



Festival Daily

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

SPECIAL EDITION OF

PRÁVO



Thursday, July 8, 2010

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for tomorrow**

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**DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVO**

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

It's a challenge to play myself

The "girl from Pulp Fiction" is a child of the revolution

Honza Dědek

Portuguese actor and singer Maria de Medeiros, at KVIFF to present *Hitler in Hollywood*, a film mainly driven by her own indomitable character, admits loving strange scripts and auteur films – a fact proven by her incredible portfolio of performances in over 90 productions in a handful of languages.

■ *Hitler in Hollywood* is not really fiction, or a genre film. It's something else entirely that's hard to define...

That's precisely what I liked. When I saw the script I thought it was something very original – somewhere between documentary and fiction. It was also a challenge to play myself as a character. Of course it's not myself; it's just someone who has got my name and parts of myself. I think both myself and Micheline Presle, and all the people who take part in the film, become characters. That was a nice experience for me, and also the fact that it was shot all over Europe. I feel very European and I like European projects.

■ The line where you introduce yourself as "the girl from Pulp Fiction" is very funny. I guess that's who you are to many people still?

That was something that was in the script, because I would never say anything like that. I love *Pulp Fiction*, but there are so many films I feel related to, although they are perhaps films that are less known. I wouldn't define myself as the girl from *Pulp Fiction*.

■ Is it a burden to live with this role?

No, I'm very proud of *Pulp Fiction*. I think it was a very revolutionary movie, because it was



Photo: Jan Handrejch

Portuguese actor and singer Maria de Medeiros at the Pupp.

made at a moment when... actually it's still like this – Hollywood scripts are all done the same way. You know, at the second minute something like this has to happen, at the fifth, something like that. And, if you watch five Hollywood movies in a row, you nearly always recognize the same script.

■ Working with Uma Thurman on *Henry and June*, based on the three-way romance with Henry Miller, his wife and Anaïs Nin, must have been interesting.

I am glad that this also is

a movie with an incredible life, because it is still a very beautiful, stunning film with incredible images. The years pass and people are still very interested in that movie that was so beautiful. Again, like Quentin, Phil Kaufman is really a wonderful artist and a great "author" – I think that I'm attached to the "films of authors." That's the big difference. It's not so much about American or European versus Asian [cinema]. It's about people who think that movies are an art and other people who think they are just an industry.

■ Was it difficult to play?

It was very interesting. It required a lot of research. It was nice to read so many books, not only Anaïs Nin's books but also but also Henry Miller's and all their friends' – Lawrence Durrell and all these people around them. It was a very beautiful, interesting discovery for me.

■ *April Captains*, the Portuguese revolution film you starred in, wrote, and directed in 2000, was an ambitious project, to say the least. Why did you choose to take all this on?

It was very important for me to

tell that story. We lived in Vienna because my dad is a musician and he was at the academy there. But we were also there because there was a terrible dictatorship in Portugal and we were very much aware of that.

After the revolution the family came back to Portugal, and my first reaction was, "Oh, my god. This is such confusion, such chaos." I was like a little Austrian girl who wanted to go back to Austria. But then as one or two years passed, I realized how incredible it had been to live through a real revolution in my childhood where a real democracy was being built. And I think it's still a unique example in world history, how a democracy really was built for civilians by a military *coup d'état* without blood and without violence.

Portugal really showed the world how to make a democracy – through dialogue and without violence, and with the idea that the most important thing is always the human being. So for me, it really became like a life objective to tell that story in a film.

■ How did Portuguese audiences react?

You know, this is something about the Americans. Something happened yesterday, and today there's already a film about it. They are very open about recent history. In Europe, it's much more difficult. So, of course, it's a film that reached vast audiences in Portugal. One of the films with the highest audience numbers ever. But of course, it generated a lot of polemics, because I shot it when I was very young. I was a girl making a war movie and I was talking about recent history and people who were still alive, and so of course there was a lot of polemic, but I think that's good. That's natural.

