



Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 45TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

PRÁVO



Sunday, July 4, 2010

free • page 1 ENG

**Bilingual program
for tomorrow**

(Czech Section: pages 8, 9, 10)

**Today's Official
Selection films**

page 2

**day
3**

Variety Critics' Choice

page 4

**DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVO**

Vote for the best film of the 45th Karlovy Vary International Film Festival!
(Czech Section: page 2)

You can slap them in the face

Thelma Schoonmaker divulges editing dos and don'ts

Will Tizard

Three-time Oscar winner Thelma Schoonmaker, at KVIFF to present a meticulously restored version of her late husband Michael Powell and Eric Pressburger's 1948 masterwork *The Red Shoes*, says that four decades as Martin Scorsese's editor has taught her much about the importance of using the right film techniques at the right times.

■ You've said that Scorsese demands quiet on his film sets and will often speak to his actors in a whisper off to the side when he needs something from them. Why is that so important?

When I talk to film students, there are so many egos in the film business I try and tell them that respect is a very critical part of how Marty directs. He has so much respect for the actors – that's very important for filmmakers to learn. There are so many egos and jealousies... that's what we love about *The Red Shoes* because it's just as much about filmmaking as about the world of ballet.

■ Does that obsession with performance limit what you can do technically afterwards to fix problems?

We hate to do looping afterwards because Scorsese says, "I didn't spend all that time getting that performance to then go into a room where a man is standing in front of a screen with a microphone and try to get the same thing." But sometimes I need the line – it's not intelligible, maybe it was poorly recorded – and he will not, will not [record it in the studio]. That's why he gets such great performances – it's the respect!



Photo: Jan Handrejch

Legendary American editor Thelma Schoonmaker in Karlovy Vary.

■ In looking over *Raging Bull*, for which you took the 1980 Oscar for editing, there are mostly conventional shots with the dialogue scenes and many longish, uncut takes. Have things changed so much that you could never make a film that way now?

No. Scorsese knows how to use the tools. Not every shot has to be a zoom-in, hand held. Is that right for that scene? Is it right for that line? I show students the scene in *Goodfellas* with Joe Pesci where it starts out as a funny scene and Ray Liotta says "You're so funny," and then Pesci gets angrier and angrier – "What's so funny about me?" – and he shot it all in medium shots because he wanted to see the reaction of the men around him, and Ray Liotta, as

their faces begin to change and they realize this is getting to be a life-and-death situation.

In *Raging Bull*, I think Marty must have had a sense that the intense scenes of the fights would work well with other scenes around them more simple. It would make them more powerful.

■ It can be like music, I suppose – calm alternating with powerful sections for the whole to work. And sound is so important in those fight scenes in *Raging Bull*, isn't it?

Absolutely. Frank Warner, our sound editor, was a genius. One of the most important things he taught us was to take sound away at critical moments. In the final scene where Sugar Ray defeats LaMotta but he can't make him go down – because Jake LaMotta

never went down – so when Sugar Ray pulls back and can't figure out why he can't get him to go down, Frank said, "Take the sound away" ...and you hear nothing but a little bit of animal breathing.

Then he comes back in for the kill and the camera ramps up to speed and the sound comes roaring back in – that was Frank's idea and we've used it a lot since. That idea that silence is more important. Frank used all these beautiful animal sounds in *Raging Bull* – sometimes when Jake comes in for the kill it's an elephant bray. Who would ever think of that? Or when he knocks Sugar Ray down in the second fight, it's a horse shuddering. And the very beautiful use of one drum that he played himself –

distorted, backwards, and the last sound you hear in the film, when the door shuts, there's a drum sound. Brilliant.

He would audition five different punches. For the big punches, we would listen to five different punches. God knows how he made them. Most people don't even realize it. They're feeling it, but they don't realize it.

■ And that's what great editing is in many cases? When you don't notice it at all?

