



Laura Dern says working on Jurassic Park felt more like an indie movie than an international blockbuster.

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WILD AT HEART CHANGED MY LIFE

LAURA DERN HAS COME A LONG WAY FROM BEING 'THE GIRL NEXT DOOR' IN *BLUE VELVET*

Veronika Bednářová

"The whole world's wild at heart and weird on top." Anyone who has heard Laura Dern say that iconic line in David Lynch's cult classic is unlikely to forget it. They'll have a chance to hear it again tonight – *Wild at Heart* screens at the Outdoor Cinema as the last movie at KVIFF. The lady herself is here to present it.

You have worked with your mother [Diane Ladd]. Do you want to work with your father [Bruce Dern]?

Desperately. We've been trying for years... you know, the right thing just never happened. But now we have a couple of different ideas people are working on. You know, it's a great dream of mine. And on the set of *Nebraska* [Alexander Payne's 2013 comedy-drama road film co-starring Bruce Dern] I came for a couple of weeks, just to be with him and Alexander, watch them work together, which was very beautiful. But I'm praying that very soon I'll get to act with him.

You've said he wasn't overly competitive, that he's very humble. Did that inspire you? Are you the same way?

Well, I don't know if I have it the same

way, but it really inspires me. I've never felt competitive, or jealous of others. But I certainly have seen others doing things I wish I could be doing... It takes a lot of work and humility and discipline to not be competitive. Or to be [consumed] by feeling empty, feeling the void...

Do you have a dream role?

You know, I already have. I've been ridiculously lucky. I really have... And I feel so lucky that I've had small roles in film that mean as much to me as the lead in the film. So I've also had the experience of what it means to be a member of a movie. I did the HBO film *Recount* (2008), and I played [Florida's] Secretary of State Katherine Harris, who was a very iconic – unfortunately iconic – figure in American politics. She was insane, radical, and complicated to play. That was as great an opportunity as a starring role in, you know, Alexander's *Citizen Ruth* (1996) or David Lynch's movies. I just did this film with [Dallas Buyers Club director] Jean-Marc Vallée, and it's a small but perfect role for me at this moment in my life – to play this mother who loves freely and purely was beautiful for me.

Lynch's *Blue Velvet* (1986) and *Wild at Heart* (1990) and your roles in them

are both so iconic. Which is your favorite?

I love both so much... And I know *Blue Velvet* is so iconic because it's the first time people saw David's work in this way – even if they saw *Eraserhead* (1977). That was very different – you know, to see David's world of the dark and the light. And *Blue Velvet* was so symbolic in that way. But *Wild at Heart* changed my life. I was becoming a woman; it was this very sexual role. [Three] years before, he let me play the "girl next door," and now he was having me play the opposite. His courage to let me be something so different really shaped how I would always be thought of in different ways by different people. And that was very lucky for me.

Did you know they were going to be so big when shooting those movies?

No. David had made *The Elephant Man* (1980), which was so gorgeous and extraordinary, and so I felt it was important, but I didn't know it'd be successful – it was pretty crazy, so it's hard to know how people will respond... I saw him on Saturday, and he was painting and making music, but also writing. So I believe he is preparing [a new film]... I'm sure it will be brilliant and crazy. Hopefully, I'll be in

it – even if it's one scene, I'll make him let me be in it.

And how about *Jurassic Park* (1993), which was such a different kind of film?

When you think about *Jurassic Park* now, it's this big, formulaic movie, in a way. But then it was like an independent movie, because it was the first CGI movie. So Steven [Spielberg] was a pioneer, setting out to do something no one had. It really felt like independent cinema, working with this madman, this crazy genius who was going to have dinosaurs running next to us – but they weren't there – and working new forms of cameras and with Industrial Light and Magic...

[Josh Boone's] *The Fault in Our Stars* opened here in June. How was it to play the role of a mother with a sick child?

Well, most of all, I loved the opportunity of being part of a movie that has raised a lot of awareness and money for childhood cancer research. In America, only three percent of government funding to support cancer research goes to childhood cancer. It's insane. So hopefully the movie puts more light and focus on that.

