for the strange and stuffy allure of the place. Browsing the church interior, you encounter the likes of Barry Manilow, the cast of Dynasty and Posh and Becks in their leather phase. My favorite was among the dungeon figures, German Karl Bessermann, who was tortured to insanity in the Middle Ages, his face resembling an electrocuted fried egg. Or perhaps they subjected him to too much Mr. Bean. Who is actually that guy outside, preying on hapless tourists like me.

Kviffefe Tweet of the day

QuaintrelleGeorgiana
@GeorgianaQuaint



Looking at my selection of movies at @kviff I certainly see a pattern, not sure if I should be worried: *The Cremator*. *The dead don’t die*. *Parasite*. *Sick, sick, sick*. *Die Kinder der Toten*. *Killing*. You might be the killer. And some more :D #kviff #kviff2019 #kviff54

Q & A



INXS's gig was one of the best he had ever seen, says Thomas.

Rock on

Music producer Chris Thomas has worked with rock royalty

by Michael Stein

In *Mystify: Michael Hutchence*, the voice of Chris Thomas provides a vital perspective on a critical period of INXS's career, just when they were about to achieve superstardom. Having begun his career working with The Beatles and produced classic albums

such as Pink Floyd's *Dark Side of the Moon* and The Sex Pistols' debut, this is a subject he clearly knows a lot about. Thomas says his introduction to Hutchence and the band came when he went on the road with Elton John in Australia a year before they worked on their first album together.

Photo: Jan Handgörl
"Michael introduced himself and immediately asked if I could work with them," he says. "Then I saw them do a gig in the Hollywood Palladium and it was one of the best gigs I've seen. It was actually kind of dangerous. You could see, not girls but grown women, throwing themselves at the stage [laughs] and I thought what they're doing on stage hadn't really translated to record to that point. So that's one of the things I was conscious of."

Temporary fifth Beatle
Thomas' career began when he wrote a letter to legendary Beatles producer George Martin expressing his keen interest in getting started in music production. Though this was an unorthodox approach Martin responded. "I was very lucky because he gave me a kind of six-month trial," Thomas says. Then, during the recording of *The White Album*, Martin suddenly left on vacation, leaving Thomas surprised, to say the least, not only doing production but playing some accompaniment on a few tracks. "I'm certain he didn't expect me to take over from him," he says. "I definitely wasn't his assistant because I was just hoping to get a job. One thing led to another and Paul said well, if you want to produce, produce us." ●

Top 5



A Dog Called Money is no knee slapper.

Surprising appearances by actual musicians in films

by Marta Bałaga and Michael Stein

Today's issue boasts a music producer of the greats so we look to films with musicians, but to merely point you to *Mystify: Michael Hutchence*, *Pavarotti* or *Jiří Suchý - Tackling Life with Ease*, would be easy pickings and that's not what we do here, nor even pointing out Iggy Pop and Tom Waits' appearances in the latest Jarmusch film. We are aiming much higher here.

1. A Dog Called Money

You wouldn't associate Afghanistan, Kosovo and other conflict-ridden areas with popular music, but then you are not PJ Harvey, who does precisely that and more in collaboration with film's director Seamus Murphy. Again, you are not PJ Harvey!

2. Yesterday

With *that* title and the entire

tribute concert kicking off this year's edition of KVIFF, it really shouldn't come as a surprise that Danny Boyle's comedy has something to do with The Beatles. But somehow Ed Sheeran makes an appearance too, trying to convince the main character to change *Hey Jude* into *Hey Dude*. Well. At least it's better than his cameo in *Game of Thrones*.

3. Don't Worry, He Won't Get Far on Foot

The story of real-life caricaturist John Callahan, directed by Gus Van Sant, actually features Sonic Youth's Kim Gordon and Gossip's Beth Ditto talking about "titty rock." For the uninitiated: that's the rock you use when you are fighting with girls – you punch them in the tits with it. At KVIFF, you learn something new every day.

4. Amazing Grace

This wouldn't be substantial enough to invite him to KVIFF as a protagonist but did you notice the scene where Aretha Franklin was singing *Climbing Higher Mountains* and a long-haired white guy was standing at the back of the room clapping and groovin' to the rhythm? That was Mick. As in Jagger.

5. In Fabric

Peter Strickland's latest features a murderous dress, menstruating mannequin and a pissed-off washing machine (although *that* might have had something to do with the dress), but also sees *Magazine's* Barry Adamson, dancing and advertising exciting discounts. That is, if you don't mind sharing a pudding with him. ●



TVOŘÍME
PROSTOR
PRO DALŠÍ
PRŮMYSLOVOU
REVOLUCI

Připravujeme špičkové nájemní prostory pro lehkou výrobu, logistiku a ecommerci.

Společně dáváme českým investorům unikátní možnost podílet se na rozvoji průmyslu v ČR a celé střední Evropě.

www.accolade.eu



Shooosh

In *Scandinavian Silence*, meaning is achieved by other means than words.

The sound of silence

At KVIFF this year, a new trend is expressed aloud

by Michael Stein

Silence is normally hard to come by during KVIFF. Whether it's the crowded streets or parks, the packed lines waiting to get into the cinema or all the competing bars pumping out music through the night, there just isn't much quiet.

