



Festival Daily

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

SPECIAL EDITION OF

PRÁVO



Wednesday, July 7, 2010

free • page 1 ENG

**Bilingual program
for tomorrow**

(Czech Section: pages 6, 7, 8)

**KVIFF presents
Australian goifest**

page 2

**day
6**

**Belgian cinema
at KVIFF**

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)

Dialogue is secondary

Kevin Macdonald says film means images and music

Will Tizard

Kevin Macdonald, director of *State of Play* and *The Last King of Scotland*, won an Oscar for his 1999 documentary on the Munich Olympics terrorist attack in 1972, *One Day in September*. Now established in the world of suspense features, the grandson of Hungarian émigré writing and directing great Emeric Pressburger shows a fearless approach to widely varied subjects.

■ **You started your directing career with documentaries, including one on a master of the genre who really changed the rules, Errol Morris, who has been honored at Karlovy Vary in the past.**

I was asked to do *A Brief History of Errol Morris* by the American TV channel Bravo because they were putting on a season of his films. I actually edited a book on the history of documentaries called *Imagining Reality* for Faber & Faber in the UK. So I thought, this is a fantastic opportunity to get to know him and see all his films again. He was probably the biggest influence on me. I think he's the most interesting documentary maker of the last 20 or 30 years – certainly the most innovative stylistically.

■ **So did Morris's approach inspire and shape your own work on *September*?**

It's obviously not done in a strictly Errol Morris kind of way. But he definitely influenced the style of it, such as the trick Errol has of appearing to be slightly detached from material, which actually only sucks you in more. So taking quite a cool and detached approach, and using cool and detached music quite often, only furthers the hypnotic appeal of the subject matter.



Photo: Jan Handrejch

Scottish writer/director Kevin Macdonald.

■ **So the score is quite important to you in conceiving your own films?**

Yeah, I've always been interested in music. One of the first things I think about is what kind of musical sound can I have. Not necessarily what pieces of music but what the sound's going to be. What are we going to do that will be different and give you a different sound world in this film?

So when I made *One Day in September*, I used seventies' hard

rock, which seemed quite controversial, quite bizarre to some people at the time. But you have to push the boundaries back a little bit and sometimes people do not always react fantastically to that.

■ **And in *The Last King of Scotland*, your feature debut about a young Western doctor who gets naïvely taken into the world of Ugandan dictator Idi Amin, what was the right musical sound?**

An important thing to me was

finding the Afro-funk music of the 1970s and finding the specific kinds of pieces. I gave these to the cast beforehand and said this is the kind of music that we'll use. And I went around Uganda before we shot and recorded some local artists doing some other local songs. Having the music while you're making the film makes a big difference to the whole feel of the movie; being able to play it on set if you're doing a scene in a nightclub or something. You can then choreo-

graph the movement in a way that works with it.

■ **This must have been quite a challenge on your new film, *The Eagle of the Ninth*, a story about Roman soldiers set in 2nd Century Britain.**

It was really hard to find the musical sound. I eventually came across a group of people who were specialists in ancient Celtic music and had all sorts of reconstructions of ancient Celtic instruments. They had done all kinds of research into what kind of music they had and so that became the inspiration for the rest of the score.

I often think that movies are images and music – that's what film is. Dialogue is a kind of secondary aspect. And what we remember, what's striking in movies is usually the musical experience – the musical and image experience – the way they interact.

■ **And yet your main character in *State of Play*, the journalist played by Russell Crowe who is investigating the death of a Congressman's mistress, is really a word man.**

Yes. And we tried very hard to make him authentic. In America, for some reason, no one went to see the film. I think they thought he was too old-fashioned in some way. Which is interesting because what the movie was about is the journalist as a kind of dinosaur. Russell Crowe's character has a kind of nobility, even though he is a highly flawed human being. It was kind of a love letter to print journalism, which is dying, as we all know. I love reading newspapers and I think print journalists have an enormously important role in our society and in assuring the democratic process, even if that sounds kind of pompous. They keep an eye on the powerful for the rest of us.