Wild at Heart screens tonight at 11pm at the Outdoor Cinema. ■

LOWDOWN

It's axiomatic in the film biz that two or more versions of the same idea, often popping up at the same time, makes life interesting for sales folk.

One of the first major international cable TV productions to move into Prague's Barrandov Studios after years of drought, thanks in large part to the passage of 20 percent cash-back production incentives, was the costume drama *Borgia*, starring formidable tough-guy actor John Doman of *The Wire*, *Company Men* and *Mystic River*.

That was obviously great news – the only catch was that Hungary was in the midst of its own version of the mini-series, starring Jeremy Irons, called *The Borgias*. Thus, the *Borgia* promo team found itself endlessly reminding people to use the singular of the notorious Renaissance dynasty name.

The mistake is so easy to make that even Eric Welbers of the Czech production's distributor, Beta Film, at one point called it *The Borgias* during a TV panel presentation yesterday. One thing everyone had clear though: creating such gorgeous hits in this region costs about a third of what they would in Western Europe. There won't be any slowdown of Crystal Globe contenders from this part of the world anytime soon, then. ■

SEE YOU THERE

JIRÍ BARTOŠKA

KVIFF PRESIDENT

I'd love to recommend the Icelandic film *Of Horses and Men*, which is the movie that all of the KVIFF staff saw at a screening two days before the festival started. These staff screenings are a very nice KVIFF tradition, and through such movies we all kind of get in the right mood for the festival. This year, it was an overwhelming experience and the film was very funny, so I believe it's a nice movie to end the festival as well.

I also wouldn't miss the documentary on the film critic Roger Ebert, called *Life Itself*. Ebert, who died last year, was a great friend of the Karlovy Vary film festival. He sat on the KVIFF Grand Jury in 2002 and everyone remembers him fondly. He made us all laugh, which was a unique quality for such an esteemed film critic. (COC)

Of Horses and Men screens today at 12:30pm in the Thermal Small Hall. You can also see *Life Itself* today at 6:30pm in the Čas Cinema. ■



ALL EYES ARE ON THE PRIZE

Official Selection directors and their producers are vying for the chance to take home a Czech model tonight. The iconic leggy nymph of the Crystal Globe award was inspired by the shapely Ema Černáková, a Miss Czech Republic finalist, whose statuesque physique (*au naturel* and forever young, as captured in 2001 by sculptor Martin Krejzlík) holds aloft the orb atop the festival award.

Many an art-deco style statuette bearing her likeness will be bestowed at the KVIFF closing ceremony tonight. All are sand-cast in bronze by master Czech craftsman Miloš Vacek, and feature a Moser crystal ball shaped by renowned glassmaker Radek Vachoušek. But only a handful are plated in gold – the "official" Crystal Globes. The Grand Prix is reserved for



Best Film (chosen from 12 Official Selection pics reviewed in this daily) and come with a \$25,000 prize to be shared between the winning entry's producer and director.

KVIFF awards special Crystal Globes to those who have made an indelible mark on the silver screen, whether from the director's chair, on

the big screen, behind the camera, or behind the scenes. This year's prizes for Outstanding Artistic Contribution to World Cinema went to Hollywood actor/director Mel Gibson, whose epic historical drama *Braveheart* won five Oscars and inspired a surge of Scottish pride, and William Friedkin, who took home an Academy Award for *The Exorcist*, which has been scaring the bejesus out of us for decades.

Also taking home statuettes (but silver-plated not dipped in gold like the Crystal Globes) will be winners of the Special Jury Prize, the awards for best director, actor, actress, best film in the East of the West sidebar, and for the Audience Award. Non-statutory awards include two for Best Documentary Film (for one of 30 minutes or less and one of greater length). (BK)

KVIFF QUOTES

I was extremely arrogant at one time but, you know, that's true of so many filmmakers. You have to be arrogant.

William Friedkin on the inherent vanity in pushing others to read your scripts and see your films

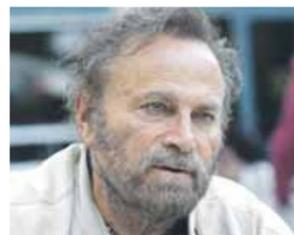


To tell you the truth, I never gave a shit about fashion... And fashion people love that. At a young age I was courted by fashion people and I would just tell them to f*** off, you know? And then they loved it even more.

