



Bottoms up! Jiří Menzel seems to have enjoyed himself at KVIFF.

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# YOU CAN'T TRICK A BANKER

JIŘÍ MENZEL REVEALS THE 'REAL' REASON WHY HE MADE *CLOSELY WATCHED TRAINS*

Will Tizard

*Jiří Menzel's Closely Watched Trains provides the first exposure many foreigners have to Czech film – and to Bohemian thinking in general, illustrating as it does, the way characters by beloved writer Bohumil Hrabal prove so adept at confounding a brutal foreign occupation. Menzel, standing with original cast members Václav Neckář and Květa Fialová, introduced the premiere of a pristine, digitally restored print of the classic Oscar winner yesterday in the Thermal's Grand Hall.*

So many things have been written about *Closely Watched Trains*...is there still any part of the film that the people still don't know about or properly understand?

How should I know?

Back then, you were a young man, shooting out in that village, up to a little sabotage, away from official oversight... Did it feel like you were free to get away with some provocation?

I didn't think like that. I got the book, Mr. Hrabal and I co-wrote the script. It was all much easier than it is now, I would say. There were stupid journalists. They asked me questions like why am I shooting the film? I don't like saying banalities like "I want to convey something to the nation," so I said I wanted to make the film so I could buy a car. They were really tough on me then.

What was the real reason? Now you can say it.

It was true. Immediately afterwards I bought a Trabant.

Was it intimidating to be an emerging director handling the work of such a respected Czech writer?

No, on the contrary. Hrabal was a very kind and understanding man. He was twice as old as I was but he was very open. I had good training from Professor Otakar Vávra so I knew how to handle fiction to turn it into a film and I put this knowledge in Mr. Hrabal's service. He understood that film was something other than a book, it had different rules of composition, that it was drama, not prose,

so we very quickly agreed and put it together.

What scenes or images grew out of that adaptation process?

I put the episodes – which are not chronological in the book – in chronological order. I gave it to Mr. Hrabal and we wrote the book anew. Otherwise, I didn't make any substantial changes. I wouldn't dare to rewrite something by Hrabal. What I did change was the death of the main character, which is described quite drastically in the book and I was afraid it would spoil the overall impression of the film.

But the way a director stages and lights a scene, and the mood – these will completely change the feeling or meaning, no? How much you see or don't see.

This was in the hands of Jaromír Šofr, a brilliant cameraman, who captured the atmosphere of the Protectorate very well. We knew the film had to be black and white even though there were color films then.

But the way you shot the infamous scene in which Jitka Zelenohorská's

bottom is slowly stamped – that's surely a director's signature style.

In those days, nudity wasn't so commonplace in film so we were all a little afraid of it. But the actress was admirable because she was incredibly calm. It wasn't a problem. But when the film was finished, the industry officials were afraid lest it would offend our workers. Nudity really was a taboo at that time. I told them we would first test it and organize a screening for railway workers and people from the location, which was the working class. After the screening I asked them whether we should cut it out and of course the workers said no. So I had the backing of the working class and it could remain there.

This was still two years before the Prague Spring and later you ran into quite a bit of trouble with *Skřivánci na niti* (*Larks on a String*), which was banned until 1990. Did having an Oscar give you more negotiating power or less?

It focused a lot of hatred on me. They even wanted me to give it back because it

was a gift from the Americans, from capitalists and so on. But a year later Sergei Bondarchuk got an Oscar so they left me alone. But the spicy bit was when Miloš Forman got an Oscar – one of the deputy directors, a slightly confused guy, called me and said I had to make a film and win an Oscar so we could catch up with the capitalist cinema. I told him it wasn't easy and he felt I wanted to sabotage the idea.

You were adept at skating around the political pressures back then. But now economic pressures are determining which films get made. Do you feel that maybe these are worse when you see what young filmmakers are doing?