This year, though, the festival has its fair share of silence - but you will find it on screen across a range of programs from Crystal

Globe-winner Julianne Moore in Todd Haynes' *Wonderstruck* highlighting a number of highly varied takes on the lives of the hearing impaired, to films with entirely different forms of silence, such as Martti Helde's *Scandinavian Silence* and Antonio Lukich's *My Thoughts Are Silent*, the latter two works in East of the West.

Visualizing feelings
Helde's film repeats the

seemingly simple act of a sister picking her brother up on a country road after he's served a lengthy jail sentence. Each time there are variations on the silence that exists between them - one that is both literal and figurative. For almost the entire film only one of the characters speaks at a time, their words often visually set against stunning black and white images of the stark winter scene outside their car.

"Life is full of different kinds of silence," says Helde. "Silence can be filled with countless variations and feelings. It can be full of hope, full of sadness, full of mourning, full of anxiety, full of awkwardness. It is not an easy task to retell the silence, to visualize it. Silence that is filled and full of meaning is really important to me. It is the place between two words."

This isn't Kurosawa's *Rashomon* though. It is a film of a brother and sister on a car

ride. As the three perspectives blend and the story's dark past is revealed to an extent, the enduring bond between siblings becomes clearer and

the film achieves its unique and powerful intensity.

Quietly watching

The silence in Lukich's *My Thoughts Are Silent* is that of Ukrainian nature, as well as the main character's cryptic inner life. In *Wonderstruck*, Todd Haynes gives voice to the inner world of Rose and Ben, the deaf main characters of parallel stories set 50 years apart as they both head to New York City's Natural History Museum.

Pavol Pekarčík's *Silent Days* also parallels the lives of hearing-impaired children, in this case young Romanies who are doubly cut off from society. The film uses documentary and fiction to reveal their rich inner worlds and aspirations. *Silent Days* is screening in East of the West as well as People Next Door.

Another film in the latter section turns on a historical case of a deaf-blind girl treated at a French convent in the late 19th century and initially considered hopeless. *Marie's Story* by Jean-Pierre Améris recounts how Marie Heurtin went from being totally cut off from the world to using sign language, then Braille, and onto a range of life skills such as typing and sewing. ●



Silent Days parallels the lives of hearing-impaired children.

Q & A



Beki Probst wants every good film to get its chance at success.

by Will Tizard

Beki Probst, who founded the European Film Market at the Berlinale fest in 1989, oversees one of the buzziest such exchanges on the continent, in which some 800 films hope to find buyers to score fame and fortune. She is passionate about saving the cinema experience and one of Europe's top experts on how indie art films from around the world are bought and sold - and has personally arranged screenings for Harvey Weinstein and his entourage (which involved cigarettes, pizza and Coke in a cinema hall) before the disgraced Hollywood mogul was ousted from the festival world.

One of the major issues these days is the dilemma that Netflix might just buy your film but then it will never screen in a cinema hall and will just be seen on tablets or TV. Is this a worry for filmmakers you exhibit at EFM?

I read the article in *Variety* "Netflix SchmETFlix" that said that really, Cannes

proved again that you need the big screen for films. Not for every film but most of the films.

But with cinema screens shrinking, ticket prices rising and home screens better all the time, how do you get people to keep coming to a cinema?

We are in a position today that really no one knows what's going to happen. I'm an exhibitor so for me cinema should go on. I was on a jury in Morelia and they had there a big gala for Roma. Everyone was there, even the little nanny to whom the film is dedicated - she was on stage. After the film we sat down and Patrice Leconte said to me, 'Beki can you imagine to see that on a little tablet?'

It's almost like some directors are trying to show us how amazing the onscreen experience can be so we don't forget it.

I wonder what they will do with the Scorsese film [*The Irishman*, backed by Netflix]. I'm sure they will do it like the did with *Roma* and

screen it in the cinema. They need the cinema for that. In the end it's the one who pays, of course. But the one who pays has to admit we need the big screen for the film.

But for now Netflix has all the power - Alfonso Cuarón could get them to show his film Roma in cinemas, maybe, but others won't be able to force them to.

Yeah but look what's happening to film. I was in Cannes but I missed *Parasite*. So I was in a cinema with four screens near Biarritz and we rushed there to see it. And they already had the audience numbers for the first week and it was amazing. The film was doing fantastic in France. You know why? They have an organization of cinemas called AFCAE (Association Française des Cinémas d'Art et d'Essai). It has 1,200 members. Those members all got very involved with that film. And when you look at the numbers, *Parasite* was right behind *Avatar*. That doesn't happen with every Korean film.

And not every country has such a strong union of cinemas, of course.

Yes but that proves to me that if cinemas get involved they can make it happen.

So this is a key part of your mission at EFM?

My mission is to bring films that come to the EFM to the cinemas. Of course I'm aware that when you get something like 800 films in the market, my secret wish has always been if only ten percent of those films will make it to get a distributor and a release in the cinema then I think we're OK.

But it's going to be a tougher race to get to the big screen all the time with filmmaking now in the hands of so many, isn't it?

I also agree there are too many films made. When you have such a quantity people can't go every week and see eight to ten new films. And these films don't get the time to develop audiences. ●

Big screen or bust

Lessons in the fight for fame from Berlinale's film market