Michael Pitt, on his reluctance to work the runway (though grateful for the money)

I think I posted a couple of tweets saying, "One day this little fat girl from Arizona's going to get an 8mm camera and she's going to shoot her own movie that's going to kill the professionalism of cinema."

Asia Argento, on the power of the internet and social media to promote indie film



The real producers are employees of TV or media set who read a script and they say, 'Oh, no, no – this is no good. At 8:30 in the evening people are eating...' So practically the author is castrated.

Franco Nero on the shift of film producing talent to television, and their declining power

People don't know that about Sly. He's actually, when it comes to literature and painting and stuff, he's a very well educated, cultured man. He's a lot smarter than he lets on.

Mel Gibson, on working on The Expendables 3 with Sylvester Stallone (and Arnold Schwarzenegger)



I'm a Londoner. I'm not really French, not really English, not really Algerian. I'm caught between three. I had three teams in the world cup and they're all f***ing out. You'd have thought I had good odds. Germany knocked out two of my teams – heartbreaking.

Yann Demange, on identity and football

To a degree, budget is a state of mind... If you have more money and you get a bigger actor, sometimes that can ruin the movie.

Steve Golin, on spending the right amount to make a film, not the most you can



My films were banned in India for seven years by political censorship, moral censorship, because my first film was based on a band, a rock band that smoked up weed and there was a masturbation shot, so they were really offended by that.

Anurag Kashyap, filmmaker, on censorship in India

Everything that is created à la thèse is wrong. It has nothing to do with art. It is always necessary to trust your unconscious, which provides the hidden but genuine contents that are deep and experienced.

Jan Švankmajer, on the dangers of sticking to a script or original concept at all costs



I think the difference between us is my brother is – if I was a multi-millionaire – I'd be lying on a beach. I wouldn't be making movies. Martin actually enjoys writing, so he'd probably still be writing. I wouldn't. I don't enjoy doing anything!

John Michael McDonagh on his work ethic and brother Martin (BK)

MCDONAGH GETS OFF HIS ASS

Iva Přivřelová

Writer-director **John Michael McDonagh** was in Karlovy Vary this week to present his second feature **Calvary**, a strikingly original whodunnit about an Irish priest facing down a death threat from a child abuse victim hell-bent on revenge. Like his first feature, *The Guard*, the film stars **Brendan Gleeson** whose powerful central performance has already been garnering critical plaudits.

You started as a screenwriter. At what point did you decide to become a director?

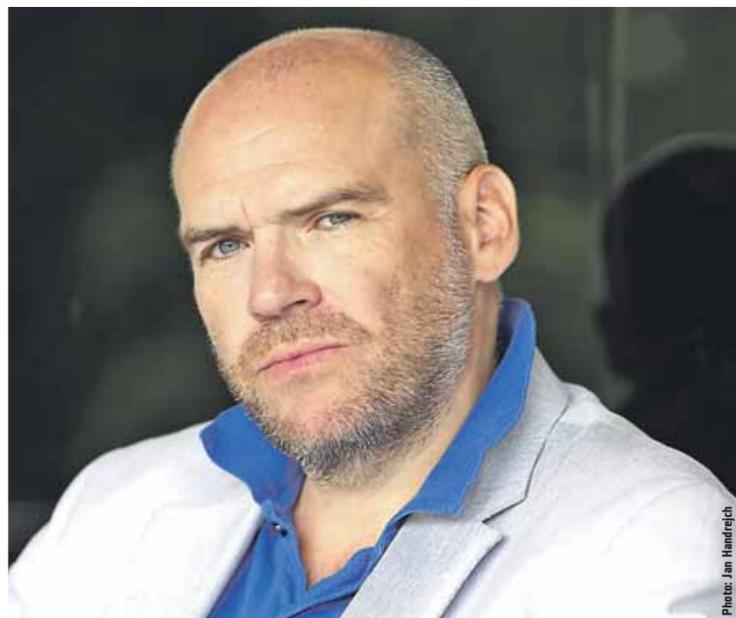
I had a really bad experience on a movie called *Ned Kelly*, which I wrote the screenplay for. And I thought, instead of criticizing the director all the time, maybe I should try and make a movie myself and see how difficult it is – or how easy it is, because I think too many screenwriters are always complaining about how their movies turn out and they should really, as we say in England, "Get off your ass and do it yourself."