Sometimes. Sometimes you want people to notice it. For example, in the fights, that's the kind of editing you want people to notice. Mainly you don't want people to see it, but it's not a rule that can't be broken. We sometimes like to slap the audience in the face. ■

THE LOWDOWN

Don't mess with the orange-clad KVIFF security guards this year; they may look like Easyjet staff, but The Lowdown saw a group of them toying with an American-style police baton one evening, so behave! And perhaps they need to be vigilant – everyone and their dog seem to be at KVIFF this year. But one dog at least has nothing to worry about from security; *Pes Fešák Okatý* ("Mr. Dog, Handsome Big-eyes" – a well deserved sobriquet) wandered up to The Lowdown proudly sporting a KVIFF pass on his collar. Our sources tell us no less than six hounds of various shapes and sizes are fully accredited. If this seems unusual to you, bear in mind that this is a country where people take their dogs to work, to art school, and even to nightclubs.

On its travels yesterday, The Lowdown picked up two invaluable pieces of advice for any wannabe filmmakers from *Nuummiq* directors **Torben Bech** and **Otto Rosing**. The first, and the catchiest: "Never use your own money." And the second? Sometimes the most important job of a production assistant is guarding an antique toy monkey. In fact, sometimes that's the only job of a production assistant.

And oh, the opening party! All that we've come to expect – vast amounts of meat, packed hallways, and a fitting choice of music. Who else but smooth Czech rap/urban/soul group **Navigators** could so perfectly complement the giant white plastic palm trees with glowing coconuts?

And out in the garden later on, looking up at the neo-Baroque façade of the Pupp, we were touchingly reminded of how perfect the combination of music and filmmaking can be with Bryan Adams's moving 1991 classic (*Everything I Do*) *I Do It For You*, still bringing tears to our eyes 19 years on. ■

EXPLAINER

So Karlovy Vary is a spa town, right?

Despite the relaxing sounding descriptor, Karlovy Vary's reputation as a spa town has been built on geothermal oddities and procedures that have very little to do with lounging in bubbling water under the stars with a Chardonnay in hand. That would be more typical of Napa Valley, California – but their idea of spas is not quite how they're thought of here.

The official website of this resort (www.karlovyvary.cz), describes the city's twelve famous thermal springs under the thrilling title "History of Balneology in Karlovy Vary," adding, for good measure, that doctors prescribe them to treat digestive tract disorders, diabetes, gout, obesity, gingivitis, and even as post-cancer therapy.

Of course, the more than 6 million folks from all over the world



with every manner of ailment obviously don't mind that things here are pretty clinical – or are at least willing to put up with that approach, which still dominates most of the city's spa facilities.

Some, it must be said, have changed little from their portrayal in the Oscar-nominated Philip Kaufman film *The Unbearable Lightness of Being*, in which fat men in bathing caps are depicted paddling around floating chessboards.

The history is actually pretty rich, dating back to at least the 1300s, when the first of more than 60 hot springs (ranging from 34 to 73°C) in the area was found to have healing properties. They all seem to offer their own advantages.

Some are considered beneficial to drink, as long as you use the special ceramic pitchers that are a Karlovy Vary trademark, with the spout in the handle (designed to help you get the water past the teeth so its minerals don't damage their enamel).

Others are thought better for bathing or for other uses, including colonic irrigation. Some, in nearby Jáchymov for example, are actually radioactive, and this is said by some to offer health benefits (yes, benefits, not hazards – that's what they say, at any rate). (WT)

SEE YOU THERE

Quinn Saunders

Director of *Cherry*.

I'm really looking forward to seeing *Snap*. I met the director Carmel Winters on the drive here. She told me about her film and it sounds amazing. It did really well at Tribeca also. I had some friends who saw it there. The thing about it that interests me is that it has an unorthodox structure and narrative. It tells the story of a kidnapping backwards and uses mixed media.