[Věra] Chytilová put it very poignantly: You can trick a Bolshevik, but you can't trick a banker. The truth is I would have difficulties finding money today for both *Closely Watched Trains* and *Capricious Summer*. The circumstances then were ideal in that, even though film was in the hands of the state, the state was more tolerant than shortly after it had seized power. The officials were all tired after those 20 years. They weren't as tough. ■

## SEE YOU THERE

### SHIRA GEFFEN

DIRECTOR,  
SELF MADE

I'm curious about *Of Horses and Men*. I like horses and animals generally, and I like the relationship between animals and people. I remember seeing a piece by Pina Bausch with a dancer and a horse. They didn't do anything really, but it was so powerful. They just behaved – one beside the other. I'm interested in this movie. It's made in Iceland, which is far from Israel, where I'm from, so for me it's an intriguing film.

I'd also like to see my compatriot Asaf Korman's *Next To Her*. We met each other in Cannes and his film sounds very interesting. It's about a girl with a mentally disabled sister. I used to work with a theater group for mentally disabled young people and two of them are in this film. So, I feel connected to this issue and want to see the movie. I want to see it here, but I'm flying out too soon, so I'll catch it in Israel. (COC)

*Of Horses and Men* screens today (11:30am Thermal Grand Hall), July 8 (7pm, Richmond), and July 12 (12:30pm, Thermal Small Hall). *Next To Her* screens tomorrow (7pm, Espace Dorleans), July 10 (6:30pm, Thermal Cinema B), and July 12 (10am, Cas; 12:30pm, Thermal Small Hall). *Geffen's Self Made* screens tomorrow (10pm, Espace Dorleans) and July 11 (3:30pm, Thermal Cinema B) ■



## EXPLAINER

### NO TRAILER THRASHING OF THE ORB THIS YEAR

Among the most anticipated – and certainly shortest – cinematic works at KVIFF are the official trailers, which traditionally star a Crystal Globe winner from the previous year and poke fun at the prestige of the award.

Over recent years, trailers directed by Ivan Zachariáš have embraced the "no respect" approach: Miloš Forman uses his Globe to crush a prescription pill; Andy Garcia to break into a Hollywood mansion; Jude Law smashes his glass orb and hacks off its base so the statuette's sylph – collecting dust in his garage – may replace his nicked Rolls Royce hood ornament; the grave of grandfather of Czech film Otakar Vávra is posthumously stripped of his (covered in candle wax drippings) by a grannie who plops it on her husband's headstone.

In a more slapstick vein, Jiří Menzel's Globe, when peered through like a director's monocle, has the power to see through his comely assistant's dress, sending him tum-



Photo: KVIFF

bling from his chair (also Zachariáš) while last year's, directed by Martin Krejčí, shows Helen Mirren, having found her Globe too tall to fit on a shelf displaying her Oscar and other awards, shove it into a closet – only to find it wedged in later of its own accord.

With this year's KVIFF trailer, Zachariáš is back – and he's broken with tradition. It features legendary Czech cinematographer Miroslav Ondříček whose credits include *Amadeus*, *Silkwood*, and *Ragtime*. (He took home the Crystal Globe for Outstanding Artistic Contribution to World Cinema in 2004.) In a nod to the ongoing World Cup distraction, we see Ondříček watching football and irritated by a fly crawling across the screen, then inspired as sunlight shines through the Globe's orb – with the award displayed, for once, in a place of honor – casting spectral color on a portrait of a bare-chested woman, bringing a smile to his face. (BK)

# INDUSTRY DAYS - AND NIGHTS

## MY KV

Brian Kenety

Directors, producers, distributors and buyers know and love the KVIFF for offering an intimate, low-key setting where they can talk shop and explore possible collaboration. Working behind the scenes to make it happen is the **Film Industry Office**, which today through July 11 is hosting **Industry Days**, a mix of panels, workshops, screenings and other events to help make the business of bringing quality films to light a pleasure.

Looking to work with Tinseltown? Today's opening panel on how the US studio system really functions is just the ticket. The popular **Conversation with Hollywood** panel (Pupp, La Belle Époque Restaurant, 1pm-3pm), offers practical tips for international filmmakers planning US projects or looking to work with overseas stars, directors, producers, and distributors.

