Italian actress Valeria Golino has chosen a deeply divisive subject for her first feature as a director.
Great festivals don’t just wait for future filmmakers to arrive. They help create them. That’s what’s behind the Works in Progress sessions at KVIFF this week, in which 19 projects from 21 countries were presented before a jury of professionals, who awarded 2013’s signature “Barrandov Studios: Georgian Film Blind Dates,” pitched by Olena Yershova.

The film, which is now in post-production and was directed by Levan Koguashvili, is pitched by Olena Yershova. Services to Georgian film awarded 10,000 euros in Barrandov Studios presented before a jury of professionals, who help create them. They help create them.

STRIVING FOR PERFECT PITCH

Mira Staleva, represented by actor Isaac Arriagada, is expected today with Western selection, try to spot the beaten track and experience something else. Much as I love film, it’s nice occasionally to go away and take a breather. KV is a very good place for doing that.

The first state-backed film from Hungary following a major shake-up in public financing, János Szász’s dark tale of wartime cruelty rode the vicissitudes of the funding system before being completed. Sáros Kincs, director of the World Premiere

The system works well enough that Sildos, the managing director of Wide Management; Bodo Kox, director of The Grand Culbricht; and Isabelle Castera, head of sales at Les Films du Grand Canal, seemed to agree, calling the film “a very strong energy,” says producer Yershova, explaining why she came on board.

The film, which is now in post-production and was directed by Levan Koguashvili, is pitched by Olena Yershova. Services to Georgian film awarded 10,000 euros in Barrandov Studios presented before a jury of professionals, who help create them. They help create them.

Producer Olena Yershova collected the Works in Progress prize for Georgia’s Blind Dates.

The Pitch and Feedback, organized by the Czech Film Center, the Slovak Film Institute and KVIFF, is supported by Barrandov Studios, the Czech and Slovak ministries of culture, the Slovak Audiovisual Fund, MEDIA Desk Czech Republic and MIDpoint. The system works well enough that Sildos is back again at the event, which the system works well enough that Sildos is back again at the event, and the system works well enough that Sildos is back again at the event, where one of the projects from KVIFF will go this winter.

This year’s model saw presentations of 13 films ranging from a portrait of deportees of Prague in the late 1940s, The Great Night by Petr Hlatí, to an essay on what purported to be the world’s largest and oldest spiritual refuge, Jaak Kilbom and Arbo Tammasuk’s Jesus Lives in Siberia.

Presenters then had sit-down meets with monitors Marc Hovorá, director of the Jihlava docu festival, Diana Tabakov of Doc Alliance, filmmakers, Miroslav Kacev andTasks of Vankov Films and Youn Ji of Autok痛 Films.

Kim Kristofferson, Christopher Walken, and Isabelle Huppert in a love triangle, this dig-

Huppert in a love triangle, this dig-

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The third major industry session this week was Docu Talents from the East, a competitive platform for showing off upcoming non-fiction films from the region, now in its 9th edition.

How is it different here? Especially at A-listers, you’ll often get a very big disconnect between industry and audience — industry is over here, audience is over there and never the twain shall meet. What’s great is that here it’s all about the audience. All the important industry stuff — buying, selling — is here, of course, but mainly it’s about the films and people seeing films. It’s about, especially young people, being able to see films, which is really important. That’s the thing about KVIFF. It wears its A-list status on its sleeve, but it doesn’t disregard its audience.

Is there anything you’re particularly interested in seeing? As a Brit who lives in Tallinn, I’m really interested in seeing A Field in England. It’s going to be intriguing because of what they are doing in the UK with it. On Friday it’s being released on DVD, in theaters, video-on-demand, and its being shown on television all on the same day, so it goes to be really interesting to see the reaction here and how it’s going to play in the UK with this innovative way of trying to distribute the film.

What do you think of the town itself? After going to festivals, people ask you what the town was like and you say, “Well, I know where the cinemas and the hotel are!” But KV allows you to go away from the beaten track and experience something else. Much as I love film, it’s nice occasionally to go away and take a breather. KV is a very good place for doing that. (COC)
THE PRIEST'S CHILDREN – A PRICKLY AND BOUNTIFUL AFFAIR

Zbyněk Vlasák

The new film by Croatia’s Vinko Brešan, who won the festival’s Best Director Award in 2000, is somewhat evocative of the brilliant Serbian documentary Matching Mayor about a burgemeister who tries to tackle his town’s population crisis. The Priest’s Children also examines the demographic dilemma. Deaths now far exceed births, and the picturesque Dalmatian inlet village is in danger of dying out.

Don Fabijan, his new young Catholic priest (Krešimir Mikić), discovers the root of the problem when receiving confessions from a local parishioner. The locals are using contraceptives. So Fabijan sets out to trick his flock to be fruitful and multiply.

First, he arranges for the local pharmacist to pierce all prophylactic readers. According to Brešan’s plan, the pill will be doubled up and the villagers will keep Return to Paradise... simply because life is something without a strictly defined genre, the detachment with which the twins (played by László and András Gyémánt) set out to harden their bodies. Life goes on. The viewer at first laughs, then merely smiles, and finally gets the shivers.

