

Karlovy Vary  
International Film Festival

# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 46TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

PRÁVO



Friday, July 1, 2011

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DENÍKU PRÁVO**
Vote for the best film of the 46th Karlovy Vary International Film Festival!  
(Czech section: page 2)

## A good film helps me live

Jury president says European cinema stems from honest experience

**Veronika Bednářová**

István Szabó is a veritable éminence grise of Hungarian cinema. He is perhaps best known abroad for *Mephisto* – a bitterly ironic Faustian drama about a man who collaborates with the Nazi Party for the sake of his career – which won the Oscar for best foreign film in 1981. Other productions that have struck a chord with international audiences include the WWII drama *Bizalom*, which won Szabó a Golden Bear for best director at Berlin in 1980, and *Captain Redl*, which bagged a jury prize at Cannes in 1985.

This year's grand jury president is also no stranger to KVIFF, having presented his drama *Taking Sides* at Karlovy Vary in 2002. The *Festival Daily's* editor-in-chief Veronika Bednářová spoke with him then and also interviewed him ahead of this year's KVIFF.

■ **Actors, such as Stellan Skarsgård, the protagonist of your drama *Taking Sides*, often talk about how wonderful you are as a director. What is your secret for dealing with actors?**

What is your strategy with your lover? You simply love him, you don't think about how and why. And I love actors. I love watching them create a character – and they can see it. And I am happiest if I can give them a little advice; give them a subtle hint that what they are doing is maybe not quite so perfect...

■ **What will you be looking for while judging this year's Official Selection? How do you recognize a good movie? Is it a feeling, an instinct?**

If there is something in it, which helps me live. If there is such a strong picture, which remains in my memory. If a film



Photo: Profimedia.cz

Oscar-winning Hungarian director István Szabó.

helped me defeat certain prejudices of mine, and I became fond of a person or a world. And if a film isn't boring.

■ **What do you think is the best movie you've seen in the last decade?**

Suddenly, George Clooney's *Good Night and Good Luck* comes to mind.

■ **You've now been working in cinema for half a century. How do you keep going and working all the time? What motivates you?**

There are themes that excite me. And also the secrets of the living face, whose secrets are undiscoverably rich. It is easier to discover the deep of the ocean, than to discover a face...

■ **In 1988, you and Ingmar Bergman founded the European Film Academy, which was set up to promote the continent's cinema culture worldwide and to protect and to support the interests of the European film industry. What is left from that dream of yours? Generally speaking,**

**how do you think European cinematography is doing right now?**

Let's make it clear: it was Ingmar Bergman who founded the Film Academy and he invited us. His dream was beautiful: he wanted to protect European film and to support the youth who kept its tradition.

■ **What do you think characterizes European cinema? Are there any things that distinguish it from American cinema, for example? And how well do you think the film in-**

**dustry is doing in this part of the world?**

The good European film is built on European artists' honest experience of life. And this experience is the 20th century, one of the most dreadful centuries in history. The American film shows winners. Unfortunately, the European film situation now is worse than [it was].

■ **Your movies often deal with national identity. The issue of identity is a very thorny one in Europe right now, especially in places like France and Ger-**

many, whose changing demography means that the whole idea of where you come from and what you are is increasingly hard to define. How important do you think it is for people to be aware of their origins and to hold onto their roots?

The roots always remain, but they aren't always visible in the shop windows because of the fancy goods.

■ **Do you think Czech cinema has a distinct identity? It's often associated with dark humor, for example. What does Czech cinema mean to you and what is your favorite Czech movie?**

Czech film doesn't only have humor but also a philosophy of life. For this, Czech culture is necessary; the Czech life must be lived, it cannot be copied. My favorite ones among Czech films are *Closely Watched Trains*, *My Sweet Little Village*, *The Firemen's Ball* and *Intimate Lighting*.

■ **You are known to be good friends with Jiří Menzel, who celebrated your 70th birthday with you. You also made a cameo appearance in his *I Served the King of England* and he is returning the favor in your upcoming production *The Door*. Have you tried to encourage him to make more movies?**

I love his films and him too, because of his behavior and his personal style. I wish he would do as many films as he could, because for me watching his films is always a celebration. But he is lazy. You should speak to him...

