



Karlovy Vary International Film Festival

Organizer of the 53rd Karlovy Vary IFF 2018: Film Servis Festival Karlovy Vary, a.s.

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Karlovy Vary International Film Festival

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Karlovy Vary International Film Festival

KARLOVY VARY INTERNATIONAL FILM FESTIVAL TO HONOUR THE MEMORY OF MILOŠ FORMAN AT ITS OPENING CEREMONY

This year's 53rd edition of the Karlovy Vary International Film Festival will honour the memory of the recently deceased Miloš Forman at its opening ceremony.

The opening film of this year's festival will be Forman's legendary comedy **Loves of a Blonde**.

The opening concert in front of the Hotel Thermal will include a block of music from the films of Miloš Forman. Audiences will hear the Czech National Symphony Orchestra led by a conductor Libor Pešek perform music from *The Firemen's Ball*, *Taking Off*, *Valmont*, *Amadeus* and *Hair*. Also on the programme is music from the films of his friends and contemporaries.

Loves of a Blonde, which is a key work of the Czechoslovak New Wave, was a hit at numerous festivals in the late 1960s. Among other things, it was the opening film at a 1966 film festival in New York, and the following year it was nominated for an Oscar and a Golden Globe for Best Foreign Film.





Karlovy Vary International Film Festival

“Miloš Forman was not only an excellent filmmaker, but also a great friend of the Karlovy Vary festival. We have decided to remember him not through laudatory speeches, but through what he symbolized – film. And although local audiences will know Loves of a Blonde from its numerous showings on television, they will surely appreciate the chance to see it on the big screen. We are also convinced that our foreign guests who do not often get the chance to see Forman’s Czech films – which significantly influenced the direction taken by Czech cinema – will welcome the screening as well,” says KVIFF’s president Jiří Bartoška

Miloš Forman’s inspiration for the story of *Loves of a Blonde* came from real life, as he wrote in his autobiography *Turnaround*. One Saturday evening in Prague, he ran into a girl with a suitcase who had arrived from Varnsdorf in search of a man with whom she had previously spent the night and who had expressed an interest in a relationship. However, he had given her a false address. Forman talked with her, then took her to the train station, and she went back to Varnsdorf – a town full of girls employed at a local textile factory but with a shortage of men.

“Her story stayed with me for some reason and it would come back to me at odd times, so I kept thinking about it. I finally asked Jaroslav Papoušek and Ivan Passer if they thought there might be a screenplay there. They said that just maybe.”

The film was shot in an authentic location in Zruč nad Sázavou, which at the time was home to a shoe factory whose workers were overwhelmingly women. Many of the locals appeared in the film, and Forman showed his excellent ability to work with a combination of actors and non-actors.

“I learned that mixing professional actors and nonactors actually helped both groups, but you had to have actors who could stand up to the challenge of the unstudied, natural behavior of nonactors,” Miloš Forman said in explaining this method. For this reason, he cast Vladimír Menšík in one of the more important roles. *“The cast of Loves of a Blonde was a perfect balance of actors and nonactors, and I remember those few months in Zruč in 1964 as some of my sunniest days in the movie business,”* Forman later said.



Karlovy Vary International Film Festival

KARLOVY VARY FESTIVAL TO HONOUR THE AUSTIN FILM SOCIETY RICHARD LINKLATER WILL BE A GUEST AT THIS YEAR'S FESTIVAL

This year's **53rd Karlovy Vary International Film Festival** will dedicate one of its sections to the non-profit **Austin Film Society (AFS)**. Founded in 1985, the AFS is an important cinema institution in the USA. The section, **Made in Texas: An Homage to the Austin Film Society**, will show nine feature-length films and two blocks of short films.

On this occasion, the festival will welcome the Austin Film Society's founder and artistic director, director and producer **Richard Linklater**, as one of its guests. The programme



includes a screening of his cult debut ***Slacker***, which follows various local residents and eccentrics through the streets of Austin over the course of one ordinary, hot Texas day. KVIFF previously showed this film in 1991 as part of its Forum of Independents. Indeed, our festival's audiences have had numerous chances to see Linklater's work in person – we have also

shown his remarkable portrait of young people, *Suburbia*, *Before Sunset* from his successful trilogy (*Before Sunrise*, *Before Sunset* and *Before Midnight*) with Julie Delpy and Ethan Hawke, and in 2014 the Horizons section showed *Boyhood* to great acclaim. This unique film project followed the childhood and adolescence of a boy called Mason from his first days at school all the way to college. The film, which took twelve years to make, surprised and captivated audiences by its uncommon authenticity.