Those little dramatic elements are the sign that the end of the movie will be marked by sentences, always on the same wavelength. One boy thinks of an atom of the notes precise and objective as the twins themselves, the other permanentises the diaries, the twins follow in lockstep their own strict code: the interlacing of comedy and tragedy. One boy thinks of his father had given them. Its pages fill with entries as void of empathy as the twins themselves become. They speak the same way and finish each other’s sentences, always on the same wavelength. One boy thinks of something and the other carries it through. When they kill, it is an act of justice. Two bodies and one soul, Szász says of the twins, who deny themselves food, and immerse themselves to pain, in order so that they may endure future hardships, including torture. The cinematography is in the capable hands of Academy Award-nominee Christian Berger (The White Ribbon, The Celebration, Ulrich Matthes (Downfall) and Ondrej Tóth (Delta).

The Priest’s Children screens today at 5pm in the Thermal’s Grand Hall; tomorrow at 1:30 pm in the Pupp, and on July 6 at 11:30am in the Granada Cinema.

Le Grand Cahier – NOTES FROM IMMORAL GROUND

Zbyněk Vlasák

Agota Kristof’s chilling wartime novel about a set of pampered 15-year-old twin city boys sent to live with their abusive, alcoholic grandmother in the countryside has been translated into more than 30 languages since publication a quarter-century ago. The film adaptation by Hungarian director József Szász of the boys’ willful transformation into unfeeling and merciless creatures is less harrowing.

“Le Grand Cahier is a war film with no war, a story about innocent but cruel children who resist all morals,” says Szász. “It is the story of early adolescent, murderous twin boys. Two bodies, one spirit; two bodies, one will.”

The detachment with which the twins (played by László and András Gyémánt) set out to harden their bodies—by holding their hands over flames, cutting their hands over flames, and pouring alcohol on the wounds—as well as their minds, to cope with the absurdity, inhumanity and hypocrisy all around them (there’s a lecherous priest in the village, a concentration camp nearby, and eventual post-war liberation) brings out some of the worst cruelty in the boy’s characters. All is dutifully recorded in a large notebook, the eponymous Le Grand Cahier, which the boys view as a holy man with a cunning plan.

Krešimir Mikić’s Don Fabijan is a holy man with a cunning plan. The local pharmacist (Krešimir Mikić), discovers the root of the problem when receiving confessions from a local parishioner. The locals are using contraceptives. So Fabijan sets out to trick his flock to be fruitful and multiply.

First, he arranges for the local pharmacist to pierce all prophylactic readers. According to Brešan’s plan, the pill will be doubled up and the villagers will keep Return to Paradise... simply because life is something without a strictly defined genre, the detachment with which the twins (played by László and András Gyémánt) set out to harden their bodies. Life goes on. The viewer at first laughs, then merely smiles, and finally gets the shivers.

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The cinematography is in the capable hands of Academy Award-nominee Christian Berger (The White Ribbon, The Celebration, Ulrich Matthes (Downfall) and Ondrej Tóth (Delta). Le Grand Cahier screens today at 8 pm in the Thermal’s Grand Hall; tomorrow at 1:30 pm in the Pupp, and July 6 at 9am in the Granada Cinema.

ROZJEĎTE TO PRO DOBROU VĚC

Jen jedna minuta vaší energie může pomoci dobré věci – vzdálenost, kterou ujedete na naších oranžových kolech, ihned přepočítáme na peníze, které předáme dobročinným organizacím.

Patronem Oranžového kola Nadace ČEZ bude legendární skupina Lucie v původním složení. Patronem Oranžového kola Nadace ČEZ bude legendární skupina Lucie v původním složení. David Koller, Robert Kodym, Michal Dvořák, P. B. CH.

Akce proběhne:
- páté 5. 7. od 11 hodin
- od 14 hodin za účasti VIP festivalových hostů
- Mýlnská kolonáda, Karlovy Vary

Šlapeme pro:
- DebFRA ČR
- Centropark

Hudební doprovod:
- Yo Yo Band
- Kašpárek v rohlíku

Photo: KVIFF
BRING ON THE POPCORN AND SCREAMS

Fresh Meat takes a rollercoaster look at the lighter side of cannibalism. Unlike Stallone’s version, this Judge Dredd doesn’t take his mask off as he searches for the most aromatic tobaccos (115-300 CZK). Smokers will appreciate the generous toppings for around 100-200 CZK. There’s also a tasty range of grilled meat and fish dishes, which are a bit more expensive, as well as some daily specials.

In an age when legendary B-movie maven such as Roger Corman are launching hit YouTube channels celebrating the best of their bloody mayhem, it’s only fitting that KVIFF’s Midnight Screenings should continue bringing audiences chills and guffaws. Blake’s festival Martin Horyna for your nightmares. He confesses to being the twisted mind behind this year’s collection of seven films you would not consider a Frankenstein tribute in celebration of seven films you would not

KVIFF audiences this year is Cockney vs Zombies by Matthias Home. It follows a copper-gene-woven story as it quickly morphs into a you-think-that-was-bad tale that forces the would-be buddies to unite to save humanity from rampant hordes of cartooners. Dredd, a UK-US-India-South Africa co-production by Pete Travis might almost have been disqualified on the grounds of being a touch commercial, Horyna admits. But, he quickly counters, this edition of the comic book-based skin is far more in tune with its original inspiration than the 1995 big-budget version starring Sylvester Stallone. Unlike that egocentric lead character, the hero in this year’s Dredd does not remove his robotic avenger mask, lending more of a suspenseful mystique and keeping fans of the original 2000 AD cult comic-strip happy.

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