I also want to see *Submarino*. Mainly, I simply want to see what Thomas Vinterberg is doing. We don't get all his films in America. They're hard to get sometimes. I'm a big fan of *The Celebration* and I'm just really curious to see what his next film is.

Snap screens today at 6:30pm in the Thermal's Small Hall and tomorrow at 10am in the Drahomíra Cinema. *Submarino* screens today at 2pm in the Karlovy Vary Theatre as well as tomorrow (7pm, Espace Dorleans Cinema and July 8 (1:30pm, Pupp Cinema).

Cherry. screens today at 7pm in the Espace Dorleans Cinema. (COC)



OFFICIAL SELECTION

The Mosquito Net – a comically impossible tragedy

Ilona Francková

Spanish director Agustí Vila is presenting his third feature *The Mosquito Net* at KVIFF today as part of this year's Official Selection. Featuring Geraldine Chaplin in an eye-catching role as a senile grandmother, this movie takes an unflinching, albeit darkly comic, look at an affluent family in crisis.

■ Your movie has been compared to Luis Buñuel's *The Discreet Charm of the Bourgeoisie*. Do you think it's a fair comparison?

Well, I am much more interested in Buñuel's Mexican films than his French productions. And yes, during the shooting Buñuel often came to my mind and I thought of him in some of the scenes. *Viridiana* clearly inspired me while creating the character of Luis, and his extreme need to give love – in this case animals are the object of his love.

■ How did you convince actress Geraldine Chaplin to star in this movie and to accept an unusual "mute" role?

The producer Luis Miñarro sent the script to Geraldine. She liked it very much and accepted to do it for a considerably lower fee. She liked the idea of performing a silent character, as her father [Charlie Chaplin] had done so often.

■ There are several sexual



The Mosquito Net featuring Geraldine Chaplin.

scenes in the movie but the sex is always twisted somehow. How was it for you and the actors to work on those scenes?

Sex is an expression of desire and love, but love is not easily expressed. Sex has its own codes and, in this film, characters are confused about all kinds of codes. They avoid the complexity and interpret words or attitudes literally. Finally they become victims of this complexity.

■ Do you think the audience can relate to any of these complex characters?

The film is not naturalistic, it is fiction. I think there is a lot of each of us in every character, in a higher or lower dose... There are always situations in which we can see ourselves, even if we do not reach the tragic absurd degree that the film achieves.

■ The film is quite humorous despite its dark subject matter...

I wanted to use comedy – obvi-

ously sometimes in a more subtle way than others, almost using dark humor. When I see the assembled film I still think of it as a comedy. It is a comedy about the impossibility of the tragedy. There are situations that should turn into a tragedy, even though the tragedy never occurs. And the way the characters hide this tragedy is what makes situations more comic, even if this humor is often cruel.

■ Was it hard to shoot *The Mosquito Net*, which features several dogs, cats and even a pigeon?

It was actually easier than we all expected. After all, animals are more predictable than human beings. Usually it is harder to work with human complexity.

The Mosquito Net screens today in the Thermal's Grand Hall at 8pm and tomorrow at 10am in the Espace Dorleans Cinema.

OFFICIAL SELECTION

Sweet Evil – Hitchcockian suspense with a Gallic twist

Will Tizard

In *Sweet Evil*, director and writer Olivier Coussemacq creates a classic suspense film while spinning the tale of a seemingly innocent young girl, Céline, who is far from what she seems. Found sleeping rough in the garden shed of an affluent judge and his wife, they offer her a home. After she gains their goodwill and affection, however, they soon realize that their comfortable world is sliding off its axis.

Much of the film's chilling undertone is carried by the young lead Anaïs Demoustier. The youthful actress is something of a discovery by Coussemacq, who knew she was a natural for the role as soon as she auditioned. "I saw the Céline I was dreaming of," he says. "She surprised me – she was manipulative, charming, innocent but with perversity. Direction was necessary really only for the details."

