



Fanny Ardant with Italian actor Franco Nero at the Karlovy Vary Theater

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OUR EPOCH HAS TOO MUCH FEAR

LOWDOWN

FANNY ARDANT ON THE ILLUSORY CHOICE BETWEEN FREEDOM AND SECURITY

Šimon Šafránek

French acting legend **Fanny Ardant** made her name working with some of the most illustrious figures in film, starring in movies directed by the likes of François Truffaut, Alain Resnais, and Michelangelo Antonioni, among others. In recent years, she has turned her hand to directing, and her latest feature *Obsessive Rhythms* is being presented as a special screening at KVIFF.

When you first began directing, did you employ anything that you might have learned from François Truffaut – were there any tricks perhaps you might picked up and used yourself?

No, the only thing I learned was the enthusiasm, the energy to be on a set, to be not be completely blasé, because it is a great privilege to do a movie. So you can't waste any energy, any feelings, besides the fact that you are doing a movie. That's what I learned from him. But tricks? No. Anyway, I'm not shooting anything like François. It's completely different.

How would you describe your approach?

I wanted to shoot all the characters like they were alone. Like when you speak to people and nobody is listening to you. Maybe it is a question of taste, because if I look at a movie, I don't like to see the sky... I like the universe to be closed.

Why, everybody looks up to the sky?

I think when I see the sky in a movie, I don't believe anymore in the fiction. Maybe because I've come from the stage. And, as you know, the stage is an illusion. You might have to make the audience believe that you are in the rain, but everybody knows that there is no rain in the theater.

What does cinema evoke for you?

For me cinema is dark, it's black – *Oui*. You know always when I was looking for money, they said, "Why don't you write a comedy?" I'm not able to write a comedy. Maybe because of my vision of life. When I go to the cinema, I don't like to see a comedy, because for me cinema is dark. It's something inside. Maybe [Ernst] Lubitsch is the only one who I love as a comedy writer.

What I find interesting is that your latest film is full of emotion. What do

you think of the times we live in now? Is there enough passion these days for you?

I think there has been no progress in feelings. I think we have exactly the same feelings... From Homer to Shakespeare to Balzac, the suffering over love is always the same.

But maybe in the 1960s and 1970s people were more open about sexuality and passion than they are now...

You're right, in the 1960s and '70s there was great freedom – sexual freedom. There wasn't this wave of puritanism coming from America. But as far as feelings are concerned, I don't think the time or the epoch changes a lot of things. Maybe our epoch has too much fear. All the journalism is about fear – fear about disease, fear about terrorists, fear about losing your job, fear of having no more money. Maybe that is the great difference.

Where does the fear come from?

I think the fear comes from the need for control... For instance, if you go to Paris and visit someone's flat, there are five locks on the door. Why? And in politics, very often there are two sides – freedom or security. And more and

more people are choosing security. It's stupid. You can't be secure... Now, there are all these laws on smoking, dancing, driving... People say "Oh, if you smoke you're going to have cancer!"... If you have sex outside of marriage, you will get a disease! They're treating us all like we were small girls or boys...

Do you think we can overcome fear with cinema?

Oui, but people love to be afraid in the cinema – people love the fear when it's very bad and violent.

Yes, when it stays in the cinema...

Oui, it's very ambiguous – it interesting that you asked me that question, because I remember when I was a child, they used to ask me, "What are you going to do later on, as a job?" And I remember saying, "I want to be able to say 'No!' and to be afraid of nothing." I was very young. For me, that was the great thing in life – not being afraid. I didn't succeed all the time. Sometimes, I'm like the others.

Obsessive Rhythms screens tomorrow at 1pm in Espace Dorleans and on July 10 at 10am in Thermal Cinema B

On the first (and only) Monday morning at KVIFF, the plugged-in and mildly hungover invariably head for the **Connecting Cottbus** brunch, during which this outstanding organization generously provides the ingredients for **mix-it-yourself mimosas**, trays of meats and cheese, hearty traditional Czech soup, and surprisingly decadent desserts. Such a gracious offering is typical of the groovy Cottbus folk, whose event every autumn in the industrial town in former East Germany is dedicated to putting filmmakers from Eastern Europe in touch with **possible partners for their projects**.