And was it more difficult or easier than you thought?

It's difficult, but it's easier if you treat people with respect and you try and get along with people and you're not ego driven and humorless... It's far easier to make a movie if you take that attitude.

And it was always film you were interested in? You didn't want to try theater like your brother Martin?

I hate theater. But I love novels, so I tried to be a novelist first. I wrote five really bad novels. And, eventually, I thought, what else? What other form of writing can I do? And I always loved movies. I've always watched movies, so I just got a book and I saw the format of a screenplay and just started writing screenplays. But novels I would get no response for; they'd just be rejected. With my first screenplay I got an immediate response and I thought, "Okay, well I'm a bad novelist, but maybe I'm a good screenwriter."



John Michael McDonagh says it's far easier to direct if you approach the job with humor.

One of the things you have in common with your brother is that you both like working with Brendan Gleeson... How did you meet him?

I met Brendan at Sundance when they were showing [Martin's film] *In Bruges*. We got drunk together that night. We didn't really become friends then, but obviously I knew him, so when I sent him the script for *The Guard* he read it more quickly than he would if I was an unknown filmmaker, because we knew each other. So it was a good relationship from the start and we became friends quite quickly. And we trust each other a lot. He gives very good notes. I sent him a cut of *The Guard* and *Calvary*. *Calvary* was written for him so he would see very early drafts of the script and he helped a lot. He likes films that are, let's say, a bit more emotional. I tend to be a bit more intellectual and detached. So he asked for more scenes with Kelly Reilly's charac-

ter, who plays his daughter, and when I look at the film now, they're some of my favorite scenes. The scenes that he pushed for, that he wanted to be in to make it a more emotional film.

Calvary is supposed to be the second of a trilogy of films you plan to make with Brendan Gleeson. Can you tell us a bit about the third movie – *The Lame Shall Enter First*?

I kind of have a lot of ideas for it. I know who the main characters are. I know the basic plot; it's all in my head. It's about a paraplegic who's very aggressive. He hates people who can walk, and he solves the murder of one of his friends. And I want the murder mystery to be more complicated – to be very complicated. So I'm trying to figure that out. I've got virtually everything else in my mind.

Calvary screens tonight at 10:30pm in the Lázně III Cinema ■

TV PROJECTS SHOW EASTERN PROMISE

Will Tizard

Focusing on the small screen, which has vast global audiences, is increasingly critical for filmmakers – as public broadcasters in Prague, Bratislava and Warsaw know all too well, having watched the rise and export of original Scandinavian series and appetites for European projects in the US, the UK and beyond.

As the BBC buys up mini-series such as Germany's ambitious and controversial *Generation War*, and Netflix purchases programs like Prague-shot *Borgia*, broadcasters in Central and Eastern Europe don't plan to be left behind. They trumpeted their commitments to more original drama series and possibly other genres yesterday in the suitably imperious Grandhotel Pupp's La Belle Epoque Restaurant.

"TV and movies are getting closer," said Petr Dvořák, general director of Czech TV, the largest domestic co-producer in both film and television. And, he added for emphasis, "We are trying to cross the borders of the Czech Republic."

The model is already working in other places in Europe, with Norway providing an inspiring example of what's possible. Public broadcaster NRK has just completed the first season of its first six-part thriller miniseries, *Mammon*, and the slick 4.3 million-euro political intrigue has already been snatched up by sales powerhouse Beta Film, who has placed it with HBO.

Series director Cecilie Mosli recounted how the project, built up over nine years, was intended to bring Norway up to speed following the international successes of rivals Sweden and Denmark in minting original Nordic noir miniseries that have traveled around the globe, such as *The Killing* or the Henning Mankell adaptation *Wallander*.

Although the series made waves at home by suggesting that one of Europe's model democracies might be able to hide a corrupt network of billionaires who can control the media, it still drew 1.3 million



Yesterday's KVIFF TV Panel looked at case studies of successful projects.

