



"Film has become very difficult and TV's become very exciting," says Steve Golin.

Photo: Jan Handrejch

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THE ALCHEMY IS ALWAYS TRICKY

ANONYMOUS CONTENT'S STEVE GOLIN ON STICKING HIS NECK OUT

Will Tizard

Veronika Bednářová

Anonymous Content, an elite Hollywood production and talent management company launched in 2000, is well known indeed for its long string of bold and original successes, from uber-cool music videos by David Fincher to weird and wonderful feature films such as Spike Jonze's Being John Malkovich and the recent HBO sensation True Detective, now headed into its second season. Company co-founder and producer Steve Golin recounts the many ups and downs of backing projects no one else will touch.

You announced over a year ago that you were just signing a writer you were excited to have on a project called True Detective, and your excitement seems to have been spread, leading to quite a success.

Sometimes it does, sometimes it doesn't. If it was every time like that, it would be very good. Sadly, there have been some disappointing ones as well. But you have to keep trying.

But there haven't been too many real failures in your case, have there?

The WikiLeaks movie we did was not a success. It was very disappointing – we worked very hard on that. We thought we were making a movie that was about something, but for whatever reason the movie didn't work for the public and maybe not even for the critics. But you take chances. Some succeed, some don't. ...The alchemy of why it works or doesn't work is always very tricky.

But Anonymous Content seems like the epitome of filmmakers who are finding their voice...

Maybe. But I think that's giving us too much credit. We're in business to make movies, so we're constantly looking for stories that are out there. It's not my voice. I'm not creating the story.

You're finding the people who tell the story...

Yeah – and sometimes I'm finding the story without the people. Like WikiLeaks, we had the book with Dreamworks and we hired a writer and director to do it. It's about finding stories you're passionate about, whether they're your own voice or someone else's voice. When you go into

business with the director and the writer, you're to some degree giving over the creative to them and supporting them...

You've said a good script attracts a good director and a good director attracts good actors.

That's it – it's really as simple as that. But I think it's a question of talent and perseverance. I mean, we have a big staff and armies of people who are constantly looking for new material through books, magazine articles, documentaries... We have a lot of development in our company. About 25 of the 90 people in our company are really focused on finding material and making films and television. The film business has become very difficult and TV's become very exciting – all these new outlets. It's a very competitive landscape, but it's fun. It's similar to how we used to do independent features. We don't develop it with HBO; we develop ourselves, then package things and try to sell them to different broadcasters.

How many projects do you have in development?

A lot – maybe 40. Most will never go anyplace. But maybe of the 40, five or six will go forward. We've a few big projects

– we're developing something that I'm working on myself that I'm very excited about called *Berlin Station*, which is basically about the US embassy in Berlin. Inside the embassy is the CIA floor. It's based on material by Olen Steinhauer, who wrote *The Tourist*. It's kind of Le Carré meets "The Wire." Operatives from all around the world and it's very gritty.

On some of your past projects, such as *Being John Malkovich*, you really stuck your neck out, didn't you?

That was me. It was very difficult. Nobody wanted it. But I believed in Spike. He was very passionate. The second half of the movie was completely different from the movie we made. We worked on it for a couple of years. Then we had to give it to John to do the movie. Eventually he agreed. Nobody wanted to make it. When we were done with it, we had this screening and nobody came. Then it was in Venice. John hadn't seen the movie. So he watched the film by himself in the theater, called me up afterwards and said, "I hate this fucking movie. It's the worst thing – I'm sorry I did it. If I had the money, I would buy the movie back and burn it." ■

LOWDOWN

While festivals such as KVIFF do massive good by **inspiring struggling filmmakers**, artists, writers and such, there are moments when developments can have quite the opposite effect. Thus, it was almost shocking when fest host and moderator **Marek Eben**, a man who invariably wins over the most jittery guests with his erudite charms, felt compelled to express a bit of ire while introducing Jiří Menzel's classic, *Closely Watched Trains* at an afternoon screening Saturday in the **Thermal's Grand Hall**.

While introducing the newly restored digital print, on which KVIFF and the **České Bijáky Foundation** collaborated this year, Eben said he had recently learned that students at a school in Nymburk, where the story is set, rejected **Bohumil Hrabal** as a proposed school name. That showing of disinterest was so disheartening, he said, that it made him wonder if the iPhone generation was becoming something of an **iDiot generation**.

