

Karlovy Vary
International Film Festival

Festival Daily

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

SPECIAL EDITION OF

PRÁVO



Wednesday, July 6, 2011

free • page 1 ENG

Tomorrow's program

(Czech section: pages 6, 7, 8)

Midnight movies
go bump in the night

page 2

day
6Monte Hellman
returns to KVIFF

page 4

DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVOVote for the best film of the 46th Karlovy Vary International Film Festival!
(Czech section: page 2)

If Sam said it, I'd go along with it

Burt Young on 'crazy genius' of Peckinpah and getting Stallone on his knees

Will Tizard

With some 130 films to his name, Burt Young is one of America's most favored character actors, known for his tough, eminently credible depictions of hoods, grifters, cons and cranks, and for making them somehow lovable. At 71, he's now talking up his latest role in Tom McCarthy's infectious comedy *Win Win*, about burned out lawyer Paul Giamatti who tries to save the inept wrestling team he's coaching, while also trying to save his practice by ripping off a wealthy client (played by Young).

■ So what are your impressions of the festival so far? Is the *Grand Hotel Pupp* ok?

Isn't it beautiful? I mean not ok, it's like twice Disneyland – it's like it's built from the clouds.

This is special. The people are wonderful. They're earnest. So I'm pleased as hell. And I'm not a good flyer you know. But my daughter says 'You must go, you'll see Europe like you never saw before.' My kid told me.

■ I don't know anybody who likes flying, but you gotta do it, right?

My girlfriend don't mind. She sleeps like a kangaroo.

■ So the critics and audiences are responding warmly to *Win Win*. And this is a nice, fully developed character, which you haven't always been given.

Well, I try my best to bring their life and my life to the forefront. I take what I do pretty seriously. When you get a project like *Win Win*, written and directed by [Tom] McCarthy – he's a very nice actor, himself – and he's a painstakingly pain-in-the-ass director. I mean, he was doing like 15 takes. Everything I don't like. But he had a clear image in mind and he was



Veteran actor and former boxer Burt Young.

emphatic about it, you know, with kindness.

■ Czechs are really fans of some of your road movies, such as *Convoy*, which Sam Peckinpah directed in Arizona.

Peckinpah was a good friend of mine, I think I did four, five movies with him. But he called up – I think he was out in Hungary filming – and he called me up (I'm in California) and he says, 'I got the rights to the CB radio thing, we can make the movie!' I didn't know what he was talking about. He said, 'It's revolutionary!' I didn't see it, but anything he said I would go along with. He was a crazy genius. A good friend.

■ Would he give you much freedom as an actor, or was he very commanding?

No, no, not commanding. He was completely un-commanding, for me. He was rough on girls I think, on Ali MacGraw. But on me, no.

■ When you did *Rocky* with Sylvester Stallone, did you add something to the character of Paulie to help him develop into one of your best-known roles?

With *Rocky* I was the only actor that didn't audition. They auditioned Burgess Meredith, they auditioned Thalia Shire, but they didn't audition me. The producers came and my agent was dragging an anchor to get a couple of dollars, you know. And all of a sudden Stallone was in some commissary somewhere. I'd never met him, and he comes in, kneels by my table and says, 'Mr. Young.

I'm Sylvester Stallone. I wrote *Rocky*.' I says, 'Oh, congratulations.' 'Cuz it was beautiful, you know? It was like street presence, it was clean and to the point. It was beautiful, and I told him that. He says, 'You gotta do the part. I thought of you, you gotta do it.' And I says, 'Shhh! I'm gonna do it, but lemme twist their arm.' That's when I first met him.

■ So you had a lot of power to shape characters; you could say he should do this, he wouldn't do that...

Oh yeah, I would. Sometimes I'd rewrite. Sometimes more than rewrite. I always touched things up.

He did all the fights, he choreographed most of them. But yeah, I did help. I was throwing punch-

es, showing him, 'cuz I fought professionally. Well, I never was making a career out of it, but I used it almost like a psychiatrist, when I was feeling dumpy and not secure, I'd book a couple of fights and have to shape up, get scared again.

■ And on *Once Upon a Time in America*, working with Sergio Leone, was he up to some of your input?