■ **Will you be meeting up in Karlovy Vary?**

Yes, I'm looking forward to seeing Menzel here and talking to him when he jumps down from Prague to drink some red wine. ■

### SEE YOU THERE

## Ivana Novotná

**KVIFF Senior Programmer**

I'd like to recommend a British film, *Tyrannosaur*. It's a feature debut by British actor Paddy Considine, whom you might know from films by Shane Meadows. It was very successful at Sundance, winning a directing award and a special jury prize. It's a tough film, but very sensitively done with really great performances by Peter Mullan and Olivia Colman.

The most recent adaptation of *Jane Eyre* has been made by a talented young American filmmaker, Cary Joji Fukunaga, whose successful and realistic feature debut *Sin Nombre* was presented at Karlovy Vary in 2009. The result is a visually captivating story with excellent performances from Mia Wasikowska, Michael Fassbender and Dame Judi Dench.

*Tyrannosaur* screens today at 6:30pm in the Thermal's Small Hall as well as on July 4 at 7pm in the Espace Dorleans Cinema and July 8 at 10am in the Čas Cinema.

You can catch a free public screening of *Jane Eyre* today at 11pm in the Open Air Cinema.



### EXPLAINER

## Festival pass: cheap tickets and cool benefits

Whether you're here for a day trip or in it for the long haul, the best way to see the films you want is with a KVIFF Festival Pass. See those chic cards on orange lanyards everyone is wearing? That's them. Not only do they make great souvenirs and fashion accessories, they also entitle you to see three different films daily. And at 200 CZK or less per day, it's always cheaper than buying the tickets individually.

You can buy your festival pass at any box office and start getting

those tickets. We recommend at least a day in advance.

And there's more! A festival pass will also allow you to get into any film for free last-minute if there are extra seats. This probably won't work with the major films, but it's a great way of catching unexpected extras at no extra cost.

KVIFF passes also come with some really unexpected benefits. Say there's a press conference with your favorite director. There are some free seats in the back. You wish you could be there,

right? Well you can! With a Festival Pass around your neck, you can attend any press conference you like that isn't already full of the press.

Ah, you're having such a great time that you decided to stay an extra week. But you only bought a One Day Pass. No problem! They can extend your pass at any box office. A pass won't get you any further discounts if you need to see more than three films a day, but it will let you swim in the Thermal pool at a discount rate.

### FESTIVAL PASS PRICES

	1 day	3 days	5 days	Entire festival
Festival Pass	200 CZK	500 CZK	700 CZK	1000 CZK
Discount pass*	150 CZK	350 CZK	450 CZK	700 CZK

\*A discount pass may be bought by secondary school and university students, senior citizens and those with physical disabilities (appropriate documentation such as an ISIC card, disability card, etc. must be presented upon purchase). (PLC)



# Greek pics defy economic woes

Laura McGinnis

The Greek economy may be ailing, but its cinema has never been healthier. With the **Young Greek Cinema** sidebar, KVIFF recognizes this emerging wave of Greek cinema by highlighting seven feature films released since 2008.

"Recently you can see that in Greece young filmmakers and producers, despite all the financial problems, are really making very original films," says KVIFF Senior Programmer Ivana Novotná. "They are very creative."

Stylistic, imaginative and intense, these films strike into new territory, creating a distinctive identity for modern Greek cinema. At the same time, they draw on time-honored themes worthy of the greatest classical Greek dramas: identity, obsession, incest, familial obligation and the complex relationship between individuals and the state.

Novotná notes that the Greek artists draw strength from one another, contributing to a collaborative environment that extends beyond mere professionalism. But while contemporary Greek cinematographers clearly support and influence one another, each has a unique style that characterizes his or her work.

Like the nature documentaries of David Attenborough, whose work is an object of fascination for *Attenberg's* protagonist, many of the Young Greek Cinema films raise questions about the nature of humanity and society at large. In *Attenberg*, these questions are ex-



Photo: KVIFF

*A Woman's Way in a man's body.*

plored by 23-year-old Marina, as she attempts to come to terms with her nascent sexuality, cope with her father's impending death, and find a place in a society she finds bewildering.

