



Karlovy Vary
International Film Festival

Festival Daily

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

SPECIAL EDITION OF

PRÁVO



Sunday, July 3, 2011

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DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVO

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

Shakespeare paid my rent

Dame Judi Dench stays at the Pupp, but avoids a room with a view

British actress Judi Dench has been a star on stage and screen for more than 50 years. At KVIFF on Friday night, Dame Judi accepted the Crystal Globe for Outstanding Artistic Contribution to World Cinema and presented the screening of Cary Joji Fukunaga's film *Jane Eyre*, in which she plays Mrs. Fairfax. She addressed a press conference of Czech and international journalists yesterday.

■ **You've won many awards over the course of your career. How does the Crystal Globe rank among them?**

I think every prize you get is not only very surprising, but a great honor. [Nonetheless] I think if you stop to think that you got the prize for this and that, etc. you get a bit complacent... But it's wonderful to get something and I think this one looks very beautiful standing next to an Oscar, because it looks like his wife. And they look very good together! So, I shall introduce them as soon as I get home.

■ **You've portrayed M in the James Bond franchise since 1995. Is it true that Bond 23 (slated for release in 2012) is about Mossad?**

I cannot tell you a single thing about it. I'm not allowed to say anything at all about it. It's actually true. You have to take a little vow about it. All I can tell you is that when the script was delivered to me, it was delivered by a man completely in black, who came in with it under his arm, put it down, and ran off. I never even met him. It's very secretive. We'll just have to wait till it comes out.

■ **You worked on the stage for years before you became a film actress. How does your technique change when you switch from one medium to the other?**

Well my passion is the theater.



Photo: Jan Handrejch

Dame Judi Dench held court for nearly an hour at the Thermal yesterday.

And very early on I was told that I would never make films by a film director... [W]ith film, it's very much "less is more." Wasn't it Greta Garbo who said you sit up there and do nothing? I don't actually believe in that, but I think a camera will pick up things very, very astutely if you have the right thoughts in your head, because it shows up in your eyes. That's a different thing from working in the theatre, where I'm on stage and there's a whole upper circle and the gods, and dress circle and everything.

■ **Why didn't the director think you would be a film actress?**

He thought I had everything

wrong with my face. That's what he told me. And I went back to the theaters and I went "Well, good luck! That's the film industry's loss."

■ **Many actors say they don't like watching their own movies. Do you?**

I don't much, no. I don't enjoy watching... The thing about film, of course, is that you can't change it. It's there and that's the choice you have made, or you and the director or your fellow actors have made. And there's no room there for further expansion. So, I think it's frustrating to watch. I haven't seen *Jane Eyre* yet. I will sometime, but only when there is a bit more space between me and hav-

ing done it. I haven't even seen *A Room with a View* yet! Goodness knows, that was long ago! But I will see it when I can just distance myself from it. When it's close up to you, you cease to look at the story. You're just riveted thinking that there were so many other ways you could have done that...

■ **Why did you decide to become an actress?**

That's difficult... I didn't want to be an actor. I wanted to be a theatre designer. And then I once saw a production and thought, *I'll never be good enough at it. I'll never achieve what I'm seeing now. I don't have that imagination.* And so my brother [Jeffrey

Dench], who only ever wanted to be an actor, had chosen that and I thought I'd try that, but I was rather half-hearted about it. Now, I couldn't do anything else... I never want a day to pass where I haven't learned something new. In this profession you learn something all the time. So that's why I think I'm an actress, and I can make a living out of it. My husband [actor Michael Williams] and I used to call Shakespeare "the man who paid the rent," because for many years he was.

The questions above were recorded by yesterday's press conference moderator, Veronika Bednářová.

THE LOWDOWN

KVIFF's invitation-only black tie opening gala at the Pupp is a chance for stars, journos and industry professionals to mingle in their nattiest attire.

For some newspaper hacks, the opening party is a once-a-year opportunity to toss their **ink-stained jeans** in a corner, brush the crumbs out of their beards, dust off their glad rags and submit themselves to the scrutiny of the event's bouncers.

Despite these careful ministrations, **Lowdown staffers' trappings** have occasionally failed to meet the exacting standards of the sartorial color guard.

During the waning hours of Friday's festivities, however, one guest was spotted wearing a rumpled blue tee-shirt and jean shorts, giving rise to much speculation about the identity of the daring **jorted wonder** – and how he managed to sneak past the same bouncers who **nearly ejected Michael Madsen** for wearing denim not so long ago.