Well, I did a thing where I had De Niro and Pesci and Woods around a table, and I made them give me a big hunk of pastrami, I think it was. 'Cuz the speech I had to give there was very vulgar. So I tried to break it up with life. And I was eating, mustard on my face. It was quite a good piece of work. At least I think so.

THE LOWDOWN

One of the hottest events to crash at KVIFF is, of course, the master classes, held in the Jameson tent just upstream of the Thermal. If you're willing to wade into a corner area where your feet stick to the floor thanks to last night's spilled mojitos, you're invariably in for some great *craic*, as the Irish would say.

Tuesday's session's was with Ted Hope, one of the original producers of the Hal Hartley movies of the 1990s and later Todd Solondz movies *Dark Horse* and *American Splendor*. He's also a renegade columnist for *Indie Wire*. It's a platform from which he loves to launch mis-siles at Hollywood establishment thinking, advocating all manner of unconventional approaches, from creating extra Facebook episodes to help build a fan base to making films into "an event" that's much more than a movie.

All without the help of distributors – you know, those big, powerful companies that hopefully buy and market your film. If you wait for them to come along these days, argues Hope, you're already done.

It was heady stuff and most in the audience were transfixed by the mogul's machine-gun speaking style and his eagerness to toss out dozens of ideas per minute. Just as he wrapped up a pitch for building a movie brand in the way the Finnish filmmakers behind the pending moon Nazis sci-fi release *Iron Sky* have, a local film bizzar piped in.

Isn't it dangerous, he asked, to give filmmakers "wrong expectations" of how big their audiences can grow? It may be art movies, Hope responded, but "it's also showbiz." Czech modesty or no, these days you've just gotta sell yourself, it seems.

SEE YOU THERE

Joshua Moore

Writer/Director, *I Think It's Raining*

I'm excited to see *Code Blue*, which I've heard good things about. I think the film looks interesting because it sounds like a portrait of a character, not so plot-driven, which is similar to my film. I think it's a nice change to really get into the emotional complexities of a character, so that one I'm excited to see. I'm also interested in *Sunflower Hour*, which is another film in the Forum of Independents. It looks really fun and unique. It's a mockumentary, apparently, on puppeteers – and I can't say I've ever seen a film about that. It looks really interesting, like a Christopher Guest-type mockumentary, and it looks great.

Code Blue screens today at 11am and on July 9 at 5pm in the Karlovy Vary Municipal Theatre. *Sunflower Hour* screens today at 9:30pm in the Čas Cinema and on July 7 at 4pm in the Espace Dorleans Cinema. You can catch Moore's *I Think It's Raining* today at 10pm in the Espace Dorleans Cinema.



EXPLAINER

The elixir of life – on sale in KV since 1807

If you've got an hour in your packed screening schedule, pop over to the Becherovka Museum on T.G. Masaryka 57 to learn about the strange history of one of the Czechs' favorite drinks. Becherovka, the golden herbal bitter once described by a friend as tasting "like Christmas in hospital," is a blend of over 20 herbs and spices that's kept top secret; we're talking handcuffed briefcases and vaults here. The original recipe was bequeathed to Josef Becher by English alchemist Christian Frobrig in 1805 (inexplicably voiced by an American in the museum's excellent new documentary). Becher – whose name conveniently means "shot" in German – then worked on the formula for two years before selling the result as Becher's "Englisch Bitter" in his pharmacy. The prescribed dose is two shots a day (as the museum guide continually reminds us), which will ensure a long and happy life free from stomach problems. Given



the Czechs consume 60% of the seven million liters produced annually, some people are definitely exceeding the recommended dose. There's a long tradition of this; the Hapsburg imperial court had a standing order of 50 liters a month. Outsiders have been trying to get their hands

on the secret since the 1800s, with several famous trademark trials going through the courts. Sadly, the alchemical secret of turning Becherovka into gold has been lost to the Czechs. In 1997 – promising that its ownership would remain in Czech hands – the government decided to sell the company, which had been state-run since the Soviet era. Unsurprisingly, the magical spirit is now wholly owned by French drinks giant Pernod Ricard.

Book a 45min tour and tasting for 100 CZK (half price for students), including a brochure. Tours are available in English, German, Russian and Czech.