The other major party of the day was the *Variety* cocktail soirée, these days held on the roof terrace of the **Grandhotel Pupp**. This once rowdy confab has become a quieter affair, for better or worse. It once featured three awesome festival toppers named Stepan, **blasting away on electric guitars**.

Times change, of course, as do *Variety* folk – one legendary ex-staffer for the industry trade, **Anne Thompson**, is now a superblogger for *IndieWire*, for which she posted a fabulously detailed account of adjusting to life in KV. Apparently, it's full of dangerous stairs. ■

SEE YOU THERE

TOMÁŠ PAVLÍČEK

DIRECTOR,
TOTALLY TALKING

There are two movies I'd like to see today. The first is *Todo modo*, which screens in the Elio Petri retrospective. It's both a detective story and a political story and I'm a great fan of those kinds of combinations. And Elio Petri is a master of directing and mixing these two things together. I'm a great fan of Gian Maria Volonté, the main actor, so this is definitely worth seeing.

I'd also like to see *Bird People*. It's about two people meeting at an airport. I love airports and I love airport meetings. This generation is always flying somewhere and spends so much time waiting in airports that we sometimes end up thinking about life and what to do with our lives in this stopover place. Airports are somehow connected with these themes. Pascale Ferran is also a great *auteur* director with a very significant style, so I can't wait to see this film. (COC)

Todo modo screens today (1pm, KV Theater) and on July 11 (1pm, KV Theater). Bird People also screens today (7pm, Pupp) and on July 11 (7pm, Thermal Congress Hall)

The final screening of Pavlíček's Totally Talking is today at 12:30pm (Cas Cinema) ■



PUPP'S A GRAND HOTEL, 'BUDAPEST' STAND-IN

Scores of movies have been shot in Karlovy Vary. None has captured the pockmarks that two wars left upon its neo-Baroque buildings and two political ideologies left on its character. None apart from *The Grand Budapest Hotel* (2014) – shot in Berlin and Görlitz, just north of the Czech border.

The eponymous hotel in acclaimed *auteur* Wes Anderson's quirky caper set in the 1930s was inspired by the Czech spa town's **Hotel Imperial** (pictured) and **Grandhotel Pupp**, and the fading old-world-charm Baroque meets brave-new-world Brutalism permeating "Zubrowka" by Central Europe.

"We had the hotel of the '30s, and it needed an identity. We'd seen this pink hotel in Karlovy Vary... and when you go to these places, they're ruined but there are lots of images of what it used to be like," Anderson told *The Daily Beast*. The '60s era look comes from an actual grand hotel in Budapest – the Gellért – replete with nasty panels and layers installed



during communism. (If you've been to KVIFF central, aka the Hotel Thermal, then you know the look well).

Bond flick *Casino Royale* was shot at the Pupp and around KV – but neither got credit as stand-ins for Montenegrin locales. "Wes Anderson was inspired by the Pupp, which is a pleasant thing for us," KVIFF artistic director Karel

Och says. "And tourism increased exponentially the year of the *Casino Royale* release – but for Montenegro."

Last Holiday was shot at the Pupp, and the town figures in *Shanghai Nights* and *Hostel II*. But for extended scenes of truly Communist-era Karlovy Vary, back when the Thermal was in style, catch *Walter, Scarper!* (1981). Penned by this year's Festival President's Award-winner, **Zdeněk Svěrák**, it's about a family man who stoops to pinching tips while masquerading as a waiter – in the town's grand hotels (July 10, 4pm, KV Theater). (BK)

LITERALLY MY CAREER WAS OVER

ANURAG KASHYAP ON BREAKING OUT OF THE BOLLYWOOD MOLD

Klára Kolářová

Kristýna Pleskotová

Anurag Kashyap is one of the most highly-acclaimed filmmakers working in India today and is the subject of a special KVIFF tribute sidebar this year. Utilizing Western cinematic styles and techniques to portray the reality of Indian life, his innovative films have reshaped Indian cinema, opening the doors for Indian filmmakers wanting to break away from the large production, feel-good Bollywood style.