*Dogtooth* is a dysfunctional family film that mixes violence, bleak humor and sleek camerawork in a nightmarish depiction of three adults raised in isolation on their parents' remote estate. Completely cut off from society, the compound could exist anywhere. When an outsider, brought in to satisfy the son's sexual urges, gives videocassettes to the eldest daughter, she introduces her to a world beyond the compound, almost beyond her comprehension. In this private world built on a foundation of ignorance and lies, the kids aren't alright – not by a long shot – and *Dogtooth* docu-

ments their damaged existence with graphic straightforwardness.

Alternately described as a gender-bending love story and a "post-modern Greek tragedy," *A Woman's Way* tells the story of an ex-con and a transsexual prostitute whose attempt to build a future together is complicated by a discovery from the past. *A Woman's Way* deals in familiar territory, but this film tackles questions about taboos, identity and otherness with warmth, humor and quirky charm.

In some of the movies, the Greek setting is essential to the story. *Plato's Academy* examines questions of nationality, identity and otherness. The "academy" consists of three shopkeepers and a friend who spend their days watching the world pass by their storefronts. That this world is in-

creasingly populated by Chinese and Albanian immigrants is a source of concern to them. Then one of them discovers that his relationship to this world is much closer than he'd ever imagined.

*Homeland* tells the story of a nation and a family in crisis. Spanning three generations and several decades, *Homeland* focuses on the secrets, lies and betrayals that define the family's relationships – as well as the financial and social desperation of their native land.

*Wasted Youth* also focuses on the human toll of economic straits, following a young skateboarder and a frazzled policeman on a collision course. While their meeting has tremendous personal consequences for both, its aftermath reflects a collective psychological crisis. Inspired by the 2008 riots in Athens, *Wasted Youth* offers a glimpse of a nation on the verge of economic collapse.

In other films, the location is less significant. *Tale 52*, for example, is a taut thriller that explores perceptions of reality, memory and madness in the tradition of *The Machinist*, *Memento* or *The Turn of the Screw*. The movie follows Iasonas as he struggles to make sense of his girlfriend's disappearance. In doing so, the lines between truth and fiction, dream and reality are increasingly blurred.

Taken as a whole, the films of the Young Greek Cinema sidebar offer a pastiche of modern Greek life whose vignettes and revelations will resonate with viewers far beyond the nation's borders. ■

## FACES



Dame Judi Dench

Today at KVIFF you might see **Dame Judi Dench** (*Jane Eyre*). And look out for three-time winner of best director at the Genie Awards and Academy Award nominee **Denis Villeneuve**, who is arriving today for KVIFF's tribute to his work. He's joined by fellow Canadians **Mathieu Denis** and **Simon Lavoie** (*Laurentia*), along with their producer **Nancy Grant**.

Competing in the Official Selection this year is **Montxo Armendáriz's** troubling *Don't Be Afraid*; he arrives today with producer **Puy Oria** and actor **Lluís Homar** for the international premiere tomorrow. **Pascal Rabaté** and **Xavier Delmas**, the director and producer of French comedy *Holidays by the Sea*, also arrive today for the competition, along with director **Joseph Madmony** (*Restoration*).

In the Forum of Independents competition this year is **Joshua Moore** (*I Think It's Raining*). He's part of a group of directors arriving today including **Bren-**

**dan Fletcher** (*Mad Bastards*), **Rania Attieh** and **Daniel Garcia** (*Ok, Enough, Goodbye*), **Eleanor Burke** and **Ron Eyal** (*Stranger Things*), and **Aktan Arym Kubat**, whose *Mother's Paradise* is competing in East of the West.

Competing in the documentary section, co-directors **Andreas Horvath** and **Monika Muskala** arrive today (*Arab Attraction*). **Nick Brandestini** is here with his award-winning new offering *Darwin* and so is **Martina Carlstedt** (*Claes*) and **Michał Marczak** (*At the Edge of Russia*). Also look out for the people behind *The British Guide to Showing Off*; director **Jes Benstock** and producer **Dorogen Hammond** are arriving with "living legend" **Andrew Logan**.