Somewhat unusually for a French film, *Sweet Evil* wears its classic Hollywood influences on its sleeve, with Hitchcock, in particular, looming large. "I don't have the feeling that the classics are very honored in my country, where we are still obsessed with the new form," says Coussemacq. "I cannot say that I was consciously inspired by Hitchcock films, but this precious heritage



Olivier Coussemacq's psychological thriller Sweet Evil.

could not help but affect my subconscious. I do remember I was thinking about making a subjective scene of the judge going up the stairs of the house and coming near the room of the young girl in homage to the scenes of *Spellbound*, but I couldn't do it in the end because the floors of the house were actually shot at different locations."

Although Coussemacq didn't manage a direct tribute to Hitchcock in *Sweet Evil*, he certainly succeeded in ratcheting up the tension in a manner that would have made the old master proud.

"Suspense is first about capturing the attention of the audience, and this proposition is still pertinent in these times, when there is a profusion of images *ad nauseam*," he says. "For us in this film, this subject with three characters in one unique place that's closed in, it was a challenge to retain attention... That's why it was con-

structed as a thriller. I wanted to literally hold the viewer before addressing his moral compass to deliver uncertainty and questions with the face of young Céline's lies, her effect and irresistible charm."

Coussemacq manages to keep audiences on the edge of their seats by adopting a ruthless approach in the cutting room that is often lacking in some of his *auteur* compatriots.

"When we finished shooting, a lot of scenes were cut in editing because they broke the rhythm of the progression of the story," he says. "I'm obsessed with wanting to not be annoying for the viewer. There is no scene like that which will survive, even if it's perfect. If I feel it will annoy the viewer, I cut it."

Sweet Evil screens today at the Thermal's Grand Hall at 5pm and tomorrow at 1pm in the Espace Dorleans Cinema.

BELGIAN CINEMA FLANDERS

@ KARLOVY VARY INTERNATIONAL FILM FESTIVAL 2010

**DE HELAASHEID DER DINGEN
(THE MISFORTUNATES)**

by **Felix van Groeningen**
prod: Menuet
sales: MK2

2.7 19:00 Congress Hall/Thermal
6.7 16:00 Congress Hall/Thermal
10.7 18:30 Small Hall/Thermal

**LOST PERSONS AREA**

by **Caroline Strubbe**
prod: Minds Meet
sales: UMedia

5.7 19:00 Congress Hall/Thermal*
7.7 10:30 Lázně III
9.7 22:00 Drahomíra

* in the presence of **Caroline Strubbe**

**MAN ZKT. VROUW
(A PERFECT MATCH)**

by **Miel Van Hoogenbemt**
prod: A Private View
sales: High Point

5.7 10:30 Lázně III
8.7 13:00 Congress Hall/Thermal

**MY QUEEN KARO**

by **Dorothee van den Berghe**
prod: caviar
sales: Doc & Film

3.7 16:00 Congress Hall/Thermal*
6.7 10:30 Lázně III

* in the presence of actor **Matthias Schoenaerts**

www.flandersimage.com

REVIEWERS RECOMMEND

Anna Franklin

Film New Europe (www.filmneueurope.com)



An Earthly Paradise for the Eyes

Director: Irena Pavlásková, Czech Republic, 2009, 114 min.
July 4, 7:30pm, Lázně III

Czech director Irena Pavlásková's film is fresh from the Moscow International Film Festival where Vilma Cibulková deservedly won the best actress prize for her performance in this drama about growing up in Czechoslovakia in the 1970s. Pavlásková has been a favourite director since her debut film *Time of the Servants* and this movie, with its

irony and sense of history, ranks among her best.

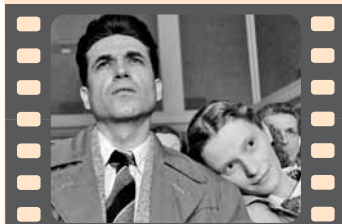


Sweet Evil

Director: Olivier Coussemacq, France, 2009, 90 min.
July 4, 5pm, Grand Hall

Catching up with the best in contemporary French cinema is one of the greatest joys of attending KVIFF. French director Olivier Coussemacq's debut is a psychological thriller about a streetwise 15-year-old girl Céline who is taken in by a French middle-class couple after they find her sleeping in the garden shed of their villa.