You've said you "don't like Bollywood style." Are you against Bollywood film-making?

No, I grew up on it. As a child, the only kind of cinema we saw was Bollywood, and I like music, but I don't like the way they do music where suddenly everybody starts singing and dancing. For a long time I was judging what kind of cinema I make, because when my film was shown abroad people felt I was too Bollywood, and in India they think I'm too Western and European, so I didn't know where to fit it. Then I stopped thinking about it.

What did you find out, what's your style?

Nothing, I don't know. I love music. My films will always have music, but I can't do singing and dancing like Bollywood films do. I use music; I never make a film about music but its always part of the narrative and I always experiment with music.

You questioned your style?

I was trying to figure out where I fit in, but then I realized I don't need to know, I should just make films. This is for other people to figure out if they want to. And since then I've made a film every year.

I read that one of your movies costs as much as one shot of a singing scene in a Bollywood movie...

Most of my movies are really low-cost, but now it's also different. I also get big budgets. I just finished making my most expensive movie. It's an 18-million-dollar budget, which is more than everything I've done so far, because this film also has stars – the lead in the



Photo: Milan Malíček

Anurag Kashyap says they think he's too Western in India.

film is a new big star in India [Ranbir Kapoor] whose grandfather [Raj Kapoor] made very good films – one won the Karlovy Vary Crystal Globe in 1957 [*Jagte Raho*].

Do you often cast new faces? What are the advantages?

I often cast new faces, because I never have money to work with [established] people. So I need people who I can give little money to and who I can also shoot with on the streets, because people don't recognize them. I don't pay for locations. So I cast new faces because I save money.

Dev.D was adapted from the novel Devdas by Sarat Chandra Chattopadhyay and it's been adapted many times. What made you want to recreate it?

I wanted to make a movie on contemporary youth, and it was right after *No Smoking*,

which was my biggest disaster in India. I loved that film, but in India people did not understand it and it was criticized everywhere. Literally my career was over. I wanted to make a film about the youth and their situation in India today and nobody was letting me make any film. So what I did was work out a new system. When I said [I was adapting] *Devdas*, everybody was really happy, but I made exactly the same film about the youth and the issue of alienation...Also, another thing that happened at the same time was, there was a lot of pressure for me to make a film that works in the box office. And love stories always work, *Devdas* always works, and they gave me very little money, so I had to make a film that works because it allowed me to make the film *Gulaal*, which followed. ■

MY KV

Sonja Prosenč

Director, *The Tree*

Your film is being shown in the East of the West section. Are there any specifically Slovenian or East European aspects to your film that foreign audiences may find strange or interesting?

Yes, I think so. I would also say it focuses on the universal archetype of revenge. But, as a starting point, we took this Albanian blood feud tradition. Although we don't show ethnographic elements in the movie, we kept the language. So we have the Slovenian language because we focus on this Slovenian woman with two children who was married to an Albanian man and, of course, with other people they speak Albanian, which was a bit hard for our Slovenian actors but our Albanian actors and tutors and so on helped them a lot. I think the notion that this archaic tradition still exists is something that may be interesting to the viewers.

What sort of reaction are you hoping for from the audience? What would you like them to pick up on?

I thought a lot about the form of the film and, because its not very story-telling based, my focus was not on the story itself, but I used it as a frame within which I tried to paint some kind of portrait of a certain condition of entrapment or imprisonment. And I think, generally, we received very good feedback, but for people who like films with more action and more story, maybe they will find it a bit slow, but it's the right pace for our film.



Do you enjoy the process of selling your film after it's finished, trying to find a distributor, etc., or is that the worst part of the job?

