



# Festival Daily

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

SPECIAL EDITION OF

**PRÁVO**



Monday, July 5, 2010

free • page 1 ENG

**Bilingual program  
for tomorrow**

(Czech Section: pages 6, 7, 8)

**Today's Official  
Selection films**

page 3

**day  
4**

**Czech documentary  
maker Helena Třeštková**

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)

## Movies shouldn't be an ordeal

Ron Yerxa reveals a liking for funny films with a serious heart

Kateřina Kadlecová

KVIFF Grand Jury President Ron Yerxa, together with his business partner of 20 years Albert Berger, has produced several hugely successful films in the last two decades. His filmography as producer includes *Cold Mountain* (starring KVIFF-attendee Jude Law), the double-Oscar-winning comedy *Little Miss Sunshine* and Steven Soderbergh's *King of the Hill*.

■ When you read the script for *Little Miss Sunshine* did you realize straight away that it would be a wonderful independent hit?

No, but we liked the script. The script was written by Michael Arndt who had been Matthew Broderick's assistant when we made *Election*, so he knew us and he sent us the script. The script was always very good, but there were a couple of things in it that were a little sentimental that aren't in the movie. It's a very pleasing film because it wasn't very expensive, and it wasn't complicated, and there's no special effects. It was just the story of a family that shows everybody has ambitions that they don't know how to achieve.

■ Is *Little Miss Sunshine* a typical example of the type of movies you like to make?

The kinds of films that I really like are social comedies. Films that have that idea underneath them of what's the conflict, what's the tension, what's the hostility going on underneath the surface. I think on the surface the movies that my partner and I want to make should be entertaining and fun. We're not interested in doing heavy dramas where there's suffering and to watch the movie is an ordeal. I think it should be



Photo: Jan Handrejch

American producer and KVIFF Grand Jury President Ron Yerxa.

a comedy with a very serious idea underneath. Even *Little Miss Sunshine* – no-one really says anything about the theme of that film – that underneath it there's this ambition, this competitiveness in America where they're so eager to become somebody that they're literally not themselves any more and your heart goes out to them. "I want to be a beauty queen," "I want to have a self-help program I can sell," you know?

And ultimately they just find themselves as a family – that they can't be these competitive animals.

■ So you like light-hearted films with a serious message?

I particularly like comedies that illustrate the absurdity of the vast differences in the way that people live and are allowed to live. For example older films like *Trading Places*, and Preston Sturges's comedies like *Sullivan's Travels*,

even though that's of a different time. I think the Depression in America created a lot of interesting comedies like *Sullivan's Travels*. And I think that this (current) financial turmoil could create a lot of very illuminating social comedies in the US, and maybe Europe too. There's escapist comedies which are fine but you just leave and you've basically spent an OK two hours. And then there's comedies that illus-

trate, like, hey that was really funny but, underneath that, what a painful, unbelievable, unfair situation it is that created that comedy. I hope there's still a place for films that are about real people caught up in the absurdity of the culture that they're in.

■ What absurdities in particular do you feel need to be illustrated?

I'm interested in the unbelievable gap between the rich and the poor and how that's allowed to endure. How one person can make three billion dollars in one year on Wall Street, making no product, not doing anything that benefits anybody... I think that's a big tension in society and I think that movies that illustrate that gap are of great interest to me.

■ How do you manage the casting process? Does it often happen that you read a script and immediately know who should play a role in the movie?

Well you just keep going till you get people that the director wants and you want and the company wants and they're available and you make a deal with them. So you have to jump through a lot of hoops before it happens. It rarely happens that you say: "Ah this is perfect for Jude Law," and you call up Jude Law's agent and they say: "Yes we agree," and they call Jude and he says "Yes I want to do it." Normally it's much more complicated.

■ By the way, will you and Jude Law see each other here at KVIFF?

I hope so. I really like Jude. He was unbelievable in Romania and South Carolina, making *Cold Mountain*. He did everything – going into swamps and all kinds of physical stuff. He's great, and a great person to hang out with so we're totally fans of Jude Law. It would be great to get together here and have a drink.

### THE LOWDOWN

The life of a critic is often a hard one, and sometimes you're never quite sure if you've worn out your welcome with the temperamental film organizations that must work with you.