THE LOWDOWN

Any of you wondering where your hoverboard was yesterday after hearing 07.06.2010 was the day **Marty McFly** arrived in the future will be doubly disappointed. Firstly, still no hoverboards (though fluoro high-tops are back). Secondly, it was all a **cruel internet hoax**. Marty "actually" went to 2015. Maybe he'll be here for KVIFF's 50th.

Speaking of time trouble, producer **Karl Baumgartner** has vast experience and many tales, so when asked to introduce *Medal of Honor* in lieu of director Calin Netzer, he began eloquently ad-libbing about distribution challenges, Romanian cinema... until he noticed **the woman to his left growing more and more agitated**. In his enthusiasm, Baumgartner had forgotten to pause, and his gallant interpreter had **pages and pages of notes to extemporize into Czech**. He suddenly realized, stopping mid-sentence to soft laughter. But the heroic **Romana Kuncová**, using her custom shorthand ideographic squiggles, immediately caught up, near as we could tell, word for word.

thelowdown.kviff@gmail.com

FILM MAGAZINE

A special **English-language edition** of the Czech cinema magazine *FILM A DOBA* is being distributed **free-of-charge** at KVIFF. Co-produced by the Czech Ministry of Culture, it contains 80 pages of reviews and articles, focusing in particular on the documentary genre. It includes extensive interviews with leading documentarists **Karel Vachek** and **Helena Třeštíková**. The magazine also looks at both classic and modern **Czech animation**. You can pick up a free copy at the Press Center or Program Department on the first floor of the Thermal.

EXPLAINER

How did KVIFF get here?

Karlovy Vary is a town steeped in cinematographic history. In fact, it is thought that the very first time a film was screened in the Czech lands was at the building now known as Lázně III, in July 1896. Although this is the 45th KVIFF, the first film festival took place way back in 1946 (The socialist bloc's only "A" category festival alternated annually between KV and Moscow in the years 1959-1993).

In 1946 and 1947, one film a day was screened at an open-air cinema in the town, before things changed dramatically in 1948 with the communist takeover. For the duration of the 1950s and early 1960s the festival was used as a propaganda tool of the regime. To ensure that no film from a socialist country could lose, dozens of dull, formulaic



Bob Hoskins at the Karlovy Vary film fest in the 1980s.

movies were given awards for such lofty notions as "friendship between nations" and "the struggle towards a better world." The mid-1960s brought a brief period of hope as democracy was thought to be on the way, and

curious Hollywood stars such as Henry Curtis and Tony Curtis came to KVIFF. But the lightened mood was short lived. Russian tanks rolled into Czechoslovakia in 1968, plunging the festival back into its role as a political tool for the 1970s and 1980s period of "normalization." The Velvet Revolution in 1989 meant the festival was finally free from political pressure, and the films were chosen and awarded for artistic merit alone. KVIFF got serious in 1994 when distinguished Czech actor Jiří Bartoška and film columnist and critic Eva Zaoralová were brought on board to help the festival reach its full potential, and the dynamic duo are still at KVIFF's helm to this day as its president and artistic director, respectively. (GP)

SEE YOU THERE

Chingiz Rasulzade

Director of *The Dolls*

I would definitely recommend Tom Ford's *A Single Man* because it is complex, depressing and difficult. Such films leave people with a better attitude to life. When you get out of the cinema after watching such a film you feel life isn't that bad after all and you are happy for every new day.

If you are tired of watching depressing films all day long, I would recommend the musical comedy *Sound of Noise*. I recently visited India and I must say that the music that features in Indian films totally excited me. I believe the future of cinema is not only in art films but also in musical movies. I don't miss any chance to watch a musical film and that's why I'd recommend this movie.

A Single Man screens today at 9am in the Thermal's Grand Hall. Sound of Noise also screens today at 10pm in the Pupp

You can see Rasulzade's *East of the West* competition film *The Dolls* today at 7:30pm in the Karlovy Vary Theatre and tomorrow at 1:30pm in the Lázně III Cinema. (COC)



REVIEWERS RECOMMEND

V.A. Musetto
Film Critic, New York Post


Black Narcissus

Directors: Michael Powell, Emeric Pressburger, UK, 1947, 102 min.
July 7, 11:30am, Grand Hall

This highlight of the festival's tribute to British auteurs Michael Powell and Emeric Pressburger is set high in the Himalayas, where a group of sexually repressed Anglican nuns (Deborah Kerr among them) seek to transform a palace into a shelter for children. Their good intentions are thrown into disarray by a good-looking British agent. Note how cinematographer Jack Cardiff and production designer Alfred Junge turned a London studio into a magical mountain lair.

