



Karlovy Vary  
International Film Festival

# Festival Daily

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

SPECIAL EDITION OF

**PRÁVO**



Saturday, July 9, 2011

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## Today's program

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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)

# It's a bit like doing a movie naked

John Turturro on avoiding typecast pitfalls and the 'mystic' movie experience

Will Tizard

John Turturro, who will receive the KVIFF president's award tonight, is here screening the film *Somewhere Tonight*, in which he and wife Katherine Borowitz (Patti) play aging, increasingly desperate singles in New York who both pursue and taunt each other via a phone sex chat line. The film, written and directed by Michael Di Giacomo, features a Turturro character that naturally appealed to the actor. Like so many roles he has played, Leroy, aka Wooly, is weird, a little damaged, a bit obsessive, and has a lot going on under the surface and in between the lines of dialogue.

■ **What is it about the original Theo van Gogh work *06 (1-900)* that inspired you to create this third US adaptation, following Stanley Tucci's and Steve Buscemi's?**

The original was a play that he wrote. It was his first one. It's very, very sexual. It's of his culture. I thought it would be fun to do something like that with Kathy but after a half an hour you did kinda get a little tired of the sex. It's an exercise because it's over a phone. That's really hard. I didn't have time to do my own adaptation. So I said listen, there's this guy Michael [Di Giacomo] I worked with on a script before. It was the story of Jack Molinas, who was a basketball player who was thrown out of the NBA in his first season. He did a great job. So I suggested him to write it. Then the producer said, "He's really good." Then I said, "You know what? Give him a chance to direct it." This way I could give him a chance to get out there.

■ **And you managed to shoot this in just 12 days in New York? What were the other challenges?**

I still thought it was going to be hard to sustain. I mean I think



Photo: Petr Houšek

President's Award recipient John Turturro.

that, honestly, if we had had another five days to create [Patti's] world... her world is much harder than my world. I have a dog. I have a brother. She's got a phone and newspapers.

■ **You're a big believer in Di**

**Jiacomo's scripts and have said you may do more films with him. Does a successful actor have an obligation to help along others who haven't yet had their breakthrough?**

Fortune is involved. Good luck

is involved. Meeting the right person is involved. But you can have a breakthrough at different ages. [Luis] Buñuel had early success and then for 20 years he was dubbing movies. And then in Mexico he was able to start making movies

again. He was 50 years old. Maybe Michael will have that. I felt he was someone worth supporting.

■ **You're known as one of the most interesting actors working today, not least because you so often inhabit characters we've never quite seen before – a loud-mouth racist in Spike Lee films, a mad Russian chess player, a Chicago con artist that can't shut up in *Miller's Crossing* by the Coen brothers. Why do so few people show so much range anymore?**

You have to be trained. I used to do stuff Off-Off Broadway. We put our own money into it. We built our own sets. When you do theater that way, you're kind of trained in a different way. I still do projects that are like the things that I really want to do. Like this movie I made in Naples [*Passione*]. Now it's doing really well. It just opened in New York and it's doing fantastic. It's like a musical look at a city. Critics have really embraced it. And we have a little distribution group that's helping us.

■ **So it's all about the drive to try the unknown, basically?**

It's not unusual for me. You have to be given the opportunity. There are some people like the Coens who do the whole thing I mean they do everything. It's a mom-and-pop store.

There are people who are good at one or two things and that's it. A lot of these young actors, they're gonna have to face the music in five years. If you don't have a real craft or are not really malleable. Now it's all about young people. How does that person age? Years ago they were all trained better. And that's a fact. You can see it. There's not that many young actors that come out and I go, "Wow."

I've done Brecht, I've done Ionesco. That's important to do.

Continued on page 2 ➞

## THE LOWDOWN

*Citizen Kane* had it right back in 1941. The key to understanding the last gasp of a great man is... just not that clear.

So what does it all mean? The coming together of thousands of film freaks from all corners of the globe to screen, schmooze, hawk and pitch? The grave analyses of whither indie film and how the Internet is already changing everything we thought we knew about how to get movies to audiences?