Coussemacq blurs the lines between protector and protected, offender and victim in this story, which challenges our ideas of right and wrong and asks us to examine our definition of morality.



The Reverse

Director: Borys Lankosz, Poland, 2009, 101 min.
July 4, 9:30pm, Small Hall

Borys Lankosz's debut *The Reverse* won both best Polish film of the year in Gdynia in 2009 and the top prize in the Perspectives section at the recent Moscow International Film Festival. A stylish black comedy with plenty of twists and turns, Lankosz keeps us guessing up until the very last frame of the film. Set in 1952 in Warsaw, the shy bookish

Sabina dreams of falling in love with a manly hero but when a real-life macho admirer appears she is caught up in a surprising intrigue when it turns out he works for the secret police.



The Temptation of St. Tony

Director: Veiko Õunpuu, Estonia, Sweden, Finland, 2009, 114 min.
July 4, 5pm, Karlovy Vary Theatre

Estonian director Veiko Õunpuu's first film since his international festival hit *Autumn Ball* is a black-and-white meditation on the materialism of modern day Estonian society and a surrealistic journey for its hero, Tony, into a dark forest where he confronts his own definition of morality. The film has a universal appeal and has already found an

international distributor. This is an accomplished piece of work for this top director.

FACES



Caroline Strubbe

Today KVIFF will be graced by the arrival of living legend **Micheline Presle**, veteran of almost 200 films from 1937 to the present day, here with director **Frédéric Sojcher** for the world premiere of *Hitler in Hollywood*, a mock bio-doc of her career that turns into an investigation of Hollywood's forgotten secrets. Another treasure of filmmaking history to keeps your eyes open for is this year's Crystal Globe winner **Karel Vachek**.

You might see **Danny Perez**, director of the much anticipated Animal Collective "visual album" *ODDSAC*, or the inspiring **Linda Jablonská**, who arrives today to host the Inventura FF Presents sidebar,

promoting filmmakers with mental disabilities. We also have respected young Iraqi director **Mohamed Al-Daradji** (*Son of Babylon*), selected for the Special Events section this year.

A host of writer/directors arrive in KV today. We have **Caroline Strubbe** (*Lost Persons Area*) and **Jaco Van Dormael** (*Mr. Nobody*) here for the Focus on Belgian Film sidebar, **Philip Koch** (*Picco*), **Johannes Naber** (*The Albanian*), **Niv Klainer** (*Bena*), **Nikolaj Steen** (*Oldboys*), and the directing/screenwriting duo behind *The Island Inside*, **Félix Sabroso** and **Dunia Ayaso**.

Critically acclaimed Czech director



Dunia Ayaso and Félix Sabroso



Lesław Dobrucki

Jan Hřebejk (*Kawasaki's Rose*) is due to appear today, as is **Vladimír Balko**, the Slovakian director, who returns to KVIFF this time as a guest. From the Official Selection we have actor **François Papineau** (*Mourning for Anna*) and producer **Luis Miñarro** (*The Mosquito Net*, *The Strange Case of Angelica*). Also arriving is actress **Dorka Gryllus**, female lead in Robert Adrian Pejo's *The Cameramurderer*.

Last but certainly not least we have some important documentarists. **Alberto Herskovits**, the co-director, dir. of photography, and co-editor of *Familia*, and **Lesław Dobrucki**, director of the chilling tale of family abuse *Little Bride*. (PLC)

Master Class with Eli Craig

Young American filmmaker Eli Craig talks about his debut mock-horror comedy *Tucker & Dale vs. Evil* in today's Master Class. Eli Craig's debut feature deftly reworks tired horror clichés into something new, unexpected and darkly funny.