"If you dream of making a movie in Hollywood or shot one in Europe and don't know how to get it to the States, these guys can help with contacts and what to expect," Film Industry Office head Andrea Szczuková says. On the panel are producers Greg Shapiro (Kingsgate Films, *The Hurt Locker*) and Kevin Iwashina (Preferred Content) and Milan Popelka, the Czech-born COO of FilmNation Entertainment, which is distributing Terrence Malick's *To the Wonder* outside the US.

Next up is **Culture and Audiovisual Policy in the Forthcoming Years - What is at Stake?** (Thermal, Vodafone lounge, 3pm-4:30pm), an overview of the Creative Europe program (headed by Karel Barták), co-organized by the European Parliament Lux Prize (coordinated by MEP Doris Pack). The prize funds the winning film's subtitling into all EU languages and screening in member states. Closing out today's roster are "cocktail" events at the Hotel Thermal's Terrace: the **Unveiling of 10 Films Nominated for the Lux Prize 2014** (6:30pm-8pm) and Miracle Film's screening of rough footage from Jan Balej's animated film *Little from the Fish Shop*, under the heading **It's A Wrap** (4:30pm-6pm).

Tomorrow kicks off with **Supporting 'Fragile' Films - a Realistic Dream?** (Becher's Villa, 10am-12pm). Co-organized by the Lux Prize, Europa Distribution and KVIFF, this workshop highlights success stories in getting arthouse/niche films screened to wider European audiences. "It's a new ti-



The Film Industry Office team (left to right): Eva Burešová, Andrea Szczuková, and Pavel Biček

tle - 'Fragile.' It was called 'Workshop for Distributors', but everybody in filmmaking is interested in distribution, so it is now open to all the industry," Szczuková explains. On the panel are Claire Crean (The Works International) Laurent Danielou (Rezo Films) Christian De Schutter (Flanders Image) Mira Staleva (Sofia Film Festival) René Wolf (Eye Film Institute) and Michel Zana (Sophie Dulac).

Also not to be missed is **Works in Progress** (Thermal, Congress Hall, 1:30pm-5pm), a showcase for post-production CEE/former Soviet Union films. Producers have an eight-minute window to show trailers, clips - and make a pitch - with over 100 industry reps attending. Vying for the prize of 10,000 EUR in services from event partner Barrandov Studios are 15 films from 24 countries. (The 2013 award winner, *Blind Dates*, is in the **Variety Critics' Choice: Europe Now!** line-up.) "It's interesting this year that we have so many co-productions from post-Soviet countries," Szczuková says. "Choosing just 15 was difficult because so many were great - in fact, the program office was considering a Polish one, Marcin Koszałka's *Red Spider*, for the Official Selection, but it wasn't quite finished."

**Docu Talents from the East** (July 8, Becher's

Villa, 2pm-4pm) introduces 12 feature-length CEE works set for distribution in August 2014-July 2015. The Film Industry Office is also organizing one-on-ones on July 9 for producers and directors to talk about their films (of which clips and rough-cut footage are available in the video library). Of particular local interest is **Pitch & Feedback**, a showcase for Czech/Slovak films in development (July 8, Becher's Villa, 10am-1pm). "Filmmakers need feedback even in the script stage," Szczuková says. "Czechs were afraid to talk about unfinished work - they'd shoot first and talk about it later, but have learned the value of early reaction."

Later in the week, among other events, are the **Film New Europe Coproduction Meeting**, moderated by Film New Europe's Cathy Meils, held in the State Cinematography Fund's "Filmmakers' Lounge" (July 9, Cinema Čas café 3pm-5pm), and offering a new pleasant meeting point throughout KVIFF, and the **TV Panel** (July 11, Pupp, La Belle Époque Restaurant, 1pm-3pm), introduced last year to reflect the rapid rise in the medium's prestige.