THE LOWDOWN

KVIFF is a pretty huge festival, and can be quite overwhelming for newcomers. But not for a certain affable Slovak named Tibor, who sauntered into a crowded screening of *The Red Shoes* at the weekend with a borrowed festival pass and looked around for a seat to watch his first festival film. Seeing a couple of empty chairs at the front, he went to sit down... only to be scolded by festival staff who told him the seat was reserved for **legendary editor Thelma Schoonmaker** and "šup-šupped" him away. Unperturbed, he looked around and saw another free spot a few rows back.

Moving to sit down, he was told by a **familiar looking couple** that the seat was also reserved, and for the same lady as before! Whoever Thelma Schoonmaker was, he thought, she must be pretty important. Would he (they asked him) please go to the front and tell Mrs. Schoonmaker that **the president and his wife** requested her company?

Tibor obliged (suddenly realizing who the mystery couple were) and went to give Mrs. Schoonmaker the message. She politely declined, as she would only be there for a minute, and Tibor dutifully went back to the presidential couple to convey her apologies. By then the film was starting, and Tibor finally got to sit down (next to **Václav Klaus** and **Livia Klausová**) and enjoy *The Red Shoes*.

And for those of you left wringing your hands yesterday, desperate to know just **what Jude Law was singing** at his midnight karaoke session, we have the answer: Mr. Law gave a stirring rendition of Chuck Berry's classic *Johnny B. Goode*. Go go – go Judey, go go go...

thelowdown.kviff@gmail.com

EXPLAINER

What's to see off the beaten track in KV?

There's life in this old town beyond movie screenings, you know! Why not take a tour of the famous **Moser Glassworks** (*Kpt. Jaroše 19*), where the Crystal Globes awarded at KVIFF are made? There are tours of the factory every day of the week from 9am till 2:30pm, starting every 30 minutes. Tours are available in Czech, English, German or Russian. Call 800 166 737 ahead of time to book a tour in your chosen language. The **Moser Glass Museum** right next door to the glassworks is open every day from 9am to 5pm. A glassworks tour costs 120 CZK, entry to the museum is 80 CZK, or you can gain entrance to both for 180 CZK. You will receive a 100 CZK voucher with your ticket, redeemable against purchases of 1,000 CZK or more at the on-site



Moser glassblower making a Crystal Globe for KVIFF.

glass shop (although we can't promise you'll find any Crystal Globes there).

For a goddess's eye view of the town of Karlovy Vary and its surroundings, you can't beat the

Diana Lookout Tower, located in the forests behind the Grandhotel Pupp. The tower, which was erected in 1914, towers 547 meters above sea level. If you really want to earn your lunch at the restaurant at the top, you can walk up the hill, following the beaten track through the forest, or you can take the lazier option of catching a cable car from the station near the Pupp. The cable car runs from 9.15am to 6.45pm at 15-minute intervals and a return ticket costs 36 CZK. Halfway up the hill the cable car stops at a point called the **Deer Jump**, where there is a statue of a chamois (goat-antelope species) gazing at the town. This statue is a well-known symbol of Karlovy Vary and it's a good place to stop for a breather if you have opted to walk up or down the hill. (GP)

SEE YOU THERE

Scott Cooper

Director of *Crazy Heart*

I won't see you there, because I have to head off, but I would urge you to catch the second screening of Terrence Malick's *Days of Heaven*. Malick is one of my favorite filmmakers, and I wanted *Crazy Heart* to feel as though it were born out of the 1970s, which is the case with his *Badlands* and *Days of Heaven*. There was something about the languid pace with which he told the stories, which allowed you to place your expectations on what was happening, as opposed to just having everything spelled out for you. A lot of it was played on subtext, often without dialogue, but with images. The way that the cinematography of Néstor Almendros and Haskell Wexler told the story with light and shadows really influenced how I shot *Crazy Heart*.

Days of Heaven screens today at 12:30pm in the Thermal's Small Hall.

You can see *Scott's Crazy Heart* tomorrow at 9am in the Thermal's Grand Hall. (COC)





Eastern promise beckons

Will Tizard

Crime drama, ethnic tensions, immigration angst, geopolitical history...these are just some of the rich veins of story and character in KVIFF's East of the West section.