The section **Made in Texas: An Homage to the Austin Film Society** will also show Robert Rodriguez's feature-film debut ***El Mariachi***, a contemporary action western that tells the story of a good-hearted musician who becomes mistakenly wrapped up in a web of violence.



Karlovy Vary International Film Festival

The Slow Business of Going, an unusual film by Greek director Athina Rachel Tsangari, is an example of the more experimental side of the Austin film scene. Documentary film will be represented by Laura Dunn's ***The Unforeseen***, a remarkable and profoundly poetic look at the conflict between ruthless developers and a local community seeking to protect a recreational area in the Barton Springs area of Austin.

Among more recent Texas-made films are Jeff Nichols's award-winning psychological thriller ***Take Shelter*** (a favourite at Cannes), David Zellner's minimalist drama ***Kid-Thing***, Bob Byington's witty comedy ***Somebody Up There Likes Me***, and Andrew Bujalski's retro drama ***Computer Chess***, which is set among a community of software programmers. There will also be a selection of contemporary short films by promising Texas filmmakers.

Another film shown as part of this section is ***Last Night at the Alamo***, shot by the pioneer of independent Texas filmmaking Eagle Penell two years before the founding of the Austin Film Society. Other early works will be shown at a screening of six short films originally put together by Jonathan Demme as a look at the Austin punk scene in the late 1970s and early 1980s.



Karlovy Vary International Film Festival

THE NEW TRAILER AT KVIFF WILL FEATURE ACTOR CASEY AFFLECK

Last year's recipient of KVIFF's President's Award, Oscar-winning actor Casey Affleck, will appear in the new festival trailer, to be presented at the gala opening of the 53rd Karlovy Vary IFF. Once again, longtime creator of Karlovy Vary trailers Ivan Zachariáš was given the directing nod.





Karlovy Vary International Film Festival

KARLOVY VARY FESTIVAL TO PRESENT POETIC DOCUMENTARIES FROM THE BALTIC REGION

On the occasion of the 100th anniversary of the independence of Latvia, Lithuania and Estonia, the Karlovy Vary festival has put together an extensive retrospective of poetic documentary films from the Baltic region. This collection of important works of the “Baltic New Wave” dating back to the early 1960s features the world premiere of *Bridges of Time*, a new documentary by renowned Lithuanian filmmaker Audrius Stonys and his Latvian colleague Kristine Briede.

The section *Reflections of Time: Baltic Poetic Documentary*, which will consist of six blocks of short- and medium-length films and two feature-length documentaries, represents a rare opportunity to see key works of documentary film from the Baltic countries within the context of films made in neighbouring countries. “*Lithuania, Latvia and Estonia share with the former Czechoslovakia not just the year in which they declared their independence, but also an exceptionally artistic outpouring of cinematic production in the 1960s. We are glad that this year’s festival will be able to offer a unique report on the Baltic cinematic miracle,*” says KVIFF’s artistic director Karel Och.

In the 1960s, Baltic documentary film underwent a narrative and aesthetic transformation. The works of the new generation of filmmakers contrasted with the earlier approach to documentary films, and this Renaissance in Baltic documentary film reflected worldwide changes in how documentaries were made. The newly created films were characterized by a sensitivity towards the story and the chosen subjects. They were based more on the image as such, and explored the possibilities of the wide-screen format, editing, unusual combinations of sound and image, working with time and space, and sometimes also staged re-enactments. These filmmakers were inspired by the legends of documentary film such as Dziga Vertov, but also by the latest trends of *cinéma-vérité* or *direct cinema*.

Among the documentaries in the retrospective are films by Latvian directors Ivars Kraulītis (his canonical 1961 short film *White Bells*), Aivars Freimanis and Herz Frank (the legendary 1978 film *Ten Minutes Older*, an intimate portrait of a boy watching a puppet theatre consisting of a single ten-minute shot). One of the early pioneers of the new cinematic style, Uldis Brauns, will be represented by his grand feature film *235,000,000* (1967), which shows the life of people and important events in the Soviet Union.