Also look out for **Wojtek Wawszczyk**, **Jakub Tarkowski** and **Tomasz Leśniak**, the three directors behind satirical Polish animation *George the Hedgehog*. (PLC)



Monika Muskala

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## REVIEWERS RECOMMEND

**Boyd van Hoeij**  
Film Critic, *Variety*



### Bullhead

Director: Michaël R. Roskam, Belgium, Netherlands, 2011, 129 min  
July 1, 6:30pm, Čas Cinema

The first day of the festival is, appropriately, a showcase for first-time filmmakers. The feature debut *Bullhead* from director Michaël R. Roskam is again proof that Flanders is home to local talent of an international level (for further proof see Hans Van Nuffel's *Oxygen* in *Variety's* Ten Euro Directors to Watch section, playing on July 4 and 6). *Bullhead* is spearheaded by an intensely physical performance from actor Matthias Schoenaerts, who plays Jacky Vanmarsenille, a cattle breeder from the rural east who has a dark secret in his past and a lot of trouble with the so-called hormone mafia in the present. Part thriller, part character study, the film also features amazing cinematography by local widescreen wiz Nicolas Karakatsanis.



### The Fatherless

Director: Marie Kreutzer, Austria, 2011, 104 min  
July 1, 7:30pm, Karlovy Vary Theatre

*The Fatherless* from Austrian rookie director Marie Kreutzer is a family drama set in motion by the death of the paterfamilias (Johannes Krisch), a man who once lived according to hippie ideals. His now grown-up children all come together to prepare for the funeral. Though a lot of the film's elements are familiar, what makes them all come together beautifully is the fact that Kreutzer investigates not only the almost-opposing views of the shared past of half-siblings Vito (Andreas Kiendl) and Kyra (Andrea Wenzl), but the concepts of family and freedom in general, and how the two are related to the upbringing and education of children from the post-1968 generation.



### Troll Hunter

Director: André Øvredal, Norway, 2010, 103 min  
July 1, midnight, Small Hall

Presented as a Norwegian found-footage film, André Øvredal's *Troll Hunter* was obviously inspired by films such as *The Blair Witch Project* and *Cloverfield*. But the subject of the film (trolls) is intrinsically Scandinavian. The ugly and enormous creatures of Nordic folklore are convincingly brought to life here, though the Norwegian government has tried to keep them hidden in a remote part of the country. That sort of seemed to work until a group of students wielding a camera suddenly stumble upon the creatures and the titular troll hunter, a man paid by the government to look after the beasts. No points for guessing what happens next. In this, his second film, Øvredal finds the perfect rhythm and look for this particular story, which will no-doubt soon be remade in the U.S. ■



# Dynamism wins out over rom coms

Strong Official Selection slips in and out of genres

Will Tizard

The 12 films competing for this year's Crystal Globe, as usual, represent a wide swath of styles, worldviews, stories and characters. They also mean as much to the filmmakers, who are all presenting premieres, as they do to the audiences.

Five of the features in the KVIFF Official Selection competition are world premieres, one is a European premiere and six are international premieres. That's not something that happens by accident, as the festival's Artistic Director Karel Och explains.

"Every film is at least a European premiere," he says.

If you think it's easy to find good films audiences haven't yet seen – and you'd be forgiven for assuming that in the digital age, with cheap cameras and plunging budgets resulting in an annual world output of feature-length film estimated at well over 20,000 – you're dead wrong.

It takes KVIFF's staff of four full-time programmers and another group of elite pre-screeners a full year of searching around the globe to come up with the titles in the final 12.

Och adds that his mentor, Eva Zaoralová, a 15-year veteran of KVIFF who held the post until recently, is still inspiring the festival's programmers with the standards of boldness she holds for film. "She's very fresh and avant-

garde," says Och. That will explain why there are rarely any films in the Official Selection that can be easily dropped into genres. Many involve relationships and many others humor, but there's rarely a romantic comedy among the lot. Suspense often features strongly but there isn't a traditional crime story or film noir on the program.

