



Photo: Petr Horník

Tony Revolori says he can barely believe his luck.

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FREE

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REVOLORI'S SCHOOL OF HARD SLAPS

Will Tizard

Actor Tony Revolori, now 19, got his big break as the surprisingly resourceful bellhop Zero Moustafa in Wes Anderson's Grand Budapest Hotel and is riding a rising wave, with 16 films so far – including Prashant Nair's *Umrika*, screening out of competition in KVIFF's Official Selection. The Anaheim-born comic performer and musician seems more than geared up for new challenges to come.

You're actually speaking Hindi in *Umrika*. Is it weird for an American of Guatemalan descent to be cast as Indian?

It's been two movies that I've been cast as Indian. The rest are Hispanic, Jewish, another Hispanic...regardless, I go out for auditions and whatever. I don't mind it. If it's the right project.

So how did you go about developing your character in *Umrika*?

Umrika is a beautiful tale, which is hard to explain because it has so many layers to it. I really enjoyed working on it even if it was very difficult. I had to learn to speak

the language phonetically. It was still a lot of fun. I play Lalu, the lead character's best friend. He's just a weird guy – a fun-loving character.

And did you approach your role differently on this film?

A lot of times for me it just happens right on set. I have, like, no preparation sometimes. What I do is write an essay on my character. It could be like a page, half a page, 20 pages. But I write it, then I just go to work. Then it just, I don't know...happens with me. It's very nonsensical.

Aside from *Umrika*, you have some other projects that have been hits, such as *Dope*, the teen crime comedy.

Dope is a great film – it was just so much fun making it. Of course both *Umrika* and *Dope* both came out at the Sundance Film Festival and it was just amazing to see them both and the success they've had after it. I've been really, really fortunate.

How do these roles present you with different challenges?

They're the same type of personalities – Lalu in *Umrika* and Jib, my character in *Dope*. Very sexualized – not him, but he

likes to sexualize stuff. And very young and youthful and not really a lot in their mind going on. But very fun, relatable characters.

You've worked with quite a range of directorial approaches at this point.

I've had a lot of fun with different directors, different styles, from those that don't tell you anything they want to those that tell you every little minute detail they want. Which is fantastic to see – I really appreciate different directing styles.

So have you already worked out how to manage different directors a bit?

I feel like I do what they tell me to do. I'm a director's actor so I do what they tell me.

You've shown some real talent for comic roles...

That's mostly what I'm going for but I'm trying to break out of it – I don't want to be stuck there. We'll see what happens. I hope I won't be stuck there.

What was the toughest challenge during the shoot in India?

Getting slapped by Suraj Sharma. That hurt. He kept getting me in the back of the ear. I just heard ringing after like the fifth

take and I was like – I almost fainted. I was like – "I wanna be a man, I wanna be a man," but I just like almost fell over. We did not practice to be safe on that moment.

So that's a useful lesson for an actor on the rise – now you'll want to maybe negotiate these things more?

I've been slapped in every film I've ever done. I have, even if it's like a little head slap. From *Budapest*, Harvey Keitel to *Umrika* to *Dope*, Kiersey Clemons. It's been quite an experience.

So that could be your trademark thing – kind of a performance calling card.

I don't want that to be my calling card. That hurts, getting slapped. If it's a tiny little slap, I wouldn't mind. ■

NOTICE

Tomorrow, *A Perfect Day* (12:30pm, Thermal Small Hall) will be preceded by a screening of *Waves 98* (Palme d'Or winner for best short). Director Ely Dagher will be in attendance. Extra P&I screening today: *Song of Songs*, 10pm, Národní dům

LOWDOWN

A devoted pack of fans in the Thermal Vodafone Lounge yesterday heard war stories from legendary zombie-movie maestro and maker of the 1968 classic *Night of the Living Dead*, George A. Romero.

Considering the extent of the current global zombie craze, repped in franchises from *World War Z* to AMC hit *The Walking Dead*, it would seem only fit and proper to honor the man who started it all because "nobody was doing it." Sure, he acknowledged, other Hollywood low-budget rebels were making monster movies back then and Roger Corman must be credited for training so many great future directors. But when pressed (and not so hard) Romero had to admit he found many Corman flicks of the 1970s to be about "grasshoppers crawling up cardboard buildings."