Lithuania is represented by two award-winning documentaries by Robertas Verba, the founding father of Lithuanian poetic documentary film and the country’s most distinctive documentary filmmaker. *The Old Man and the Land* (1965) and *The Dreams of the Centenarians* (1969) both immortalize the ancient inhabitants of the Lithuanian



Karlovy Vary International Film Festival

countryside. Other Lithuanian films include Henrikas Šablevičius's *A Trip Across Misty Meadows* (1973), which takes the viewer on a journey across the traditional Lithuanian landscape, and *Apolinaras* (1973), a film about an eccentric guardian of the law who, like Verba's old men, is far removed from Soviet reality.

Estonia's stylistically diverse documentary cinema, whose main focus was not only on village life, but to a large extent also on the city, is represented by films by Andres Sööt (*The 511 Best Photographs of Mars*, 1968, which combines real and imaginary situations and experiments with a hidden camera), Ülo Tambek (*Peasants*, 1969, which spent 20 years locked in the vaults for its critical view of the Soviet system) and Mark Soosaar (*The Woman of Kihnu*, 1974, an anthropological observational documentary).

The section also presents the newest generation of filmmakers who began to work during the collapse of the Soviet Union and whose poetic style was significantly influenced by the "New Wave" of Baltic documentary film. Lithuanian documentarian Audrius Stonys will present his film *The Land of the Blind* (1992), which earned him the European Film Academy's Phoenix Award for Best Documentary Film, and also his later *Anti-Gravitation* (1995). We will also be showing renowned Latvian director Laila Pakalniņa's trilogy *The Linen, The Ferry and The Mail* (1991–95), which launched her international film career (*The Ferry* and *The Mail* were screened as part of the Un Certain Regard section at the Cannes Film Festival).

The retrospective's highlight is *Bridges of Time*, a remarkable metaphysical essay by renowned Lithuanian filmmaker Audrius Stonys and his Latvian colleague Kristine Briede – an untraditional look at the generation of filmmakers of the "Baltic New Wave" and a meditation on the ontology of documentary film. "*Baltic poetic documentary cinema created an independent world, free from soviet ideology, lie and propaganda. It was a declaration of inner freedom. The black and white world of poetic documentary films was full of colours. Sadness was full of joy. And joy was touched by deep existential sadness. These films reminded us about the very core of cinema—to film and to enjoy the beauty of the leaves, moving in the wind.*" adds Audrius Stonys. The film's presentation at Karlovy Vary will be its world premiere.

The retrospective is made possible by the kind support from the Estonian Film Institute, the Lithuanian Film Centre and the National Film Centre of Latvia.



Karlovy Vary International Film Festival

THE KARLOVY VARY IFF TO HONOR ACTOR JAROMÍR HANZLÍK

At the 53rd Karlovy Vary IFF, actor Jaromír Hanzlík will receive the KVIFF President's Award for Artistic Contribution to Czech Cinema. On this special occasion the Karlovy Vary festival will screen *Searching*, directed by Antonín Máša and Jan Čuřík.

Jaromír Hanzlík, who celebrated his 70th birthday this year, has been a luminous star of the Czech stage and screen, both large and small, for decades. He began his rewarding career at a young age; in 1966, the 18 year old earned an engagement on one of the foremost Prague stages, Vinohrady Theater. Until his departure in the early 1990s Hanzlík filled numerous roles in seminal plays by Czech and world dramatists, including *The Outlaw*, *Hamlet*, *Tsar Fyodor Ioannovich*, *The Government Inspector*, *Crime and Punishment*, *Cyrano de Bergerac*, and *Oedipus*.