Certified Copy

Director: Abbas Kiarostami, France, Italy, 2010, 106 min.
July 7, 4:30pm, Richmond

For his first European film, Iranian director Abbas Kiarostami could not have chosen a better leading lady (France's fabulous Juliette Binoche) or better location (Tuscany). She plays a single mom who owns a small art gallery in an Italian village and goes on a casual date with a British writer, who is in town to promote his book. But hold on – about halfway through, the film turns into a topsy-turvy metaphor about relationships that's as delightful as the Tuscan weather.

The Man Who Will Come

Director: Giorgio Diritti, Italy, 2009, 117 min.
July 7, 4:30pm, Pupp

A harrowing reconstruction of the real-life Nazi slaughter of 700 women, children and old men in an Italian village during World War II. "We all are what they taught us to be," one German tells a priest in an attempt to explain the massacre. Be warned: This film is not easy to watch – but is well worth the effort.

Twosome

Director: Jaroslav Fuit, Czech Republic, 2009, 90 min.
July 7, 9:30pm, Kino Čas

The expression "two's company, three's a crowd" has never been as true as in this psychological thriller. Young Prague couple Michal and Veronika are on holiday in Denmark when smooth-talking Šimon latches on to them. Soon the twosome is a threesome. Is Šimon a nice guy or a world-class scam artist? Only time will tell. And don't be surprised if this reminds you of Michael Haneke's *Funny Games*. ■

Midnight shockers – Aussie style

Gillian Purves

If you're the type to come alive after midnight, you've probably already spent a bit of your time at KVIFF getting acquainted with the delights of Australian shockers from the 1970s and 1980s. KVIFF likes to use its midnight slots to take an affectionate glance back at genres that were fun, subversive, possibly exploitative, and more than a little messy. This year the Midnight Screenings: Ozploitation! section hinges on director Mark Hartley's film *Not Quite Hollywood: The Wild, Untold Story of Ozploitation!* Hartley's documentary takes us on a wild ride through the story of the Australian B-movie industry that exploded after Australian censorship laws were relaxed in the early 1970s. The documentary itself is well worth watching for its entertaining and informative clips and interviews, including enthusiastic commentaries by Quentin Tarantino, who is credited as a "fan" of the genre. A select bunch of the films that are featured in the documentary are being shown at KVIFF, including the horror *Long Weekend* (1978), described by



Photo: KVIFF

Australian psycho thriller *Patrick*.

Tarantino as a "Mother Nature goes apeshit kind of movie," in which a destructive and unlikeable couple head into the outback in an attempt to save their marriage, only to have the outback turn on them. *Patrick*, from the same year, is a weird and wonderful horror that shamelessly borrows from *Psycho*. Patrick is a young man who has killed his mother and her lover, and now wreaks havoc at the medical facility where he lies in a coma by controlling people through psy-

chokinesis. This one has an ending you won't forget in a hurry. For a flick about a monstrous bloodthirsty pig, *Razorback* is a pretty classy film, with ambitious esthetic visuals and deeper messages underlying the gorefest for anyone that cares to hear them. *Dead-End Drive In* (1986) marked the end of an era in the drive-in movies genre. Undoubtedly inspired by *Mad Max*, this film is based on a 1980s Australian vision of its own apocalyptic future. ■

PRÁVO Audience Award

Don't forget to take part in this year's Audience Award competition (which runs until 10am, 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.

Current Standings

1. *Women in Temptation*
2. *For 80 Days*
3. *Katka*
4. *Kawasaki's Rose*
5. *Mr. Nobody*

FACES



Rajko Grlić

This year at KVIFF we have a special Tribute to Juraj Herz event, and today we welcome Iva Janžurová, who starred in Herz's *Oil Lamps*.