What of the sober and not-so-sober mulling over of where the next new wave will wash in from, and the honoring of brave new work of feature filmmakers, documentarians, Eastern Europeans, independents, and even the odd rogue Chicago actor who's made himself into a sublime fashionista?

Why do we do all this year after year (and where can I get 20-to-1 action on my surefire dark horse bet for the Crystal Globe winner tonight)?

The answer's out there, fans, to be sure. But you'll only find it in between the flickering frames of the moving image. After one more beer and only 199 more screenings...

## NOTICE

There will be two unscheduled screenings today: Amir Bar-Lev's documentary *Fighter* will be showing at 12:30pm in the Thermal's Cinema B. And this evening *Nicky's Family*. Matej Mináč's documentary portrait of the "English Schindler" Nicholas Winton, will screen at 11pm in the Outdoor Cinema. Admission is free.

## SEE YOU THERE

### Jiří Bartoška

KVIFF President

On the last day of the festival, filmgoers should not miss the chance this afternoon to watch the small-scale, intimate tragicomedy *Somewhere Tonight* by director Michael Di Giacomo. This movie – containing virtuoso performances by John Turturro and his wife Katherine Borowitz as the aging Leroy and the reclusive Patti – was inspired by a film from the murdered Dutch director Theo van Gogh.

Michael Di Giacomo's *Somewhere Tonight* screens today at 12:30 pm in the Čas cinema. (COC)



## EXPLAINER

### Lots of awards, only two Crystal Globes

Several "crystal globes" are given out by KVIFF. Some large, some small. Some with silver statues, some with gold, and all produced by Miloš Vacek's Prague foundry before being sent on to the Moser Glassworks here in KV for the crowning glory, the crystal spheres themselves. But only two prizes get to be called a Crystal Globe: the 5kg of gilded bronze and lucent crystal glass that make up the coveted Grand Prix and the award for Outstanding Artistic Contribution to World Cinema, presented to Dame Judi Dench.

The Grand Prix is an impressive \$30,000. But for many the iconic statue itself – and everything it stands for – is the real prize. KVIFF awards a host of prizes, and all could make the difference between success and sinking into the sea of forgotten films. Film promotion has an extremely short half-life, and if yours isn't recognized in the first year or two after its release, the chances are it never will be. Festival prizes encourage jaded audi-



ences to give a film some of their precious time, so whether it's this year's Crystal Globe or best documentary under 30 minutes, a KVIFF gong can make a huge impact on a career.

The Official Selection jury's Grand Prix, Special Jury Prize, special mentions, and prizes for best director, best actor and best actress are only the beginning of KVIFF's recognition of talent. Besides rewarding outstanding contributions to film each year, the festival president also presents their own special merit award, this year choosing film-score composer and performer

Goran Bregović and John Turturro. There is a separate jury for documentary filmmaking, with one prize and one special mention for films over or under 30 minutes to award. No less eagerly received are the prize given by the East of the West sidebar's own five-member jury, and Czech Television's Independent Camera Award, selected from the Forum of Independents. (PLC)



# Playing and directing all the lonely people

Laura McGinnis, Cólín O'Connor

In *Somewhere Tonight*, husband and wife team John Turturro and Katherine Borowitz play two lonely people who meet on a phone sex line and try to see if they can turn a mutual appreciation of fish sticks into something more meaningful. Wooly (Turturro) is a middle-aged bicycle courier, and Patti (Borowitz) is an agoraphobic recluse who hasn't left her apartment in years.

Borowitz says the human and sensory isolation demanded by the role were challenging – all the more so because the rapid shooting schedule didn't allow for elaborate set design.

"I really found the set very, very difficult," she said. "You had no other people coming; you had no windows; you had nothing. You only had me as a performer and what's around me – and really all that was around me was newspaper."

Despite Patti's isolation, the character seems content and occasionally optimistic. It's clear that her relationship with Wooly and their increasingly intimate phone conversations are important to her. At times, her hermetically sealed existence is a cage that she beats against, but for the most part she seems satisfied with her limited life.

"This is the world she's invented for herself. At that moment in her life, this is her perfect world. She's the one who's closed off the windows," Borowitz says.