Weaving together motifs from horror classics such as *Friday the 13th* and *The Texas Chainsaw Massacre*, Craig's film turns the genre on its head in much the same way Wes Craven's *Scream* did, by allowing his characters to

be aware of the horror genre's existence.

The characters' perception of being in a classic horror situation warps their view of the world. Though handled in a lighthearted (and very gory) manner, this is actually a pretty "deep" subject, given how absurd misunderstandings combined with fear and prejudice so often lead to violence.

For those who fancy sampling Eli Craig's earlier work online, we recommend his student thesis

film *The Tao of Pong*, the story of a former ping pong prodigy's quest to revive former glories. You can see this absurdist, yet oddly touching reworking of the underdog sports movie on his website www.elicraig.net.

Eli Craig's Master Class takes place today at 2pm in the Radio 1 Lounge. It is free to the public. Tucker & Dale vs. Evil screens as part of the Another View section on July 8, 9:30pm, in the Thermal's Small Hall. (PLC)



Václav Havel, lead actor in the film *Občan Havel*, competing for the European Parliament LUX Prize in 2008

The European Parliament LUX Prize and the KVIFF have the same taste in European cinema

The LUX Prize (in Latin, lux means light) was established in 2007 as a tangible symbol of the European Parliament's commitment to the European film industry and its creative endeavours. Since then, the LUX Prize has shined an annual spotlight on films which go to the very heart of European public debate. No matter which individual, historical or social issue it illustrates, each film of the LUX Prize Official Selection serves as a glimpse of Europeans — their lives, their convictions and doubts, their quest for identity.

Consequently, as for previous winners — *Auf der anderen Seite* (2007), *Le silence de Lorna* (2008) and *Welcome* (2009) — the 2010 LUX Prize winning film will benefit from the financial support of the European Parliament, consisting of:

- subtitling into the 23 official languages of the European Union (EU), including an adaptation of the original version for visually- or hearing-impaired people;
- producing a 35-mm print per EU member state or supporting the subsequent DVD release.

The European Parliament is honoured to be at Karlovy Vary for the first time ever.

Movies from the 2010 LUX Prize Official Selection featured at the KVIFF

Lourdes

Jessica Hausner
Horizons

3P1 - 4.7.2010, 10:30, Pupp
4L4 - 5.7.2010, 19:30, Lázně III
8D2 - 9.7.2010, 14:00, Karlovarské
městské divadlo

Medalia de onoare /

Medal of Honor

Calin Peter Netzer
Variety Critics' Choice

425 - 5.7.2010, 12:30, Malý sál
6K5 - 7.7.2010, 22:00, Kino Drahomira

R

Michael Noer, Tobias Lindholm
Another View

3D4 - 4.7.2010, 19:30, Karlovarské
městské divadlo
638 - 7.7.2010, 22:00, Kongresový sál
8K1 - 9.7.2010, 10:00, Kino Drahomira

La bocca del lupo /

The Mouth of the Wolf

Pietro Marcello
Documentary Films in Competition

3C5 - 4.7.2010, 15:30, Kino Čas
4K4 - 5.7.2010, 19:00, Kino Drahomira



www.lux-prize.eu
lux-prize@europarl.europa.eu



Variety is the spice of KVIFF

Gillian Purves

KVIFF's Variety Critics' Choice sidebar is known for drawing our attention to highly accomplished European films, with a tendency to spotlight features by directors who are relative newcomers to the role. The section is the result of collaboration between *Variety* magazine, European Film Promotion and KVIFF, and this year the endeavor has been coordinated by *Variety* liaison Alissa Simon. "We look for films that are fresh and unusual," Alissa says, "films that may be atypical of what one might expect from a particular country's production, and which have been singled out by a *Variety* reviewer as something especially strong and festival worthy."