With entries from all over the former Soviet bloc, this section spans a tremendous swathe of countries, issues and peoples, distilling the most interesting film work into a fascinating collection.

KVIFF programmer Lenka Tyrpáková says, "We try to cover the national festivals in Central and Eastern Europe and other countries of the former Soviet Bloc, such as Hungarian Film Week, the Gdynia and Sochi festivals. We also follow up on films presented as works in progress at the festivals in Warsaw, Sarajevo and Sofia."

One of the contenders, *The Albanian*, a German/Albanian co-production by Johannes Naber, represents just the most recent film to reach KVIFF audiences from that tiny nation. It follows a rural Albanian, driven to take up illegal residence in Germany in the hope of making enough money to marry his beloved.

Another revealing portrait from a small nation with films gaining more attention each year is *Woman With a Broken Nose*, a Serbian/German co-production and the second feature by Srdjan Koljević. It is a more personal story of ordinary people struggling to maintain hope and dignity as they cope with a violent legacy.

The Abandoned, by Adis Bakrač, is a co-production from Bosnia and Herzegovina/Croatia/Serbia/France that examines another pressing issue: the destruction of families and the resulting institutionalization of children.

Another entry for the Balkans, *9:06* by Igor Šterk of Slovenia, is a classy film noir about a police detective as he finds himself increasingly drawn into the identity of a subject, whose death he must account for.



Photo: KVIFF

Johannes Naber's emigration drama *The Albanian*.

Romania's entry, *Aurora* by Cristi Puiu, co-produced with France, Switzerland and Germany, also explores the increasingly fatal obsessions of an average man who finds his moral compass spinning. This three-hour film, shot in spare style with minimal camera moves, non-cinematic lighting, no music and the lead character played by Puiu himself reading his own dialogue, was lauded at Cannes.

The Dolls, by Chingiz Rasulzade, is a surreal story set against the backdrop of the breakup of the Soviet Union in Baku in 1989. Its unconventional characters, seemingly obsessed with masks, seem metaphorical on many levels.

Don't Look into the Mirror, the Armenian entry by Suren Babayan, also explores a dreamy stylistic landscape, based on the novel by Perch Zeytuntsyan, which considers the problem of personal identity versus the one projected to the world.

The Czech entry, *Dreamers* by Jitka

Rudolfová, is an urbane ensemble piece that examines the lives and compromised dreams of six protagonists, who left northern Bohemia for the lights of the capital city after graduating from high school.

Estonian entry *The Temptation of St. Tony* by Veiko Õunpuu, who wowed audiences with his 2007 feature *Autumn Ball*, keeps up the tradition of irony and absurdism mixed with gritty reality. It tells the story of an outwardly successful Tallinn man forced to examine and confront his notions of morality.

This year's Russian contender, *Gastarbeiter* by Yusup Razykov, presents the story of an immigrant's struggles almost never considered in the West: how citizens of former Soviet republics such as Uzbekistan scramble for opportunity in Moscow.

It's a revealing, uncompromising portrayal, and – like each of the East of the West films this year – it offers a view of the world you're unlikely to find anywhere else.

FACES



Janus Metz Pedersen

Fearless documentarist **Janus Metz Pedersen**, fresh from winning the Grand Prix de la Semaine de la Critique at Cannes, arrives today with his powerful war doc *Armadillo*. Joining him are editor **Per K. Kirkegaard** and sound designer **Rasmus Winther Jensen**.

We've also heard the associate programming and festivals director of the Film Society of Lincoln Center is here in KV, so you might see **Marian Masone** around town today.

Here in KV for the Forum of Independents sidebar is young writer/director **Xavier Ribera-Perpiñá**, whose second feature *Circuit* incorporates a series of interactive music and dance numbers, fashion shows and 3D animation to portray Barcelona's fashion scene.

Look out for Czech director **Olga Špátová** today, whose doc-

umentary *Eyes over Prague*, about celebrated architect Jan Kaplický's ill-fated National Library proposal, screens today and tomorrow. Mr. Kaplický's widow **Eliška Kaplický Fuchsová**, a television producer and filmmaker, is also in KV for the screening.