At the same time, he snagged his first film roles, and they were significant because he had already worked with a number of directors. He began his acting career in children's TV movies, portraying roles that included Huckleberry Finn. In film, director Zdeněk Sirový cast him in the lead in *Das finnische Messer* (1965), after which he regularly appeared in other films. His filmography includes the above-mentioned *Searching* (1965), as well as *Every Young Man* (1965, dir. Pavel Juráček), an adaptation of František Hrubín's *Romance for Trumpet* (1966, dir. Otakar Vávra), *Coach to Vienna* (1966, dir. Karel Kachyňa), the war film *The Marathon* (1968, dir. Ivo Novák), *The Joke* (1968, dir. Jaromil Jireš), and *Honor and Glory* (1968, dir. Hynek Bočan). He took on comedy as his next genre, and thanks to television series ("Such a Normal Family," "Hospital at the End of the City," "There Once Was a House," "Ambulance," "Circus Humberto," "Good Water"), stage productions (*The Lodgers*, *Father or Brother*, and *A Letter Written in Spanish*), and movies (*Majesties and Cavaliers*, 1969; *A Night at Karlstein*, 1973; *How to Drown Dr. Mracek*, *The Lawyer*, 1974; and *Summer with a Cowboy*, 1976), Jaromír Hanzlík became one of the most beloved Czech actors. Television, in turn, also offered him superb dramatic roles, including in Jiří Hubač's award-winning work *The Fall of Icarus* (1977) and its loose sequel *Migratory Birds* (1983).

In the 1980s he enjoyed success alongside Jiří Menzel, under whose direction he portrayed distinctive, idiosyncratic, and tragicomic characters à la Hrabal, such as the palavering uncle Pepin in *Shortcuts* (1980), the enthusiastic junk collector Leli from *The Snowdrop Festival* (1983), and the rather dull castle librarian Bernard Spara in a film based on the Vladislav Vančura novel *The End of Old Times* (1989).



Karlovy Vary International Film Festival

At the beginning of the 1990s Jaromír Hanzlík decided to curtail his acting work; since then he only rarely accepts roles and those are carefully selected. Nevertheless, his work from this period includes significant parts as well – for example, in the TV movie *The Witness* (2001) and the sequel to the TV series “Ambulance,” as well as in Robert Sedláček’s movie comedy *Men in Rut* (2009). His most recent cinema role to date came in Jan Páchl’s crime drama *Gangster Ka* (2015).