Arriving for the Official Selection – Competition today is a team from the Croatian/Serbian/Slovenian film *Just Between Us*. Look out for director **Rajko Grlić**, (who also co-wrote the screenplay with **Ante Tomić**), producer **Igor A. Nola**, editor **Andrija Zafranović**, and actors **Bojan Navojec**, **Nataša Dorčić**, and **Ksenija Marinković**. Also competing are

Elena Radzinskaya and director **Dmitri Mamulia**, who are here with *Another Sky*, and **Carl Ng**, lead in Chi Zhang's *Diago*.

Other actors to watch out for are **Jean Pierr Nshanyan**, the lead in Suren Babayan's *Don't Look into the Mirror*, and **Mirsad Tuka** (*The Abandoned*), both competing in the East of the West sidebar.

From the Another View sidebar, see if you can spot Greek actor/director **Periklis Hoursoglou** and co-star **Vangelio Andreadaki** from *The Building Manager*.



Periklis Hoursoglou



Rimantas Gruodis

Documentary Films in Competition selection, watch out for Lithuanian writing/directing/producing duo **Julija Gruodienė** and **Rimantas Gruodis** (*The River*), and **Visra Vichit-Vadakan**, the one-woman show behind Thai documentary essay *rise*.

And representing the Czech Republic today we have **Dan Svátek**, director of *Unknown Hour*, arriving with actor **Václav Jiráček**. Also look out for highly respected Czech director **Jan Němec** and award-winning actress **Zuzana Kronerová**. ■



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OFFICIAL SELECTION

Hitler in Hollywood – docu-drama takes on Tinseltown

Zbyněk Vlasák

This original mockumentary brings together a number of the leading lights of European cinema who, under the command of Frédéric Sojcher, create something like a manifesto for the cinema of the “old continent.” *Hitler in Hollywood* now goes to battle for the Crystal Globe.

In this hyperbolic story, a documentarist in the company of actress Maria de Medeiros sets out to find director Luis Aramcheck, who went missing after WWII along with his films. The quest expands into an attempt to fulfill the wish of the legendary French actress Micheline Presle, who wants to track down a long-lost film she made with the director.

The investigation covers Paris, Venice, Berlin, Brussels, Cannes and London, but the pursuers become the pursued. They learn that Aramcheck detested American productions and wanted to set up a rival studio in Europe – under the battle cry “Hit Hollywood!” The idea was dangerous to powerful Western interests.

Sojcher doesn't really accept the description “mockumentary.” “It is an intrigue where actual elements are involved, with true archives and authentic references to film history,” he says, adding that Hitler himself (who appears in the film) was actually a great fan of cinema, especially Hollywood cinema.



Photo: KVIFF

Historical intrigue permeates Hitler in Hollywood.

Many film industry people play themselves. Eighty-seven-year-old Micheline Presle, who has dozens of roles under her belt, “played herself in a film for the first time in her life and she had a lot of fun doing it,” says Sojcher. “The film, filled with color-highlighted characters, felt like being in a cartoon to her.”

And the famous directors who join the cause? “All the filmmakers interviewed in my film – such as Angelopoulos, Kusturica, Schlöndorff, Wenders, etc. – are conscious of the importance and the challenge of the battle,” Sojcher says.

And what is the typical Hollywood film he feels so strongly about? According to the director it can be summarized in a few sentences. It contains at least one attractive component useful for marketing, such as an all-star cast or special effects. Enormous money is invested, and it has great and charismatic actors. The pri-

mary goal is to entertain, regardless of the seriousness of the subject. Scenarios are often conventional and rely on simple formulas, influenced by Puritanism. Their endings must be logical and happy and provide a moral message. The hero wins, the villain dies.

Sojcher places more value on the creativity of European cinema and the need to surprise and provoke viewers.

So what's the future of European cinema, then? It needs more money, says Sojcher, and better marketing but to remain itself, not to imitate American models but to offer an alternative. “European cinema will exist if the people of Europe are interested in each other,” he claims. “This is as much a political issue as it is one of individual responsibility.”

Hitler in Hollywood screens today at 5pm in the Thermal's Grand Hall and tomorrow at 1pm in the Espace Dorleans.