Norwegian viewers, Mosli said, and has now sold in 17 countries and will be remade in a US version.

Normally, Norwegian dramas shoot in Prague or Hungary, Mosli said, but because *Mammon* was a public TV production, it had to be locally shot – not a cheap proposition, nor an easy way to work, since Norway limits shoot days to eight hours, about half of a typical shoot day in the Czech Republic.

Eric Welbers, director of Beta Film, said the series is part of a rising tide of original productions created by broadcasters in Europe that is succeeding with international audiences. He pointed to the ambitious German miniseries *Generation War*, which follows the fates of five young people throughout the rise and fall of the Third Reich, as another example.

The BBC and Canal + have bought the show, and other such projects, like the Italian miniseries *Gomorra* by Stefano Sollima, based on the hit film and book, are selling well. Typical buyers are HBO, ORF, ARTE, YLE, Fox and Netflix, Welbers said.

A miniseries like Germany's *Generation War* would never have been thought possible in Germany ten years ago, he pointed out. Not only that, the tide used to run the other way, with only US series being bought around Europe. Now, it's all about European original productions – both on the continent and beyond – with at least seven outlets possible in the US.

Jan Maxa, Czech TV's development director of programs and formats, said the Scandinavian successes offer useful lessons for possible joint projects by Czech, Slovak and Polish public broadcasters. He cited recent original hit productions such as Cold War thriller *Killing a Comrade* and crime series *The Lens* as proof of the station's commitment to this new direction.

"I think there's a vast array of possibilities," said US producer Cary Brokaw, a veteran of award-winning film and television with experience in production, development, marketing, and distribution and projects such as *Angels in America* and *Closer* on his CV. ■

KVIFF'S 'COINCIDENTAL' JURY

MY KV



The jury is in: (From left to right) Phedon Papamichael, Viktor Tauš, Mira Fornay, Kjartan Sveinsson and Luis Miñarro.

Will Tizard

The KVIFF Grand Jury is what old comics refer to as a tough room. It's not that the five assembled professionals don't love and support risk-taking film, as jury president **Luis Miñarro**, explains. It's just that they expect an awful lot from the film they will bestow a Crystal Globe upon tonight.

The Barcelona native, whose company Eddie Saeta has produced 30 features winning 80 international awards, made 2010 KVIFF winner *The Mosquito Net*, a host of impressive documentaries, and the feature *Falling Star*, screening this year at KVIFF.

And his co-jurors are just as demanding: **Mira Fornay**, the Slovak writer-director behind *My Dog Killer* and *Foxes*;

Phedon Papamichael, the Oscar-nominated cinematographer for Alexander Payne's *Nebraska*; **Kjartan Sveinsson**, the Icelandic founding member of Sigur Rós; and **Viktor Tauš**, the prolific Czech indie director and producer of *Honeymoon*, for which Jan Hřebejk won best director at last year's KVIFF.

So what does it take to get the nod from such a select group? "What interests me is to stress the artistic qualities of a film," says Miñarro, "both in language and in what it's proposing on the humanistic side."

But, Miñarro admits, it's difficult to stand out from the crowd. "There are many films in the festivals these days and sometimes it's hard to find a film that will really impress you," he says. "We have a couple of films here that we like

a lot – in the Official Selection of 12 films, we saw maybe five or six films which are interesting and maybe two or three of these six will be awarded because it's what they deserve."

Luckily, this year's jury managed to avoid major battles during its debates, Miñarro says. "We are quite, I would say, 'coincidental' in a way – even being from different countries and different professional roots. We haven't coincided on everything, so that's good."

And even with the weight of choosing best film, director, performers, script and other categories, he says, jurors managed to slip away from work for tempting distractions.

"What's interesting in a festival like Karlovy Vary is you have the chance to see many interesting films besides the official competition," he says. "I have a big advantage here in that I can see many films that I missed in Cannes and in other festivals. Ben Rivers [and so on]."