Midnight Screenings go bump in the night

Laura McGinnis

The trolls of Norwegian legend are lumbering beasts that lurk in the wilderness – but those are simply fairy tales, right? *Troll Hunter* is a *Blair Witch*-style documentary in which an investigative report on bear poaching leads three film students to a gruff stranger who seems to know more than he lets on. They follow the suspected poacher down an unmarked road into the heart of a dark Nordic forest. You will never guess what comes next – unless, of course, you've ever seen a horror movie. In that case, you know exactly what's coming next.

And isn't that the point, really?

Horror films are so deeply satisfying because they deliver so reliably. We know there will be mayhem and minor chords and things going bump in the night. We know terrible things are going to happen to attractive young people who investigate mysterious noises in darkened rooms. That's why we buy the tickets.

KVIFF's Midnight Screenings have been entertaining audiences for six years, providing spooky, campy, gory fun for the witching hour crowd. The sidebar is a comparatively new addition to the festival, arising in response to the popularity of a late-night screening of Canadian documentary *Midnight Movies* in 2005. In recent years, the sidebar has included a mix of cult and horror flicks, both established classics and those that seem destined to become so.

This year's selections are slightly different from those of previous years when the festival has run retrospectives, as in 2008 or 2010,



A deadly secret lurks in the Norwegian wilderness in *Troll Hunter*.

says KVIFF Senior Programmer Ivana Novotná.

"This year we decided to go back to individual films, instead of focusing on a specific country or time period," she says. "Also, we were looking for films that were entertaining and fun and not necessarily scary. The Midnight Screenings sidebar isn't just for horrors."

Using those guidelines, the staff selected six films for the late-night crowd. While *Hanna* has already run, there's still plenty of time to catch the other five, all recent works in the early stages of developing a devoted following.

Attack the Block starts out like a British drama on troubled youths, but quickly morphs into something quite different when a gang of hoodlums finds their late-night mayhem interrupted by an alien invasion. With no one else willing to defend London, the council flat gang sets out on

a gleefully un-PC romp to defend their town against the extraterrestrial evil in what will surely become a *Shaun of the Dead*-type cult favorite.

Pretty much everything you need to know about the plot of *Hobo with a Shotgun* is telegraphed in the title. Vigilante justice takes to the streets when a homeless man wreaks havoc on a modern day Gomorrah. Based on a fake trailer made for *Grindhouse*, *Hobo* is garish, irreverent, violent and totally over-the-top.

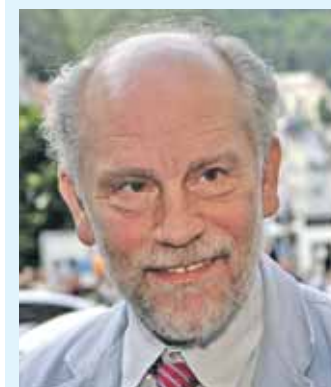
While Americans embrace Saint Nick as a jolly, apple-cheeked old man, many European traditions involve more sinister legends. The *Saint* at the heart of this Dutch tale isn't interested in giving presents to children so much as throwing them into sacks and hauling them off to Spain – the ones he doesn't disembowel with his miter, that is. And forget about dividing the naughty from

the nice; he's not that picky. This is a cheeky film that gives a whole new meaning to the warning *Santa Claus is coming to town*.

And then there's *Underwater Love* – not so much a horror film as a silly, steamy tale about the erotic adventures of a cucumber-loving Japanese water sprite. In tone, it represents a dramatic shift from the other films in the section, but it's no less appealing for that. This flick, which *Sound on Sight* described as a "soft-porn musical with heart," is about a factory worker whose marriage plans are interrupted by her encounter with the mythical sprite. Erotic shenanigans and choreographed dance numbers ensue.

On their own, each of the Midnight Screenings is a quirky, fun flick with a totally unique voice. It's easy to see why these films have no trouble filling a cinema, long after the sun has set.

FACES



John Malkovich



Birgitte Stærmose

Keep your eyes peeled for actor, director and now couturier **John Malkovich** who's expected today. And so is **Anna Kowalewska-Onaszkiewicz**, commissioning editor at Poland's TVP, arriving as a guest with both *Heritage* and **Marcin Koszałka's** competing doc *Declaration of Immortality*. Also competing are documentary makers **Fernando Vilchez Rodríguez** (*The Calm*), **Jani Peltonen** (*A Tall Man*), and **Andrea Blaugrund Nevins** (*The Other F Word*), who's here with producer **Cristan Crocker Reilly**.