Well, I like the festival part of it, especially here in Karlovy Vary, where the atmosphere is really relaxed, and I like that. But, as for the selling part, I'm very glad that I can leave it to our producer, so he will deal with it.

Are you in the process of doing something else, something you're already working on?

Yes, I'm already working on a new project. I want to say it's completely different – it's a more urban film but I probably cannot get out of my skin, so maybe there will be some characteristics that you can find in this film or my short films.

What are your impressions of KVIFF?

What I like about it is, as I said, it's very relaxed and it reminds me a bit of a music festival – it's the atmosphere. That's what I like the most, and the staff here is really helpful and we feel welcome. (COC)

FACES

Influential director **William Friedkin** will arrive today to be honored with a Crystal Globe for Outstanding Artistic Contribution to World Cinema. Friedkin will present a restored version of one of the central films of his career, *Sorcerer*. Award-winning director **Andrey Zvyagintsev** will also be in KV with his *Leviathan* in the Horizons section, and hot off a triple win at Cannes comes Ukrainian director **Myroslav Slaboshpytskiy** with *The Tribe* for a special event.

Look for **George Ovashvili**, director of the much anticipated *Corn Island*, joining the festival for his world premiere, and also leading Czech stage actor and director **Miroslav Krobot** with his world premiere and feature debut *Nowhere in Moravia*.

In town for the Forum of Independents line-up will be Colombian director **Roberto Flores Prieto** (*Pink Noise*) with his European premiere, and also **Willis Earl Beal**, who stars in *Memphis*. Try and spot directors **Jakub Korsielt** (*Atlas 1.0*) and **Roman Štětina** (*Lecture*), presenting screenings for the Imagina program. Also showing up today are Balkan documentarians **Tonislav Hristov** (*Love & Engineering*) and **Teodora Ana Mihai** (*Waiting for August*).

Last but not least, from the East of the West sidebar, you may see the producer **Anneli Lepp** (*Cherry Tobacco*), who is bringing a world premiere, and director **Ivan I. Tverdovsky** (*Corrections Class*) with the European premiere of his debut feature. (MT)



Andrey Zvyagintsev



Myroslav Slaboshpytskiy



George Ovashvili



Roberto Flores Prieto



Tonislav Hristov



Ivan I. Tverdovsky



CRITIC'S CHOICE

Damon Wise, CONTRIBUTING EDITOR, *EMPIRE*

The fifth film by the precocious Xavier Dolan, still only 25, is his richest and perhaps most commercial so far, the wonderful, bitter-sweet story of a Québécoise mother (Anne Dorval) and her unruly bad-seed son. There are echoes of Almodóvar and even RW Fassbinder in his subtle, empathetic take on everyday womanhood,



MOMMY

Director: Xavier Dolan
Canada, 2014, 134 min
July 8, 9:30am,
Thermal Small Hall

but Dolan has directorial craft too, making great use of varying screen ratios and fearlessly scoring the

most obvious needle-drops (Oasis, Dido, and even Celine Dion) to unexpectedly glorious effect.

Richard Linklater's more avant-garde projects (*Tape*, *A Scanner Darkly*) don't always add up to much more than an idea, but this staggering document of a Texan boy's life from six to 18 – shot over a real-time 12-year period – is the exception, an experiment with real heart and soul. Following lead character Mason (newcomer Ellar



BOYHOOD

Director: Richard Linklater
USA, 2014, 163 min
July 8, 10am,
Thermal Grand Hall

Coltrane) from childhood to graduation, *Boyhood* is a picaresque vision of real life as it is lived, with

terrific supporting turns from Ethan Hawke and Patricia Arquette as his warring but loving parents.