In more happy news, the foundation announced that its work on Menzel's film was so rewarding that it now plans to get to work restoring the director's 1980 comedy *Cutting it Short*. ■

SEE YOU THERE

JITKA RUDOLFOVÁ

DIRECTOR,
DELIGHT

I would like to see Alain Resnais's *Life of Riley* because I love his films, especially *My American Uncle* and *Providence*. Those films influenced me in a certain way at one point as regards the film language, handling of the subject, and the use of absurd techniques and situations.

Also, I would like to see *The Wonders*, which was awarded with the Grand Prix at Cannes. I chose it after reading the synopsis in the catalog. I was very interested by its theme – a father trying to keep his daughter away from society. I sometimes have a feeling that today's society is so crazy that it's heading for a fall, so I would like to see whether that is somehow contained in the film, too. But I was told it wasn't depressing or anything. (COC/PH)

Life of Riley screens July 9 (8pm, Drahomíra). The Wonders screens today (2pm, Thermal Grand Hall), July 10 (1pm, Espace Dorleans), and July 12 (9:30am, Small Hall). Rudolfová's Delight also screens today at 1:30pm in the Lázně III Cinema. ■



EXPLAINER

YES, THE BEER REALLY IS THAT GOOD...

Besides great movies, many visitors to KVIFF relish the chance to sample Bohemian beer, revered the world over. By common consent, the local beverages rank among the best around, as a lot of thirsty festgoers will tell you. So what makes Czech beer so good? According to **Evan Rail**, author of *Why Beer Matters* and other books on the subject, it all comes down to ingredients and technique.

"The brewing water, especially, is extremely soft in the Czech Republic, far softer than the water almost anywhere else," he says. "That's perfect for the pale lager or Pilsner style of beer brewed here. The Czechs also have some of the greatest 'noble' aroma hops, often known by their German name, Saaz. Hops from the Czech lands were recorded as receiving the highest



prices at markets in Germany in the 12th century and still command a premium today."

Another vital ingredient is old-school floor-malted barley, Rail says. "This is still commonly used here, though it has

become a rarity in other brewing countries," he adds. "It's how malt was made for centuries, and they still make malt that way here today."

Bohemian know-how also really makes Czech "Pilsner-style" lagers stand out, particularly the use of a so-called decoction mash. "The brewer separates part of the mash of grain and water, brings it to a boil in a separate kettle, then adds it back, which raises the original mash to a very specific, slightly higher temperature," Rail says. "This is a complicated, time-consuming process dating back to the 19th century, if not earlier, and most Czech breweries still do this two or three times for each batch of beer." Elsewhere, such techniques are rarely seen, which is why Czech beer tastes so special. (COC)

MIDNIGHT LAUGHS AND MAYHEM

Matthew Theisen

Coilin O'Connor

Regular festgoers have come to expect a healthy dollop of hilarious carnage from KVIFF's **Midnight Screenings** and this year's edition is unlikely to disappoint. Schlock connoisseurs will be licking their chops at this year's delightfully grisly line-up, which includes one of the all-time classics of the genre, two martial arts bloodbaths, and a mockumentary charting the everyday life of modern-day vampires.

As usual, the films selected are often strange, quirky, and breathe new life into sometimes jaded motifs.

"We have always looked for genre films being attacked by subversive and very sophisticated irony," says KVIFF's Artistic Director Karel Och. "Notable audience darlings from past years include *Black Sheep*, *Tucker and Dale vs. Evil*, *Black Dynamite*, *Dead Snow* and *Cockneys vs. Zombies*, to name a few."

Along with fresh takes on old formulas, there's also an old favorite that became the template for countless reshapes. Forty years after it set a new standard for slasher movies and had petrified audiences fleeing theaters in droves, *The Texas Chainsaw Massacre* is still as terrifying now as it was in the 1970s. There's a reason why Tobe Hooper's masterpiece remains #1 on dozens of best-of lists and its welcome inclusion in the midnight sidebar gives us all a chance to be scared witless once more.

Andreas Prochaska's *The Dark Valley* (*Das finstere Tal*) revives an old Western storyline in an Austrian setting. In the Tyrol region in the 19th century, an American stranger rides into a small village and it's not long before a wave of mayhem is unleashed. The ensuing sequences of brutal violence and chaos ensure a feast of graphic visuals as the pristine frosty landscape slowly becomes splattered with blood.