One clue to the ability of some to transcend the merciless fashion standards might be a discreet drawer spotted by one international correspondent as he passed through the Pupp's main entrance. When a **charming young woman greeter** pulls it out, it seems she can quickly scan several photos of faces of VVIPs that are printed out for her – perhaps, the Lowdown imagines, a visual reminder of **whom not to mess with**.

This, of course, is hardly the only intrigue being operated by the ever-canny festival press corps this week. One **young Czech journo** who had a no-show interview briefly floated the idea of offering **pre-eminent tough guy actor Burt Young** the impromptu role of a stand-in. When Young walked into the Pupp's **Cukrárna** for his own interview – in which he played nobody but Burt Young (masterfully, we might add) – the idea was quickly abandoned. While we still think the fun-loving ex-boxer from Queens would have gone for it, there seemed little point in asking him to be anything but his gruff, beautiful self. (WT)

SEE YOU THERE

Jes Benstock

Director of *The British Guide to Showing Off*

We're going to have quite a lot of fun! We're going to see *Deconstructing Dad*, because Raymond Scott is a fascinating figure from the experimental music world. He looks kind of like somebody who works in an office, and yet he's backed by the most groundbreaking electronic music equipment of the time... And I think I'm going to see *Stranger Things*. We met the makers and they seemed very nice! The piece is about an unusual friendship between a woman and a homeless man, and it seemed to be made in a particular spirit of British filmmaking, which involves improvisation and shooting chronologically, which are two very interesting techniques that tend to get a particular gentle and often very compelling finished result.

Deconstructing Dad screens today, tomorrow and July 8 at 4pm in the Husovka Theatre. You can catch *Stranger Things* today at 10pm in the Espace Dorleans Cinema.

Benstock's The British Guide to Showing Off screens today at 9:30am in the Thermal's Small Hall. (McG)



EXPLAINER

How do you say 'Czech, please?'

Účet prosím, or, rather, saying something that sounds approximately like "ooh-chet proseem" will ensure that a waiter will get your bill when you ask for it. Although things have improved massively in recent years, there are still a lot of places in KV where your English will only be met with blank looks. This quick, phonetic survival guide to Czech won't help you discuss Bergman's later oeuvre with the natives, but it could win you brownie points (and a lot of good will) for your efforts. (COC)

Basic phrases

| | | |
|-------------|------------------|-----------------------|
| Mluvíte | Mloo-vee-tay | Do you speak |
| anglicky | ang-litskee? | English? |
| ano | anno | Yes |
| ne | neh | No |
| Dobrý den | dohbree den | Hello (lit. Good day) |
| Ahoj | ahoy | Hello |
| Dobrý večer | dohbree vetchair | Good evening |
| Dobrou noc! | dohbrou nots | Good night! |
| Děkuji | jaykwee | Thank you! |
| Promiňte | promintay | Excuse me |

| | | |
|--------------|----------------|-------------|
| Prosím | proseem | Please |
| Jak se máte | yak se mahte | How are you |
| Mám se dobře | Mam se dozbzhe | I'm fine |
| Na shledanou | naskledanoh | Goodbye |
| Kde je...? | guday yeh | Where is... |

On the town

| | | |
|-----------------------|--------------------------|-------------------|
| Kolik to stojí? | kohleek to stoyee | What's the price? |
| Pivo, prosím | peevo proseem | One beer, please |
| Ještě jednou, prosím. | Jesh-tyeh jednoh proseem | One more, please |
| Máte... | mah-tay | Do you have... |
| jídelní lístek | jeedelnee leestek | a menu |
| v angličtině | v anglitch-tin-yeh | in English? |

Cinema phrases

| | | |
|-------------------------|----------------------------|--|
| Lístek, prosím | leestek proseem | One ticket please |
| V kolik hodin... začíná | fekoleek hodeen zatcheenah | What time... does the screening start? |
| promítání? | prometeanee? | screening start? |
| Vyprodáno | Vee-prohdanoh | Sold out |

Revisiting the mean streets with revamped *Taxi Driver*

Will Tizard

Incredibly enough, one of the most influential films of its era – Martin Scorsese's *Taxi Driver* – has never been available to modern audiences in a truly high-resolution digital format. Never, that is, until now.

Thanks to an effort by Sony Pictures Entertainment, a new generation of film lovers can now be transported into the mean streets of New York to ride along with Travis Bickle, the unbalanced Vietnam vet played by a young Robert De Niro, who takes to endlessly cruising the dirty roads, slowly transforming into both a stalker and an avenger of what he sees as the city's human parasites.