Another local to watch for is director **Irena Pavlásková**, whose *An Earthly Paradise for the Eyes* is part of the Czech Films 2009-2010 selection. Also keep a look out for prizewinning Czech writer/director **Maria Procházková**, and **Radim Procházka**, the writer/director who now owns his own production house, and produced Karel Vachek's fabulously titled *Zvíš, the Prince of Pornofolk Under the Influence of Griffith's Intolerance and Tati's Mr. Hulot's Holiday or The Foundation and Doom of Czechoslovakia (1918-1992)*. (PLC)



Irena Pavlásková

PRÁVO Audience Award

Don't forget to take part in this year's Audience Award competition (which runs until 10am, July 10). 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. *The Be All and End All*
4. *Katka*
5. *Kawasaki's Rose*

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REVIEWERS RECOMMEND

Damon Wise

Contributing Editor, *Empire* magazine



Le quattro volte

Director: Michelangelo Frammartino
Italy, Germany, Switzerland, 2010, 88 min.
July 8, 10am, Čas Cinema

The little-seen toast of this year's Cannes film festival, where it debuted in Directors' Fortnight, Michelangelo Frammartino's four-part drama shows the cycle of life from the starting point of an aged shepherd living in the remote hills of Calabria. If it sounds mundane,

Frammartino's exhilarating camerawork is anything but, using long, astonishingly busy takes that must be seen to be believed, giving the film a fresh, loose, documentary-like quality, even though it is expertly choreographed



Four Lions

Director: Christopher Morris
United Kingdom, 2010, 101 min.
July 8, 6:30pm, Small Hall

Chris Morris, British TV's most scurrilous satirist, makes his feature debut with this extraordinary comedy, about a British-Asian Islamic terror cell who plot to blow up the London Marathon. It sounds like an aggressive exercise in extreme bad taste, but Morris somehow succeeds in crafting a film that charms rather than shocks, thanks to a terrific cast headed by rising star Riz Ahmed. Look out for Kayvan Novak too, as the deranged sidekick with a pathological hatred of processed cheese.



The Illusionist

Director: Sylvain Chomet
United Kingdom, France, 2010, 85 min.
Jul 8, 7pm, Espace Dorleans

If you can forget the ongoing, and somewhat unconvincing, arguments about director Sylvain Chomet's "revisionist" agenda – some see it as a whitewash of Jacques Tati's most personal unmade script – this wonderful animation still works as a haunting allegory for the relationship between fathers and daughters. Filmed with painstaking attention to the French comic's style, it tells the story of an ageing magician who finds himself in Edinburgh, where he is befriended by a young maid.



Dead-End Drive In

Director: Brian Trenchard-Smith
Australia, 1986, 92 min.
July 8, midnight, Small Hall

To put this bizarre Australian B-movie pile-up into context, you're advised to prepare by catching up with Mark Hartley's jaw-dropping doc *Not Quite Hollywood*. But if you're ready to go in cold, this weird and wonderful genre piece by lesser-known Tarantino favorite Brian Trenchard-Smith works perfectly as a slice of anything-goes pulp, telling the unlikely sci-fi-tinged story of a teen couple caught up in a drive-in cinema that has been turned into an internment camp for delinquents and dropouts.

OFFICIAL SELECTION

Just Between Us - sexual shenanigans in Zagreb

Jaroslav Švelch

Just Between Us by Croatian director Rajko Grlić tackles the thorny topic of adultery with a comic touch. It follows the exploits of aging *bon viveur* and serial philanderer Nikola (played by Miki Manojlović) and his brother Braco (Bojan Navojec) whose ostensibly humdrum middle-class lives have illicit, but exciting, passions bubbling beneath the surface. Although the movie is by no means moralistic, it does succeed in raising some uncomfortable questions about the social ramifications of infidelity.