The "Troubles" of early-1970s Northern Ireland are the ostensible focus of Yann Demange's impeccably assured debut, but *'71* is not a political lecture, more an incredibly visceral meditation on the uncertainties of wartime. Unassuming Midlands boy Gary (Jack O'Connell) is our conduit, a rookie soldier left behind enemy lines



'71

Director: Yann Demange
United Kingdom, 2014, 100 min
July 8, 1pm, Espace Dorleans

when a routine search by the British Army goes horribly wrong. What follows is visually exquisite and

emotionally nightmarish, capturing the true spirit of the apocalypse as Gary vainly looks for safe harbor.

Forget the rumors about Harvey Weinstein's interference: there is no other cut of Bong Joon-ho's majestic, Swiftian sci-fi satire of our unfair, post-Occupy Wall Street world. Taking place 17 years from now, on a nonstop train endlessly circling the globe in a new man-made Ice Age, *Snowpiercer* stars an almost unrecognizable Chris Evans



SNOWPIERCER

Director: Bong Joon-ho
South Korea, USA, France,
Czech Republic, 2013, 125 min
July 8, 10pm, Pupp

as Curtis, a class warrior from the cargo classes who strikes a blow for freedom against the ruling elite.

Stylish, intelligent, both savagely funny and violent – it's a cult classic in the making. ■

OFFICIAL SELECTION

NOWHERE IN MORAVIA – A 'SLIGHTLY DARK COMEDY'

Cóilín O'Connor

There's a real Coen brothers feel to Miroslav Krobot's debut feature *Nowhere in Moravia*, which is full of offbeat humor, quirky eccentricities, and even a touch of brutal violence. It's also unmistakably Czech, not least in the unhealthy amount of beer, sausages, and slivovitz consumed as events unfold in a depressed Moravian village in the back of beyond.

Much of the action takes place in the local pub where barmaid Maruna (Tatiana Vilhelmová) holds sway. A well-educated woman in her thirties, she seems to have given up her teaching career to stay at home and care for her ailing but still domineering mother (along with her frustrated sister) while keeping half an eye out for a potential husband.

Unfortunately, pickings are slim in this godforsaken backwater with only the feckless mayor (Ivan Trojan), a rakish roofer (Lukáš Latinák), and the village idiot (Jaroslav Plesl) to choose from. Nonetheless, she plays the field as best she can whenever she's not doling out drinks to her regular customers, including two brothers and a woman who seem to live together in some kind of weird, hard-drinking, and dangerously dysfunctional threesome.

The ominous discovery of loose human bones in the local graveyard at the movie's start hints at the dark currents that ripple beneath the surface of this quiet



There are few potential suitors in this backwater.

hamlet, once inhabited by Sudeten Germans, forcibly expelled from the area at the end of WWII. According to screenwriter Lubomír Smékal, the setting was deliberately chosen because it has an inherent "sense of drama."

"This is the Sudetenland, a region whose natural evolution was disrupted by the war and the post-war period, when it was artificially settled by people who had no roots or organic ties to the place," he says. "The result was a mixing of various types of people from divergent cultural backgrounds, with different values, morals and customs. It's a very harsh place, but at the same time it has its own rough poetics."

Krobot is well known for his theater work with Prague's innovative Dejvické Divadlo, and he uses many of its actors for *Nowhere in Moravia*. It is appar-

ent from the onscreen chemistry that a lot of the cast have worked with each other for years, and their superbly assured ensemble performance is a real treat.

Although *Nowhere in Moravia* is at times bleak, even tragic, it is leavened by a large helping of typically Czech black humor, something Krobot says was crucial for the film, which he has described as a "slightly dark comedy."

"Laughter is a great catalyst that facilitates communication," he says. "I like humor that doesn't feel forced but is natural and inconspicuous; humor that is capable of touching upon tragedy, stimulates the brain, and encourages playfulness."