Miñarro maintains that he hasn't minded bringing his critical faculties to Karlovy Vary at all, in fact. "There's an intense focus on cinema and I should appreciate that as a guest," he says. "And I am always amazed by the big support from the audience. When my film was screening here the room was absolutely full. I was coming from other festivals, like Munich and Marseilles, where the room was half full. And here you always have a big anticipation of what you are presenting. We were speculating about giving a prize to the audience. It's really something out of the ordinary." ■

Marek Hovorka

Director, Jihlava International Documentary Film Festival
www.dokument-festival.cz

So, what have you been doing at KVIFF?

I was moderating the jubilee 10th edition of the *Docu Talents from the East* presentation of 12 upcoming projects from Eastern Europe with my colleague Andrea Slováková. I'm really happy many professionals found our selection very strong and useful.

What were the highlights of the presentation?

Just one year after winning the documentary competition here at KV with his feature doc *Pipeline* the Russian director Vitaly Mansky came back again. His new documentary takes place in North Korea where he's had unique access to daily life. Other filmmakers brought strong projects from Armenia, Estonia, Poland, Serbia, Slovakia, and the Czech Republic. If I were to mention another project, it's *The Serbian Lawyer* about the personal attorney of Radovan Karadžić, which doesn't offer a black-and-white perspective, but personal reflection and long-time observation.

Were there any tangible outcomes to this year's event?

All the filmmakers met experts from distribution and sales companies, but also many festival representatives; e.g. from Berlinale or San Sebastian, various broadcasters, and journalists. I'm sure all the presented films will be soon very visible and traveling all over the world – from Jihlava and Sundance to Cannes and KVIFF – because they represent the diversity of the East European documentary film tradition. Big attention was given, for example, to both Polish portraits – of reporter Riszard Kapuściński and controversial film director Walerian Borowczyk.



Docu Talents from the East has been held at KVIFF since 2005. Have there been some success stories already?

Yes, many of them premiered at the most important festivals. *Rabbit à la Berlin* was nominated for an Oscar. *Blind Loves* had its premiere at Cannes. *Matchmaking Mayor* won an award at Berlinale, and *Fortress* was the only documentary nominated for the Lux Prize last year. I could go on, because, in the past ten years, we have presented more than 110 East European documentaries – and many rank among the best East European films of the past decade.

What else have you been doing at KV?

Because I have been attending KVIFF since 1997, I have some must-dos in KV. One is to get pancakes from the nonstop place [Dobrotky] and the second is to visit a second-hand book store. They both have a unique reputation and complete my cinephile personality. (COC)



Paul Katzenberger

CRITIC'S CHOICE

Film Journalist, Süddeutsche.de/Süddeutsche Zeitung

Australian duo Michael Cody and Amiel Courtin-Wilson's movie is not for a mass audience, but this meditative road-trip love story will linger long in the mind of anyone open to getting a sense of Cambodia. Sang Malen and Ros Momy play two misfits thrown together in Phnom Penh. She's a prostitute fleeing her violent pimp; he's a factory work-



RUIN

Directors: Michael Cody, Amiel Courtin-Wilson
Australia, Cambodia, 2013, 90 min
July 12, 8.30am, Congress Hall

er tired of being treated disrespectfully. With a powerful score and lavish dreamlike and symbolic imagery, *Ruin* lays bare the

issues faced by Cambodia's underclass. Winner of a Special Orizzonti Jury Prize in Venice in 2013.

Iranian-Austrian Sudabeh Mortezaei's feature-debut, which screened at this year's Berlinale, is named after a Vienna settlement that has mapped the wars of past decades and is home to 3,000 asylum seekers. One of them is 11-year-old Chechen Ramasam, whose father was killed fighting the Russians. His world is turned upside down



MACONDO

Director: Sudabeh Mortezaei
Austria, 2014, 98 min
July 12, 4.30pm, Lázně III

when an old army friend of his dad suddenly shows up. Issues such as responsibility and human dignity are explored as

Ramasam slowly come to terms with his situation. This is a film full of subtle tones that searches for the truth beyond stereotypes.