■ **How did you get involved in this project? Was it based on your previous work with screenwriter Ante Tomić? Or have you had any long-standing interest in adultery?**

Ante and I have heard, as we all have, countless stories about affairs, adulteries and incredible double lives. I have to admit that I have always explicitly admired the fascinating energy and the amount of fantasy some people have invested into these dual existences, which often become the rebellious and creative peaks of their lives.

■ **And does your study of the subject touch on any wider issues?**

Our lives are determined by our employers, family, church, state,



Photo: KVIFF

Miki Manojlović as a Croatian Don Juan in *Just Between Us*.

media and money. It seems like the only thing left to change is the person with whom we share our bed. Today, adulterers replace the outlaws of yesterday – the revolutionaries, rebels, and visionaries. According to sociologists, the excitement of rebellion, the sweetness of breaking the rules, and the danger of crossing into the unknown, is reduced to an adventure called adultery.

■ **The movie features poetic yet explicit erotic scenes. Do you think it might prove controversial for the mainstream in Croatia?**

One right wing group officially demanded that the film be banned for “moral reasons” but I guess no one took them too seriously. And in the end it was good publicity for the film.

■ **People who lead double lives are also “actors.” Do you think the film could be interpreted as a metaphor of acting as a profession?**

That idea never occurred to me, but it sounds good. On the other hand, actors and lovers are not the only ones who live double lives.

■ **You graduated from FAMU... To what extent do you feel connected to Czech cinema? With its sense of intimacy, *Just Between Us* reminds me of many Czech New Wave films.**

I was 18 when I came to study at FAMU. And I stayed in Prague for almost five years. Of course, Czech culture and cinema especially had an enormous influence on me and my friends. And of course we somehow felt that we were part of that cinema. Not physically, because we didn't shoot there, but definitely spiritually. One never forgets one's beginnings.

Just Between Us screens today at 8pm in the Thermal's Grand Hall and tomorrow at 10am in the Espace Dorleans Cinema.

OFFICIAL SELECTION

Another Sky - filmmaking as an act of will

Honza Dědek

Georgian-born director Dmitri Mamulia's debut feature *Another Sky* is an intriguing tale of cultural dislocation set in contemporary Moscow. It follows the quest of a father and his son, who move from the arid Central Asian steppes to the Russian capital in search of the boy's mother. As they struggle to cope with their new surroundings, Mamulia highlights the plight of Russia's internal immigrants, oblivious to dramatic world events unfolding around them as they eke out an improvised existence.

Their detachment from the “real world” in Moscow as they concentrate on their own private search is something that corresponds with Mamulia's own reluctance to enter into social and political commentary.

“Imagine a person carrying a bowl filled with water along a bumpy road, and the water in the bowl is the substance of his life,” he says. “The road is full of potholes, and there is a risk of spilling the water. If he does spill it, he will be devoid of his ‘life’... His face will get frozen and will be transformed into a mask. It may happen that the person becomes someone ‘normal’; who has opinions on different issues and passes judgments on matters that do not



Photo: KVIFF

Innocents abroad in Moscow in *Another Sky*.

require any opinions.... I hardly know the problems of modern Moscow. And I refrain from passing judgments.”

The highly poeticized filmic language employed in *Another Sky* and the rather poetic manner in which Mamulia describes his work is hardly surprising, given the director's previous incarnation as editor of a philosophical and literary journal.

In taking the bold step to embark on a career as a filmmaker, he does not share the financial preoccupations of many of his peers, who spend a lot of time and energy seeking funding for their films.

“I have never looked for money,” he says. “I think it is equally difficult or easy to find money for a film as it is for bread. In our country, as, I am sure, in any other country in the world, the first thing you need to do is to desire something passionately. It is like with a

woman: when you want her, you create a space of love around yourself, spin it like a spider spins its web, and then the air fills with signs of love and the woman is wrapped up in these signs. If you want a film like you want a woman, demons will appear from under the ground, and things will start to turn and whirl and a film will come out on its own accord, just by the force of your desire.”

Despite his academic background, Mamulia said it was necessary to eschew all scholarly training in order to fulfill his own unique cinematic vision.

“Education often prevents you from seeing the world differently,” he says. “The world is often more open to seafarers, conquistadores, whores and soldiers.”