Romero's zombies, on the other hand, served as far more politically symbolic critters, as every fan, but not every critic, has always known. ■

SEE YOU THERE

JAN TĚŠITEL

DIRECTOR, DAVID

I'd like to see *Rams*. You'll find it on page 111 of the catalogue and that's an auspicious number! It's an Icelandic movie and I happened to fall in love with films from Iceland in the 1990s when Fridrik Thor Fridriksson was making a movie every two years or so. It's directed by Grímur Hákonarson, who studied at Prague's FAMU school, which I also attended. His film got the main prize in the Un Certain Regard section at Cannes this year, so I'm definitely interested in seeing what it looks like. Without wanting to generalize too much, I love the sense of humor that you find in all Nordic films – it's something that's close to my heart.

Rams screens tomorrow at 4pm (Pupp Cinema), on July 10 at 10am (Národní dům

Cinema), and on July 11 at 10:30pm (Drahomíra)

Jan Těšitel's debut feature, *David*, also screens tomorrow at 7pm (Thermal Congress Hall) and on July 8 at 12:30pm (Čas Cinema). (COC) ■



WE NEED TO TALK...

Who better to comment on the ever increasing popularity of zombie flicks than George A. Romero, who practically invented the genre with his cult classic *Night of the Living Dead*. A motley crew of horror geeks, scribes, and film professionals thronged to hear the influential director hold court on the subject yesterday as part of the fest's series of KVIFF Talks, which give festivalgoers a chance to meet celebrities and filmmakers.

These events are often held as master classes, but there is also scope for other types of presentations, such as debates and seminars for industry people – hence the catch-all label. The loose format of the talks also means that each is a unique event with lots of room for spontaneity. (Those attending a Christopher Lee



George A. Romero talks at KVIFF

KVIFF Talk in 2008 were given a rare treat when he suddenly burst into song.)

Their free-style nature also allows for plenty of variety. For example, festival-

goers can attend a talk on July 7 about *Lebanese film*, the subject of a big retrospective this year. "We'll have four, maybe five filmmakers for this event," says talks coordinator Radka Weiserová. "It will be moderated by Egyptian film critic Joseph Fahim, who wrote the section introduction for the festival catalogue... I think it will be very interesting because it's not only going to be about the films but also the current situation in Lebanon."

A KVIFF Talk will primarily be held in the Thermal's Vodafone Lounge every day of the fest. The talks are usually in English and are open to the general public. New events are being added on an ad hoc basis, so keep checking the fest website so you don't miss anything. (COC) ■

EXPLAINER

FACES

Director **Sion Sono** is expected to arrive at the festival today. He is here with his own film *Tokyo Tribe* and will also present *Babe*, which is screening as part of the Six Close Encounters section. Likewise, director **Mark Cousins** (*I Am Belfast*) will present *A Moment of Innocence*, also in the Six Close Encounters section. More directors to watch out for today include **Jaroslav Kratochvíl** (*Long Live Hunting*), **Pavel Göbl** (*Sunrise Supervising*), **Magnus von Horn** (*The Here After*), **Kaan Mijđeci** (*SIVAS*), **Dagur Kári** (*Virgin Mountain*), **Dodo Dayao** (*Violator*), **Ivan Cardoso** (*Orgy of the Devil and Other Forbidden Tapes of Ivan Cardoso*), **Lili Horváth** (*The Wednesday Child*), and **Gyula Nemes** (*Zero*). Director **Florin Șerban** is arriving today with his Official Selection – Competition film *Box*. **(GP) █**



Sion Sono



Kaan Mijđeci



Jaroslav Kratochvíl



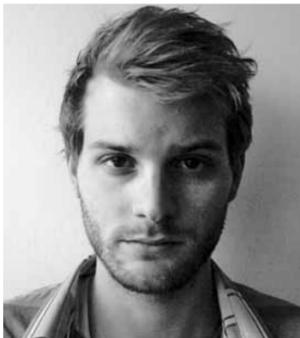
Lili Horváth



Pavel Göbl



Mark Cousins



Magnus von Horn



Nick Holdsworth, CRITIC'S CHOICE

Eastern Europe Correspondent, *The Hollywood Reporter*

For those of you who missed *The Lobster* at Cannes, this is a must-see: wacky Greek auteur turns his hand to a completely nuts plot where people turn into animals unless they marry within a certain number of days. It was the only "British" film at Cannes this year. Even though it's by a Greek di-



THE LOBSTER

Director: Yorgos Lanthimos
Ireland/UK/France/Greece/Netherlands, 2015, 118min
July 6, 2pm, Grand Hall – Thermal

rector, it is his English-language debut. You've got to go and see it,

particularly as you're all lobster-baked in KV's heat this year.