Taxi Driver won the Palme d'Or at Cannes in 1976, and KVIFF is proudly presenting the newly restored version.

Sony's Grover Crisp, who heads the company's restoration and digital mastering division, has overseen dozens of such efforts in recent years, resulting most recently in the release of full 4K versions for today's digital projectors of *The Bridge on the River Kwai* and *Dr. Strangelove*. *Taxi Driver* is just the third film classic to get the makeover using the most advanced technology now available.

"We decided to do the work [on this film] about a year and a half ago and then we spent about seven months in 2010 working on

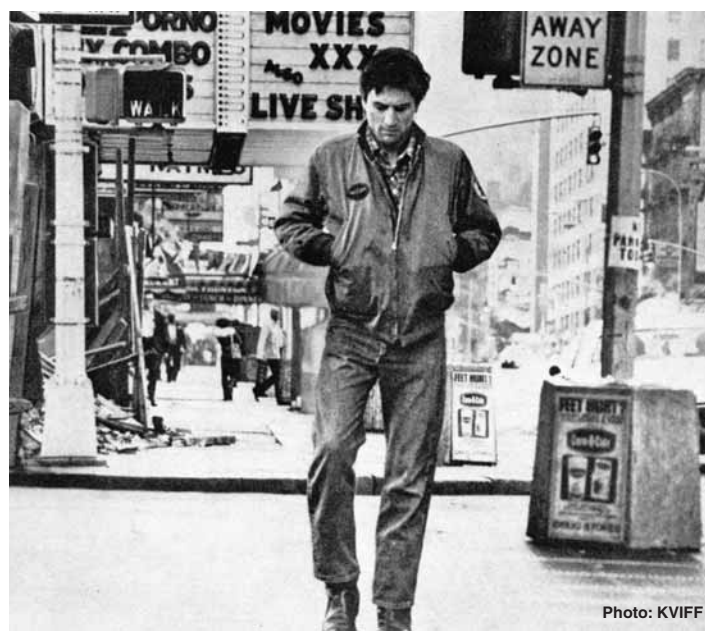


Photo: KVIFF

Martin Scorsese's seminal film is the latest restored classic to screen at Karlovy Vary.

the film and that was to prepare it for a couple of reasons," says Crisp. "One was for the 35th anniversary of the film – it's a major film in the Columbia Pictures library and, of course, a major film in the career of Martin Scorsese – and we wanted to release it on Blu-Ray in a special edition."

While the anniversary was the main impetus, he adds, the other prime factor was "the fact that we can do film restoration so much better now than we could 15 years ago, when we did some work on it in the mid-1990s."

Several companies worked together but Sony handled the main

core of the job, consulting the original filmmakers – Scorsese and cinematographer Michael Chapman – to ensure the new version was as true to their vision as possible.

"I'm not quite certain what it cost, actually," says Crisp, "and whatever it did cost, it's a film that's an iconic film, not just in our library but in the history of that genre. So it's definitely worth it, whatever it is."

Taxi Driver screens today at 11:30am in the Grand Hall and on July 9 at 7pm in the Richmond Cinema.

FACES

See if you can spot director Andrzej Barański today, here with producers Małgorzata Jurczak and Krzysztof Gredziński for their Official Selection competition entry *Heritage*. And watch out for actors



Gerard Hurley



Urszula Antoniak



Victor Ginzburg



Andrzej Barański

Ulrich Noethen (*Cracks in the Shell*) and Sasson Gabai (*Restoration*). Another strong contender for the prize, writer/director Martin Donovan arrives today for tomorrow's world premiere of *Collaborator*, along with producers Ted Hope and Luca Matrundola, and actor David Morse.

Arriving today to compete in the East of the West selection are a group presenting *Generation P* – look out for Victor and Djina Ginzburg, who are responsible

for adapting Pelevin's famous novel, and actor Andrei Fomin.

From the Another View section, look out for young writer/directors Urszula Antoniak (*Code Blue*) and Alice Rohrwacher (*Corpo Celeste*). And from the Forum of Independents sidebar we have writer/director/actor Gerard Hurley (*The Pier*), who's joined by lead Karl Johnson.

Following the arrival of *Variety*'s Ten Euro Directors to Watch yesterday, actors Miroslav Krobot and Tatjana Medvecká get into Karlovy Vary today to sup-

port Slovak writer/director Zuzana Liová's *The House*.