We've got some Official Selection competitors getting in today. Look for director **Birgitte Stærmose**, producer **Jesper Morthorst** and actor **Stine Stengade** (*Room 304*), and *Romeo Eleven* actors **Ali Am-**

mar and **Joseph Bou Nassar**, joining producer **Paul Barbeau** who arrived yesterday.

Competing in the East of the West section is writer/director/producer **Murad Ibragimbekov** (*There Was Never a Better Brother*), who arrives with co-producer **David Shufutinsky** today. Also here to compete are producer **Svetlana Kumchaeva** and lead **Alexander Yatsenko** from *Heart's Boomerang*, actor **Ivan Trojan** (*Visible World*), and **Keti Machavariani**, the writer/director behind *Salt White*.

Here for the Forum of Independents sidebar are writer/director **Sameh Zoabi**, and lead **Razi Shawahdeh** (*Man Without a Cell Phone*), along with writer/director **Siongjie Gao** and producer **Xuemei Wang** (*Wangliang's Ideal*). From Another View, we've got writer/directors **Braden King** (*Here*) and **Alejandro Chomski** (*Asleep in the Sun*), and here for Out of the Past, **Robert Fischer** (*Starting Out: The Making of Jerzy Skolimowski's "Deep End"*).

Locals arriving today include producer **Jaromír Kallista** and actor **Zuzana Kronerová** (*Surviving Life*), writer/director **Tomáš Řehořek** and co-producer **David Prudký** (*One Way Ticket*). (PLC)



Sameh Zoabi

OFFICIAL SELECTION

Bedouin – gritty realism with a hint of redemption

Zdeněk Bělohávek

Like his first feature, *Nirvana*, which explored the St. Petersburg drug scene, Igor Voloshin's Official Selection entry, *Bedouin*, covers some equally gritty ground. It follows the plight of Rita, a Ukrainian woman with a gravely ill daughter who moves to Russia in the hope of earning money as a surrogate mother to pay for medical bills. Things don't quite work out as she planned, however, and Rita has to overcome a series of demoralizing complications before a surprising denouement offers some hope of redemption. Voloshin is at KVIFF this week to present his movie in person.

■ *Is the script based on a true story?*

Bedouin is based on a real story. The idea sprang out of my interest in what is happening not only in Russia, but also in modern society in general and around the globe. My main goal was to tell the story of something that happens around us, here and now. This feature film is like a public execution, and this is always interesting. After watching this movie people will immediately start calling their kids, parents and loved ones. I paint a portrait of a modern society that sucks the blood out of miserable people.

■ *Do you think your film might be a bit bleak for some viewers?*



Serafima Migay is a haunting presence in *Bedouin*.

The lead character is changing throughout the film and comes to a revelation that changes her whole personality. Her small daughter reveals the truth to her. A new feeling that Rita and the viewer are experiencing is gaining renewed momentum and leading them out of a circle of misfortunes – giving them hope.

■ *Do you think your film is very specific to the Russian milieu, or could the story also resonate with Western audiences?*

To a certain extent, *Bedouin* is a "tuning tone" or a mirror of modern society in all civilized countries. We believe that the feature will be a box-office success both in Europe and the U.S.

■ *Towards the end of the film, Rita and her daughter set off for Jordan in search of camel's milk, which might offer some hope of curing the child's leukemia. Where did you get this idea?*

We were told about it in Jordan. The Bedouin family that was acting in our movie gives camel's milk to those suffering from cancer. Sick people's relatives travel to the desert for it. The milk does not help because, if it did, the medicine would be produced on an industrial scale. But camel's milk is one of those few products that are assimilated by a sick person's body at the final stage of their illness. It prolongs their life...

■ *What are you planning to do in future?*

The next project I plan to take part in as a director will be a [Russian-European] co-production with the participation of European actors.