Dr. Feelgood was such a cool band in the 1970s – they were neither punk, nor rock, nor new romantic. They just stood out, thanks mainly to Wilko Johnson's menacing stage presence and his ability to bang out choppy riffs like some kind of crazed gecko. Julien Temple (*Glastonbury*, *Oil City Confidential*) succeeds won-



THE ECSTASY OF WILKO JOHNSON

Director: Julien Temple
UK, 2015, 92min
July 6, 6:30pm, Cinema B – Thermal

derfully in capturing the essence of the man in this sensitive and touching film about one of rock

music's great guitarists dying of pancreatic cancer. It's simply a must-see.

While filming this tale of a homeless man at the end of his tether, Richard Gere made \$2.50 panhandling on the streets of New York. He said it was a profound experience. He claimed to be able to size people up two blocks away, working out how to avoid the bum on the street. *Time Out of Mind* contains one of his



TIME OUT OF MIND

Director: Oren Moverman
USA, 2014, 121min
July 6, 10:30pm, Grand Hall – Thermal

stellar performances. We're used to seeing him as a suave millionaire, but this is something com-

pletely different and unexpected. Go and see it (if you can get a ticket!)

We all love a Western, particularly one which is a UK-New Zealand co-production with the antipodean country standing in for the American Mid-West. John Maclean's *Slow West* tips its hat to Sergio Leone, Sam Peckinpah, and all the other great names in the genre. If you love a good



SLOW WEST

Directed by: John Maclean
UK/New Zealand, 2015, 84min
July 6, 10:30pm, Lázně III

Western, Karlovy Vary is a great place to see this movie, especial-

ly given how nuts the Czechs are about these kinds of films. █



LUX FILM PRIZE
EUROPEAN PARLIAMENT
OFFICIAL SELECTION 2015

The European Parliament is pleased to unveil the Official Selection of the 2015 LUX FILM PRIZE. This selection is made up of ten films that showcase a veritable portrait of the current richness and diversity of European cinema.

Three of the ten films will be subtitled into the 24 languages of the European Union and screened all 28 European Union countries during the LUX Film Days.

The European Parliament supports cultural diversity, as it brings LUX Prize films to audiences across Europe and encourages debate on the issues they raise.



Karlovy Vary
International Film Festival



45 YEARS
Andrew Haigh
United Kingdom



A PERFECT DAY
Fernando León de Aranoa
Spain



HRÚTAR
Rams
Grímur Hákonarson
Iceland, Denmark



LA LOI DU MARCHÉ
The Measure of a Man
Stéphane Brizé
France



MEDITERRANEA
Jonas Carpignano
Italy, United States,
Germany, France, Qatar



MUSTANG
Deniz Gamze Ergüven
France, Germany,
Turkey, Qatar



SAUL FIA
Son of Saul
László Nemes
Hungary



TOTO SI SUORILE LUI
Toto and his sisters
Alexander Nanău
Romania, Hungary, Germany



UROK *The Lesson*
Kristina Grozeva,
Petar Valchanov
Bulgaria, Greece



ZVIZDAN
The High Sun
Dalibor Matanić
Croatia, Slovenia, Serbia

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For film screening times please check the Karlovy Vary International Film Festival programme schedule.

OFFICIAL SELECTION

THE SOUND OF TREES - ERODING TIES IN THE BACKWOODS OF QUEBEC

By Will Tizard

Québécois filmmaker François Péloquin is interested more in moments than in story, he confesses. Sometimes each of us does something that surprises us. It's these moments, he argues, that determine who we really are.

So it goes for his characters in *The Sound of Trees*, his feature debut, and the product of 18 years of documentary, commercial, and music video work. The two central characters struggle to find their place in a fraught father-son relationship in Gaspésie, a small lumber town in Canada's Francophone eastern province. The setting was important to Péloquin, who wrote the script along with this wife. All too often, he says, Montreal gets the headlines and those in the capital are more concerned with perpetuating an image of an urbane Quebec, not a rural one.