*Somewhere Tonight* is the third in a trilogy of films inspired by Dutch director Theo van Gogh, who was murdered in 2004. The first two parts of the van Gogh trilogy were remakes directed by Steve Buscemi and



*Somewhere Tonight* director Michael Di Giacomo (left) with cast members Katherine Borowitz and John Turturro.

Stanley Tucci. Under Turturro's urging, director Michael Di Giacomo agreed to take on the third part, an adaptation of van Gogh's *06 (1-900)*.

The original script was about two people meeting on a phone sex line in Amsterdam, but Di Giacomo reimagined it as an "urban fable out of New York," about "two forgotten people trying to communicate to one another from very different places in the world."

The theme of self-imposed isolation resonated with Borowitz, who says, "I think we all create our limitations. I think many of the limitations that we

face are self-inflicted. I see this as just a metaphor for what each of us does in a smaller or greater degree in life... I know very few people who get to reach their full human potential because they don't have any self-inflicted restrictions."

For Di Giacomo, *Somewhere Tonight* is a significant departure from his first feature film, *Animals with the Tollkeeper*, whose human stars – including Tim Roth, Rod Steiger, Mickey Rooney and Turturro – presented some peculiar directing challenges.

"Rod Steiger came in at the last moment because originally

I was desperate to have Tom Waits in the role," Di Giacomo says. But Waits was reluctant to shoot the film, "and so a couple of days before, like two days before we were shooting the scenes, I said 'get Rod Steiger,' and Rod showed up with a sword in his hand. It's in the film because he wouldn't let it go. I'm like 'Rod, you have a sword in your hand.' And he's like, 'Yeah, your producer told me I can carry a sword.' So then he had this sword in his hand!"

Rooney, on the other hand, was more avuncular, offering Di Giacomo advice between takes. "His big advice to me, among

many things, he said, 'if you see a beautiful woman, marry her best friend, because that's the one who's gonna be the nice one, that's the one who's gonna last.' And I said, 'Mickey, you've been married seven, eight times. You can give advice on marriage,'" Di Giacomo says. He was delighted to return to directing with *Somewhere Tonight*, and thrilled to be presenting his film at Karlovy Vary. "It's hard out there for films like this to get exposure," he says.

**Somewhere Tonight screens today at 12:30pm in the Čas Cinema.**

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■ So you would argue that most of our actors today just aren't developing the performance chops that their predecessors had to?

When I was younger I was interested in how certain people looked, what they projected. Now I'm not. They're good people, but I don't know. It's about the development of someone. You show me Barbara Stanwyck, I still want to see her movies. You're like, "Wow, she can do all kinds of things." They understood what it was to keep someone's attention without a thousand shots.

■ Even though you sometimes make big, summer popcorn movie like *Transformers 3*, you also do small films like *Somewhere Tonight* that are closer to your heart...

People are starved for different things. They really are. I know I am. I find movies... I hate to use the word mystical, but when you were younger you had these encounters with things, there was a whole mysterious element to it. Now a lot of comedies, it's a certain kind of comedy and some people do it well.

But doing something like this is a bit like doing a movie naked. It's an experiment. Everything's an experiment. But I got to work with Kathy and I got to work with Max Casella and Elizabeth Marvel.

■ You've had to work hard to avoid typecasting in your career – at one point turning down a role on *The Sopranos*. How important is this for an actor with an ethnic look?

I wasn't typecast in the theater, and people like the Coens saw me do stuff in the theater and they wrote some other stuff for me. I've played lots of different ethnic roles, which I still do, because that's my background, but I've played roles that haven't dealt with that too. And I have turned down a lot of things. I don't want to do the same old thing. With *The Sopranos* I was very honest. I said it's a terrific show. But I've worked so hard to escape that. The nature of movies is you're typecast on the basis of your face.

## Petra Kvitová holds court

Jakub Anděl

Besides having its usual slew of movie luminaries, KVIFF received an extra sprinkling of stardust this week when newly-crowned Wimbledon champion Petra Kvitová paid a flying visit to the festival. *The Festival Daily* had a few words with the 21-year-old tennis star while she was here.

■ How have things changed for you since you won Wimbledon?

There are many more people around me than before. But in the middle of all that I remain the same. I only give more interviews, have more phone calls, etc. It's not always pleasant but I am coping fine.