OFFICIAL SELECTION

Diago – facing up to post-colonial realities

Jakub Anděl

Chinese director Chi Zhang's *Diago* is set in the former Portuguese colony of Macao during the handover of power to China in 1999. The tensions of such a momentous change in circumstances preoccupy the hero of the title and force him to confront not only an uncertain social and political future, but also some imminent upheavals in his own personal life. *Diago* is Chi Zhang's second feature. His first film *The Shaft* also screened in KVIFF's Official Selection, in 2008.

■ **Like *The Shaft*, your new film is deeply poetic but based on social issues. Are there also similar themes in both movies?**

Indeed, these two films do share some similarities. They both focus on lifestyles in a social and historical context. Faced with some hardships in their lives, the leading characters of both films have tried but failed to change things, but ultimately surrendered to reality. They feel very mixed-up about their future throughout.

■ **The plot of *Diago* takes place in Macao, which is maybe why I find the new film more understandable from a European point of view. Was it your goal to connect Asian and European culture in the movie?**

Yes, it was. I did not expect my



Photo: KVIFF

Political and personal tensions collide in Diago.

first film *The Shaft* to receive so much attention in Europe. I have learned that there are many cultural similarities between Europe and Asia. I hoped my movie could make European audiences more aware of people's minds and lives on the other side of the world and vice versa. *Diago* is another attempt at this. I am glad that you feel it is more understandable this time.

■ **What is the current relationship between Macao and Portugal?**

The contemporary relationship between Portugal and Macao is like a couple who have had a peaceful divorce. Although still maintaining a sound relationship, it is difficult for them to use one word or two to describe their mixed-up feelings. This marriage left them both with not only some good memories, but also permanent damage. More importantly, many leftover problems in this marriage cannot be resolved

in a short time. Some may never be solved.

■ **Most of the characters in the film are around 30 years of age. Many filmmakers make movies about people in their thirties. What are the main issues facing this generation from your point of view?**

The main point is about dream and reality. Before the age of 30, you can live your dream every day, and after 30 you have to face real life as well as the distance between dreams and reality.

■ **What's the first thing you think of when Karlovy Vary is mentioned?**

It is a beautiful, quiet and comfortable place. Full of cultural and artistic atmosphere. It is like a cup of Chinese Longjing tea; refreshing and fragrant.

Diago screens today at 8pm in the Thermal's Grand Hall and tomorrow at 10am in the Espace Dorleans.



il vero espresso italiano

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Belgian surrealism and a sense of fun

Cóilín O'Connor

In many ways, today's screening of the funny but gruesome horror *The Ordeal* will give KVIFF audiences a chance to sample some typical qualities of Belgian film. Fabrice Du Welz's peculiar mixture of offbeat humor and disquieting violence stem from the "quirkiness and surrealism" of this country's cinema, according to Christian De Schutter, manager of Flanders Image, which helped coordinate this year's festival sidebar dedicated to Belgian movies. "These are characteristics that also appear in quite a few of the other films in this section. Sometimes they play a major role and sometimes it's in the details."

One film that is both surreal and eccentric is *Iceberg*, which tells the somewhat bizarre tale of a woman who heads off in search of colder climes upon discovering she is attracted to all things icy after being accidentally locked in a freezer.

Such a distinctive and innovative approach to filmic storytelling is a common feature of the titles selected for this year's special KVIFF section, according to senior programmer Ivana Novotná. "A lot of the movies are by debut directors," she says, "which is great because interesting young filmmakers have a strong authorial approach."

The unique individual stamp left on all this year's movies from Belgium could be seen as being emblematic of the country itself, according to Caroline Strubbe, who directed *Lost Persons Area*. "In Belgium we have this *lintbebowing* or rib-



Photo: KVIFF

Caroline Strubbe's enigmatic *Lost Persons Area*.

bon development, which is typical for our country. It's where people keep on building their own houses next to each other, so you end up with 20 different styles of buildings on one street," she says. "Some are awful, but sometimes there is also a lot of real individuality. And our cinema is the same. All the Belgian movies have something really individualistic. And when you see it all together it is also kind of surrealistic, but sometimes beautiful as well."