Look out for two local documentary makers, Zdeněk N. Bričkovský

(*In the Lands of Silence* (Nikolai and Ludmila)) and Jakub Hejna (*Theatre Svoboda*). And arriving for the documentary competition, Peter Gerdehag (*Women with Cows*) and Christos Karakapellis (*Raw Material*).

Producer Maria Drandaki (*Homeland*) arrives today to support several Greek films, along with directors Monte Hellman (*Road to Nowhere*), Václav Kadrnka (*Eighty Letters*), Kim Ki-duk (*Arirang*) and Alex Stapleton (*Corman's World: Exploits of a Hollywood Rebel*).

(PLC)

Master Classes with Szabó and Villeneuve

The popular KVIFF master classes kick off in grand style today with two heavyweights in the hotseat. István Szabó, this year's Academy Award-winning president of the grand jury, will be in conversation with journalist Gideon Bachmann for a very special master class session at 11am in Cinema C. Bachmann's *Vox Humana – The Voice Bank* project is dedicated to recording the voices of fa-

mous artistic personalities, and KVIFF is proud to host the first in a planned series of sessions at film festivals around the world. Szabó and Bachmann will be discussing Szabó's film work in the wider context of shared memories, attitudes towards life and the world, and the process of creation.

Today's second master class is an opportunity to meet renowned Canadian filmmaker

Denis Villeneuve, who is the focus of a KVIFF tribute this year, with screenings of all his major works. Villeneuve is known as a major force in contemporary Canadian film, and has recently been nominated for an Academy Award (for *Incendies*).

Villeneuve will be in conversation with Marcel Arbeit at 3pm in the Jameson Festival Lounge.

(PLC)

REVIEWERS RECOMMEND

Anna Franklin

Editor-in-chief, *Film New Europe* (www.filmneweurope.com)



The House

Director: Zuzana Liová, Slovak Republic, Czech Republic, 2011, 97 min
July 3, 12:30pm, Small Hall

One of the best of the recent outstanding crop of Slovak films that have made their mark at international festivals in recent years, Zuzana Liová's film *The House* screened in the Forum at this year's Berlinale and also in the recent edition of Artfilmfest in Teplice. *The House* tells the story of Eva, who is helping her father build a house in a small town that she is supposed to occupy when it's finished. She, however, dreams of another life and of escaping from her domineering father. Liová's detailed characterizations, and a strong narrative to this contemporary story about generational conflicts, mark her as an important new talent.



George the Hedgehog

Director: Wojtek Wawszczyk, Jakub Tarkowski, Tomasz Leśniak, Poland, 2011, 80 min
July 3, 7:30pm, Lazně III

Poland has long been famous for its animation and this film brings one of its most famous contemporary characters, George the Hedgehog, to life. But this is not a children's fairytale. Based on the comic books created by Rafał Skarżycki and Tomasz Leśniak, the film is a sharp satire of social groups, politics and pop culture in Poland today, while George is a cynical, anthropomorphic character. The voice of Poland's top star Borys Szyc brings the character to life.



The Mill & the Cross

Director: Lech Majewski, Poland, Sweden, 2011, 97 min
July 3, 5pm, Karlovy Vary Municipal Theatre

Internationally acclaimed visual artist and filmmaker Lech Majewski brought Pieter Brueghel's painting *The Procession to Calvary* to life in this meticulous and not-to-be-missed film. Majewski has created a unique work that is halfway between a feature film and visual art that took over two years to complete. With stunning detail, Majewski also brings to life the world of 1564, when the painting was created, with its characters and their world walking off the canvas. Whether film or art it is a unique masterpiece that bears looking at more than once.



Majority

Director: Seren Yüce, Turkey, 2010, 102 min
July 3, 10:30am, Pupp

Winner of the Lion of the Future award at last year's Venice IFF, this film was hailed by some critics as Turkey's answer to *The Graduate*. A debut by Seren Yüce, one of a string of young talented directors that seems to be pouring out of Turkey these days, the film is a family drama set in Istanbul and centered around Mertkan, a young, middle-class man who cannot seem to find any direction in life. The lead actor Bartu Küçükçaglayan's performance has been compared to that of a young Dustin Hoffman.

OFFICIAL SELECTION

Cracks in the Shell – exploring the fissures of identity

Tereza Šimůnková

Twenty-year-old acting student Fine (Stine Fischer Christensen) is quiet, ordinary and a virgin. She lives at home with a disabled sister and a divorced mother who is determined to care for her child herself, cost what it may – a resolution that doesn't leave her with much attention, let alone tenderness, for Fine.