■ Was the cheering and clapping during your arrival different from that on the tennis court?

They are actually quite similar. Only on the court I am used to it because applause comes after playing nice shots, for example. They don't make me so nervous.

■ If you were to compare your final match to a film, what genre would it be?

It definitely wouldn't be a horror movie. More like an action shoot-em-up with a happy ending (laughs).



Newly crowned Wimbledon champ Petra Kvitová.

■ Have you seen the American romantic comedy *Wimbledon* with Kirsten Dunst and Paul Bettany?

Yes, I have.

■ Does the real tournament environment resemble the one in the film?

As for the matches, you wouldn't really find a similarity. The

way the players in the film go diving and flying around the court – that definitely isn't a real tennis environment. But the depiction of the history of the tournament and the overall atmosphere are close to reality.

■ What other films do you like?

I watch comedies quite a lot,

they can even be romantic. But I also watch movies inspired by real life, with more serious themes. About the tragic fates of people battling a serious disease, for example. Of course, losing at tennis cannot be compared to something like that.

■ Audiences here at the festival are spending whole days in cinemas. How often do you go to the movies yourself?

Naturally, I go very rarely. And if I do, I usually choose Czech movies.

■ Have you been to KVIFF before?

The film festival with so many stars is what comes to mind in connection with Karlovy Vary, of course. But I had never been here as a spectator. I have come once or twice to the Karlovy Vary tennis tournament or to a training camp. I once went for a walk around the town center with my parents, but I can hardly remember that.

■ How are you spending your Karlovy Vary visit? Which item on your schedule are you looking forward to?

I will have lunch with [KVIFF president] Jiří Bartoška and other festival officials but I'm afraid I will have to leave soon afterwards. Actually, it will be similar to when I came to Karlovy Vary to play tennis.

## KVIFF in numbers\*

<b>120,899</b> tickets sold
<b>11,982</b> fully accredited participants, of which:
<b>10, 217</b> were Festival Pass holders
<b>811</b> film professionals
<b>647</b> journalists
<b>413</b> screenings
<b>307</b> filmmakers
<b>199</b> films
<b>113</b> films on 35 mm
<b>25</b> world premieres
<b>16</b> European premieres
<b>at least 2</b> infants with <i>The Festival Daily</i> staff
<b>1</b> suggestion to mate a Crystal Globe with an Oscar
<b>0</b> times someone said "I got into film to make money."
<i>*Statistics valid at the time of printing (5pm). Final statistics to be revealed later today...</i>
(COC)

## PRÁVO Audience Award

The final results for this year's Audience Award competition run by the Czech national daily *Právo* will be out later today! As we went to print, the last of the votes were being counted to include last night's midnight screenings. The final results will be announced over the course of the day, but here's

a quick look at the movies that are presently in the driving seat.

### Current Standings

1. *Nicky's Family*
2. *Almanya*
3. *Incendies*
4. *Collaborator*
5. *Hello! How Are You?*



# Dressing John Malkovich

Laura McGinnis, Veronika Bednářová

Being John Malkovich may not be within your grasp. But dressing like him? That's another matter entirely.

Malkovich is fascinated by fashion, and over the years that interest has turned from a hobby into a profession. On July 7, Malkovich hosted a fashion show from his Technobohemian fashion label. Czech actors – including Pavel Liška, Jan Budař and Vojtěch Kotek – modeled Malkovich's creations in Karlovy Vary at an event whose proceeds went to a children's charity.

"I always had an interest in fashion," Malkovich said yesterday at a small press junket at which the *Festival Daily* was in attendance. He has designed costumes for plays, modeled for designers, and written and directed fashion films. When somebody approached him about designing his own line, he accepted with enthusiasm, producing ten collections in five years.

"To me, it's not so much about artistic achievement; it's just about self-expression. I'm not someone really capable of feeling achievement. I never really knew what it meant because I'm always on to the next thing."

Technobohemian is his latest fashion adventure, and it's just as quirky as the man who let Spike Jonze and Charlie Kaufman invade his cranium. Malkovich designs everything in his collections. He sketches the patterns and chooses the fabric. According to the label's website, all of the fabrics except the denim products are produced entirely in Italy. So where does the maestro draw his inspiration?