Strubbe's film is itself very much part of this rich, idiosyncratic palette. Set in a rather bleak industrial landscape in which the protagonists reflect on love, life and relationships, it is almost impossible to pin down

thematically, but is very much a distinctly personal cinematic vision.

Jaco Van Dormael's *Mr. Nobody* (which is currently in the running for the Audience Award) is equally ambitious. It is based on the conceit that a boy must select which of his divorcing parents he wants to live with, but is worried about the consequences of each choice. What follows is an entertaining fantasy, which explores the idea of alternative futures and turns the idea of a linear narrative on its head.

A Perfect Match is a wry comedy about an aging headmaster who is persuaded by his eccentric alien-obsessed neighbor to find a wife on the internet.

The mischievous sense of fun it pokes at human relationships is another typical feature of many Belgian films according to Strubbe, which she says is also an inherent part of the Belgian psyche. "Unlike big countries, we don't take ourselves too seriously or have big complexes. We have a good sense of humor and make enormous fun of each other."

Although Belgian films are often confused with French movies (De Schutter points out that a uniFrance flyer distributed at KVIFF lists a number of titles that are actually Belgian) Flemish-Belgian cinema has an equally interesting output despite not being as well known as its Walloon counterpart. This

is reflected in this year's sidebar, where each community is responsible for four of the eight films on view.

Despite recent, much-publicized tensions in relations between Walloons and Flemish in Belgium, De Schutter says no such ethnic strains exist in Belgian cinema.

"We've got Flemish and French speakers all working together on film crews. There are co-productions between the two parts of the country," he says "It's definitely not the case in cinema that we want to split, and I honestly don't think that Belgium will split either."

Strubbe is equally dismissive of any schism in the country.

"I think Belgium is like a couple that are having a disagreement," she says. "The Flemish people are like the woman that has been neglected for years. And as you know, neglected women are always little bitches. And then you have the Walloons who are like the husband, saying: 'Please give me a second chance!' But they have had a child together so they have to stay with each other for its sake, even if it's an ugly child called Brussels!"

Altogether, the eight Belgian films screened at KVIFF offer audiences a tasty selection of contemporary cinema from this country, whose cinematic output has been very productive in recent years. "Belgian filmmakers seem to be getting a chance to express themselves, as well as the support and resources to create their work," says Novotná. "So, who knows? Perhaps we are witnessing the dawn of a golden age in Belgian cinema."

WHAT AM I DOING HERE?

Roland Rust

Director
FilmFestival Cottbus



■ How has KVIFF changed for you since you first started coming?

My first trip to Karlovy Vary was back in the 1980s, taking the legendary Karlex train that connected East Berlin with the then rather sleepy Bohemian spa town. Coming from the East, the festival was a rare window to the West, programming productions not seen in our state-owned cinemas. Ever since, I've become a regular guest, returning every year – though now my perspective has changed 180 degrees, watching films from East of the West, which are rarely seen in commercial cinemas.

■ And that problem led to the founding of the Cottbus FF?

Yes, in 1991, and it was recently ranked by *Variety* among the top 50 must-attend festivals worldwide. It was also partly due to our friendly relations with Karlovy Vary and its artistic director, Eva Zaalová, who invited me some years ago to serve on the East of the West jury. (WT)

ON THE TOWN

Venezia

Zahradní 43
☎ 353 229 721
www.venezia-pizzeria.cz
Open daily from 11am to 11pm

An invariable draw to KVIFF attendees, Venezia is a one-minute walk from the Thermal and offers a great view of the fest mothership from just across the Teplá stream. From its roofed street-front terrace, a well-topped pizza (98-250 CZK) and a *Budvar* (35 CZK) make for an accessible break from intense movie-going – or, if you're celebrating a distribution deal, consider a bottle of one of the Italian vintages. The rest of the menu, as you'd expect, covers the usual Italian cuisine items and they're certainly done adequately. Filling penne and gnocchi with cheese and tomato sauces (105-298 CZK) are par for the course, though house salamis and Parma ham are good finds, as is the tiramisu and Illy coffee. KVIFFer's will appreciate the new covered terrace area, which guarantees airy dining come rain or shine.