Russian entry *Bedouin* by Igor Voloshin, for example, considers the dark path of a Ukrainian woman driven to do anything to pay for her daughter's leukemia treatments – including bearing a gay Moscow couple's child for big bucks. It's a story that could easily turn to TV-style soap opera in a less capable director's hands, but Voloshin manages to approach the story with a fresh realism.

Or there's the Canadian/US entry *Collaborator*, the directing debut of actor Martin Donovan, which looks at the fallout of the American way of war as it shapes the outcome of a hostage situation. It's hardly a typical police story – in fact, the police get barely a line of dialogue.

Spain's *Don't Be Afraid* by Montxo Armendáriz centers on another kind of evil – one many filmmakers would avoid because such a story could so easily slip into the maudlin. But this child abuse story is leavened by the director's years of experience, and comes after the Oscar nominee spent six years away from filming



Holidays by the Sea takes an ironic look at the summer ritual of holidays by the shore.

to reconsider his art.

Entrenched social conflicts are on screen as well, nothing new at KVIFF, where filmmakers such as Slovakia's Martin Šulík, presenting *Gypsy*, takes on the struggles of a teen trapped in Roma traditions of family responsibility. This tough story has little interest in the politically correct depictions of this community within a community.

Polish film *Heritage* by Andrzej Barański also considers the demimonde of Eastern European village life in all its gritty detail,

focusing on a young man's heroic efforts to rise above the forces that lock so many lives into compromise and hopelessness.

The German competition film *Cracks in the Shell* by Christian Schwochow is also concerned with forging a new identity but this time employs the dimensions of theater to create its film à clef, exploring just how far a character can go to inhabit her (far more interesting) opposite.

A second German entry, *Lollipop Monster* by Ziska Riemann, also considers identity, but this

time focusing on how teenage girls struggle to form and test theirs – and how trust and betrayal play key roles in the process.

Canadian entry *Romeo Eleven* by Ivan Grbovic takes on the exclusion felt by minorities in a post-9/11 North America by embracing a solution typical of the 21st century – creating one's ideal identity online. Its visual style is in keeping with the media surfing essential to this debut film's DNA. But how long can that work?

*Holidays by the Sea*, by con-

trast, might strike viewers at first glance as an ironic take on the endless summer ritual of escape to the shore. In fact, Pascal Rabaté's French entry also offers a fresh visual style, employing its comedy in a bold, dialogue-free form that's inspired by the director's successful comic book series, which includes *Les petits ruisseaux*, *La Marie en plastique*, *Tome 1* and *Un petit rien tout neuf avec un ventre jaune*.

Danish/Croatian competition film *Room 304* by Birgitte Stærsmose is another discovery that's strong on visuals and editing, offering up a distinct cinematic vision that's essential to conveying the story – in this case, the many angles from which a mysterious gunshot in a hotel is experienced.

Among the stories spawned from contemporary headlines is the socially relevant French/Italian entry, *The Jewel* by Andrea Molaioli, which looks at the men behind corporate corruption. Based on the real-life Parmalat dairy giant scandal that shook Italy's power structure in 2003, it finds its drama in an often overlooked place: the halls of glass towers.

*Restoration*, Joseph Madmony's film representing Israel, is also driven by the forces that shape society and looks at how power structures sometimes risk obliterating family bonds – which are not insignificant boundaries in themselves.

## WHAT AM I DOING HERE?

Andrea Slováková

Programmer, Jihlava International Documentary Film Festival

■ Just what are you doing here this year?

As a member of the Documentary Jury, I'll be watching competition documentaries. The rest of the time, I will also go to movies, above all. I am especially looking forward to the *Horizons* section and to the new film by Naomi Kawase, *Hanezu*. I very much like her style of close and sensitive focus on the characters. There's also the new film by Pavel Kostomarov, *I Love You*. He made this with Alexander Rastorguyev, using an interesting method of shooting and narration – working with



footage shot by the protagonists themselves in their everyday lives.

■ What events are you involved in as part of KVIFF's cooperation with the Jihlava fest?