The decision of a renowned theater director to cast her as a tormented, promiscuous beauty in a student production of *Camille* shocks many, but the director recognizes characteristics in Fine that others don't see. ("You are *sick*," he tells her. "Just like me.") Fine's immersion in the role affects both the play and her life – and her navigation of the boundary between theater and reality is fraught with psychological consequences. *Cracks in the Shell*, a world premiere by the German director Christian Schwochow, asks whether it is possible to push actors to the limit without causing a breakdown.

Schwochow, a former child actor and established director (this is his third feature film) knows both sides of that question.

"I personally don't want to use actors as puppets," he says. "On the contrary we explore and build the characters together."

The film also examines the motif of the blurred boundaries



Photo: KVIFF

Christian Schwochow's eerie film probes the notion of self.

between actors and their roles. At one point, Fine decides to rehearse in character. Dressed as *Camille*, she sets off into the night to hunt for men. Her subsequent experiences have benefits for the play, but negative effects on her own life. The director wants her to go even further.

This subtle antagonism between actor and director doesn't mirror real life, Schwochow says. Quite the opposite: "Stine Fischer Christensen [playing the lead] and I prepared for three months. We gradually get to know each other, like in a relationship. And during that time we learn about the fears and limits of the other – how far we can go and when to say stop."

While the film's male protagonist is also plagued by insecurities, *Cracks in the Shell* is ultimately a woman's story. Schwochow doesn't believe self-confidence is a uniquely femi-

nine issue, but believes women are generally more concerned about perception. "And just like in other fields, men have it easier in culture as well," he says.

This is Schwochow's third collaboration with his mother, radio writer and journalist Heide Schwochow.

"I don't like to write alone. Whenever I looked for a partner, I always ended up consulting my mother. I have discovered a wonderful, inspiring opposite in her. So we decided to try and write together. The result is three films."

Their previous feature and Schwochow's thesis-film, *Novemberkind*, received awards at several festivals.

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

OFFICIAL SELECTION

Restoration – an unusual love triangle

Kateřina Kadlecová

Israeli Official Selection entry *Restoration* follows the travails of Yaakov Fidelman (played by Sasson Gabai), an antique furniture restorer, who is staring bankruptcy in the face following the death of his business partner. With his estranged son pressuring him to sell up, he finds potential salvation in a young apprentice, who may be able to restore a lucrative old piano. Fidelman and the young man form a bond that puts increasing pressure on his relationship with his own son. What follows is a slow-burning tale of new beginnings, in which more than a piano is restored. Director Joseph Madmony is bringing his film to KVIFF after its successful outing at Sundance earlier this year.

■ How was your movie accepted at the Sundance Film Festival?

This encounter, as far as I can be the judge, was excellent. The film received excellent reviews... and in that sense I was very pleased, of course, since like with every artist the need to be loved is always burning.

Still, the screening that was most special for me was outside the safe boundaries of the festival venues: in Salt Lake City in front of a "normal" audience... The audience there, I was told, is conservative, a middle-America au-



Photo: KVIFF

Joseph Madmony's film was well received at Sundance.

dience which is mostly religious, even extremely religious. Because there are two scenes in the film with partial nudity (although not very risqué) I was told there might be some protest from the audience. I was quite nervous through the screening but only two people left the theater during the nude scenes. A little sourly the theater manager told me afterwards that that is a big achievement. I saw that as a huge compliment.

■ How hard was it to direct a movie without using your own script for the first time?

The writer, Erez Kav-El, was generous, confident and talented enough to let us rewrite the script in a way that would make me feel as if I wrote it... Most of the work was completely free of ego, although occasionally I did feel vibrations of discontent from the writer. But again, I learned to be selfish enough to use it to my benefit.

■ Is it true that the translation of the original Hebrew title is *Good Morning, Mr. Fidelman*?

Yes, that is the accurate translation of the Hebrew name. We changed it to *Restoration* because we received feedback from native English speakers that the original name sounded like a comedy... The Hebrew title gives a sense of renewal – "Fidelman" is an old-fashioned name, and "Morning" represents something new, so the creative translation "Restoration" is even better than the original.

■ Has any American distributor signed the movie yet?

Immediately after Sundance we received several offers for distribution in North America. Our producer, Chaim Sharir, picked the distributor Neil Friedman from Menemsha Films.