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

OFFICIAL SELECTION

Lollipop Monster – exploring urges, lust and instincts

Tereza Šimůnková

Ari is a highschool student with miniskirts and platinum braids, and her family is living a life straight out of a catalog. Her mother micromanages the home with a duster in her hand and a smile glued to her face. Nobody does that in the self-destructive Oona's family. That freefalling household has been plunged into further turmoil since Oona's father hanged himself on a tree outside his daughter's school.

"Oona is looking for structure, Ari for freedom," says *Lollipop Monster's* German writer/director Ziska Riemann of her protagonists, played by actresses Jella Haase and Sarah Horváth. "Neither of them is being taken seriously at home and both come from dysfunctional families."

Their distressed home life helps ensure that these girls of seemingly-irreconcilable natures are drawn to each other. In some ways, this instinctive attraction is perhaps a symptom of adolescence, with its heady mix of hormones and an intuitive desire to break out and explore new horizons.

"Growing up is always difficult," says Riemann. "But everybody has urges, lust and instincts... Regardless of your age, if you rely on your instincts, you learn much more about what is really going on around you."

It soon turns out that the de-



Teenage thrills and spills abound in *Lollipop Monster*.

pressed Oona and the "lollipop" Ari have a lot in common. They are both running away from life by harming themselves: Ari has sex with strangers, while Oona scratches her forearm till it bleeds. Ari's parents ignore her because of her brother's feigned seizures; Oona's parents ignore their daughter on principle. Shared deprivations bring people closer together until Lucas, Oona's dashing uncle, casts a shadow over their lives.

Having written screenplays for others, this is Riemann's first outing as a director, and she drew on her own experiences of adolescence for her debut movie. "Co-writer Luci van Org and I grew up in the same neighborhood, in the same gang; we even kissed the same guy for the first time. Luckily, in adolescence we lost sight of each other. *Lollipop Monster* describes what would have happened if we had stayed together."

Riemann is primarily a graphic novelist, but is happy to take a break from that for the more sociable pursuit of filmmaking. "Drawing is a very lonesome job," she says. "You sit at your desk, listen to music and daydream. In the end you have a pile of drawings but no one to throw a party for you. What I like about film is the permanent exchange of opinions from which you can learn a lot."

Lollipop has already screened at the Berlinale and the director says she has no further expectations. "I was excited by the invitation to Karlovy Vary and I don't know where this will propel us. The film had its own objectives from the start and I simply followed. We'll see where it takes me."

Lollipop Monster screens today at 5pm in the Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema.

An infusion of courage

KVIFF collaboration aims to support distinctive short film medium

Laura McGinnis

Many filmmakers start out with short films, whose small scale makes them ideal for manageable experimentation. Because of this, short films can provide an excellent opportunity for identifying rising talent.

Before 2006, KVIFF ran a sidebar for short films, but many programmers felt the films deserved more attention and suggested setting up a separate venue specifically to support shorter works.

"For many years at Karlovy Vary we had a section with short films, but we could only screen a limited number," says KVIFF programmer Lenka Tyrpáková. "Some people suggested that it might be worthwhile to have an entire festival just for them. There were no other festivals that featured shorts in the Czech Republic, so we decided to organize the festival in Prague."

The Prague Short Film Festival (PSFF) was organized in 2006 as a competitive festival with the goal of promoting the production of these films.

Even though the festival is open to an international field, program director Karel Spěšný believes the PSFF is of particular benefit for short films made in the host country.

"Although short films are enthusiastically greeted in other parts of the world, for some reason they have yet to find a solid



The Prague Short Film Festival promotes features that are brief but sweet.

niche here," he says. "In the Czech Republic short films continue to be shot mainly at film schools, and thus those typical first projects by nascent filmmakers, or distinctive films whose creators wish to avoid bloated budgets, are still more or less absent from the local film industry."

The festival is organized by Film Servis Festival Karlovy Vary and hosted by Prague's Světozor cinema in January, a convenient mid-year mark in between KVIFF's July festivals. Tyrpáková is one of several KVIFF staffers who contribute to the PSFF as well.

The annual program includes both competitive films of up to 25 minutes in length, and non-com-

petitive films which can run as long as 45 minutes. All selections are fiction shorts, chosen by a commission led by Spěšný.