Also playing late is *The Raid 2: Berandal*. Gareth Evans' follow-up to the hugely popular Indonesian action flick *The Raid: Redemption* begins only two hours after the



The *Raid 2* was actually written before its hugely successful predecessor.

previous one ends. After vanquishing his gangster foes, elite police commando Rama (Iko Uwais) barely gets time to catch his breath before he has to do it all over again and this time the bad guys are just as mean and twice as hard. What follows is a pulsating mix of martial arts combat, special effects, and an intense car chase. Written before the first instalment, *The Raid 2* was originally shelved because it required a big budget, but the success of the original helped ensure enough resources for an elaborate sequel, which includes an epic kitchen battle that took 6 weeks to design, 10 days to film, and 196 shots before being perfected.

The Raid 2 vies for the "honor" of being the most violent film of the festival with Japanese director Sion Sono's *Why Don't You Play in Hell?*, which is awash with Tarantino-esque rivers of blood. Despite the slaughter, it's a mostly good-humored, slapstick affair and also has an original framing device involving a filmmaker shooting a showdown between two rival groups of vicious yakuza gangsters.

Just when you thought the recent craze for vampire flicks was getting a bit tired, Jemaine Clement (*Flight of the Conchords*) and Taika Waititi (*Boy, Eagle vs. Shark*) shake things up with *What We Do in the Shadows* – a hilarious mockumentary following the lives of three bloodsuckers who often seem to behave more like sophomore slackers than bloodthirsty ghouls.

Like all good midnight movies, however, there are still plenty of frights amid all the gags and over-the-top violence. Michigan director David Robert Mitchell's *It Follows*, which completes the line-up, will send plenty of shivers down your spine. Set in Detroit, it charts the plight of 19-year-old Jay (Maika Monroe, *The Bling Ring*), who begins to have the ominous feeling that she's being followed shortly after a sexual encounter.

Before long she finds herself frantically fleeing across the state in the hope of outrunning her mysterious pursuer... The film arrives at KVIFF fresh from bagging a big US distribution deal with Radius after its screening at Cannes Critics' Week. ■

MY KV

Doris Pack, MEP

Chair of the Committee on Culture and Education



You're here to announce the LUX prize short list – what's the prize for?

The incentive is that European films should be distributed and seen all over Europe and elsewhere, but it rarely happens because we have 24 official [EU] tongues, and the films are all in different languages. So we wanted to give these European stories in films to all EU citizens. That's the idea behind the three films chosen by a jury (see p. 7, program section), given to the parliamentarians to choose one as a winner, but the three shortlisted films are subtitled in the 24 official [EU] languages and the winner will get a format for blind people. We want to spread good European films that otherwise have no chance of succeeding because of the language barrier.

How did your Creative Europe talk go today?

One thing we discussed was that, from 2015 on, we have a loan guarantee created with the new EU budget. Young creators who want to create their own cultural business very rarely get bank financing today. I think this is something very important for

young people working in the creative field who want to do something new. So that was interesting for the audience, but there were also people who asked us questions about copyright as this issue is a very sensitive one which is not yet solved... Trying to make a common legislature for it is like *Mission: Impossible*. We're still working on this, and must have a common approach because the industry needs it... I hope that we will manage it within the next few years because it has to be done...

You've been here before, right?

It's my second time to KVIFF, and I like it very much. I know a lot of film festivals, but I think this one has something special. I've never seen so many young people in any of the other film festivals. It's not so commercialized, not only for the upper class, you know? And I like KV as a city. It is part of our common history, German, Czech, Russian – everything you can see here. I like it and I even brought my family here last year. Not to the festival, though, because there are too many people. (COC)

FACES

Keep a watchful eye out for director **Asia Argento** here to present her film *Misunderstood*. Argento has appeared in over 60 films of various genres and has directed several others. She's joined by another Italian director, **Uberto Pasolini** (*Still Life*), presenting in the Another View sidebar.

Also arriving for Another View are directors **Mina Đukić** (*The Disobedient*), **Jake Hoffman** (along with starring actor **Benedict Samuel**) for a world premiere of *asthma*, and Bulgarian director **Maya Vitkova** with her feature debut of *Viktorija*. Another bringing his first feature is director and star of the film *The Mafia Kills Only in Summer*, **Pierfrancesco Diliberto**.