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



THE MEXICAN SUITCASE

A FILM BY TRISHA ZIFF

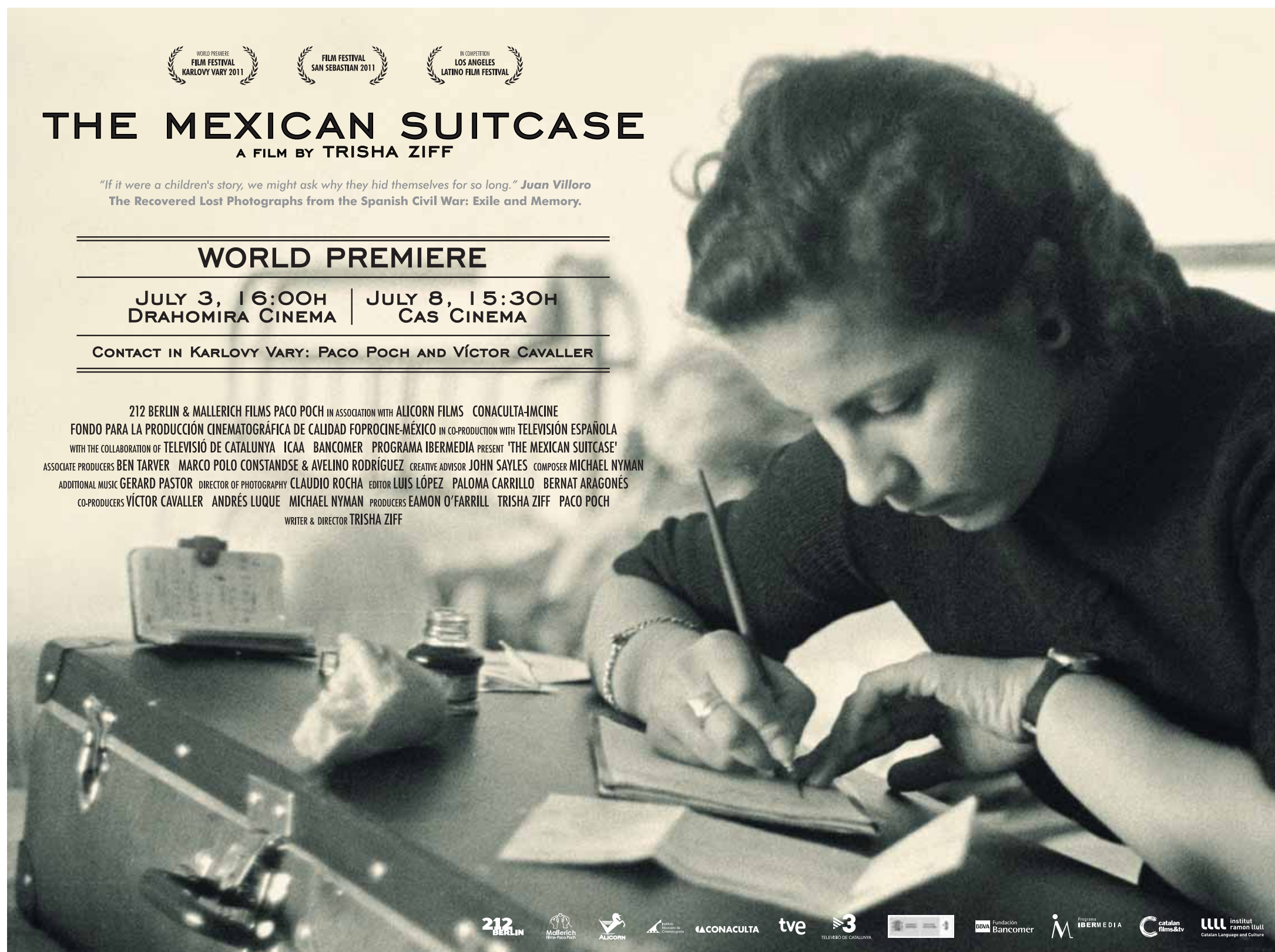
"If it were a children's story, we might ask why they hid themselves for so long." Juan Villoro
The Recovered Lost Photographs from the Spanish Civil War: Exile and Memory.