Nowhere in Moravia screens today at 8pm (Thermal Grand Hall), tomorrow at 1pm (Pupp), and on July 11 at 11:30am (Drahomíra). ■

OFFICIAL SELECTION

PARIS OF THE NORTH – A MINIMALIST LOOK AT CONVOLUTED RELATIONSHIPS

Matthew Theisen

Paris of the North, Hafsteinn Gunnar Sigurðsson's second feature film is a wry dramatic comedy with a universally relatable human story, set in a peculiar, remote setting. In this way, the film follows in the footsteps of his previous feature, *Either Way*, about two secluded highway workers, which was screened at more than 50 film festivals worldwide and remade in the US as *Prince Avalanche*.

Reykjavík native Sigurðsson started working with film through a number of skateboard videos in the early 1990s before studying Film Directing and Screenplay in Columbia University's prestigious School of the Arts film program in New York. His graduation short, *Rattlesnakes* (2007), earned three main prizes from the university's film festival, from there making the rounds of the international festival circuit and winning more awards. In 2012 he was selected as one of *Variety's* Ten European Directors to Watch at KVIFF.

The film's protagonist, Hugi (Björn Thors), is trying to grow, to move forward with his life by removing himself from the tribulations of urban dwelling. He moves to a remote village in rural Iceland where he lives a simple life jogging, learning Portuguese, attending AA meetings, and teaching middle school.

Hugi's structured yet fragile life is shaken up when school ends for summer and he fails to stop his



Hugi's quiet life begins to unravel as the school year ends.

distant, hedonistic father (Helgi Björns) from visiting. As Hugi's quiet life begins to unravel, the complexities of interrelationships in a village where everyone knows (and is related to) everyone begin to show in a fury of awkward, uncomfortable, and humorous situations. The film depicts the difficulties in Hugi's relationship with his heavy-drinking father, amplified when he refuses to adhere to Hugi's sober house rules.

Sigurðsson continues his long-take exploration, favoring static shots and sparse editing with his filmmaking, which he finds to be very actor friendly. He says *Paris of the North* is a minimalist story relying heavily on subtle, yet precise and moving performances.

Sigurðsson describes the film as a quiet, dry comedy, one requiring the audience's attention. The characters' states of arrested develop-

ment clash and fuse as they learn to accept each other.

The script was written specifically for the decrepit fishing village (population 150), surrounded by magnificent landscapes that constrict and emphasize the suffocating relationships. Sigurðsson was drawn to this contradictory setting and he attempts to allow the depressing village to come to life amongst the vast beauty of Iceland. He uses composition and editing to convey the slow passage of time in this secluded world.

The melancholic soundtrack by Prins Pólo further sets the mood for these convoluted relationships to complement the amazing scenery.

Paris of the North screens today at 5pm (Thermal Grand Hall), tomorrow at 10am (Pupp), and on July 11 at 9am (Drahomíra). ■

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Šlechtic mezi pivy

SIDEBAR BUILDS A BRIDGE TO THE EAST



Polish director Grzegorz Jaroszek's quirky *Kebab & Horoscope*.



Special needs not being met in the Russian film *Corrections Class*.

Will Tizard

West Bohemia might not be the place you'd expect to catch the newest wave of compelling film work from the former East bloc, but if so, KVIFF is out to prove you wrong. Traveling far and wide around Eastern Europe, Russia, and Asia, they've tracked down 12 films that highlight new visions of life in changing, dynamic regions.

Dedicated to first and second films from Central and Eastern Europe, the Balkans, Turkey and the countries of the former Soviet Union, this section presents the world or European premieres of these works. The stories and characters in these films, as you would imagine, are often caught in crisis, find themselves forced to fight for what they believe in, and live in environments that are at once familiar and otherworldly.

For many of the directors, having their work celebrated at a major fest, sometimes in an atmosphere of regal pomp, can be a little disorienting.

"I couldn't really believe it," said Hungarian writer/director Virág Zomborác, describing her screening Monday at the Grandhotel Pupp. Her first film, *Afterlife*, took her two years to complete on a starkly limited budget and at many times, she confesses, "We weren't sure we were going to have a film at all."

Looking at photos taken in the screening hall, she only realized after presenting the supernatural comedy how many people were in the audience. "And they stayed and asked a lot of questions."