Luckily, the *Brit* film magazine *Empire's* veteran correspondent, Damon Wise has a thick skin. He found that useful while checking into his hotel on the first night of KVIFF. He duly asked for the room on his chit from the Accommodation desk, No. 224.

As it turned out, the hotel has no such room.

After mulling over the possible meanings, Wise wisely contacted the fest officials and explained the problem in good spirits. They soon had him sorted out with a different hotel.

If it happens again next year, however, it might be time to worry...

The Lowdown's own invitations have caused mild consternation too this year.

A card promoting "a Glass of Wine with Czech Film Center" today listed *Kooky* by Jan Hřebejk as one of this country's recent interesting works. The typo, which somehow mixed up the director of *Kawasaki's Rose* with *Kooky* maker Jan Svěrák, was quickly overlooked without major incident.

But it does lead one to wonder how it might work if the pink animated teddy bear encountered an inability to live with his wife's nose in the troubled world of post-revolutionary Prague. Sequel writers, take note: this one's on us.

The Lowdown has spies everywhere, of course, so if anyone's heard of more tales of phantom rooms, films or anything else that looks like good bar story fare, please let us know via email: [thelowdown.kviff@gmail.com](mailto:thelowdown.kviff@gmail.com). ■

### EXPLAINER

#### So what exactly is KV's 13th spring?

You cannot make a trip to KV (or even the Czech Republic) without being encouraged to sample the locally produced tittle – Becherovka. Known as Karlovy Vary's 13th spring (complementing the town's 12 natural geysers), this strange-tasting tittle is a substance deeply steeped in mystery. Its golden greenish color tones and indescribable flavour no doubt help drive the intrigue.

But the straight facts are these: the herbal liquor, one of the native prides of West Bohemia, has a long historical association with Karlovy Vary.

The exact ingredients are a closely guarded national secret, with only two living humans supposedly knowing the precise recipe.

It's changed little since 1807, when the local druggist Josef Becher began selling his custom-made bitters as a medicinal tonic. It proved an immediate success as a treatment for stomach ailments and to this day is actually prescribed by many Czech doctors as just that.

In 1838, Becher handed over the family business to



his son Johann, who scaled up operations, using Industrial Age technology to launch large-scale production, leading to the celebrity of the brand name throughout this part of Europe and beyond.

The all-natural herbs and spices of Becherovka carry a pretty good punch: 38% alcohol content. Like most, its best served cold – in fact, some prefer to keep a bottle in the freezer (though some will argue that this deadens the taste buds, it definitely gives a shot a nice bite).

Others say Becherovka is best mixed with tonic, resulting in something known locally as the Beton – a clever play on the Czech word for concrete.

For the immersive experience (without risking horrific hangovers) be sure to check out the Jan Becher Museum just a few minutes' walk from the Hotel Thermal at T. G. Masaryka 57.

Just don't mix up the creator of this liqueur with the creator of the modern spa, Dr. David Becher. That's another story altogether... (WT)

### SEE YOU THERE

#### Carmel Winters

Director of *Snap*

I'm going to the South Korean film *Poetry*. The reason I want to see it is that the director (Lee Chang-dong) won the prize at Cannes for best screenplay. If a script is really strong and then the writer goes on to direct the piece, it's usually a very good bet.

I also want to see *Mourning for Anna* by Catherine Martin. I was tipped off about this by someone with a great sensibility for film. I am also interested in it because it asks the question: "Does art have the ability to heal?" As a filmmaker who has absolutely dedicated my life to art, I wouldn't do it unless I thought it did have this ability. So I am going to see how the director poses this question in her film.

*Poetry* screens today at 1.30pm in the Thermal's Grand Hall and on July 9 (7:30pm, Karlovy Vary Theatre). *Mourning for Anna* also screens today at 8pm in the Grand Hall and tomorrow at 10am in the Espace Dorleans Cinema.