WORLD PREMIERE

JULY 3, 16:00H | JULY 8, 15:30H
DRAHOMIRA CINEMA | CAS CINEMA

CONTACT IN KARLOVY VARY: PACO POCH AND VÍCTOR CAVALLER

212 BERLIN & MALLERICH FILMS PACO POCH IN ASSOCIATION WITH ALICORN FILMS CONACULTA-IMCINE
FONDO PARA LA PRODUCCIÓN CINEMATOGRAFICA DE CALIDAD FOPROCINE-MEXICO IN CO-PRODUCTION WITH TELEVISIÓN ESPAÑOLA
WITH THE COLLABORATION OF TELEVISIÓ DE CATALUNYA ICAA BANCOMER PROGRAMA IBERMEDIA PRESENT 'THE MEXICAN SUITCASE'
ASSOCIATE PRODUCERS BEN TARVER MARCO POLO CONSTANDSE & AVELINO RODRÍGUEZ CREATIVE ADVISOR JOHN SAYLES COMPOSER MICHAEL NYMAN
ADDITIONAL MUSIC GERARD PASTOR DIRECTOR OF PHOTOGRAPHY CLAUDIO ROCHA EDITOR LUIS LÓPEZ PALOMA CARRILLO BERNAT ARAGONES
CO-PRODUCERS VÍCTOR CAVALLER ANDRÉS LUQUE MICHAEL NYMAN PRODUCERS EAMON O'FARRILL TRISHA ZIFF PACO POCH
WRITER & DIRECTOR TRISHA ZIFF



Denis Villeneuve: finding danger in front of the camera

Will Tizard

Writer/director Denis Villeneuve, the subject of a KVIFF tribute section this year, was nominated for an Oscar this spring for *Incendies*, his gritty account of two siblings living in Canada but haunted by the secret past of their Middle Eastern mother, an enigma only revealed after her death. Like his earlier films *Polytechnique* and *Maelström*, it has been praised for its honesty, originality and powerful, dark storytelling. Villeneuve reveals that good filmmaking is just as much of an enigma, which can only be solved by relying on a director's instincts for what feels true.

■ **You know that Burt Young is here at KVIFF – I would guess from your work and your stories and characters that you might be a fan of some of the things he's done, like *The Sopranos*.**

I don't own a TV. I admire, I respect the directors that are doing TV. I'm not a fan of *The Sopranos* or gangster movies. It's not a genre that attracts me. I'm a Scorsese fan but not of TV.

■ **But you started in rock videos, like a lot of directors, so TV helped your career along, didn't it?**

I started with documentaries. When I was out of university I made a lot of small documentaries for the National Film Board also. That was my main school. I did some rock videos for a living but I hated that. I didn't like at all the idea of putting images on music. I think that music is to create images in your head, you know?

And I receive offers still today and I don't want to go back there any more.

■ **That work did form valuable connections for you, though, didn't it?**

I met Andre [Turpin, cinematographer



Photo: Petr Hloušek

Villeneuve is drawn to controversial topics.

for *Incendies*, *Maelström* and *32nd of August on Earth*] doing that. Andre was supposed to be DP on *REW/FF* but the National Film Board didn't agree because they wanted me to work with a cinematographer from the film board. But I had the chance to work with Martin Leclerc. Martin is one of the most impressive documentary cinematographers I have seen.

■ **Filmmakers who start with documentaries often have to shoot their own movies – has that shaped your approach to directing?**

Before, I was doing my own camera with video, which is a fantastic exercise for a film director. Documentaries taught me something very important about filmmaking, about directing, which is to listen. It's

a very basic thing. I think that a lot of directors sometimes don't listen.

■ **But you write most of your own scripts. So are you listening for different interpretations?**

You have to listen to them in order to know them, to understand the animal that you have in front of you when you want to cast them. In the casting you have to listen a lot. Of course, it's a cliché but casting is almost everything. When you have the right cast, you just have to follow them.

Sometimes the actor will, on the spot, give something that was unexpected, which is life. It's some accident and you have to be aware of that, not want to control it.

■ **But many of your shots are carefully constructed. How do you get these**

spontaneous moments in such a planned framework?

It's a balance between form and being able to capture something. I think the pleasure is from trying to control the camera movement but still be sure that the actors have freedom in front of the camera – that there's a form of danger in front of the camera, unknown elements about mis-en-scene. There's space for them, for something to happen that will be interesting.

■ **So do you achieve that by telling them that we can do as many takes as you want?**

I don't do a lot of takes. But I don't put pressure on them. Never. And I think that when the mis-en-scene doesn't work, it's not the fault of the actors, it's my fault. Or the script. Very often I shoot a scene and I know that it's not the actors, it's because it's badly written. I have to rewrite on the spot. Screenwriting is something I have to improve on a lot.

■ **Are you drawn to controversial stories? Not many would be eager to try to film a story of a haunted family that's set in the Middle East, as you did with *Incendies*.**

I remember a friend of mine said about *Polytechnique* (about a real-life mass shooting at a Montreal university in 1989), "Are you serious? To make a film about *Polytechnique*? It's such a taboo, it's like making a film about the Middle East." It was my next project.