Sara Colangelo, writer and director of the heavy drama *Little Accidents* will be in town for an international premiere in the Forum of Independents section. Lookout for *Substance* director **Sebastian Mez** who will be showing his film in the Imagina section, and documentarian **Martin Dušek** who will present the world premiere of his *Into the Clouds We Gaze*.

Try and spot **Mania Akbari** and **Mark Cousins**. The Iranian-Irish duo present a unique film, *Life May Be*, for an international premiere in which they co-direct and co-star.

Bringing the existential film *Kebab & Horoscope*, Polish director **Grzegorz Jaroszek** arrives today for the East of the West section, and also Belgrade native **Darko Lungulov** (*Monument to Michael Jackson*) both with world premieres. (MT)



Asia Argento



Uberto Pasolini



Jake Hoffman



Sebastian Mez



Mania Akbari



Mark Cousins

CRITIC'S CHOICE

Nick Holdsworth, WRITER, *THE HOLLYWOOD REPORTER*



Debra Granik's gritty, realistic indie US drama launched the career of Jennifer Lawrence, who was nominated for a Best Actress Oscar for her turn as a young teenager saddled with looking after two younger siblings and a mentally ill mother while desperately trying to locate her missing father before they are all evicted.

Israeli, Berlin-based director Noaz Deshe's debut feature, which also screened at Venice and Sundance, offers a fascinating, albeit harrowing, glimpse of the interior world of Africans who see albino children as spirits from another world. Sadly, this puts them in mortal danger because their flesh is prized by witch doctors for its "magical"

Described by one critic as a "British *Winter's Bone*," director Daniel Wolfe's debut (co-scripted with brother Matthew) is an effortlessly naturalistic rendering of a doomed attempt by a British-Asian girl to escape her overly protective family. Inspired by so-called "honor killings" among British Asian Muslim families, *Catch Me Daddy* reflects what is perhaps a little

Signe Baumane's US-Latvian animated story of a woman's brave journey to her Baltic homeland to discover a deeply hidden family health secret is a Karlov Vary rarity: it's only the second ever animated film in the main competition program. That much alone makes it worth seeing this intriguing, gutsy movie, but there's also plenty



WINTER'S BONE

Director: Debra Granik
USA, 2010, 100 min
July 7, 11:30 am, Thermal Grand Hall

Winter's Bone reflects the range and diversity of Anonymous Content's output, which includes

Eternal Sunshine of the Spotless Mind and the hugely successful *True Detective* TV series.



WHITE SHADOW

Director: Noaz Deshe
Italy, Germany, Tanzania, 2013, 115 min
July 7, 6:30pm, Thermal Small Hall

qualities. Non-professional actor Hamisi Bazili puts in a terrific performance as the young protagonist

struggling to elude ruthless hunters after some easy money selling his organs and limbs.



CATCH ME DADDY

Director: Daniel Wolfe
UK, 2014, 111 min
July 7, 9:30pm, Thermal Small Hall

known sub-cultural issue in Britain's modern multi-racial society. There's another impressive non-professional performance here

from Sameena Jabeen Ahmed as the rebellious pink-haired teenager who flees from her oppressive British-Pakistani father.



ROCKS IN MY POCKETS

Director: Signe Baumane
USA, Latvia, 2014, 88 min
July 7, 8pm, Thermal Grand Hall

more to savor including the depiction of life in Latvia under the German and Soviet occupations as

well as the handling of mental illness in a sensitive but often humorous manner. ■

OFFICIAL SELECTION

LA TIRISIA – THE EVERLASTING SORROW OF LOSS AND ABANDONMENT

Matthew Theisen

Jorge Pérez Solano's *La tirisia* (*Perpetual Sadness*) magnifies the lives of a handful of Mexico's Mixteca residents, who are specks among the vastness of the dusty-brown hills. Cheba and Serafina, two of the region's women, must distance themselves from their children to avoid losing their men: something that makes them sick with "tirisia," an everlasting sorrow. A native of the region himself, Solano has been described as having a "distinctly Mixteca take on the human condition." His first full-length film, *Spiral* (*Espiral*) examined themes subsequently developed in *La tirisia*.

Both of your features are set in your home state...