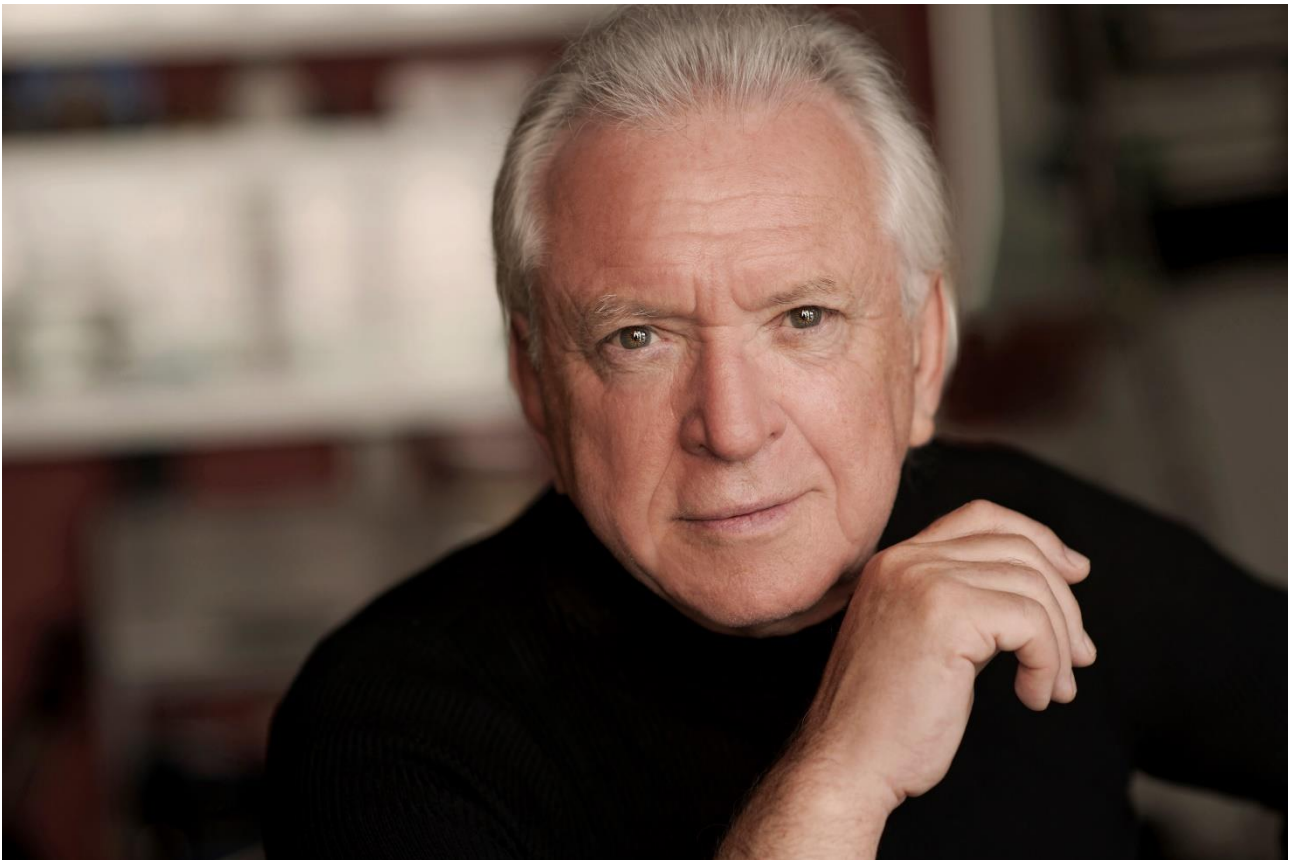


Photo credit: Lenka Hatašová



Karlovy Vary International Film Festival

FILM INDUSTRY AT THE 53rd KARLOVY VARY IFF

This year's selected industry activities for films professionals are grouped under a new "**EASTERN PROMISES**" brand. They will give producers, buyers and festivals an opportunity to choose among the most promising projects in various stages of film production, all coming from the region of Central and Eastern Europe, countries of former Soviet Union, Greece, Turkey and newly also the Middle East. **Works in Progress**, the traditional presentation of projects in post-production (with an awarded post-production package in total worth of 100,000 EUR) will be complemented by **Works in Development – Feature Launch**, a new presentation of regional projects in development stage. Producers will be able to select among these treated projects, which are prepared for co-production discussions thanks to the collaboration with MIDPOINT script development program, Trieste Film Festival and When East Meets West platform. Documentary films nearing completion will be for the first time curated by the team of KVIFF's programmers. The most promising project from this **Docs in Progress** Selection will be awarded with 5,000 EUR. Festival will continue its cooperation with EURIMAGES and will present nearly completed film projects which are bringing down the barriers of traditional filmmaking. The most promising project in this **Eurimages Lab Project Award** will be awarded with 50,000 EUR. The industry program for film professionals will be traditionally complemented with a number of panel discussions, master classes and accompanying events.

SPECIAL SCREENINGS OF AWARD-WINNING FILMS ON SUNDAY, JULY 8

Back by popular demand, special Sunday screenings of award-winning films will once again be offered at the 53rd KVIFF.

Special screenings of award-winning films at the 53rd KVIFF will take place on **Sunday, July 8** in the **Grand Hall at Hotel Thermal**. Three honored movies from this year's fest, including the Crystal Globe winner, will be shown at 10 am, 1 pm, and 4 pm. Tickets to the individual screenings will be available on Saturday and Sunday (July 7-8) with a valid accreditation for Saturday, July 7, or they may be purchased at selected box offices.



Karlovy Vary International Film Festival

AN EVENING IN KARLOVY VARY WITH EWA FARNA

Like every year, the festival's Evening in Karlovy Vary will take place on a Wednesday – this year on **July 4 at the Outdoor Cinema**. This time around, the Evening in Karlovy Vary will feature singer Ewa Farna and her band accompanied (as is now the tradition) by the Karlovy Vary Symphony Orchestra. Organized by the orchestra, the program will present symphonic arrangements of Farna's songs. The evening will start off with support group David Stypka and Bandjeez, and undoubtedly the show will feature this year's hit duet "Dobré ráno, milá," nominated for a 2017 Anděl music award.

PEOPLE NEXT DOOR THIRD TIME AT KVIFF

For the third year in a row, the Karlovy Vary International Film Festival presents a section called **The People Next Door**. The section's partner is the **Sirius Foundation**, the official non-profit partner of the 53rd annual KVIFF. The People Next Door – a section of films about people with handicaps – will focus this year on films about people with hearing impairments.