A full list of the Film Industry Office's events and services is available on the KVIFF website. ■



Cathy Meils

Film New Europe

**So you're moderating a new talk at KVIFF this year on international co-productions, right?**

Yes, the panel will consist of four case studies of co-productions in Central Europe. It takes place on July 9 at the new Czech Filmmakers' Lounge in the Čas Cinema. We'll look at the logistics of putting together co-productions and the specific circumstances involved in each of the four productions.

**Sounds like there should be some useful lessons on when films from different countries should join forces and when it may not work so well.**

I'm personally interested in hearing about the quirks, the successes and the traps, and what these co-productions have in common. It's the first time Film New Europe has put this event together, and it's really a good match for our mission of covering filmmaking and especially co-productions in the region.

**What else is on your day planner for the week - you work pretty hard at KVIFF...**

I always look forward to the presentations of upcoming projects at Karlovy Vary, so it's nice to be able to participate in one myself.

**As a true KVIFF veteran, do you have a special attachment to this sprocket opera?**

The festival feels like home. It was the first film festival I ever attended, back in 1994, so this is the 20th anniversary of my first visit! It's always wonderful to see festival friends accumulated over the years, and I have to admit I'm a sucker for the opening and closing night ceremonies, the spectacle and the surprise. (WT)

## FACES

**Franco Nero**, who played an eccentric painter in Elio Petri's *A Quiet Place in the Country* will arrive today as part of KVIFF's tribute to the Italian filmmaker. Also look for director **Zdeněk Jiráský**, in town for a Special Events world premiere of *In Silence*.

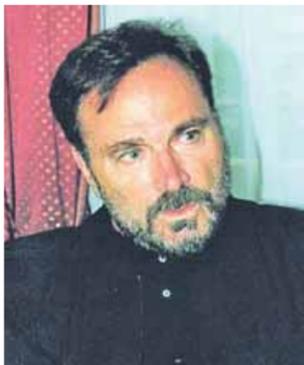
**Rocks in My Pockets'** Latvian one-woman show **Signe Baumanė** and **Paris of the North's** **Hafsteinn Gunnar Sigurðsson** of Iceland will both be here getting ready for world premieres in the Official Selection section.

Also competing in the Official Selection section, the director of *La tirisia*, **Jorge Pérez Solano**, will be in KV today with the film's starring actresses **Gabriela Cartol** and **Adriana Paz** for an international premiere.

Be sure to try and spot actor **Vangelis Mourikis** and director **Yiannis Veslemes** (*Norway*), and director **Sonja Prosenč** (*The Tree*), all coming for world premieres in the East of the West Competition.

Keep an eye out for the Forum of Independent's directors showing up today; **Ester Amrami** (*Anywhere Else*), and **Danilo Caputo** (*Late Season*).

Be on the lookout for actress **Maria Kallimani** here with *At Home*, in the Another View sidebar, and also directors **John Michael McDonagh** (*Calvary*, Variety Critics' Choice: Europe Now!), **Alice Rohrwacher** (*The Wonders*, Horizons) and **Arami Ullón** with an international premiere of the documentary *Cloudy Times*. (MT)



Franco Nero



Hafsteinn Gunnar Sigurðsson



Sonja Prosenč



Ester Amrami



John Michael McDonagh



Arami Ullón



## CRITIC'S CHOICE

Anna Franklin, Editor-in-Chief, Film New Europe

*Blind Dates* is the second feature by Georgian director Levan Koguashvili who made his name on the festival circuit with his debut *Street Days*. It screened in the FORUM section in Berlin earlier this year. With irony and comedy, it tells the story of a hapless high-school teacher in his forties who is nagged by family and friends to



### BLIND DATES

Director: Levan Koguashvili  
Georgia, Ukraine, 2013, 95 min  
July 6, 12:30pm,  
Thermal Small Hall

find a wife and ends up in a series of very funny situations when things start to get complicated.

Koguashvili brings the best traditions of Georgian filmmaking up to date in this modern-day story.