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

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Ciment casts critical eye over US cinema

Veronika Bednářová

Michel Ciment, the French film critic and driving force behind the cinema magazine *Positif* has come to KVIFF, where he is being honored in a special tribute sidebar with screenings of *John Boorman, a Portrait*, which Ciment scripted, and *Michel Ciment, the Art of Sharing Movies*.

■ **Is there any particular Czech film in your area of interest that you know and like?**

Well, I was first in Karlovy Vary in 1966, the Czech New Wave had been alive for two or three years and I really admired those extraordinary films. But I think the only one that managed to have a sustained career was Miloš Forman because he was able to work in America and he adapted very well to America. People say Forman's Hollywood films are not as good. I don't agree. He made tremendous films in Czechoslovakia – *The Loves of a Blonde* and *Black Peter* – but also in America. Still, for me, the group [of Czech New Wave directors] was extraordinary. Perhaps for me the best Czech film of that generation was *Intimate Lighting* by Ivan Passer.

■ **But Ivan Passer didn't really make it in America...**

Well if you know the two people, you can see that Miloš is very strong. And in America you have to be a contender, you have to be a winner. Ivan was much more gentle.

■ **You tend to follow the career of directors over a period of 20 to 30 years. Why is that so crucial?**

Well I'm not really a believer in what [French film magazine]



Photo: Jan Handrejch

Eminent French critic Michel Ciment has a KVIFF sidebar dedicated to him.

Cahiers du cinéma calls *la politique des Auteurs* – that is that you support a director whatever he does, whatever he does is good and the further he goes in life the better he becomes. I don't believe that at all. It's absolute bullshit. But I believe in what the Americans call the auteur theory, because my theory is that the real author of a film is the director and that's the most important thing. But it does not mean that I support a director for all his life.

There are directors that I started to like, like Bertolucci for example, or John Frankenheimer, and I stopped really supporting them because they disappointed me.

■ **Isn't it difficult to become a friend of a director? Does it compromise a critic's judgment?**

I am friends with a director because I admire his work. And when I stop admiring his work sometimes he doesn't want to hear about me any more. So

I think there is no contradiction. You have to remain honest and do your job. For example, John Boorman, who I think is a great director, made a film called *Country of My Skull*, which I didn't like. And I told him so. And Abbas Kiarostami... he met me in Cannes and he embraced me and he said, "I know you don't like my film [*Certified Copy*]. I know you are disappointed but my friendship is still the same and my esteem is still the same." And

in a very oriental way he said to me, "Well in 10 years maybe you will think the same thing that I think now about my film and maybe I will think like you think." So you see, that's the life of a critic. I don't think people will think of me as somebody who makes a lot of compromises.

■ **What is your opinion on the current state of American cinema?**

It's not as strong as it used to be. Money is at the center. American cinema all through the twenties, thirties, fifties was influenced by European cinema. There was a dialogue. Now they don't know anything but comic strips and blockbusters. The Coen brothers, Tarantino and Soderbergh were the last generation [that knew about European cinema].

Over 20 years ago there was *sex, lies, and videotape*. It was a really new and fresh film and Soderbergh was making a really independent film, but now they make independent films to get the attention of Hollywood. They make an independent film which looks like a Hollywood movie. They want to go to Hollywood to make a fortune. Money, money, money is the most important thing today. We have a president in France who typifies this world; Sarkozy typifies this new world of money. He celebrates his election with millionaires and the big financiers in France, then he goes on a yacht for a week to rest after the presidential campaign. It's typical! You would not imagine de Gaulle or Churchill doing that. This is the power of money. We have no more ethics. We have cynicism and money. And when you have both cynicism and money – bad times. ■

WHAT AM I DOING HERE?

Jefe Brown

Producer, U.F.O. Pictures



■ **Are you here mainly to promote the new Alice Nellis film, which you co-produced?**

I'm here for a number of reasons, one of which is to stay fresh with people. And it's the national festival. The main thing is to have this industry screening for *Mamas & Papas*. It's the first time we've signed with Wide, a Paris sales agent. So that's newsy, especially for a Czech film. Czech films do not usually sign on with foreign sales agents. So I feel like I'm doing my job.