Trees' characters drink, fight, get high, vandalize and pass out – hardly what culturistas would embrace. In essence, says the director, it's about "the moment where you're not so keen about where you're from."

The young generation of rural Quebec is "turning its back a bit on its region, its very essence, its culture," Péloquin says.

For their parents, working the land, independence, and self-reliance are deeply rooted traditions they cannot pass on. The main character's hip hop-obsessed son, Jérémie, dreams mainly of getting out. Add to this, another urban influence, cheaper, more potent drugs, and it adds up to an explo-



François Péloquin's debut feature shows there's more to francophone Canada than Montreal.

sive mix. The moment of insight for Péloquin was a news report he read about rural locals "making justice for themselves by burning the local dealer's house."

In imagining the lead-up and fallout of such an event, he says, the story crystalized in his mind: "Oh my god – this is how you do it. You have to take things into your own hands."

In Péloquin's version, the fear-somely traditional, hard-drinking father figure, Régis Otis, played with panache by character-actor veteran Roy Dupuis, decides he should help clean up his community. But the flawed, tough-guy father feels a deep urge to protect his troubled kid, who is clearly not cut out to be a lumberman – even if he were interested.

The relationship is shown more in emotional moments than in dialogue or plot points; *Trees* consists in many ways of "interesting scenes that are not so important to

the story but tell much about the character."

Shot over five weeks on a modest budget, the film benefits from the director's experience in documentary and music video, although it doesn't borrow its look from either genre.

"The big screen is for your eyes and for your ears," he says, and needs textured cinematography and enveloping soundscape; "sound is very emotional."

Played out in 30 "long scenes," *Trees* features layered encounters in which rumbling logging machines, wind, dialogue, and buzzing insects all help form the world that the director worries is dying out even as we watch it unfold on screen.

The Sound of Trees screens today at 5pm (Thermal Grand Hall), tomorrow at 10am (Pupp Cinema), and on July 9 at 11:30am (Drahomíra).

OFFICIAL SELECTION

THE RED SPIDER - PORTRAIT OF AN ERA (AS WELL AS A SERIAL KILLER)

Zbyněk Vlasák

Marcin Koszałka, a cinematographer, screenwriter, and documentarist, has twice won best cinematography awards at the Polish Film Festival, for his work on films by his compatriots, and won the Best Short Documentary Award at KVIFF in 2011 for *Declaration of Immortality*. He returns to the fest this year as a cameraman, co-screenwriter – and director – of his debut feature, *The Red Spider*, inspired by mass murders committed during the grim socialist era.

To the outside world, Karol Kremer (Filip Pławiak) is a successful young competitive diver while at home he plays the role of a good boy who one day might become a doctor just like his father. The problem is that nothing excites him, pleases him, or even interests him anymore. Not a victory in the pool, visiting his father at work – not even relationships with girls.

The young athlete is not the only one living an empty and dull life in the film; so too do his parents and practically all the characters, seemingly unable to escape from the inhospitable, grey environment of Poland in 1960, as depicted in this Polish-Czech-Slovak coproduction. Everything seems to have become routine, with nothing more on offer. The unexpected impulse that infuses new life into Karol is an encounter with a serial murderer who has been terrorizing his home city of Krakow.

Koszalka, who has largely dedicated himself primarily to cinematography and documentary



Marcin Koszałka's atypical, understated thriller looks at what happens when we give in to our darkest impulses.

filmmaking, found inspiration to make *The Red Spider* in part by the Polish murderer Karol Kot, dubbed the "Vampire of Krakow" in the late 1960s, and to a lesser degree by a well-known Polish urban legend, Lucjan Staniak, aka the "Red Spider," who is said to have killed and eviscerated 20 women, sending a letter after each murder to a local newspaper in Katowice, written with his own blood.

The inspiration is not literal, however – the director did not try to capture the historical milieu based around either case. Rather he drew on these horror stories as inspiration for making a film about how a person discovers the evil within himself; how evil attracts and change people. Koszałka says he tried to capture that moment when a person succumbs to his darkest impulses.

When Karol discovers the identity of the serial killer, who is a vet-

by profession, he doesn't report him to the police but instead meets and befriends him, lets him talk about his crimes and even leads him into one, indirectly. He gets so close to him that they nearly merge.