You can see *Carmel's Snap* today at 10am in the Drahomíra Cinema. (COC)







## HEXION™

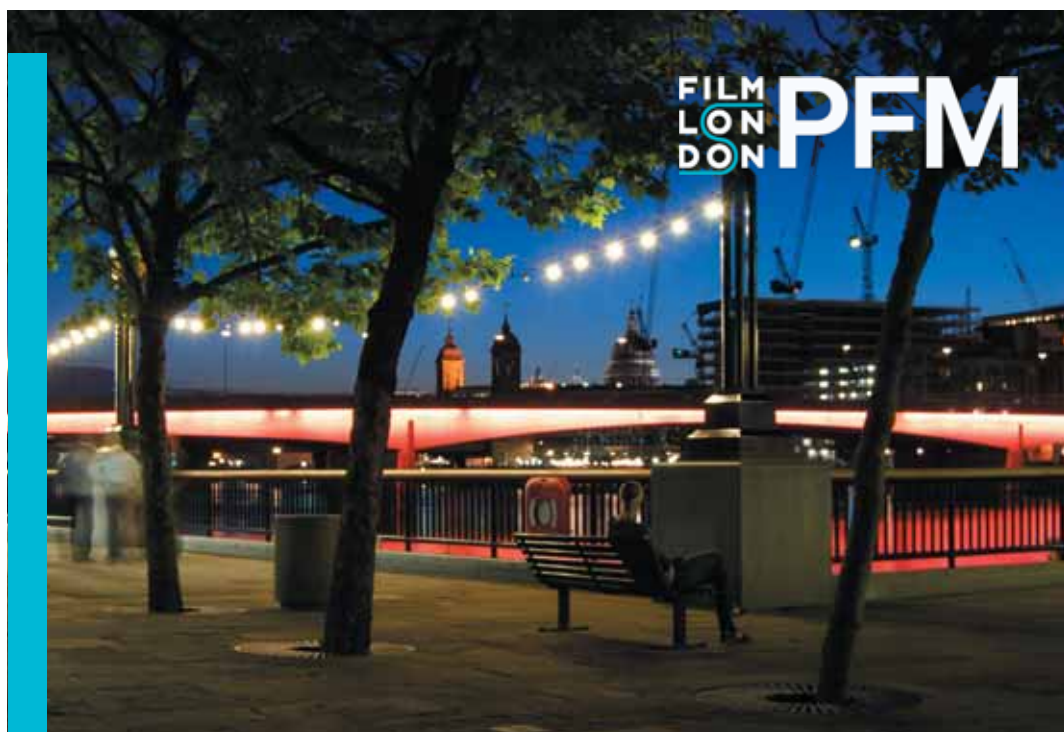
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**Do you have a project with a budget of €1m or above?**

**Do you want to meet new film financiers?**

Find out about the **Film London Production Finance Market (PFM)** (20-21 October 2010), which is seeking applications from European producers.

Meet **Film London** at the Karlovy Vary Film Festival:

**Tuesday 6 July at 5pm**  
**Industry Meeting Point, Thermal Hotel**

[www.filmlondon.org.uk/pfm](http://www.filmlondon.org.uk/pfm)

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## FACES



Fardin Saheb Zamani

You may see **Filip Remunda** and **Vít Klusák** today. The duo behind sensational supermarket hoax *Czech Dream* are here with their new film *Czech Peace*, which gives a tongue-in-cheek soapbox to people who passionately do and do not want the Brdy US radar base. Also arriving for the Documentary Films – Out of Competition selection is **David Čálek**, writer/director of *Heaven, Hell*, a documentary that presents the lives of four people unashamedly into the S&M scene.

A lot of people competing in the Official KV today, including Czech national treasure **Zdeněk Svěrák**, here with son Jan Svěrák to promote *Kooky*. We also have **Fardin Saheb Zamani**, writer/director of *There*

*Are Things You Don't Know*, arriving with husband and wife team **Ali Mosaffa** and **Leila Hatami**, who star in the film. Also expected today are **Paweł Sala**, director, and **Mateusz Kościukiewicz**, actor, from *Mother Teresa of Cats*. Other actors to look out for are **Krzysztof Hádek** and **Karolina Gruszka**, from Tomáš Mašín's *3 Seasons in Hell*, and **Guyllaine Tremblay** (*Mourning for Anna*). They're joined by actors from various sidebars, including **Martin Huba** (*Kawasaki's Rose*) and actress/model **Daria Gorshkaleva** (*Gastarbeiter*).

Several directors from the popular Horizons sidebar are coming to KV today; we have the writer/



Paweł Sala

directors **Samuel Maoz** (*Lebanon*) and **Jasmila Žbanić** (*On the Path*), along with **Jörgen Bergmark**, director of



Jitka Rudolfová

*A Rational Solution*.