PSFF films compete for three main awards. An international jury awards a grand prize of 5000 Euro to the best short film and two special jury mentions. Festival attendants may also vote for a film to receive an audience award.

Each year, KVIFF presents the PSFF award winners in a special sidebar. This year's selections screened on July 1 and 5, and included five films: *Colivia*, a Romanian-Dutch film, which received the Main Jury Prize; *Jenny & the Worm* and *In Space*, which received Special Jury Mentions;

Audience Award recipient *I Love Luci*; and the Czech film *Symptoms*, which was the most highly awarded film of 2010's Famufest, the festival of Prague's Film Academy.

Ultimately, KVIFF and PSFF hope that providing a venue for short films will encourage filmmakers to experiment with different styles and genres.

"An infusion of the courage necessary to be different will greatly support Czech film," Spěšný says.

The seventh annual Prague Short Film Festival is scheduled for January 18-22, 2012. The deadline for film submissions is October 15, 2011.

MASTER CLASSES The new "New Greek Cinema"



Today's master class at 11am in the Jameson Festival Lounge focuses on the rise of Young Greek Cinema. Dimitris Kerkinos (Balkan Survey Programmer) hosts a panel discussion with producer Maria Drandaki and directors Syllas Tzoumerkas, Alexis Alexiou and Argyris Papadimitropoulos to discuss the recent surge in Greek cinema. While there's no central movement or esthetic behind the work of these directors, there's no doubt they represent the beginnings of a re-awakening. Greek cinematic talent, previously defined abroad by the work of Theo Angelopoulos and the "New Greek Cinema"

of the 70s, seems to thrive amid adversity. The work of the late 1960s and early 1970s was produced during "The Regime of the Colonels," and after the reign of the right-wing Greek junta came to an end in 1974, a new cinematic movement flourished. Today's Greek filmmakers work in a time of extreme economic depression, and have again begun to produce exciting new forms of expression on film. Perhaps the one unifying attitude both then and now is a determination to use film as a medium of social critique, though now – as Kerkinos says – "they are interested in a micro- rather than a macro-history." (PLC)

PRÁVO Audience Award

Here are the latest results for the Top 5 Films as selected by you, the audience! If you want to participate in this competition, 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 collector, or drop it into one of the ballot boxes provided by Právo, the Czech daily newspaper

that organizes the competition. The votes will be counted each evening so we can provide regular updates.

Current Standings

1. *Incendies*
2. *Collaborator*
3. *Cracks in the Shell*
4. *Punk's Not Dead*
5. *Tyrannosaurus*

REVIEWERS RECOMMEND

Mark Adams

Chief Film Critic, Screen International



The Turin Horse

Director: Béla Tarr, Hungary/France/Germany/Switzerland/US, 2011, 146 min
July 6, 9.30am, Small Hall

Acclaimed Hungarian director Béla Tarr has declared that *The Turin Horse* is to be his last film... and what a way to wrap up an astonishing film career with a measured and elegant film with barely any dialogue and full of beautifully composed shots, the film has delighted Tarr fans who embrace his idiosyncratic style and intellectual rigor.



Life in a Day

Director: Kevin Macdonald, UK, 2011, 95 min
July 6, 11.30am, Grand Hall

Life-affirming and exhilarating, *Life in a Day* is a stunning montage of filmed contributions – some 80,000 in total, from 197 countries and culled down from 5000 hours of material – distilled by director Kevin Macdonald and producer Ridley Scott to offer an evocative snapshot of life on Earth during one day... July 24, 2010. Moving, amusing and at times majestic, it is a stunning cinematic experience.



The Good Life

Director: Eva Mulvad, Denmark, 2010, 87 min
July 6, 3.30pm, Čas Cinema

A delightfully insightful documentary – an updated European variation on *Grey Gardens* if you will – from Eva Mulvad, who tracks the misfortunes of two Danish women (a mother and daughter) who once lived the high-life and now live on just a few euros in their small Portuguese flat. As the pair bicker and dwell on the lifestyle they once had, the film offers a compelling portrait of two women leading a deliciously strange coexistence.