The film, which has its world premiere at KVIFF, is not structured like a typical thriller or detective film. "Don't expect a procedural like *Sherlock*, *The Silence of the Lambs* or anything like David Fincher's *Seven* or *Zodiac*," Koszałka, a regular visitor to Karlovy Vary, told the OnetFilm website. "I don't want to depict a serial killer as a deranged individual; my main character is a common man living in the sad times of communism."

The Red Spider screens today at 8pm (Thermal Grand Hall), tomorrow at 1pm (Pupp Cinema), and on July 7 at 1pm (Pupp Cinema) and July 10 at 9am. (Drahomíra)

HUNGARIAN NATIONAL FILM FUND
congratulates

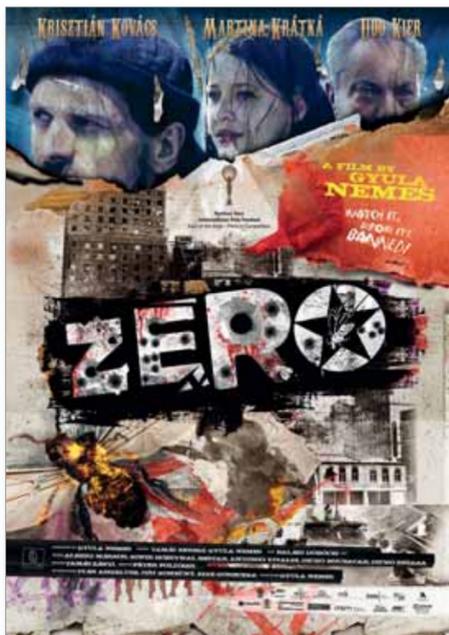


by *Lili Horváth*

IN EAST OF THE WEST – COMPETITION

SCREENINGS

July 6, 8.30 pm • Cinema A • Press & Industry
July 7, 6.30 pm • Karlovy Vary Theatre • Premiere
July 8, 4.30 pm • Lazne III

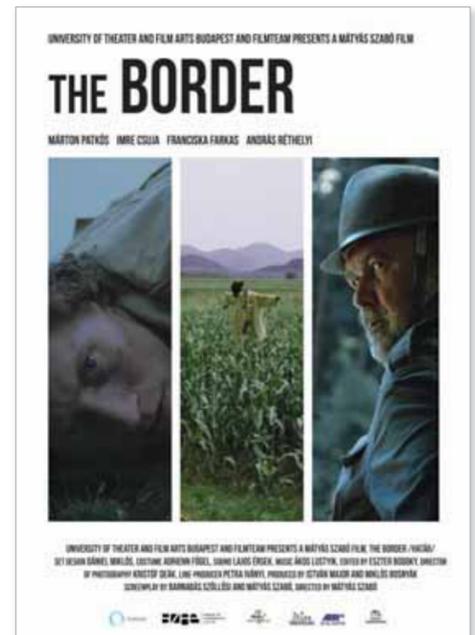


by *Gyula Nemes*

IN EAST OF THE WEST – COMPETITION

SCREENINGS

July 7, 3.30 pm • Cinema A • Press & Industry
July 8, 4 pm • Karlovy Vary Theatre • Premiere
July 9, 1.30 pm • Lazne III



by *Mátyás Szabó*

IN FUTURE FRAMES

SCREENINGS

July 7, 3.30 pm • Small Hall • Premiere
July 11, 7.30 pm • Lazne III

Sales and Festivals



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MIDNIGHT FEAST OF THE WEIRD AND WONDERFUL

AN ECLECTIC MEDLEY OF MONSTERS, MADNESS AND A MELANCHOLY ALIEN



Stung – a creature feature with a sting in its tail



Wyrwood – a crowdfunded post-apocalyptic zombie road movie

Gillian Purves

The **Midnight Screenings** section has long been a platform from which to explore the more offbeat side of filmmaking. “In this section we look for new and exciting types of films that are more playful and original in esthetics and a lot of fun to watch,” says Hubert Poul from the KV-IFF Program Department. “We want to surprise the audience. The concept of the section is to always bring something new and unexpected, to experiment with what is possible.”

Though most of the films are recent releases, one classic from 1976 stands out – a restored version of Nicolas Roeg’s *The Man Who Fell to Earth*. David Bowie’s performance as the otherworldly Thomas Jerome Newton has lost none of its poetry or power. While Roeg’s style is dreamy and melancholic, Japanese director Sion Sono’s is fast and furious.