Mixteca is a region with a glorious past that has no hope of recovering, it's full of celebrations and traditions that hide the misery and helplessness in which the population of the area live; for me, showing how we, the Mixtecos, really are when there is no celebration is what makes me want to tell stories from this region.

La tirisia's storytelling favors visuals over dialogue. How difficult was it to tell a story without relying on conversation?

When I started to write the script, to tell a story with little dialogue was one of my main challenges; and I did it because of the nature of the characters, people who have chosen silence because



All Solano's features to date have been set in Mexico's Mixteca region.

they have no one to listen to them, and are tired of asking.

It was a very difficult challenge, and I faced it thinking that cinema is primarily image.

La tirisia shows a sickness hundreds of women experience by focusing on a few, but you also touch on other subjects: politics, homosexuality, religion...

La tirisia is a story of outcasts. It summarizes the abandonment of the spirit. The population is abandoned by the representatives of the three major institutions (political, military and religious) in the same way that mothers leave their children to have a life partner. Both kinds of neglect are killing communities and families. Homosexuality is becoming more accepted in the Mexican province and to have a gay character in the story permits me to release some

of the drama density experienced by the main characters.

Both of your films examine difficulties with families – what's your inspiration?

I grew up hearing family stories that seemed absurd. As an adult I was sure that such situations were some kind of "family normality," the facts contradicted what they had taught me in school, where the teachers said that "the family is the basis of the society." Learning from that, nowadays I am certain that we live in a wrong way. I think the family model must change. I hope, in the future, I will be able to write a story where I could explore a different way of relating.

La tirisia screens today at 5pm in the Thermal Grand Hall, tomorrow at 10am in the Pupp, and on July 10 at 9am in the Drahomíra. ■

OFFICIAL SELECTION

ROCKS IN MY POCKETS – ANIMATION TAKES A BOW IN MAIN COMPETITION

Matthew Theisen

Rocks in My Pockets is the debut feature of Signe Baumann, a Latvian-born, independent film animator who now resides in New York. Her 15 previous animated shorts have screened in over 200 festivals. She is best known for her controversial series *Teat Beat of Sex* (2008), which looks at sex "exclusively from a woman's point of view."

Using a combination of papier-mâché, stop motion, and classically hand-drawn techniques, Baumann capitalizes on the power of animation to convey abstract and intangible thoughts, difficult to express in traditional filmmaking, and has presented unique, visually intriguing images.

She describes *Rocks in My Pockets* as "a funny film about depression... Maybe it's not an outright comedy, but it's full of irony and uses funny images to talk about serious matters." Baumann seeks answers to her never-discussed family secrets, saying her investigation is "an old-fashioned detective story... Me digging into family history, searching for clues, figuring things out."

Based on the the experiences of five women in Baumann's family who have struggled with depression and mental illness, including herself, the film charts the despair of successive generations, starting with her grandmother in 1920s Latvia. By investigating her fami-



Rocks in My Pockets creates a unique 3D world for 2D characters to explore.

ly's hidden lives, she forms a hypothesis that depression may be passed on through genetics, which Baumann finds interesting and wonders if there's an evolutionary advantage gained through personal suffering.

The intimate film, also narrated by Baumann, explores the human mind by focusing on those closest to her. Depression is a sensitive subject but Baumann's not afraid to show her innermost thoughts. As an artist, she's intrigued by the interaction of the inwardly personal with the outwardly social.

"We all have deeply personal experiences that we don't discuss, but we feel them, and when we externalize them, they become really removed from the original inner experience. I want to bridge the gap between the internal and external; I want to communicate

what it really feels like to be alive and go to a dentist, or have sex, or be depressed." Baumann hopes that audiences will find the film entertaining, but she also wants to start a conversation on depression and bring people together, saying the process has made her feel connected to the millions of others who share similar experiences.

Although *Rocks in My Pockets* is bound to garner a lot of attention at KVIFF as one of the few animated features to appear in the main competition, it should also attract notice for its comedic, in-depth look at depression and the way it affects people's lives.