Wasted Youth

Directors: Argyris Papadimitropoulos, Jan Vogel, Greece, 2010, 100 min
July 6, 7pm, Congress Hall

A vibrant and gripping Greek film – very much part of the new wave of cinema from that troubled country – which juxtaposes the life of two different men, both living a "wasted life" – 16 year-old skater Harris and a depressed middle-aged cop Vassilis. Though living very different existences they are destined to come together at the end of another hot Athenian night. Shot with energy and verve, the film is a stylish portrait of a city suffering its own breakdown and crisis.



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Monte Hellman: the director becomes the audience

Zbyněk Vlasák

A maestro of American cult film, Monte Hellman helped forge a bold new approach as part of the New Hollywood generation, creating raw, low-budget films that provoked baby boom audiences who had grown frustrated with traditional studio pictures and big stars. Films like *Two-Lane Blacktop*, *The Shooting* and *Flight to Fury* established him as a strong voice with a penchant for unpredictable, often obsessive characters, atmospheric locations, realism and soulful non-stars, such as Warren Oates. Hellman later produced Quentin Tarantino's debut, *Reservoir Dogs*. This week, the veteran director is at KVIFF for the second time along with his latest film *Road to Nowhere*.

■ **In *Road to Nowhere*, a character observes that "casting is 90 percent of filmmaking." Does that statement represent your own attitudes?**

I think so, yes. I cast [my actors] different ways. I used to cast them from still photos. Now I cast them from watching them on YouTube doing interviews. I don't look at their movies. Sometimes a still photograph can let you see inside them better than a moving image, but the other way I cast is just by talking to them... to see if they're able to be relaxed enough to let things happen to them.

■ **You cast Jack Nicholson when he was quite unknown. What was he like?**

He was always the same. He was not someone who knew he was going to be a star. He thought he already was a star. From the very beginning. I can't remember when I first met him, but we first became friends when he was doing a movie called *The Wild Ride* and I was working on it as a kind of associate producer. He began acting when he was very young. He's very well educated, but he educated himself, he didn't go to university.



Photo: Petr Hloušek
Raw, provocative and low-budget films are his trademark.

■ **And he also was selling your films at the time, right? And promoting them at Cannes...**

That's right: in 1966 he took *The Shooting* and *Ride in the Whirlwind*. He was very good because he has a strong personality and he met a lot of people. He met Goddard and some other people who were influential in France, and so we sold the movies in France. They were very well received, but not immediately because the company that bought them went out of business and the movies were locked up in a lawsuit for three years before they could be distributed.

■ **How did your roots in theater affect your approach to film?**

There are many similarities and there are many differences. In theater you learn certain ways to direct where the audience

will look. You learn ways to create rhythm and timing and so forth, and those means are not the same in cinema. You have different techniques. The result is the same. When you make the move from theater to film you have to learn the different ways to do the same thing you always do.

I think the difference is, in theater, you have the audience as a guide to the actors. They know if something is working or not working because the audience is either attentive or restless, or they laugh or they don't laugh. Or they cry or they don't cry, whatever. So in cinema, in the process of creating the performance the director has to replace the audience. Besides casting, that's the other thing that the director does. He becomes the audience for the actor.

■ **You were part of the New Holly-**

wood generation of the 1970s. Were you friends with the other people doing that?

There were many of them I met because we all were working for Roger Corman. I was friends with Bogdanovich and Coppola, I knew Jonathan Demme, I knew Scorsese, I don't think it was the same in Europe where there was a kind of theoretical beginning. Many of the European New Wave, French New Wave directors were critics and they had a theory about what they were going to be doing. I don't think that was true in America, so I think everybody developed their own method independently and they didn't share their ideas with each other.

We talked about other things; we talked about wine or something. I don't drink wine, but Coppola drinks wine.

WHAT AM I DOING HERE?

Delphine Mayele

International press agent, *Bedouin* and *Romeo Eleven*



■ **What brings you to Karlovy Vary?**

I have two movies in competition that I'm doing the press for. They're both in [the Official Selection] competition. Basically, I'm here to promote the movies and make sure they're going to be exposed all over the world. That's my job.

■ **How would you describe the films?**

Well, they're tough, really tough, but really interesting in the sense that they bring some original content and they're really very deep. That's what I found the most interesting. They're not like movies you see every day.