Tokyo Tribe is the fifth film that Sono has brought to

Karlovy Vary, making him one of the festival’s hot favorites. *Tokyo Tribe* references numerous other movies, from *West Side Story* to *Kill Bill*. It’s an explosion of rap, manga, Mafiosi and mayhem that takes place over the course of one night in Tokyo. Its ever-shifting cast of odd characters includes a deranged gangster boss Buppa and his egomaniacal son, who has developed a taste for human furniture. Sono will present the film at tomorrow’s screening.

Equally fast-paced, partially crowdfunded *Wyrwood* is a post-apocalyptic zombie film “about the survival of the human fuckin’ race, mate” as we are informed by one of the characters. Australia has become a hotspot for the zombie genre and *Wyrwood* stirs a big bloody dose of Mad Max-style high jinks into the formula.

Stung, meanwhile, takes that classic formula of a mutated beast and amps it up – it’s a twisted schlocky B(ce)-movie about over-fertilized parasitic

wasps who manage to cause all manner of progressively more hideous harm to their unwilling human hosts. *Stung* takes the comedy-horror genre to new heights (or lows, depending on your sensibilities). Garden parties will never feel the same again.

There’s another change of pace with *The Greedy Tiffany* – the first Czech movie ever included in the Midnight Screenings section. Aimless petty criminal Pepa gets the scent of some easy money and ends up getting into nothing but trouble. “There’s a strong sense of authorship with this director [Andy Fehu],” says Poul. “His style is very distinctive from other Czech directors’. And it will be very exciting to see where he’ll go in the future.”

For director Robert Eggers, the future is already here. *The Witch* netted him the Directing Award at Sundance. “It’s a very different kind of movie,” says Poul. “If I were to compare it to another movie, I would say that

it’s similar to M. Night Shyamalan’s *The Village* because it is kind of slow but suddenly the atmosphere becomes frightening. It’s scary but not in the obvious way.”

The Nightmare is another hit from Sundance that will leave you afraid to fall asleep. “It’s an interesting mix of documentary and fiction,” says Poul. “It focuses on sleep paralysis, which is a real state of mind that the director himself suffers from.” Director Rodney Ascher (who brought his documentary *Room 237* to KVIFF in 2012) blends interviews with fellow sleep paralysis sufferers with terrifying dramatizations of their experiences.

With this smorgasbord of films featuring everything from aliens, to lunatics, zombies, killer wasps, witches and shadowy demonic figures – who watch you while you sleep – there’s certainly something in this line-up of delights for everyone. Don’t forget the popcorn and a cushion to hide behind! █

MY KV

Ivan Ostrochovský

Slovak director/producer



Why are you in KV?

It’s a good place to plug our films and upcoming productions. Because Slovakia is a small country, it’s normal for us to make movies as co-productions. Because of our shared history, Czechs are natural partners for us. Czech producers understand our films as well as the issues we wish to explore, and KV is a great place to meet them.

Have you any films here?

This year I’ve several projects. I’m here with a feature film, *Koza*, – screening in the Official Selection out of competition. I also have projects in the Works in Progress and the Pitch and Feedback events as well as two projects in the Docu Talents section.

Koza is your debut feature. Don’t you usually make documentaries?

Yes, but I wanted to try a feature. Anyway, when you watch my feature, you’ll see that it’s still close to a documentary in style.

Was it a challenge for you to make the switch?

I actually think it’s harder for me to make documentaries. My way of making documentaries always takes a very long time – often five or six years, because I work very slowly. It’s very hard for me to choose my subjects, because once I make a choice I know it’ll be on my mind for the next 10 years. As Slovak men live an average of 70 years, I probably only have three documentaries left in me! So it’s hard for me to say what I’ll be doing next.

Is attending KVIFF on your “must-do” list as a filmmaker?

I think it’s very necessary for talking about my projects and waiting for feedback. In my experience that’s been very helpful to me and my work. There are a lot of smart people here. The fest is not only about pitching. It’s also for making

small talk, drinking, and everything else. After all, it is a festival. The KVIFF team are also very supportive of Slovak film and that’s not just an empty cliché. I really mean it.

What else do you want to do while you’re here?