Rocks in My Pockets screens today at 8pm in the Thermal Grand Hall, tomorrow at 1pm in the Pupp, and on July 10 at 11:30am in the Drahomíra. ■



THE SLOVENIAN FILM CENTRE
 Proudly congratulates the authors of the Slovenian film
 in the *East Of the West* Competition

THE TREE

FIRST FEATURE FILM BY SONJA PROSENC / PRODUCED BY MONOO

6.7.2014 17:30 Cinema A __ Press & Industry screening
 7.7.2014 16:00 Karlovy Vary Theatre __ Official screening
 8.7.2014 13:30 Lazne III __ Official screening

SLOVENSKI FILMSKI CENTER
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NICK NOLTE'S LIKE A FATHER TO ME

GREG SHAPIRO ON BEING EMOTIONALLY TIED TO HIS WORK

Kristýna Pleskotová

Oscar-winning producer **Greg Shapiro** of Kingsgate Films, received an Academy Award for Best Picture for Kathryn Bigelow's *The Hurt Locker*. With Ridley Scott, he's now producing *Child 44*, a Stalin-era thriller filmed in the Czech Republic. He was also on this year's *Conversation with Hollywood* panel, popular with international filmmakers planning US projects or looking to work with overseas stars, directors, producers, and distributors.

You quit university to become actor Nick Nolte's assistant – that's how you got your start – and you're working with him again?

I worked with Nick Nolte for years and we have stayed close. I'm working on a little movie, sent him a script and he loved it, so he's playing a small part in it. But I will work with him as long as I can. He's like a father to me. I've known him for 20 years. He really formed my world view, not just in the business but in general. He was a very important influence in my life.

And will you work with Kathryn Bigelow again?

Absolutely. We have a number of projects we're working on right now. She has been another defining influence on my career in terms of how I like to approach movies, not just creatively and narratively, but emotionally and practically how she likes to build movies. I learned a lot from her on *The Hurt Locker*. She keeps things very simple, very streamlined. She doesn't want all the accoutrement of big filmmaking. She wants the people who need to be on set and minimal interference so



Photo: Milan Malíček

Producer Greg Shapiro says producing is "the coolest thing ever."

that she can create what she wants to create. I find that really exciting and rewarding. The opposite of that is that you've got a million running around, and these big sets and assistants, and caterers and trailers. I think that Kathryn really tapped into an artistic vein with *The Hurt Locker* that she has continued, and I just think it's a great way of making movies.

When you read a script and imagine the film a certain way, and the director does it differently, how do you feel?

Fantastic! Actually, it's either

the best or the worst feeling to see the director realize something totally different than you imagined. Usually better, because I work with very good directors, who come up with something live, original, and fresh. Every once in a while, they come up with something awful, when everyone else had a perfect impression in our heads what the movie should be like.

A producer must be emotionally tied to the work, or you couldn't find the necessary energy to raise the money...

Absolutely. I'm the kind of producer who goes to the set every day, is there first thing in the morning and until the end of the night. Money is a part of it, as is sourcing the material and attaching all the elements. But once everything is together the producer is there – I don't want to say "overseeing" everything... But the producer has a fiduciary role to make sure all the money is taken care of. Also to support the director and make sure everybody has emotionally and creatively what they need. It depends on the di-

rector. Sometimes I'll sit behind the monitor with and confer on every single take; others say, "You're free to sit here, but I don't need you." And then you sit back and watch them do their thing.

Which part of filmmaking do you enjoy least and most?

The editing room – I go there, but I don't enjoy it. You sit in a dark room and watch things over and over. When I'm developing a movie, working on a script, and trying to raise money, I just want to be on set. That's the part I love the most. And

when I'm on set, waking up at five, I want to be in my office putting together the next movie. The best is being able to do both. Some days, it can be a really tough job. But then again, some days I'm sitting on set, I've got a cappuccino in my hand, and things are exploding, you know? And it's the coolest thing ever. And then it doesn't seem so tough.

In the US style of production, you are really with a production from the beginning, in the development phase. In Europe, for example, I think this is not even taught in film school – there are directors, screenwriters and producers, and they don't even talk to each other. [Now] they are pushing young producers to choose projects close to their hearts and be part of the development from the start.