This year's selection of ten films covers a broad range of genres from right across Europe, which although very diverse in their execution, share some common threads of humor (often dark), friendship (often unlikely), and a healthy appreciation for the unconventional, with frequent nods towards some of the less savory twists in the continent's 20th century history.

Markus Goller's offering *Friendship!* manages to combine sometimes-nostalgic backwards glances towards communist East Germany with comedy and hijinks as it follows childhood buddies Veit and Tom on a mad-cap road trip across the United States. The year is 1989, the Berlin Wall has just come down, and with nothing better to do, Tom decides to accompany Veit as he realizes his dream of traveling to San Francisco. Unable to



Markus Goller's quirky buddy movie *Friendship!*

raise the funds for flights all the way to the West Coast, the duo jet to New York and set out hitch-hiking to their destination with just 55 bucks, three pairs of briefs, socks, soap and their far from perfect English. The theme of friendship also runs through *The Hedgehog*, first-time feature director Mona Achache's charming interpretation of Muriel Barbery's popular novel. Unlikely bonds of friendship form in a French apartment block between a middle-aged concierge who keeps her intellectual tastes a secret, a cultured and wealthy Japanese gentleman, and a precocious 11-year-old who intends to commit suicide on her 12th birth-

day. Their interest in each other piqued by shared loves of cats, chocolate and the works of Tolstoy, the individuals in this trio each face their own gentle revolutions of the soul.

Bruce Webb's *The Be All and End All* is another film that focuses on friendship, this time against the backdrop of working-class Liverpool. 15-year-old Robbie is suffering from a fatal condition and his last wish is to lose his virginity before he dies – no mean feat for a lad who's so ill he's confined to his hospital bed. His best mate Ziggy is drafted in to assist in the quest, taking us along for the ride, in a tale that is deftly woven from

threads of touching drama and outrageous comedy. Director Webb is keen to ensure that "heart" remains the mainstay in his body of work. "I hope my films will have a heart no matter what the subject matter," he says. "I don't want to be known for one sort of film or genre but for capturing human emotion and making people laugh and cry." *Miss Kicki* is a Swedish-Taiwanese co-production that its director Håkon Liu describes as a "funny and heartbreaking film about a woman and her son seeking what they are longing for." We follow Kicki and her estranged teenage son Viktor on a trip to Taiwan, where they

learn some truths about themselves and each other.

The masterfully executed Spanish feature *Garbo: The Spy* is based on the life of WWII double agent Juan Pujol, whose story is, according to director Edmon Roch "the greatest story never told." Irish production *Snafu*, which is director Carmel Winters' directorial debut and will have its European Premiere today at KVIFF, uses a fractured narrative to explore the relationship between an estranged mother and son. Communist Poland is the setting for Borys Lankosz's *The Reverse*, which explores the theme of different forms of oppression through a story of multi-generational family life, and as a film almost defies genre classification. Romanian-German co-production *Medal of Honor* is a narrative set in post-Ceausescu Romania that is spiced with dry humor throughout, while Czech "rural comedy" *Men in Rut* features the exploits of small-town politicians in a South Moravian village. Swiss romantic comedy *Will You Marry Us* also shines a spotlight on small-town affairs when a bureaucrat is asked to perform the wedding ceremony of the lost love of her youth.

The involvement of European Film Promotion in this section should not be underestimated, as it means filmmakers not only get to present their films but are also given opportunities to meet distributors and other filmmakers while they are here at KVIFF. "We constantly hear from filmmakers who were included in past sections about how much being included meant to them and their career," says Alissa Simon. ■

WHAT AM I DOING HERE?

Aleš Rumpel

Director of the Mezipatra Queer Film Festival



■ So, what exactly are you doing here?

I'm here watching films really. We always find a nice surprise or two for our festival here, which screens in October. It's also good to see these films with a Czech audience to see how they react. This is also one of the best places for networking and keeping in touch with what's happening in world cinema. And it's nice to not only see queer films, which is what I do at other festivals.