I don't do that to be provocative. It's just that I was deeply attracted by those two stories and at one point in order to do them it was just pure inspiration. And honestly, I had to not think about pressure from outside. I just felt that I had to be as honest and authentic as possible.

WHAT AM I DOING HERE?

Zuzana Liová

Director, *The House*



■ **So you're representing Slovakia in a section of films from emerging directors, aren't you?**

I'm here in Karlovy Vary with my film *The House*. After the Berlinale, this is the second A-category festival where I could present my film and it's a big honor for me to be one of *Variety's* Ten Euro Directors to Watch.

As one of this group of interesting directors, I will attend several presentation events and I am looking forward to meeting them and discussing our films personally.

■ **What else is on your schedule at KVIFF?**

Besides this I will be happy to be at a master class with István Szabó and I hope I will have a chance to see some of the films from the section East of the West and the new film from Slovak director Martin Šulík, *Gypsy*, which is in the competition.

In this section I am also interested in a Polish film called *Heritage*. And if I'm lucky maybe I will catch sight of John Malkovich. (WT)

ON THE TOWN

Venezia

Zahradní 43

☎ 353 229 721

www.venezia-pizzeria.cz

Open daily from 11am to 11pm

A popular spot with festival patrons, Venezia is a one-minute walk from the Thermal and offers a spectacular view of its architectural majesty from just across the Teplá stream. From its screened street-front terrace, a well-topped pizza (most between 100-200 CZK) and a cocktail (80-120 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 (110-160 CZK) are par

for the course, and the tiramisu and Illy coffee are highly recommended. (WT, McG)

Schaffy's Garáž

I.P. Pavlova 5

(100 m from the Thermal)

☎ 775 878 651

www.schaffys.cz

Open daily during the festival from 5pm until 2pm

With fair prices, upbeat tunes and what may well be the largest cocktail menu in town (starting at 95 CZK), Schaffy's is a perennial favorite. Those in search of more local flavor might consider ordering a Granat (39 CZK), a malty, amber-colored Czech lager, available in 0.4 l glasses. Among other festival hotspots, Schaffy's stands out for offering a wide variety of both non-alcoholic cocktails and hot food well into the small hours of the morning, including chicken wings, onion rings and the sort of pub



Photo: Petr Hloušek

Schaffy's Garáž near the Thermal.

fare that generally fills college students with joy and cardiologists with despair. If you're not feeling peckish, just kick back, soak up the atmosphere, and pro-

pose a toast (or a round of shooters – Schaffy's offers plenty, starting at 59 CZK) to the spirit of the festival. *Na zdraví*.

(McG)

LIVETIP CASINOS

T.G. Masaryka 11

☎ 608 619 545

www.casinoslivetip.cz

Open nonstop

When last call arrives before you're ready to go home, it's good to know where the late-night hotspots are. Meandering until you hear a pounding bass beat or slurred giggles is a time-honored method, but if you don't want to wrap up your evening surrounded by the raucous and blowsy, it helps to have a few options in your sunrise drinking repertoire. To that end, LIVETIP is a clean, well-lit place where you can get a small glass of wine for a mere 20 CZK or a Gambrinus for 35 CZK, and chat with your friends under a dark ceiling spangled with twinkling LEDs that support the illusion of a night that's still young. Stay long enough, and you'll be able to sample the coffee too. (McG)

Tonight at 8pm in the Outdoor Cinema, Goran Bregović & His Wedding and Funeral Band will play a benefit concert in support of the Beauty of Help charity. The concert is free, with donations going to projects with senior citizens. For those who don't know Bregović, this concert is highly recommended – his internationally famous fusion of Balkan, classical and popular music styles has won him huge accolades as well as composing work for film scores and even Iggy Pop. The concert will be opened by Gipsy.cz. This groundbreaking Czech Romani MC's mix of hiphop, traditional Roma music and R&B has won him fans from here to Glastonbury. If you can't make it tonight, make sure you send your support with an SMS donation: just text DMS FOND-SENIORU to 87 777. (PLC)

DAILIES



Photo: Jan Handrejch

A rapt full house at the KVIFF opening ceremony in the Grand Hall.



Photo: KVIFF

Dame Judi works the crowd before giving a press conference at the Thermal.



Photo: KVIFF

Fest president Jiří Bartoška (left) greets Marketa Lazarová star Magda Vášáryová and her actor husband Milan Lasica.