This year, KVIFF is holding a tribute to Michel Ciment, and to that end director **Simone Lainé** will be

here presenting *Michel Ciment, the Art of Sharing Movies*. Also look out for a number of other talented directors; **Joséphine Flasseur** (*E.N.V.I.E.*), **Marek Najbrt**, director of the unflinching meditation on the Czech national character *Protektor*, **Mira Fornay**, writer/director of *Foxes*, and **Jitka Rudolfová**, writer/director of *Dreamers*, which are competing in this year's East of the West selection.

And here for the Midnight Screenings: Ozplotation! sidebar we've got Australian director **Brian Trenchard-Smith** (*Dead-End Drive In*, *The Man from Hong Kong*) and **Richard Brennan**, co-producer of *Long Weekend*. (PLC)

## REVIEWERS RECOMMEND

**David D'Arcy**

Film Critic, *The National/San Francisco Chronicle*



### Marwencol

Director: Jeff Malmberg, USA, 2010, 84 min.  
 July 5, 6:30pm, Čas Cinema

In this extraordinary doc winner from SXSW 2010, thugs beat a longtime alcoholic almost to death. Losing his memory and his dependency on drink, he devises an odd therapy, creating a mini-world of a WWII camp in Belgium with doll-sized soldiers fighting Nazi figurines – *Inglourious Basterds* before Tarantino. If this doesn't return him to "sanity," it does produce one of the New York art world's more unusual talents.



### Suspicions

Director: Patrick Demers, Canada, 2010, 94 min.  
 July 9, 6:30pm, Small Hall

Take two troubled lovers, a shotgun, and a violently libidinal bondage-freak, and put them in the Québec cabin by the lake. In his no-budget, vividly shot feature debut, Patrick Demers twists formulas of a young man's jealousy and a doomed weekend in the woods into a Québécois thriller. Villain Benoit Gouin plays his sickness to the devilish hilt, even by bondage standards.



### Life During Wartime

Director: Todd Solondz, USA, 2009, 96 min.  
 July 5, 9am, Grand Hall

If you thought that the suburban New Jersey of Todd Solondz's films was a tortured hell, try Florida, the Sunshine State, where the characters of *Life During Wartime* have gone to flee failures and frustrations. The past still haunts them in the hiss of air conditioning and the glare of Formica. Think of it as a sequel to Solondz's *Happiness* (1998), with pain and awkwardness everywhere. But is it really a comedy? You decide.



### Lebanon

Director: Samuel Maoz, Israel, France, Germany, 2009, 93 min.  
 July 6, 7pm, Pupp

*Lebanon* sets up a logistical near-impossibility. Samuel Maoz films teen conscripts coming of age in 1982 in the black, cramped interior of their tank that fires at anything outside. It's a grimly personal story of a young man's recollection of an unwinnable war. Maoz, then twenty, waited almost thirty years to tell his story in film. This is as tactile as a movie gets.



### Aurora

Director: Cristi Puiu  
 Romania, France, Switzerland, Germany, 2010, 181 min.  
 July 5, 11:30am, Pupp

After three hours and a trail of innocent corpses, you (along with the police) find yourself asking, "Why did Viorel kill those people?" In his march unto murder on the drab outskirts of Bucharest, the fortysomething malcontent (played by the poker-faced director/screenwriter himself) gives you the facts, but few clues except for destiny. There's a bit more life in Viorel than in Mr. Lazarescu, the "hero" of Puiu's 2005 masterpiece, but not by much. Once again, Puiu seems to be telling us, death is in the details.

## PRÁVO Audience Award

### Current Standings

The current standings for the Top 5 Films as voted by you, the audience, are in! If you want to participate in this competition, which runs until 10am on July 2, pick up your voting cards whenever you see a film, and on the way out, tear the card at your chosen place – 1 for **Excellent**, 2 for **Good**, 3 for **Average**, and 4 for **Poor**. Then hand the card to a hostess, or drop it into one of the ballot boxes provided by PRÁVO, the Czech daily newspaper that organizes the competition. The votes will be counted each evening so we can give regular updates.