On June 5 from 1:30pm in Cinema A I will moderate the panel of upcoming documentaries, *Docu Talents from the East*, which is organized by Jihlava IDFF. I will introduce nine directors and producers from Central and Eastern Europe who will present their new films. The panel is intended to draw attention to the thrilling process of developing and shooting documentary film – which is usually a real adventure. (WT)

## Open Eyre cinema

It's not just classic film that's being revived this year at KVIFF, which relishes bringing gems from the archives to the big screen. One of Karlovy Vary's biggest screens itself returns from a neglected past – the much-loved Outdoor Cinema.

The theater's finally up and running again and looking better than ever, as KVIFF audiences can see tonight at the free screening of the fest's opening film, Cary Fukunaga's *Jane Eyre* at 11pm (Slovenská 2003 if you're driving or cabbing, just a bit up the hill from the Teplá River's left bank).

Another great performance, Goran Bregović and his Wedding and Funeral Band, fills the space on July 3 at 8pm.

Situated a little beyond the far south end of the Promenade (but fortunately served by the festival bus line F2 – use the Richmond stop) the spacious amphitheater



Photo: Jan Handrejch

The revamped cinema will host a free showing of *Jane Eyre*.

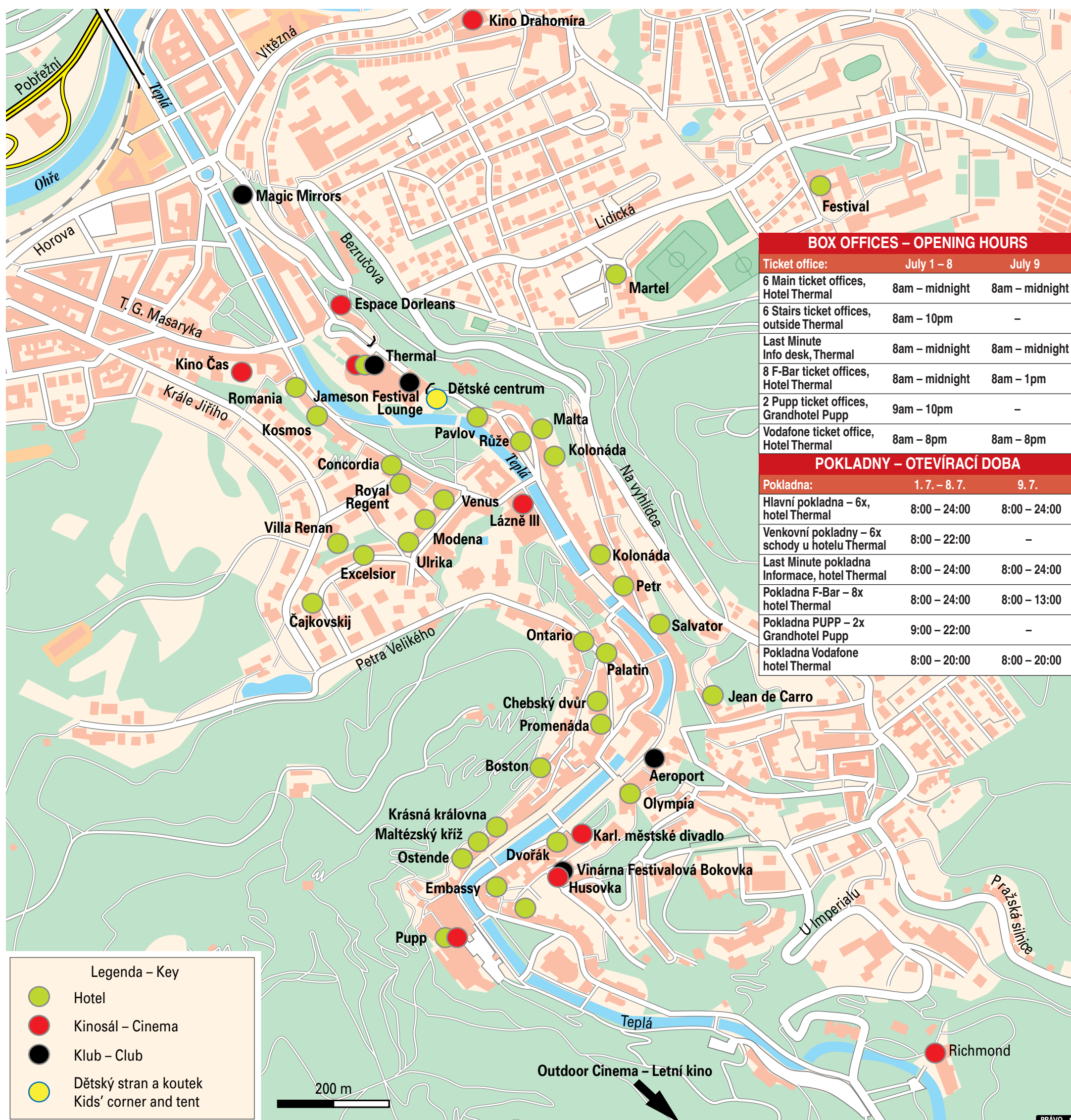
has been lovingly restored through a local initiative. It seems that Karlovy Vary resident Ladislav Gerendáš, among many other townies here, had fond