I don't understand another way. I can't imagine not doing it that way. One of the most fun elements of making movies is reading a book and thinking, "That would make a great movie. Okay – that's a challenge. Now how do I get this done?" Or reading an article about something happening in the world that's really topical and important and thinking, "I would like to tell this story." And then in collaboration you meet a great writer, get to talking, and they start throwing ideas back at you, and that encourages you more – "That's a great idea, but what if we thought about it this way." To me, that's the most exciting part. But every movie takes on a different form. Sometimes a writer is alone in a room and comes up with a great script, and then it gets sent to me, and I think, "Okay. This is perfect. Now what do I do with it?" That does happen. ■

ON THE TOWN

Promenáda

Tržiště 31
353 225 648
hotel-promenada.cz
Open noon-11pm daily

Nestled inside the hotel of the same name is the classy, yet comfortable, family-owned Promenáda, perfect for a filling dinner or a light snack over a glass of wine. Seasonal dishes designed by chef Milan Kladívko run to around 400 CZK, such as the fillet of venison bourgeois (cranberry sauce, vegetables flambé) from the rotating daily menu.

Restaurant staples include local pike perch (meunière with mushrooms and onions) and the pepper steak fillet for two, richly garnished with vegetables (899 CZK), flambéed and sliced at your table from the "à la minute" (prepared to order) menu, i.e., just the way you like it.

Promenáda offers top international wines, and an exclusive vino collection from the owner's private winery in southern Moravia (140-430 CZK per glass). The friendly staff speaks English, Russian and German. (MT)



Fine dining at Promenáda

Café Elefant

Stará Louka 30
602 281 515
Open 9am-10pm (or later)

The Café Elefant's boutique coffee's and elegant Viennese-style ambiance makes for a perfect stop between screenings, or your caffeine fix while surfing away on the free Wi-Fi. Try to spot stars from one of the shaded tables on the pedestrian boule-

vard leading to the Pupp, or put your shades on and pretend you're the VIP while looking down from the lovely first floor terrace at the passing crowd. Choose from the nice range of coffees (from 74 CZK) as well as a variety of tasty sweets and rich desserts for around 75-100 CZK. Or if the sun's beating down, cool yourself by grabbing a cone or a specialty ice cream dish. (115-150 CZK). (MT)

EVENTS

KVIFF TALK WITH ANONYMOUS CONTENT / 1:30PM / FINLANDIA BAR LESS ORDINARY

Meet Anonymous Content producers whose work is introduced as a tribute this year. Guest; Director **Debra Granik**, *Winter's Bone*.

INDUSTRY WORKSHOP: SUPPORTING 'FRAGILE' FILM-A REALISTIC DREAM? / 10AM-NOON / BARRANDOV STUDIOS' (BECHER) VILLA

Arthouse and niche ("fragile") films struggle reaching audiences. Identifying good examples, efficient processes and innovative ideas to support these films and releases. Distribution Experts; **Clare Crean** (The Works Intl.), **Laurent Danielou** (Rezo Films), **Karel Och** (KVIFF), **Christian de Schutter** (Flanders Image), **Mira Staleva** (Sofia IFF), **René Wolf** (Eye Film Institute), **Michel Zana** (Sophie Dulac). Moderator; **Leo Barrandclough** (Variety). Organized by the European Parliament LUX Prize, Europa Distribution,

KVIFF. Professionals with accreditation, RSVP: industry@kviff.com

WORKS IN PROGRESS / 1:30PM-5PM / CONGRESS HALL, HOTEL THERMAL

Producers and filmmakers from CEE and former Soviet states present their latest features. One-day presentation for international sales agents, distributors, co-producers, and festival programmers. 15 films, recently completed or in post-production, with no international sales agent and premieres after July 2014. The most promising project receives €10,000 in services from Barrandov Studios.

CIRQ LA PUTIKA / 11:30PM / KV THEATER / DIVADELNÍ NÁMĚSTÍ 21

Breathtaking feats abound with this professional circus troupe's unique blend of theater, acrobatics, modern dance, sport, and live music. Lavish stage design, awesome choreography and costumes ensure a great spectacle. Tickets (190 CZK) sold at the KV info center (T.G. Masaryka 53) and KVIFF box offices. (MT)

DAILIES

- 1/ Actor Richard Węckiewicz (left), who played the title role in the Lech Wałęsa biopic with the man himself
- 2/ Anxious crowds at the Josef Váňa Festival Cup Race
- 3/ Franco Nero arrives, greeted by Veronika Gočová (KVIFF international guest relations, center) and KVIFF artistic consultant Eva Zaoralová



Photo: Jan Hraděch



Photo: KVIFF



Photo: Milan Malíček