■ Does KVIFF cooperate with or help your fest in any way?

Well, it's very nice to be invited every year. That really helps. When our event was much smaller, being here helped us get in contact with the international film community and to have contact with the film industry and filmmakers. (COC)

ON THE TOWN

Charleston

Bulharská 1
☎ 353 230 797
www.charleston-kv.cz
Open Monday to Saturday from 10am till midnight and Sunday from noon till midnight

Charleston is an elegant bar-cum-restaurant with an English-pub feel. With stylish décor and attentive, English-speaking staff, Charleston has as much to offer in terms of atmosphere as in cuisine. Appetizers are slightly pricier than typical Karlovy Vary fare (the beef carpaccio goes for 189 CZK), but the food is tasty, filling and skillfully prepared. There is a good selection of fish, game, steaks (at around 400 CZK), several interesting salad options and some well-executed pasta dishes, including their signature tagliatelle – a perfect composition of pasta in a creamy sauce with fresh

spinach, mozzarella and grilled chicken – for the very reasonable price of 125 CZK. All of the above can be washed down with a glass of palatable house wine for 48 CZK or a half liter of *Krušovice* beer for 46 CZK. Round out your meal with a classic *crème brûlée* for 69 CZK.

Café Restaurant Romania

Zahradní 49
☎ 353 221 836
www.caferomania.cz
Open from 12 noon till "at least 10pm"

Café Restaurant Romania can be found in the line-up of outdoor eateries facing the Thermal Hotel. Romania does things a little differently, focusing on game and other meat dishes, rather than the Italian fare of its neighbors. Their chicken breast prepared "ala pheasant", i.e. with the skin left on, is a tasty, golden-brown, pan-



Photo: Jan Handrejch

A taste of Albion at the Charleston restaurant.

fried affair served with buttery mashed potatoes and "bacon chips" (159 CZK). Other offerings include the massive "game plate Romania" comprising two types of venison, pheasant and two quails (1,999 CZK) – order it

to share with a few friends for a real medieval feast. You can give your waistline the full KVIFF treatment by rounding out your meal with some "Fried strawberries in beer batter with vanilla ice cream" for 139 CZK.

F-Bar Thermal

Thermal Hotel (beside the last-minute box office)
Open daily from 8am to "at least 4am"

Despite being located right in the heart of KVIFF central, it took the Festival Daily scribes three years to even realize this place existed. Don't, like us, be misled by the "Box Offices" sign on the door. If you go past the ticket sellers, you'll find an establishment that is a firm favorite with KVIFF veterans. Admittedly the F-Bar itself is pretty skanky, but its great selling point is its long, covered terrace overlooking the Teplá River. Day and night, this is a nice place to hang out in the open air and watch the festival hordes go about their business. It's also reasonably priced, with a 0.5 l Pilsner costing 35 CZK and a standard range of shooters for around 40-60 CZK. (GP)

The Open Air Theatre Under the Bridge (Karlovy Vary Music Theatre) under Chebský Bridge has a packed schedule today with the children's fairytale *Goldilocks* presented by the Dell'arte Studio at 3pm, and *Faust*, which is also a Dell'arte Studio production, at 5pm. Stick around under the bridge for live music from the band *Bratři v triku* and progressive dance performances by a troupe from Prague starting at 7pm. Tonight would be a good night to make your way upriver to "multifunctional space" *Aeroporto* (Divadelní náměstí 43) for an audiovisual feast provided by electro, post punk and disco house outfit *Kazety* live from 10pm to 11pm, followed by *D.H.C. DJs*, who will keep the party going till 4am. (GP)

DAILIES



Photo: Milan Maliček

Thelma Schoonmaker giving a Master Class at KVIFF.



Photo: Milan Maliček

Kids revel in the very un-KVIFF-like sunshine.



Photo: Milan Maliček

KVIFF president Jiří Bartoška and ČEZ CEO Martin Roman.