Andrey Zvyagintsev's latest feature offers a scathing description of corruption and intimidation in contemporary Russia. Set in a cinemascopic panorama on the Kola Peninsula, his story starts off with a little guy taking on the government – a dispute that soon evolves into a battle with one of the world's most abusive and relentless regimes. After the excel-



LEVIATHAN

Director: Andrey Zvyagintsev
Russia, 2014, 141 min
July 12, 6.30pm, KV Theater

lent domestic drama *Elena*, the director revisits the theme of authority and rebellion found in his earlier work. His story takes sur-

prising turns without diluting the main matter of concern. Indeed its many twists give it a wonderful symmetry.

Andrea Sedláčková's feature is an important contribution to the Czech Republic's efforts to deal with its troubled communist past. It tells the story of 18-year-old Anna (Judít Bárdos), an elite sprinter hoping to compete at the 1984 Olympic Games who is assigned a course of performance-enhancing anabolic steroids that she has to take against her will.



FAIR PLAY

Director: Andrea Sedláčková
Czech Republic, Slovakia, Germany, 2014, 100 min
July 12, 9am, Drahomíra Cinema

Sedláčková does a very good job of showing what the dehumanizing regime did to its own people and most promising athletes. An

insightful drama about how basic values like truth, trust, and self-respect were endangered by a perverted system. ■



KLÁŠTER, MNIŠI A MÝTY - ZNÍ TO JAKO SCÉNÁŘ FILMU, ALE JE TO HOTEL

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LANSING LEARNED IT 'ON THE GO'

Veronika Bednářová

Before devoting herself primarily to charitable activities focusing on cancer research and education, Sherry Lansing was one of Hollywood's major players. In the 1970s, she very famously turned her back on acting to work as a producer – eventually becoming head producer of 20th Century Fox and later CEO of Paramount Pictures. Her name is associated with some of Hollywood's greatest commercial and critical successes, including *Fatal Attraction*, *Braveheart*, and *Titanic*. She was in KV this week with her director husband William Friedkin, who received a Crystal Globe award for his contribution to world cinema.

You went from being an actress to being a prominent producer. How did that come about? How did you learn to work on the other side of the camera?

On the go... When I came to Hollywood, there were hardly any schools to study film. You could study theater, but you couldn't study film, so I had gotten a degree at Northwestern. I studied theater a little. I studied math and got an English-teaching credential. And I thought I wanted to be an actress because that's the only thing I understood; it was the only way out. And I started acting and I was terrible at it. I was uncomfortable and nervous and anxious and not really enjoying it. So, while I was on the sets of the movies and television shows that I did over a period of about two or three years, I saw what everybody was doing and I got very interested in it – behind the scenes... And then producing seemed so interesting to me. But what I had was



Sherry Lansing and her husband William Friedkin have been celebrating their anniversary in Karlovy Vary.

a background in English, and I was very qualified to be a script reader, so I read scripts for five dollars an hour. I could synopsise them. I could give a critical opinion because I had that background, and so it wasn't that hard.

So you read a lot of scripts before...

Yes, that was my job. I saw movies every weekend. I saw everything that came out every weekend. I would see two, three, four movies a weekend. That was all I did. I loved seeing movies;

I just loved it. And so I could synopsise the script, I could give a critical opinion, and then I just kind of worked my way up and, again, this English background really helped me. So my education – luckily – was very important.

As a producer, you're famous for standing by *Fatal Attraction*. How many directors had refused to make it?

About 35... and lots of actresses turned down the Glenn Close part also. It was a movie no one wanted

to make. It was passed on by every studio at least twice.

And Michael Douglas?

He was there from very early on, and he hung in. We developed the script and then showed it to him. So I learned that the ones that were the easiest to get made were often the least successful. And the ones that were the hardest to get made were often the most successful.

When you were made head of 20th Century Fox, *The New York Times* front-page headline was

something like "Ex-Model Becomes Head of Fox."

Today that doesn't happen, so look how far we've come. Yes, of course, you [get things like] "ex-model, ex-actress becomes head of 20th Century Fox." They ignored everything that you had done – and I ignored that headline. You just put your head down and the salvation is to concentrate on your work. Concentrate on the movies, and just think about what you care about.

Was it your job as producer

to call everyone and tell them if a movie failed?