■ **What's your goal for the festival?**

My goal for the festival is to expose the movies and try to get the most journalists to see them. You don't necessarily have interviews all the time because the journalists have plenty of things to do... There're no big names in these movies, but the movies are good so you have to just... try to do your best so that the journalists speak about them. (McG)

ON THE TOWN

Na BLBÝM místě

Sokolovská 81
☎ 353 560 165
Open Mon-Fri 11am-11pm,
Sat noon-11pm

As its name ("In an AWK-WARD place") suggests, this eatery is a bit off the beaten track. Nonetheless, judging by the brisk lunchtime trade yesterday, we suspect this is where the locals eat when they don't want to fork out for frequently overpriced food at the Disney end of town. If you are up for a ten-minute walk from the Thermal across the Ohře River, you'll find a quirky but tastefully furnished establishment that offers plenty of good grub. Besides a list of daily specials (128-178 CZK), Italian-oriented dishes are a staple here, and we particularly enjoyed the baked homemade tagliatelle with pork tenderloin and creamy

wild mushroom sauce (138 CZK). There's also a nice range of steaks (258-338 CZK) and a decent burger for 228 CZK. All of this can be washed down with a glass of pilsner beer (40 CZK) or a nice Italian house chardonnay or merlot (38 CZK). (COC)

Freedom Cafe

Jugoslávská 3
☎ 353 321 621
www.freedomcafe.cz
Open Mon-Fri 9am-9pm,
Sat 11am-9pm

With modernist interiors (you actually feel a bit like they've taken over an office and covered the walls in psychedelic art) and a hip waitstaff, this stylish little caffeine refueling spot is a cut above. They book a live jazz program and pour a serious Illy coffee that comes in vanilla, nut and caramel versions (33-47 CZK) – and even offer



Photo: KVIFF
The Magic Mirrors "Spiegelteint" near the Thermal.

a whopping 5 percent Java coupon on their web site. Hey, every crown counts, these days. There are fresh juices plus mint and ginger tea if you're not of the caffeine school and the crowd is suitably youthful and arty, drawn in by the free WiFi and offer of Stella beer (30 CZK) and Leffe Bruin (40 CZK) for Belgophiles. Chow con-

sists of bruschetta-esque apps (59 CZK) and salads (69-79 CZK) plus the usual cakes and such (39 CZK). (WT)

Magic Mirrors

Nábřeží Jana Palacha
www.magicmirrors.cz
Open daily 10am-2am (or later...)
Roll up, roll up! Five minutes'

walk along the river from the Thermal is a beautiful reconstruction of a 19th Century Flemish "Spiegelteint," or Mirror Tent. These round, circus-style tents were once used as mobile dance halls – lavishly decorated with brocade, stained glass, velvet and, of course, mirrors – and that time has come around again. Film freaks can strut their funky stuff under the giant disco ball every night at a different concert, party or DJ set. Enjoy wines by the glass (60 CZK) or bottle (290-990 CZK), or a 4 dl glass of Budvar (45 CZK). And if you visit earlier in the day, Filip Sajler's Perfect Catering provides a mouth-watering menu. For the meat lover, how about grilled sirloin with dumplings (455 CZK), or – for people who don't eat anything with a face – there's home-made pasta with mushroom and chive sauce (180 CZK). (PLC)

Karlovy Vary Art Gallery hosts a **film-centric exhibition** from July 2-10 focusing on the 80th anniversary of Barrandov Film Studios. The exhibit includes photographs, costumes and props from **one of Europe's oldest and largest film studios**, where Czech cinema legends such as Otakar Vávra and Miloš Forman have worked. The gallery is open from 10am-7pm.

And if you simply can't wait for **John Malkovich's** arrival to get your fashion fix, consider heading over to the Mlýnská Kolonáda for an unconventional fashion show today at 3pm, featuring models in wheelchairs. Fans of *Life in a Day* won't want to miss Aeroport's salute to the film project, which includes footage submitted by thousands of people around the world, **tonight at 10pm.** (McG)

DAILIES



Photo: Jan Handrejch
Quick! Get this mutt a screen test for Spielberg's new Tintin movie.



Photo: Jan Handrejch
There's more than one grand prix up for grabs at this year's festival.



Photo: KVIFF
KVIFF artistic consultant Eva Zaoralová and Italian actor Remo Girone.