- 1. Women in Temptation**
- 2. Woman With a Broken Nose**
- 3. Kooky**
- 4. Ondine**
- 5. The Red Shoes**



## OFFICIAL SELECTION

**3 Seasons in Hell – notes from the underground**

Ilona Francková

Tomáš Mašín's feature debut is screening today in KVIFF's Official Selection. Given the director's background in advertising, it's no surprise that he has managed to produce a visually spectacular recreation of the post-WWII Czechoslovak milieu. Inspired by the work of dissident poet Egon Bondy, it focuses on a pair of libertine lovers whose lives are brutally turned upside down by the onset of communism.

■ You based your script for *3 Seasons in Hell* on Egon Bondy's autobiography *The First Ten Years*. It's not an adaptation but rather an inspiration – it's as though you were interested in the period rather than his "lifelong punk attitude."

What I like about the main character is mainly that he can find hope in the depths of desperation – in the poet's own words. His way of looking at the world and belief that unrestrained imagination can be a powerful weapon against oppression, that the destruction or refusal of something that presents itself as unchangeable and given can give birth to something new and better.

■ What attracted you to the postwar period?

That it's decorative and dramatic. Imagine that a devastating war has ended after six years. There is



Photo: KVIFF

Kryštof Hádek in Tomáš Mašín's *3 Seasons in Hell*.

a surge of optimism. And then, three years on, everything turns upside down again. In comes another dictatorship, there are new arrests, new executions. Freedom is over. People have hardly had a chance to breathe when something so brutal cuts them down. I thought I could not find a more dramatic framework for my story. Moreover, the period immediately after the war has been rather meagerly portrayed in Czech cinema.

■ Even though the inspiration of Bondy's memoirs is rather loose, you insisted on some historical details. It is known that precious restored costumes appear in the film.

All costumes and props were of course real; it can't be done any other way, I think. You move around differently in a period costume – such things give authenticity to the film. I am meticulous

about historical faithfulness and certain details. I believe this can be seen in the film.

■ People outside this country are rarely interested in Czech movies. As a Czech director, what do you think you can offer the world?

Form is important as well as craft. But the most important thing is always the power of the story and the realism, or authenticity, with which you tell it. I think that every filmmaker from this country can provide a unique view and I believe they can appeal to world audiences. I believe in that. Let's not try and imitate foreign models, they will always be ahead of us. We should at least be original.

*3 Seasons in Hell* screens today at 5pm in the Thermal's Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema.

## OFFICIAL SELECTION

**Mourning for Anna – finding solace in music**

Kateřina Kadlecová

In a single evening, a proud and happy Françoise celebrates the success of her daughter, a talented violinist – only to be asked to identify her body in a morgue a while later. Overcome by grief, she opts for a reclusive life in a remote country house where she once lived many years before... How does she come to terms with the terrible pain, especially when her new home evokes such powerful memories of the past?

The quiet and subtle story of *Mourning for Anna* by Québécois director, writer and producer Catherine Martin is the only North American entry in this year's Official Selection. Starring Guylaine Tremblay and François Papineau, this delicately paced account of a woman's attempt to come to terms with an enormous loss screens today as a world premiere. It's a deeply atmospheric film set in a vast and frozen landscape, where there seems to be no room for time, sound or hope.

Even the filmmaker's initial idea before she started writing the screenplay was very painful: "I had an image in mind a long time ago, the image of a young woman lying on a messy bed with her arm hanging in empty space with a drop of blood dripping from one of her fingers. I don't know why, but I imagined she was a violinist."



Photo: KVIFF

The healing power of art is explored in *Mourning for Anna*.

Music offers a striking yet complementary contrast to the haunting silence of the remote location, and playing a vital role in the picture: "For years, I've wanted to put Beethoven's String Quartet No. 15, Opus 132 in a film," says Martin. "The last movement is one of the most beautiful pieces of music I have ever heard. This is the piece Anna is playing at the beginning of the movie. With this film, I wanted to say that beauty and art can help us to live, can heal the pain."

The beautiful Canadian landscape is also very prominent in the film, and its quiet majesty plays a major part in helping Françoise rediscover the desire to live. "Nature brings us back to the world," says Martin. "It soothes our suffering and restores our faith in beauty."

Some of the most powerful moments in *Mourning for Anna*

occur in moving scenes where Françoise is consoled by her grandmother, mother and daughter, who all come back to her. Martin, however, keeps us in the dark as to whether they are ghosts or simply powerful memories. "I want my films to be open to interpretation from the audience," she says.