"From everything," he says. "Seeing people on the streets, seeing what they wear, travel... history, paintings, photographs, museums – everywhere, really."

For Malkovich, the connection between acting and designing is obvious.

"They're pretty much the same, especially movie acting and fashion, because it's all about



John Malkovich with his fashion models from the Czech film and arts scene.

details and in the end the details are things you often can't control, just like in movies," he says. In addition, both acting and fashion have the capacity to transform a person and allow him (Technobohemian is strictly a men's fashion label) to adopt different roles.

For the record, Malkovich is open to the idea of making women's clothes, particularly for costumes. He's directing a theatrical production of *Les liaisons Dangereuses* in Paris later this year and intends to design the costumes. But designing is a time-consuming pursuit, especially for a man with as many professional interests as Malkovich, and he prefers to keep a manageable workload.

He lifted the label's name from what he refers to cryptically a "yet unpublished Italian novel." When pressed to elaborate, he reveals that the novel in question is based on some people he knows, including Technobohemian partner Riccardo Rami. For Malkovich, the word suggested both technology and small-b bohemia: people who are connected, itinerant and modern.

"It seemed like it summed up a lot of the

modern world. You know, we all travel around so much now, like bohemians, going from here to there... And then everything *techno* I like because everything's technical. Everybody's got their phone and their iPod and they're all attached across the world."

Some people, of course, are more connected than others.

"My phone got stolen in Prague," Malkovich confesses. "I had a 1904 Nokia. So I got an iPhone. I can't really operate it, but some friends have been helping me."

For Malkovich, fashion is a satisfying, but demanding field. In comparison, making a film looks easy, he says.

"For me, a movie is a vacation, you know, because it's only a 12-hour day and people leave you alone when they know you're shooting."

For now, Technobohemian only has a few stores – in Germany, Holland, Italy, China and the United States. So if you want to dress like John Malkovich, you may have to travel a bit to find an outlet, or contact them online. But of course, traveling and technology are what Technobohemian is all about.

## WHAT AM I DOING HERE?

### Robert Fischer

Writer/film historian

■ So, what are you doing at KVIFF?

I have a documentary called *Starting Out: The Making of Jerzy Skolimowski's "Deep End."* The film *Deep End*, which is 41 years old, has been restored to really wonderful condition so this was a suitable opportunity for me to make this documentary. I tried to contact as many people as possible who were involved in the making of the film... talked to them, interviewed them, found photographs of the making of the film, and revisited the location where the film was shot.

■ Why make a film like that?

My specialty is making and producing documentaries about cinema, about classic films, if you will. I think we all have to remember where we come from... as filmmakers. I always find it very important not to forget the tradition of filmmaking.

■ Do you come regularly to KVIFF?

I've forgotten how many times I've been here exactly, but I would guess this is my fifth or sixth time in Karlovy Vary at the festival, the second time with a film. Seven years ago, I was here with a movie called *Fassbinder in Hollywood*. I also work as a programmer for the Munich film festival. Because Munich is just one week before this event, I usually take an opportunity to relax at this wonderful festival



from the chores and running around like crazy that I do at the Munich festival.

■ Is there anything that distinguishes KVIFF from other festivals?

I am always surprised to see how many young people turn up here. Such a large part of the audience is made up of young people who seem to come from all over the Czech Republic just to watch new films. You don't see that at many other festivals, and that's something I really enjoy and I think it makes this event special.

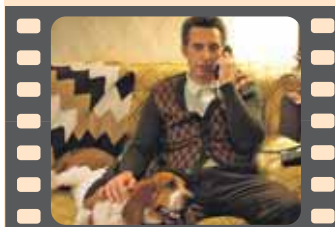
■ What happens to your movie after this festival?