Drink Becherovka! I drank a lot of this KV tipples when I was making *Koza*. I’m a big and not very nervous man, but I was being very nasty to my cameraman when we were shooting. We got around this by agreeing that I should drink one small Becherovka before every shoot. After that, I was much nicer and everything went much more smoothly.

Have you any favorite hangouts in KV?

When we were doing the script for *Koza*, my screenwriter and I came here in winter to write it. It’s a strange place at that time of year because there is nobody here. We ended up spending a lot of time in the bar near the reception desk in the Thermal. It was just us and some Arab guys drinking there for a couple of weeks. Now any time I go there, the waiter always greets me. I’m sure there are some very nice restaurants and pubs in Karlovy Vary, but this place is now kind of like my local bar!

Are there any particular movies you want to see while you’re here?

I would like to see something from the *Larisa Shepitko* retrospective, which looks very interesting, but I’m not sure if I’ll have time! (COC) █

ON THE TOWN

U Švejka

Stará louka 10, Tel. 353 232 276, svejk-kv.cz

Open 11am-11pm

U Švejka, named after Czech author Jaroslav Hašek’s antihero the Good Soldier Švejk, offers some shady respite and good eats on the Pupp end of town. If you’ve yet to try Czech goulash this is the place to do it. The tender stewed beef is served with two types of dumplings and garnished with a pickled pepper (179 CZK) and is best washed down with a Pilsner (75 CZK). The Old Bohemian Platter (249 CZK) offers the opportunity to sample a few different Czech smoked-meat specialties along with three types of dumpling and two types of cabbage. It’s quite a feast. Vegetarians may want to avoid this place – some Czech restaurants, though they have a vegetarian section on the menu, have yet to come to terms with the fact that ham



U Švejka is one of the best places in town to try the local goulash.

and tuna fish are not vegetables. As is the case with most places in town, dessert comes in the form of a crepe or ice-cream-sundae concoction (from 69 CZK).

Café & Restaurant Bar Blau

Nová louka, Tel. 353 230 311

Open 10:30am-10pm

A good spot to pass the time while you wait for the nearby KV Theater

to open its doors for the next screening. This place is right on the river and serves up decent elderflower lemonade (49 CZK), the standard beer choice of Pilsner Urquell or Dark Kozel (70 CZK) and light meals such as smoked salmon with toast (85 CZK) or a Caesar salad (141 CZK).

Ristorante Palermo

Moskevská 44, Tel. 773 583 892,

palermokv.cz

Open Mon-Thu 11a.m.-11pm, Fri 11am-midnight, Sat noon-midnight, Sun noon-11pm

It’s worth taking a 10-minute walk away from the main drag to enjoy this cozy pizzeria where the pies are expertly fired before your eyes in an open kitchen (109-179 CZK). There’s a weekly specials menu and daily lunch specials to keep things interesting. Many diners will also appreciate the no-smoking policy. (GP) █

EVENTS

WORKS IN PROGRESS 2015

Come along to the Thermal Congress Hall from 1:30pm to 5:00pm when filmmakers from the countries of Central and Eastern Europe, the Balkans, Turkey and the former Soviet Union will give 8-minute presentations of 15 new films selected for the Works in Progress program.

INDUSTRY WORKSHOP

Under the title *Is There Demand for On-Demand? What Lies Beneath the Digital Market?*, Europa Distribution, in partnership with KVIFF and the LUX Prize, will conduct a panel today to enable an in-depth evaluation of the current VOD market and digital opportunities and threats. What is the reality of the online market today? How about film diversity, accessibility and circulation? What are the consequences of the Digital Single Market applied to film? The event is being held in the Lázně III cinema (10am-noon).

CONCERT: PLASTIC PEOPLE OF THE UNIVERSE

Legendary Czech band Plastic People of the Universe will play under Chebský Bridge from 7pm (following the 4pm screening of *Sunrise Supervising* at Národní dům, starring the band’s saxophonist Vratislav Brabeneč). The concert is free of charge. (GP) █

DAILIES

- 1/ The early bird gets the ticket...
- 2/ *Umrika* director Prashant Nair (center) enjoys some photo-shoot high jinks with actors Tony Revolori (left) and Suraj Sharma.
- 3/ Richard Gere takes a selfie at the Thermal.

Pokladna Box Office



1

Photo: KVIFF



2

Photo: Petr Horník



3

Photo: KVIFF