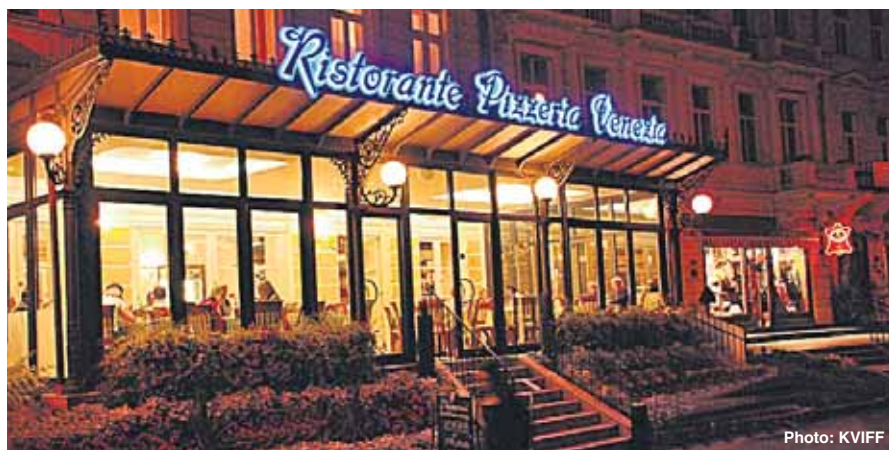


Photo: KVIFF

Venezia restaurant opposite the Thermal.

Dobrotky

Zeyerova 2
Open non-stop during KVIFF

These people know now to sling a crêpe. The inauspicious little window (no tables or even plates, just an awning to stand under in case it's raining) does a brisk business with backpackers and

anyone else with a little appetite after Karlovy Vary's restaurant kitchens have closed. Dobrotky does warming and delicious sweet crêpes, of course, from apple cinnamon to white chocolate (throw in extras such as peaches, coconut, nuts or extra chocolate for 5 CZK) for an amazing 28-32 CZK, all made fresh before your eyes, Paris street-corner-style. But they

also whip up savory ones with cheese or spicy minced meat (27-37 CZK). Only soft drinks to go with them, alas, but getting alcohol is never an issue in this area, just off the main drag of T. G. Masaryka, whatever the hour. (WT)

Kino Čas Café

T. G. Masaryka 3
Open non-stop during KVIFF

Right on the main drag, open round the clock and with coffee and beer to go – the Kino Čas Café has a lot going for it. It's also a good place to stop for, quite literally, a quick bite. Teeny bite-sized sandwiches with fillings such as smoked salmon or mozzarella and basil pesto go for 29 CZK. Grab one for a snack or three to fill your belly. Or take advantage of their special offer of a Lilliputian sandwich and a half liter of Pilsner for 50 CZK – that's a balanced meal, Czech-style. Try the morish handmade chocolate balls for 15 CZK each. The café also offers quick breakfast options in the form of a croissant and espresso for 45 CZK, or if you're really in a hurry, coffee to go for 40 CZK. (GP)

There's a treat for kids at the **Open-air theatre under the bridge** (under Chebský bridge) – a performance of the **fairytale Bumbula the Ghost** at 3pm today. Don't miss the **MASTER CLASS with Michel Ciment**, the noted French film critic and editor-in-chief of *Positif* magazine, who is at KVIFF for the Tribute to Michel Ciment special program section. He and Steven Gaydos, executive editor of *Variety* magazine, will discuss the topic **The Art of Sharing Movies** at the Thermal's Cinema B today at 5pm. There's a musical treat in store at 7pm, when the **Karlovy Vary Symphony Orchestra** under the baton of Miloš Formáček will perform a selection of pieces from films such as *The Magnificent Seven* and *West Side Story* (*Mlýnská kolonáda*). This is a free concert – no tickets necessary. (GP)

DAILIES



Photo: Jan Handrejch

French film critic Michel Ciment, who is the subject of a special KVIFF program section, arrives in Karlovy Vary.



Photo: KVIFF

Czech actress Jiřina Bohdalová and former Czech foreign affairs minister Karel Schwarzenberg on the colonnade.



Photo: Jan Handrejch

KVIFF president Jiří Bartoška and artistic director Eva Zaalová get punked.