My film will be included as a bonus feature of the DVD and Blu-ray of *Deep End*. I think it's coming out next week in Great Britain, then in Germany and France and pretty much all over Europe. I think that's the right place for the film to be. (COC)

## REVIEWERS RECOMMEND

### Dan Fainaru

Film critic, *Screen International*



### Somewhere Tonight

Director: Michael Di Giacomo, Netherlands, USA, 2010, 85 min  
July 9, 12:30pm, Cas Cinema

John Turturro plays a simple-minded courier, his wife Katherine Borowitz is an agoraphobic spinster, and together they join forces for a reworking of an old film by the late Dutch director Theo van Gogh, *06 (1-900)*, about two lonely persons who strike

up a strange kind of relationship over a sex line. The magnetic personalities of the two lead actors hold this otherwise stacy piece together, their physical presence lending to the two roles a depth that is never quite explored by Michael di Giacomo's script.



### Underworld U.S.A.

Director: Samuel Fuller, USA, 1961, 99 min  
July 9, 7:30pm, Lázně III

A perfect lesson in how to make a thriller economically, how to move a camera and how to direct actors, courtesy of Samuel Fuller, possibly the most hard boiled of all American filmmakers.

A street urchin, Tolly Devlin, who sees his father being beaten to death by four goons, grows into an expert safe cracker obsessed by only one thought, to find the villains responsible for his father's death and punish them, one by one. Watch for Hal Mohr's black and white photography and for Cliff Robertson's face, which seems to have been carved on purpose for this film.



### A Letter to Elia

Director: Martin Scorsese, Kent Jones, USA, 2010, 60 min  
screened with *Elia Kazan Outsider* (Annie Tresgot, 1982)  
July 9, 4pm, Espace Dorleans Cinema

A worthy tribute to one of the greatest filmmakers in American history, whose capacity to draw the best and most astonishing performances out of the actors that played for him remains unequalled

to this day. Kazan, whose Greek family emigrated from Turkey to America at the turn of the last century (see his *America, America* for that story), discusses with Michel Ciment in the earlier documentary not only his films but also his past, its historical background and how it has affected his own personality. He also talks at length about the stigma he carried to the end of his life, after testifying in front of the McCarthy commission and naming some of his former partners in the Communist Party. The second film, made by Martin Scorsese last year, focuses not only on Kazan's history and his filmography but points out his overwhelming influence on the generations of American filmmakers who came after him. Any student of cinema, or just admirer of films, should see this couple of documentaries.



Objevte kousek stříbrného  
plátna v každé z našich destinací

Ať už si plánujete užít La Dolce Vita, nechat se okouzlit Moulin Rouge, vydat se po stopách Vicky Cristiny Barcelony nebo se dotknout Nebe nad Berlínem, s námi se tam dostanete pohodlně a snadně. Stejně tak jako do více než 60 dalších destinací.

Rezervujte své letenky na [czechairlines.com](http://czechairlines.com)

[www.czechairlines.com](http://www.czechairlines.com)





# KVIFF in Kvotes

## What they said at the fest

"No matter how big a piece of shit it is, it smells like roses to your friends."



**Ted Hope on using social media to find receptive audiences**

"I think this one looks very beautiful standing next to an Oscar, because it looks like his wife... I shall introduce them as soon as I get home."



**Dame Judi Dench on her plans for the Crystal Globe**

"I'm the president of the Czech Republic."



**Václav Klaus (reportedly) in response to Cary Joji Fukunaga's inquiry as to his identity**

"I discovered that I drink really well on stage..."



**Goran Bregović on the inspiration for his latest CD**

"I don't think it makes a difference whether you eat with a fork or with chopsticks."



**Kim Ki-duk on appreciating foreign films**

"He was not someone who knew he was going to be a star; he thought he already was a star."



**Monte Hellman on working with a young Jack Nicholson**

"That's impossible. We're Canadian."



**Aaron Houston on the likelihood that success would go to his team's head**

"I played George Washington and still they hired me as a cop!"



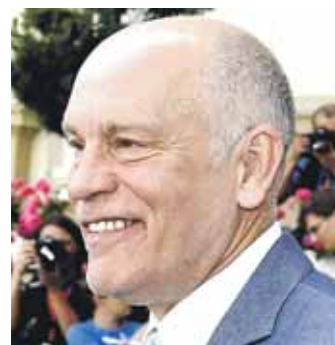
**David Morse on the perils of typecasting**

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



**Burt Young on his girlfriend's ability to manage long-haul flights**

"No, I don't think he was a serial killer. He was, I think, a convicted murderer."