Just as important as the engagement with viewers was seeing how the film's humor translated to its first foreign audience. Hungarians seemed to perceive the story as a drama with some humor, but at KVIFF, says Zomborác, "They definitely felt it was a comedy."

Having films in the East of the West section can be quite a boost to the profile of national film, in fact, if the press materials of the Hungarian Film Union are any gauge. For weeks, they've been touting the presence of two films from the country in this section – plus György Pálfi's *Free Fall* in the Official Selection race – for weeks and have organized a bash at the Pupp to celebrate their coup.

"It is a wonderful year for Hungarian cinema in Karlovy Vary," says Csaba Zoltán Papp of the film promotion agency.

The other Hungarian film in East of the West, *For Some Inexplicable Reason*, by Gábor Reisz, is also a light-hearted director-written work that explores the absurdities of finding your way in the world after university. Its feckless main character, Áron, finds himself dumped, out of school and under his parents' concerned

gaze as he devolves into a drunken scheme to get out of town and hit the road – in Portugal.

Reisz, like Zomborác, developed his filmmaking chops on short films, winning increasing attention for them, leading to a feature debut at KVIFF.

It's a story many entrants in East of the West can relate to and there's a genuine sense of discovery about this section.

There's the Azerbaijan father-son conflict story *Down the River* written and directed by Asif Rustamov, which takes on the themes of betrayal, grief and desperation, employing evocative images of water that both menaces and delivers freedom.

Albania, Italy and Kosovo, meanwhile, are represented by Iris Elezi and Thomas Logoreci's film *Bota*, the Albanian word for "the world," which considers the isolation of a small world stuck in the past as it's confronted by modern so-called progress.

This film, like *Barbarians*, a Serbia/Montenegro/Slovenia effort written and directed by Ivan Ikić, explores the issue of confinement and a desperate need to escape. And both films illustrate the growing bridges of Eastern Europe in terms of multi-country co-productions, which increasingly enable small nations to combine resources to create big films.

So does Darko Lungulov's bittersweet

comedy *Monument to Michael Jackson*, a Serbia/Germany/Macedonia/Croatia co-production.

Then there's the high-production values *Delight*, written and directed by Jitka Rudolfová, starring Jana Plodková and backed by Czech TV and respected Prague art film distributor Cinemart. Veteran producer Viktor Schwarcz is on board and the film, although just Rudolfová's second feature, shows off an experienced hand who has worked with Věra Chytilová, Bohdan Sláma, and Michaela Pavlátová in addition to a strong

body of theater experience. The director's debut feature, *Dreamers*, competed in East of the West in 2010.

Somewhere in between in terms of scope and resources are Estonia's peat bog romancer *Cherry Tobacco* by Katrin Maimik and Andres Maimik; Poland's offbeat carpet shop character study *Kebab & Horoscope* by Grzegorz Jaroszek; Greece's 1980s vampire farce *Norway* by Yiannis Veslemes; *Corrections Class* Russian director Ivan I. Tverdovsky; and Slovenia's family tragedy puzzler *The Tree* by Sonja Prosenč. ■

WORKS IN PROGRESS

Ambitious filmmakers, whether looking to raise the profile of their polished, completed features, or to find the support to finish post-production on their labors of love, make their pitches each year at the Works in Progress session.

Colleagues, journalists and industry scouts packed into the Thermal's Congress Cinema yesterday for this useful preview of upcoming work, whose agenda included 15 projects with collaboration from some 24 nations as well as Russia's Kalmykia region (*The Gulls* by Ella Manzheeva), Kazakhstan (*Essay* by Adil Mussatayev) and Georgia (*Sleeping Lessons* by Dzilis Gakvetiliti).

Concepts ranged from Cold War murder stories (Poland's *Red Spider* by Marcin Koszałka) to a dark, animated fairy tale (the Czech *Little from the Fish Shop* by Jan Balej) and a true-life Roma boxer story (*Goat* by Ivan Ostrochovský).