memories of watching films at the Outdoor Cinema in years past, so organized an effort to pay for patching up its crumbling walls, aisles and seats. (WT)

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## ON THE TOWN

### Tandoor

I.P. Pavlova 25 (in the courtyard)  
☎ 353 224 800  
www.tandoor-kv.cz  
Open Mon-Fri 10am-10pm,  
Sat-Sun midday-10pm

With friendly service, pleasant decor and tasty dishes, Tandoor has long enjoyed a reputation as a fest favorite; and its proximity to the Thermal makes it easy to pop in between screenings. Film fans and foodies who remember the long lines of years past will be delighted to hear Tandoor is bringing back its festival menu – a condensed version of its regular menu designed to expedite service during the festival rush. The menu changes daily, but each includes a vegetarian option, as well as chicken, lamb, beef and prawn specialties, all served with fragrant basmati rice and priced at 130-160

CZK. Balance your meal with a spicy dhal soup for an additional 30 CZK, or slake your thirst with a cold Gambrinus (29 CZK) or a delicious lassi – available in salty, sweet, banana or mango (50 CZK). (McG)

### Karla IV

Zámecký vrch 2  
☎ 775 534 333  
www.restaurantkarla4.cz  
Open 10am-11pm  
(Credit cards not accepted)

Located in a quiet street above Vřídelská kolonáda, Restaurant Karla IV seems like a rather uninspiring eatery at first glance. But don't be misled by the snack bar-esque exterior. Step over the threshold and you'll find a slick, pleasing dining room upstairs, adorned with (somewhat inevitable) black-and-white portraits of movie stars. The menu offers a variety of fish dish-



Photo: Petr Hloušek

Restaurant Karla IV, high above the colonnades.

es (up to 500 CZK), but we opted for more local fare. Our tender, boiled beef tongue starter with fresh horseradish and apple sauce (159 CZK) was delicious. Afterwards, we enjoyed some exquisitely presented rosemary-seasoned lamb chops with grilled tomato and garlic (425 CZK) and a gamey venison tenderloin with wild mushrooms and herbs (495 CZK). All of this was washed down with some well-kept, dark and light Krušovice beer (60 CZK). There is also a decent wine menu with both local Moravian (240-500 CZK) and international (up to 1000 CZK) vintages. One major plus here is the balcony, which offers one of the best views of the town center. If you do decide to dine al fresco, however, do so before nightfall. Once the outdoor illumination comes on, the bugs come out, which will force many diners to beat a hasty retreat. (COC)

If you don't fancy trekking out to KVIFF's newly revived **Outdoor Cinema** (Slovenská 2003) for a free screening of Cary Fukunaga's **Jane Eyre** at 11 pm, there is still plenty happening in the center of town.

No festival is complete without a substantial bout of cruising and boozing. One place for a post-film gargle is the charmingly named **Slash Bar** (S.K. Neumann 345), where the punk-funk **Red-Hot Chili Peppers Revival** will help kickstart your evening at 9pm. If you prefer music of a slightly earlier vintage, you can check out **The Doors Revival** at the Peklo Club in the bowels of the Thermal at 11pm.

Failing that, you can always kick back with a beer at 10pm to watch the KVIFF fireworks display beside the Thermal. (COC)