**John Malkovich sets the record straight regarding former driver and inspiration for the eponymous film production company, Mr. Mudd**

"Something could be a great subject matter but for all the wrong reasons... It's poverty porn."



**Amir Bar-Lev dismissing documentarians who don't dig deep**

"He would cut my shorts really short. I had a good figure and a tight t-shirt. I'd hand out the flyers."



**John Turturro on building publicity for theater early in his career Off-Off Broadway**

## ON THE TOWN

### Punjabi Pizza

Moskevská 20  
☎ 353 892 773  
www.punjabipizza.cz  
Open Sun-Thurs 10:30am–10pm, Fri-Sat 10:30am–11pm

Nearly worth a visit for the name alone, this little spot just a 10-minute walk from the Thermal (enter from Bělehradská) actually does a credible collection of most of the Indian classics, from korma to byrioni to tikka, in veggie and chicken versions (109–119 CZK), plus a robust collection of (just as advertised) pizza. And in two sizes (99–119 CZK for small, 200–225 CZK for large). Other appealing options include subji bhaji (65 CZK) and veggie vindaloo. Don't ask for a naan but they're happy to bring out warm, soft chapatis in plain, cheese or garlic versions (29–35 CZK) for sopping up your spicy sauce. At a terrace table with a Pádal beer in hand (30 CZK), life could hardly be sweeter. (WT)

### Cafe Bar Retro

T. G. Masaryka 18  
☎ 353 100 710  
Open 10am–3am Fri & Sat, 10am–11pm Sun

Tucked down a side street, under the Rossmann store, is a cavernous bar/restaurant serving reasonably priced Czech fare with a couple of surprises. 250g of Millman's Pikeperch is 229 CZK, and they have salads (*salads!*) from 49–129 CZK. There is even a range of salad dressings (20 CZK) other than the ubiquitous Tatarská omáčka (tatar sauce). Yes, the top three things on the veggie menu are fried cheese, fried mushroom and fried whatever (95 CZK), but there's always penne alla puttanesca ("where's style penne," for those whose Italian is a little rusty). Anyway, the real point of Retro isn't eating; it's the huge and reasonably priced drinks menu. Where else in KV do they have 18 kinds of rum? (PLC)



Photo: Jan Handrejch

*Cafe Bar Retro, just a short hop from the Thermal.*

### The Pub

Bělehradská 9  
☎ 353 579 036  
www.thepub.cz  
Open daily 5pm–3am (or later...)  
A large glass of dark Kozel for 29 CZK is uncommon. A 300g meal of Argentinian steak, bacon,

green beans and potatoes for 239 CZK is unlikely. But a glowing bar? Clean, stylish vaulted brick interiors? Taps at your table so you can pour your own beers? *Air conditioning!*? You'd be forgiven for thinking that sitting in a tiny office for 15 hours at a stretch has cata-

pulted us giggling into Lala Land, but this place actually does exist and it's a 15 minute walk from the Thermal. The menu's extensive and interesting, the barstaff are friendly and efficient, and they have extreme sports on TV. What more could one ask for? (PLC)

Considering that Bohemian crystal was actually the blueprint used by two Czechoslovak émigrés in Ireland for revitalizing the world-famous Waterford Crystal brand in the 1940s, it's pretty safe to say the Czechs are good at cutting glass. All the more reason, therefore, to check out the **11th Festival of Glass Art in Karlovy Vary**. On the first and second floors of Vřídelská kolonáda, this annual event showcases contemporary glass pieces by leading artists from both the Czech Republic and abroad. Open daily from **10am to 6pm**, entry is free.

Some of you might be interested in sampling some TV film projects from this part of the world at the Czech TV Video Rooms. **Screenings of Czech TV coproduction films** for up to three people can be arranged by appointment. For more information, go to: [www.ceskatelevize/vary2011](http://www.ceskatelevize/vary2011). (COC)

## DAILIES



Photo: KVIFF

*The leading ladies of Man about Town.*



Photo: Petr Hloušek

*Not quite La Dolce Vita but typically KVIFF.*



Photo: Petr Hloušek

*It's been that sort of festival for all of us.*