The film's intimate images of the death of the charming violinist Anna are just as beautiful and solemn as the idea behind the entire work. "It is a quest for human solidarity and fraternity," says Martin. "I am much more interested in compassion, kindness, love and the ability to wonder. Grief is a way to make these emotions stronger."

*Mourning for Anna* screens today at 8pm in the Grand Hall, and tomorrow at 10am 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](http://www.flandersimage.com)



# Třeštková's unique Czech chronicles

Will Tizard

Helena Třeštková is not just the Czech Republic's best known documentary maker abroad; she's one of the best known current Czech filmmakers, period.

Her specialty, investing years (even decades) following her subjects to track the course of their lives and their dances with fate, has given her work great impact. The best known example to Czech audiences was her Czech TV series on family struggles, aired in 2006, called *Marriage Stories, 20 Years Later* (*Manželské etudy po dvaceti letech*), which followed six couples over 25 years.

Her 2008 film *René*, about a juvenile delinquent who becomes a career criminal – and published author – during the years Třeštková is shooting him, won the European Film Academy's top honor. This followed on the success of *Marcela*, her 2007 account of an ordinary Prague woman who, over the course of 20 years, copes with a failed marriage, the death of a child, and the Velvet Revolution. *Marcela*, based on a woman who was originally one of her subjects for *Marriage Stories*, won praise both at home and abroad, scoring the Pilzen Finale prize and the top documentary honor at the Seville European Film Festival.

Her new film, *Katka*, is the story of a woman she originally met while trying to chronicle the life of a drug treatment counselor some 14 years ago. One of his clients, it turned out, had a far more compelling story.

"We've just organized a tent for her," Třeštková says, explaining



Czech documentary queen Helena Třeštková.

that *Katka*, like many of her subjects, has formed a deep relationship with her – in this case meaning she has reached out to ask the film crew for help with life on the streets.

In the case of *René*, the relationship became fairly "complicated," as she puts it. While he was free, between prison terms for drug and property offenses, Třeštková's subject, who she tried to help with publishing contacts and by sponsoring his efforts to make his own video, broke into her house and robbed her.

She dismissed the incident as his "special way" of communicating a message to her.

Currently she's at work wrapping up her longest-term documentary yet, shot over 35 years and developed from her first project out of film school. While fresh from Prague's FAMU, where she now teaches, Třeštková began shooting a story about how giving birth changes women, and about her subject's son, who grew into a man whose "main idea is independence."

The unconventional young man now lives in Spain, living in the Basque region with a political activist who advocates socialism. For a subject who grew up under that system and has always had anarchist tendencies, it makes for

an odd relationship, Třeštková says.

The project, tentatively titled "*Miracle*," is expected to come out next year.

Třeštková's new project will undoubtedly convey a very different mood than *Katka*. Although the veteran director has a keen eye for irony and situational humor, *Katka* is tough to watch (though that hasn't stopped some 100,000 viewers from seeing the film in cinemas – an almost unheard-of feat for a documentary in the Czech Republic).

"I don't want to film only tragedies," says the soft-spoken filmmaker as she sips a caffè latte

at the Hotel Thermal reception bar. She acknowledges, however, that many of the bets she makes on her subjects turn out to be good ones from a documentary perspective – but not nearly as fortuitous for the people in front of her camera lens.

Betting is how she describes the process of deciding to spend years chronicling people who are usually overlooked by others. And it's clear Třeštková's instincts are sound ones.

For *Katka*, which is competing at KVIFF for a documentary section Crystal Globe (during Třeštková's 15th year here), she spent many a day and night on the streets with her subject, who struggles with drug addiction, emotional problems, homelessness and unplanned pregnancy.

Despite her successes, things are in many ways as tough as ever, says the filmmaker.

Although Prague's Negativ production company is now backing her, and *René* won such success abroad, Třeštková confesses she still doesn't know if *Katka* will be picked up for foreign distribution.

What's more, even her long-time backer, Czech TV, is not always as helpful as it could be in promoting her work. They have still not aired *René*, for example, and their stated reason is that it's not the standard television length of one hour.

Just about every other public television station in Europe airs feature-length films, of course. And, what's more, she adds with exasperation, "It's *their own* film!"