Yes. I used to call Sunday morning, after the film; you knew on Friday and Saturday night. And I used to call the filmmakers. There're lots of those calls. I used to call and tell them that we had let them down. Because I don't believe the first weekend is the movie's fault. I believe that it was the marketing or that we had done something wrong. Now, today, it's different because of Twitter and everything. On Friday night everyone knows if it's not a good movie, but when I was in the business, that's how it changed; you had a whole weekend. The marketing could get people in. And I used to feel terrible, because I had been a producer and I could identify with how they felt. And you have to have resilience to pick yourself up. And then – and now I can hear my husband – if you're lucky, sometimes what failed when it first came out, has grown to great success with time. And that's what he's seeing with *Sorcerer*, my favorite movie... when I didn't know him and I was thirty years old. It was my favorite movie and I didn't know him at all, but it wasn't a commercial or a critical success at the time. But today it is. So that happens to people.

How did you meet?

We met the night of the Academy Awards 23 years ago. We're celebrating our anniversary here in this magical city. I was a huge admirer of his films but had never met him. I looked across at an Academy Awards party and saw this cute man and said hello. And we'd never met, but we both knew of each other – and we got married 12 weeks later. So it was really fast, but 23 years later we were right. ■

ON THE TOWN

Café Elefant

Stará Louka 30
602 281 515

Open 9am-10pm (or later)

Café Elefant's boutique coffees and elegant Viennese-style ambiance make for a perfect stop between screenings, or for getting your caffeine fix while plugging away on the free Wi-Fi. Try to spot stars from one of the shaded tables on the pedestrian boulevard leading to the Pupp, or put your shades on and pretend you are the VIP while looking down from the lovely first floor terrace at the passing crowd. Choose from a range of coffees (from 74 CZK), complemented by 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 one of the specialty ice cream dishes (115-150 CZK).

Ristorante Pizzeria Capri

Stará Louka 42
11am-11pm

353 236 090

This posh pizza and pasta hotspot only a stone's throw



Enjoy a little Viennese-style elegance at Café Elefant, which is a few minutes' walk from the Pupp.

from the Pupp has offered celebs (and regular folk) gourmet Italian specialties for 16 years. Imported Sardinian chef Mario Didu's pasta dishes like the substantial spaghetti carbonara start at around 450 CZK. They have a wide fish selection like the

grilled salmon (680 CZK), or mix it up with the (admittedly pricey) grilled fish variety plate "Mario Style" (3,100 CZK, serves two). Try the wood stove-cooked pizzas like a classic Pizza Aglie (220 CZK) or deluxe Capri (490 CZK). The staff speak

English, Russian, German, and Italian and can serve a half liter of Krušovice beer for 150 CZK – steep for KV, but then you're paying for quality Italian fare, eloquence, and the chance to sit where John Malkovich or Jackie Chan enjoyed a slice. (MT)

PRÁVO AUDIENCE AWARD

The final results for this year's Audience Award competition run by the Czech national newspaper *Právo*, which publishes the *Festival Daily*, will be announced after KVIFF ends today. Here's a quick look at the movies that are presently in the running.

CURRENT STANDINGS

1. THE MAGIC VOICE OF A REBEL
2. CLOSELY WATCHED TRAINS
3. WHAT WE DO IN THE SHADOWS
4. BOYHOOD
5. I ORIGINS
6. AFTERLIFE
7. STILL LIFE
8. FAIR PLAY
9. '71
10. SIXTEEN

FESTIVAL FIGURES*

125,339 tickets sold
12,308 accredited participants, including:
10,406 Festival Pass holders
470 filmmakers
862 film professionals
620 journalists
408 screenings
243 films, including
49 short films

29 documentaries
33 world premieres
19 international premieres
6 European premieres
53 in search of an international sales agent
33,078 Facebook fans
3,161 Twitter followers (2,087 in Czech, 1,074 in English)

*Number valid as of 5pm yesterday. Final figures will be released later today. (COC)

DAILIES

- 1/ KVIFF Grand Jury president Luis Miñarro enjoying himself at the screening of his *Falling Star* at the KV Theater
- 2/ Cast members Pavel Batěk and Vica Kerekes dressed to the nines for the presentation of *All My Tomorrows*
- 3/ Packing them in at the Thermal Grand Hall



Photo: KVIFF



Photo: Milan Malíček



Photo: Milan Malíček