Occasionally jittery but heartfelt presentations consisted of an eight-minute pitch, including a trailer or film clips, some of which were stunning. A best pitch prize of 10,000 euros in services at Barrandov (chosen by jurors Mihai Chirilov, Guillaume de Seille, and Niloufar Siassi) boosts the value of this already grand opportunity for budding artists. (WT)

ON THE TOWN

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Tel: 728 520 822
Open: 10am-midnight

Panoptikum is a little off the beaten track but is definitely worth the ten-minute trek from the Thermal if you fancy a less hectic and crowded dining experience than you'll find in most restaurants on the main strip. With pleasant wood-lined walls displaying fascinating photos from Karlovy Vary's rich and colorful past, Panoptikum is a cozy eatery specializing in traditional Czech fare at reasonable prices (around 150-350 CZK). As is typical for such dumpling-friendly cuisine, the food is a little heavy, particularly as the portions are almost ridiculously generous. That is just a minor quibble though, as overall we were very impressed with

the personable and relaxed service as well as the delicious light and semi-dark draft beers on offer from the boutique Svijany brewery (around 30 CZK). (COC)

Chebský Dvůr

Tržiště 39
Tel. 353 229 332
Open 10:30am-10pm (kitchen)

An impressive collection of beer mugs hanging from the ceiling, classic meals and traditional uniformed waitresses, gives Chebský Dvůr an old-school Czech vibe. Goulash, a national specialty, and *svíčková*, which consists of thin strips of beef in creamy sweet-and-sour sauce topped with cranberry goo are found for 150 CZK, which is quite reasonable by KV standards. These saucy dishes are best accompanied by dumplings or



Panoptikum's portions are among the biggest in town.

potato cakes (30 CZK). Beer lovers will enjoy a choice of *Gambrinus*, dark *Kozel tmavý* beer, or *Pilsner Urquell* for 60 CZK. Two sections of sheltered outdoor seating also

make this a great place for open-air dining. Ham and eggs (*hemenex* in this part of the world) for just 100 CZK is also a good bargain-breakfast option. (MT/COC)

EVENTS

KVIFF TALKS WITH ANURAG KASHYAP / 3:30PM / CINEMA B, HOTEL THERMAL

Regular meetings with directors, actors, and other filmmakers who will present their work as part of the festival program. Anurag Kashyap Master Class: A meeting with one of the key authors of Indian independent cinema, who will introduce eight of his films in the Tribute to Anurag Kashyap sidebar.

PITCH AND FEEDBACK / 10AM-1PM / BARRANDOV STUDIOS' (BECHER) VILLA

Presentation of Czech and Slovak film projects in development with potential for international co-productions. Professional feedback from experts in the international film industry. Pitch & Feedback is organized by the Czech Film Center, the Slovak Film Institute, and KVIFF with Barrandov Studios and Midpoint: Central European Script Center.

DOCU TALENTS FROM THE EAST / 2-4PM / BARRANDOV STUDIOS' (BECHER) VILLA

Docu Talents from the East 2014 introduces the most creative documentary projects from Central and Eastern Europe in production or post-production. Eight-minute presentations of twelve selected feature-length documentaries. Docu Talents from the East is organized by the Jihlava International Documentary Film Festival, in cooperation with KVIFF.

FILM POSTERS EXHIBITION / 10AM-7PM ALL WEEK / KARLOVY VARY ART GALLERY / GOETHOVA STEZKA 6

A private collection of Cuban film posters to mark the 55th anniversary of the beginning of the Cuban film industry. The exhibition is organized in cooperation with the Cuban Embassy and Mánésová 54 Gallery. (MT)

DAILIES

- 1/ Director Jorge Pérez Solano (far left) and producer César Gutiérrez Miranda (fourth from left) with the delegation from *La tirisia*
- 2/ Asia Argento meets KVIFF artistic director Karel Och
- 3/ There was a big turnout for the Works in Progress session at the Thermal.