Director Richard Linklater won the Silver Bear in Berlin for Best Director earlier this year for his totally unique *Boyhood*, a feature film he created by filming the same actors every year for 12 years. It enables the audience to watch a young boy, Mason (played by Ellar Coltrane), grow up on screen as Linklater filmed him from the age of six until he



### BOYHOOD

Director: Richard Linklater  
USA, 2014, 163 min  
July 6, 3:30pm,  
Thermal Cinema B

graduates from high school and heads off to college. The result is a profound cinematic experience. Despite all its realism, this is not

a documentary, with Mason's mother being played by Patricia Arquette and Ethan Hawke as his freaky father.

Former Polish president and Solidarity leader Lech Wałęsa stole the show as he appeared on the red carpet in Venice last year for the world premiere of Andrzej Wajda's biopic. The film is a personal look at Wałęsa that allows the audience to get a feel for the legendary charisma that made him beloved by millions as a leader of the anti-communist movement in



### WALEŚA. MAN OF HOPE - DIRECTOR'S CUT

Director: Andrzej Wajda  
Poland, 2014, 133 min  
July 6, 6pm, Pupp Cinema

Poland. Wajda tells the story of Wałęsa's rise from simple shipyard worker to world statesman with the deft hand of a master

filmmaker. This is the third film in Wajda's trilogy on the Solidarity movement, following *Man of Marble* and *Man of Iron*.

The Federation of Film Critics of Europe and the Mediterranean (FEDEORA) awarded Slovenian director Rok Biček's *Class Enemy* the Best Film prize during the Venice International Film Critics Week last year - and the film went on to score considerable international sales as well as critical acclaim. This debut feature is about a group of teenage students who



### CLASS ENEMY

Director: Rok Biček  
Slovenia, 2013, 112 min  
July 6, 9:30pm,  
Thermal Small Hall

blame their strict new German teacher when one of the students in the class commits suicide. Biček manages to draw exceptional per-

formances from his group of amateur teenage actors as the students in a taut drama that simmers with suspense. ■

**OFFICIAL SELECTION**

**ADVENTURE – A LOVE STORY  
INSPIRED BY DOSTOYEVSKY**

**Will Tizard**

A lonely security guard lives out his uneventful rituals looking after an office building by night – until a troubled young woman, seemingly in need, calls out one evening. This could only mean trouble, naturally. Based on a Dostoyevsky classic, this Kazakh feature is Nariman Turebayev's third, following recognition earned over the last few years at Cannes and Locarno. His feature Little Men screened in KVIFF's East of the West section in 2004.



Adventure is Turebayev's second film to screen at KVIFF.

**What was it about the "White Nights" story that you felt would make for a good film?**

Firstly, it's Dostoyevsky, one of the greatest writers in the world. Secondly – this is a pure love story and I think people like watching films about love, the most universal theme in cinema.

**Is this adaptation inspired in any way by people you have known who are struggling to get by? It seems a bit like a snapshot of current society in a Kazakh city like Almaty.**

No real people inspired me. It's just a fantasy work about love. I didn't touch some social problems or specifics of Kazakhstan. It's just one of the countries and one story of love. It's universal – there aren't any specific things.

**The performances are quite muted in a way – certainly the Marat character is. Did you work a lot with this actor to**

**limit his expressions or did this interpretation naturally come from him? This performance is certainly very different than his work in Konvoi in 2012.**

Of course, in *Konvoi* he was incredibly great! But for my film he was reading the script many times, he was eager to make this film and finally he inspired me. He put all his forces in the film.

**You limit your camera movement quite a bit in this film – is that to help create a sense of claustrophobia or stasis or what was your thinking in such carefully composed and held shots?**

Yes, we did that as in my previous film *Sunny Days* – we didn't move the camera at all. This allows you to concentrate maximally on actors and action. I like this way of shooting very much. It's complicated but this gives a lot to the film.

The style of a film is a signa-

ture of a director. And I still try to find my own signature. I can tell you just one thing – in many films the loudest thing is killing or hurting people; in my films the most loud thing is a touch of fingers. No louder! To me the main thing in the film is silence when nobody says even a word.