**Katka screens today at 1pm in the Drahomíra Cinema.** ■

## WHAT AM I DOING HERE?

Irena Taskovski  
Taskovski Films, London



■ Have you brought anything to the fest?

This year we have two films here, one in competition, *Katka* by Helena Třeštková, and *Czech Peace* by Filip Remunda and Vít Klusák. So we are the sales agent for these films. We focus on just a few films, but really the best ones. We've been successful in the last eight years we've been doing this and really lucky in having the best films from this region and other parts.

■ Why did you decide to take on the new Remunda and Klusák film?

We think *Czech Peace*, from the directors of *Czech Dream*, will be a success abroad, because it deals with how American foreign policy affects small countries around the world, which is a universal problem. After Karlovy Vary, it's going to be shown in July at Michael Moore's Traverse City Film Festival in his hometown, Traverse City, Michigan. (WT)

## ON THE TOWN

### Ristorante Pizzeria Capri

Stará Louka 42  
☎ 353 236 090  
www.pizzeriacapri.cz  
Open daily from  
9am until "at least 11pm"

If you can put up with the construction works outside, this gourmet pizza and pasta joint offers KVIFF diners a little sprinkling of stardust. The walls are adorned with photos of previous fest luminaries such as Morgan Freeman, John Malkovich and Gérard Depardieu, so you know you're in good company. Although it's a bit pricey by KV standards (pastas dishes start at 350 CZK, steaks range from 790-1250 CZK), it's probably worth it given the quality of fare on offer (We particularly liked the fresh salmon steak, even though it cost 680 CZK). Judging from the brisk business the place was doing

when we visited, it seems there are plenty of people who like good food well made, and don't mind paying for the privilege. Pizzeria Capri also has a nice list of palatable Italian, French, Chilean and Czech wines, which is by no means extensive, but carefully compiled.

### Tulip Restaurace

Hotel Thermal  
Breakfast 7:30am – 10am  
Lunch 12pm – 3pm  
Dinner 6pm – 9pm

Admittedly, Tulip, situated in the bowels of the Thermal, is at the opposite end of the culinary scale to Pizzeria Capri. Nevertheless, if your aesthetic sensibility can stomach the commie-inspired décor, you will find this eatery a perfectly palatable place to refuel between screenings. For 250 CZK, you can avail of a generous lunch and dinner



Ristorante Pizzeria Capri near the Pupp.

buffet, which offers a salad bar, two soups and a daily selection of main courses. If you are not so hungry and don't feel like fork-

ing out for the all-you-can eat offer, the adjacent Rose restaurant has a cheap selection of predominantly Czech-style soups

(35 CZK) and mains (around 80-100 CZK).

### Cafe Bar Retro

T.G. Masaryka 18  
Tel.: 353 100 710  
Open from 11am till "around 1pm"

If the hustle and bustle of the Captain Morgan Tent gets a bit much for you, you can enjoy a more relaxed, but still lively, drinking and dining experience just a few minutes walk across the river Teplá from the Thermal. The house special cocktails, fruit drinks and ice coffees go well with hot days and warm nights, especially if you sit on the pleasant outdoor terrace. Meal options are generally light and the menu covers the bases, with soups, salads, light appetizers and pastas (50-150 CZK), plus the usual traditional Czech offerings (120-250 CZK), which certainly do the job, even if gourmets probably won't be impressed. (COC)

If you are interested in Czechs' creative output, besides that of their estimable filmmakers, make sure you check out the **Czech Design** presentation before it closes tomorrow. Young, local designers have set up stalls, selling original clothes, fashion items, jewelry, and other accessories on several floors above the Čas Cinema (T. G. Masaryka 3). Opening hours are from 10am to 9pm.

Don't forget today's **MAS-TER CLASS** by veteran Serbian helmer **Goran Paskaljević**. Besides *Honeymoons*, which screens in KVIFF's Horizons section, this former FAMU student's credits include such well received films as *Cabaret Balkan*. Paskaljević will share some pearls of filmmaking wisdom with the public in the **Radio 1 Lounge** on the first floor of the Thermal at 2pm. (COC)

## DAILIES



Photo: Milan Maliček

Well, how would you feel wearing a catsuit in this heat...?!



French cinema legend Micheline Presle takes a bow at KVIFF.



Jude Law with KVIFF president Jiří Bartoška.