■ **Is it still a real challenge to get a good Czech film to export?**

If someone just wants to sell your film you're happy. If they want to give you a little bit of cash, even better. And there's a lot of other, higher-profile films that do not achieve that. I'm happy about that, just because *Mamas & Papas* is genre-oriented. It'll appeal to females. It might even have a gay and lesbian side to it. (WT)

ON THE TOWN

Kolonáda

I. P. Pavlova 8
☎ 353 345 555
Open daily from 11am till 11pm

With an "Old Europe" feel and dark wood paneling, angled beams and brass accents, Kolonáda would work quite well as a stand-alone restaurant – and one offering surprising value considering the location. As it is, it happens to be attached to the hotel of the same name, just a few hundred meters upstream from the Hotel Thermal. As you'd expect at a Pilsner Urquell-licensed establishment, the staff certainly know how to tap and pour to perfection. But the traditional Bohemian menu adds a full complement with roast rabbit, duck with potato dumplings, *svíčková* (thin-sliced beef in a zesty cream sauce), appetizers of potato pancakes and goulash

soup (main courses are in the 150-250 CZK price range). Service is a little formal, but not off-putting and thoroughly professional. No street tables, alas, but in cooler weather Kolonáda offers a warming, welcome retreat.

Kus-Kus

Bělehradská 8
☎ 777 310 991
www.kus-kus.cz

Cheap organic vegetarian fare just a short walk from KVIFF headquarters? Surely, you've got to be joking. Either that or this town's food and drink scene has really come a long way, thanks to the influence of the students and artists who flood in every June and July. It's true though: healthy, tasty light fare is finally within reach – even for take-out – and all just a few minutes' walk up T. G. Masaryka to the small cross street



Photo: Milan Malíček

A touch of "Old Europe" at the Kolonáda restaurant.

Bělehradská. Fresh soups change daily for 26 CZK, and there's a whole array of light and nourishing salads in the 30 CZK range, incorporating fresh beets, various lettuce mixes, sun-dried tomatoes and, of course, cous-

cous. Fresh carrot juice for 31 CZK is another curative for unhealthy festival behavior and even the sandwiches (35-55 CZK), made with fresh whole-grain breads, manage to transcend.

Aeroport

Divadelní náměstí 43
10am till "at least 2am"

A kind of Fata Morgana of KVIFF, this club appears as if by magic on the opening day of the festival and recedes back into the realm of myth at the end. That's because it's set up in an otherwise vacant old palace halfway between the Hotel Thermal and the Pupp. Run in concert with Prague's Aero cinema, it's a film freak's heaven at which to hang out with like-minded folk until the wee, small hours. Actually talking about film is probably only out front, thanks to the solid DJ action and rollicking crowds who gather here for bargain-priced (for KV anyway) tropical drinks at three different bars and top-floor parties. By day it works just as well as a chillout space, with little tables at which to sip coffee and recover while using the free Wi-Fi. (WT)

Today's public MASTER CLASS will be a real treat for all fans of high-camp schlock. Director Brian Trenchard-Smith (*Dead-End Drive In*, *The Man from Hong Kong*) was a leading creative force behind the Ozploitation! movies screening at KVIFF. Trenchard-Smith will discuss his work and the Aussie horror genre from the 1970s and 1980s in the Thermal's **Radio 1 Lounge at 2pm**.

If you're feeling charitable today, you can **pedal for a good cause** in front of the Thermal on a special exercise bike set up next to the Thermal by KVIFF sponsor ČEZ. The power company's ČEZ Foundation will convert the energy you generate by pedaling for one minute into funds which it will donate to selected charities. You can get on your bike from **9am**. (COC)

DAILIES



Photo: KVIFF

The Tap Tap orchestra for the disabled on the colonnade.



Photo: Milan Malíček

Claire Rudnick Polstein (left) and KVIFF's Veronika Gočová.



Photo: Milan Malíček

The *Company Men* director John Wells and his wife Marilyn.