**Is it difficult in Kazakhstan currently for independent film? This was state sponsored via Kazakhfilm, correct? But the indie Arizona Productions also joined in here.**

Kazakhfilm gave most of the money; I thank them, Arizona gave the rest for post-production. And this was great because post-production in France was made perfectly.

*Adventure screens July 6 at 8pm in the Thermal Grand Hall, July 7 at 1pm at the Pupp, and July 9 at 11:30am at the Drahomíra. ■*

**OFFICIAL SELECTION**

**PATCHWORK FAMILY – FIXING ONE  
TAKES MORE THAN PEST CONTROL**

**Will Tizard**

The French entrant in the Crystal Globe race, *Patchwork Family*, touches on a host of issues confronting many contemporary Western Europeans, from overcoming prejudice to the challenge of setting an example for an adolescent while coping with life as a single parent.

Director/screenwriter Pascal Rabaté, who proved his deft handling of comic material in 2011 with the KVIFF hit *Holidays by the Sea*, turns his attention this time to a similarly innocuous setting that's just as loaded with hidden rip tides.

As the story opens, we find ourselves oddly sympathizing with Christian (Sami Bouajila), an Algerian-born bug spray salesman, as he simultaneously trains his young partner and cons a naïve retired couple into spending thousands they can ill afford on fumigation they don't need.

His deceptive charms don't come across so much as sleaze as they do a creative passion for success, not unlike the pluck audiences loved in the *Little Tramp* in 1920.

His ill-gotten gains are for a good cause, of course – as a single father, he wants the best for his 14-year-old daughter, is slowly renovating their condo, and has her enrolled in baton-twirling practice for an upcoming parade for the Summer Triathlon – an event that has the whole village of Montauban abuzz.



Pascal Rabaté's film has been described as an ironic morality tale.

Christian is ill at ease among his white, suburban neighbors, however, and takes the mildest rebuke about trash collection as a personal slight that must be concealing racism. He wants to assimilate but at the same time holds himself apart and tells Christine (Isabelle Carré), a pregnant single mother who's increasingly interested in him, that he's always had to bend rules to get ahead.

A natural athlete, he is spotted trying to shape up for the eventy neighbors, who notice him working out his tension on a rowing machine. As they approach him about joining the team, he reacts with suspicion and reserve. Unfortunately for Christian, his daughter sees him holding back and lets it be known that nothing would make her prouder than seeing him compete.

Now stuck in not just this dilemma but the puzzle over what

to do about Christine's affections, the stakes are rising fast.

As events begin to spiral into increasing pressures, we see assured but natural performances in the hands of a director with a flair for timing, pacing, character arcs, and vulnerability. Seemingly everyone is on the rise, much to their own surprise, but fearful of losing everything with the slightest misstep.

As the parade sets off to mark the start of the big contest, we see that a quiet life in the respectable suburbs is nothing less than a grueling marathon for some. But will this deceptively tough and strenuous race course offer the hope of a second chance to those who stumble?

*Patchwork Family screens today at 5pm in the Thermal Grand Hall, July 7 at 10am in the Pupp, and July 9 at 9pm Drahomíra. ■*



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# VARIETY'S CHOICE AN ECLECTIC EURO MIX

Brian Kenety

**Variety Critics' Choice:** *Europe Now!* has been a KVIFF sidebar now for 17 years, and though the name has changed (you may remember it as *Variety's Ten Euro Directors to Watch*), the trade magazine's cooperation with European Film Promotion and the aim of spotlighting new, groundbreaking European cinema and the directing talent behind it, has remained a constant. This year the approach was to look for films well-reviewed by anyone on the *Variety* team.

Beyond that, it's difficult to categorize the line-up – intentionally so, with each of the ten featured films as unique as the individual “passions and tastes” of the *Variety* critics who reviewed them. “After we'd put the final list together, I was asked to describe the common thread between these films and it is impossible because we're almost working against that,” says event curator Peter Debruge, the magazine's chief international film critic.

“We want to show the different, exciting ways we see new filmmakers trying different genres and styles. We're not only proud of the diversity, it's one of the things so exciting about European cinema now in general – you can't put it in any kind of box,” he says. “And if you look at the films this year, you've got everything from a black-and-white political drama from Romania [Andrei Gruzniczki's *Quod Erat Demonstrandum* about two academics targeted by the Communist-era secret service in 1980s] to a very stylized midnight movie thriller in Eugenio Mira's *Grand Piano*, which is just pure B-movie fun. It's high concept. This guy has to give his best concert ever – or die.”

*Variety's* Scott Foundas notes



*Variety's* chief international critic says *Calvary*, starring the sublime Brendan Gleeson (pictured), is the best film he's seen this year.

in his review of *Blind* that debut director Eskil Vogt had already shown a fascination with how writing can serve as a means of escape, catharsis and self-discovery as the co-writer of *Reprise*, directed by Joachim Trier. *Blind*, a tragicomic tale of a woman whose failing sight sharpens her creative imagination, and brings out dark thoughts, takes that theme to another level.

“[Scott] saw *Blind* at Sundance and compared it to Charlie Kaufmann's *Adaptation* in how playful it is in its own self-awareness of narrative. It's inventing these creative ways of looking at storytelling and what senses we have access to. I understand why

he and others have been so electrified by it,” Debruge says. “For me, *Calvary* is the best film I've seen this year. That's a film that *Variety's* Justin Chang reviewed, also at Sundance. It's the second movie made by the already quite successful director John Michael McDonagh, who made *The Guard*, and here he teams with Brendan Gleeson – it's some of the best work I've seen this terrific actor do.”

Gleeson portrays a tough Irish priest with a dark sense of humor who must battle even darker forces: someone abused by a priest as a child is threatening to kill him to make a statement. “It's a very profound, very poetic,

philosophical and yet gripping look – in almost a thriller sense – into the almost hypocritical relationship between the church and what it stands for,” Debruge says.

From 2010 to 2013, the sidebar's stewardship had been in the able hands of Alissa Simon, who, apart from writing for *Variety*, is a senior programmer for the Palm Springs IFF and has been a film curator for more than 25 years. She reviewed Slovenian director Rok Bičec's *Class Enemy*, calling it a compelling character-and-situation-driven drama about a group of teens who blame their demanding new German teacher when a classmate commits suicide, unleashing “a colossal bat-

tle of wills” at the high school.

“Alissa is terrific at anticipating what Karlovy Vary audiences respond to. I think sometimes the risk of a Critics' Choice kind of program is that you might be giving them ‘eat-your-vegetables’ movies – you know, watch them, they're good for you!” Debruge says. “She is great at finding the balance between that and what a young, enthusiastic film-loving crowd would respond to. Several movies under her tender won in the audience selection or got runner-up, which is not what you'd expect – last year *The Broken Circle Breakdown*, which we showed, went on to be nominated for an Oscar,” he says, predicting

that *Grand Piano* will be the sidebar's runaway audience favorite.

One that the *Variety* chief international film critic reviewed and picked is debut French director Marianne Tardieu's *Insecure*, an empathetic look at a small-town security guard's insecurities. “It was in a Cannes sidebar for French indies. It's the first thing after *Blue is the Warmest Color* that Adèle Exarchopoulos – one of the most exciting new actresses in French cinema – has done,” Debruge says. “And Reda Ketab is a terrific French character actor who had never had a chance to sink his teeth into a lead role. He really nails it.”

Another personal favorite is *Macondo*, set in Vienna's outskirts on a settlement that director Sudabeh Mortezaei was drawn to for having been housing refugees since the 1950s “mapping the wars of the past decades like growth rings in a tree.” The story centers on an 11-year-old Chechen refugee whose father was killed in the war with Russia. “*Macondo* feels like an Italian neo-realist movie, almost. I was really taken by the humanism of it,” Debruge says.

Rounding out the eclectic sidebar are Israeli director Noaz Deshe's film about African albinos called *White Shadow*, which premiered in Sundance this year (*Variety's* Guy Lodge called it a staggering debut film evoking a world physically and spiritually out of balance); Daniel and Matthew Wolfe's *Catch Me Daddy*, which tracks the doomed attempts of a British Pakistani teen to escape her violently protective family (reviewed by critic Charles Grant); and Levan Koguashvili's *Blind Dates*, winner of last year's KVIFF Works in Progress award (reviewed by Dennis Harvey). The directors of all sidebar films will hold Q&A sessions after first screenings. ■

## ON THE TOWN

### Tandoor

I. P. Pavlova 25  
608 701 341  
tandoor-kv.cz

Open: noon-9pm

This cozy hideout, with a well hidden entrance in the parking lot of an apartment block five-minute's walk from the Thermal has long been popular with festgoers (including Todd Solondz). It serves authentic Indian cuisine, strong on tempting, spicy vegetarian classics, from biryani to vindaloo, at great prices. Because of all the traffic during KVIFF, the usual menu becomes an express shortlist of reasonably priced treats (150-190 CZK), including a hot, but non-nuclear, chicken vindaloo and a creamy, not overly sweet, vegetable korma (both 150 CZK). Lamb and beef curries are available, too. There's



There's a homely feel to Tandoor, near the Thermal

also a delectable dahl soup at just 30 CZK. All of the fiery fare can be nicely offset by a cold Gambrinus beer (35 CZK). Service is brisk enough

to ensure a quick bite between screenings and tobacco abstainers will appreciate the non-smoking main dining room. (COC)

### Aylin Doner Kebab

4 Dr. Davida Bechera  
Open 8am-5am during KVIFF

There's a reason why there's nearly always a line outside this hole-in-the-wall along the main drag leading up the hill from the Thermal. This friendly Vietnamese mom-and-pop shop serves up one of the best doner kebabs you can get in the Czech Republic for a mere 70 CZK. There are also plenty of other tasty Asian noodle and rice dishes for around 50-100 CZK, all served up promptly by staff who seem to always be friendly no matter how late it is. It's probably one of the best refueling stops during a hard night on the tiles. They're open practically until dawn and only close the place for a few hours for a quick clean-up before starting all over again. (COC)

### PANEL CONVERSATION WITH HOLLYWOOD / 1-3PM / GRAND-HOTEL PUPP, LA BELLE EPOQUE RESTAURANT

KVIFF hosts the renowned “CONVERSATION WITH HOLLYWOOD” panel. Practical information for international filmmakers planning film or television projects in Hollywood seeking cooperation with overseas stars, directors, producers, and distributors. For film professionals, journalists, and the general public.

### CULTURE AND AUDIOVISUAL POLICY IN THE FORTHCOMING YEARS-WHAT IS AT STAKE? / 3-4PM / VODAFONE LOUNGE, HOTEL THERMAL

Overview of the state of Creative Europe's program and topics to come in the field of European culture/audiovisual policies. Guests: Doris Pack, Chair of the Committee on Culture and Education, European

Parliament from 2009-2014, Karel Barták, LUX Prize Coordinator, Creative Europe. Free entry. Registration and further information: [media@kreativnievropa.cz](mailto:media@kreativnievropa.cz)

### IT'S A WRAP / 4:30-6PM / HOTEL THERMAL, COCKTAIL

Miracle Film unveils unique work-in-progress footage from *Little From the Fish Shop*. Hosts: Director Jan Balej, Chief Animator Michael Carrington, and Producer Nelly Jenčíková

### UNVEILING OF 10 FILMS NOMINATED FOR THE LUX PRIZE 2014 / 6:30-8PM / TERRACE, THERMAL HOTEL

10 films of the 2014 LUX Prize Official Selection and the Public Audience Mention will be revealed. Cocktails organized by the European Parliament LUX Prize, Europa Distribution, KVIFF. Registration and further information: [luxprize@ep.europa.eu](mailto:luxprize@ep.europa.eu), [lux-prize.eu](http://lux-prize.eu). (MT)

## DAILIES

- 1/ Lech Wałęsa is in town for the presentation of his biopic
- 2/ KVIFF president Jiří Bartoška greets Fanny Ardant
- 3/ Catching some rays between screenings

