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# Women love attention

## Leila Hatami on breaking stereotypes and finding the real Iran

Will Tizard

Leila Hatami, the Iranian actress who starred in that country's first Oscar-winning film, *A Separation* (which screened last year at KVIFF) is here with Crystal Globe contender *The Last Step*, directed and written by her husband, Ali Mosaffa. Now her country's most iconic face, Hatami grew up in a family that had cinema in its blood and appeared as a child in films by her father. Despite international stardom, the former electrical engineering student says her work as an actress when at home hasn't changed all that much – and she seems content to keep it that way.

■ **Your husband made a quip that having you as his leading lady meant that, for the first time, he could count on his actress to actually do what he wanted.**

(Laughs) I'm always like that. When I play, I listen to the director. Probably, I'm under his command.

■ **You often play a Leila in your films – what is the difference between the Leila we see on screen and the one sitting here now?**

In fact, in this film, this is Leili. I played a lot of Leilas, this is true. But this time it's Leili. And the difference between Leila and Leili in our culture is a bit subtle because Leila is a common name. But Leili is much more sophisticated. It is reserved for well-to-do families. Not necessarily rich, but with a good background. And it is one of the characters in our poems, a love story from the sixth century. So Leili is the symbol of a nice, young woman whom somebody's in love with.

■ **The deep roots of Persian culture really still color what we see in its films, don't they, in terms of non-linear stories or dream-like realities? So Leili also shows us something of that?**

And Leili is Iranian. Leila is an Arabic name but Leili, because it was in literature, it is considered much more Iranian.

■ **So then what were the parts of the character that were most challenging or appealing for you?**

What I liked in this character was that she lies. This is very true and you don't see it in a lot of films. To lie for nothing. But



Photo: Milan Malíček

*Iranian actress Leila Hatami, who appears in The Last Step.*

this nothing, it costs a lot and it becomes very serious. And maybe it costs a life. But she lies for nothing. Like that.

■ **Why do you think she lies so easily?**  
Women do this. I remember that I did it

a lot, those things. For example, I sent a very beautiful bouquet of roses for myself. And I just mentioned nothing. But the people around me were thinking it could be a lover...but it was me. And I was really

very young. I think women love things like that. To attract their man's attention.

■ **And is that what's motivating your character to make all this trouble in *The Last Step*?**

I think in this film it is not even for that. She didn't decide this. There isn't even a plan. Suddenly, she wants to make herself important. She does but she didn't plan for it.

■ **You have said that you see Iranian film undergoing a kind of renaissance currently. What do you think is driving this?**

It's not only now. I don't want to say it is better – I want to say it is more varied. Because years ago, for example, we only had one stereotype that we thought is very nice for the world, the foreign world. It is exotic. We kept doing this. We didn't have this, maybe, courage to do, to experience, different things.

■ **But the films within Iran's borders were surely more varied and interesting than the ones that are exported.**

We did have the courage inside. But I think after this success of *A Separation* – already before, I can say, inside the country there was a new generation of directors (I'm not talking about my husband – I'll put him aside because his first film was eight years ago). But what I meant and am talking about is, about five years ago, a lot of the young generation didn't consider, for example, just one or two artists. And all of them respect basic and fundamental techniques of filmmaking. This, for me, is new as an actress. Years ago it was not at all like that.

■ **How does this differ from how it used to be? So there were fewer directors and they were perhaps more like moguls?**

You had an artist in front of you as a director but otherwise he was really nothing. You couldn't do a film with him. But now it is much more like in the States, for example. You can play a role with a nice script, with a first-time, beginning director. They have the technical knowledge and also they are adult enough to manage a film.

■ **And what is it that you most want the world to know about Iran – or maybe Iranian film?**

If people can find the quality films, they can find the real Iran.

## THE LOWDOWN

Yes, we're many days into the fest-madness now (who knows quite how many?) and things are starting to get weird. First, there's the story of the **disappearing chef** in a certain Indian restaurant in town. The Lowdown arrived, eager and innocent, and was shown to a table. A little later the menus arrived, and we made some choices, dreaming of a curry to replace some of the nutrients lost during the hours we spend **cloistered in a windowless cell**, deep within the bowels of the Thermal. But a little under half an hour later, the waitress returned with the dreadful news that the kitchen was closed. Weak with fatigue, we had no choice but to stay at the table, attempting to nourish ourselves with the unparalleled fruits of the local breweries. Several beers later, the waitress returned and told us the kitchen was open again! Either they really liked us, or the chef had left the kitchen for some kind of clandestine activity.

Other, **more nefarious dealings** were behind our narrow escape later in the evening. We stepped out of Shaffy's and straight into **crime noir**. With the neon and the full moon shining, we crossed the narrow street a split-second before a silver BMW, screaming along at over a hundred, raced past in the direction of the Thermal, closely followed by the flashing lights of KV's finest. Evidence mounts for an **illegal moonlit KV street racing gang**, playing for pink slips along the cobblestones in the dead of night. Which would explain the pigeon blackspot at the bottom of T.G. Masaryka. There's a fresh corpse there every morning, and if they're not getting mown down by souped-up Midnight Club muscle cars, we can only surmise that it's either a Bermuda Triangle-style confluence of mysterious energies, or an avine serial killer. ■

## SEE YOU THERE

### Simon Perry

Chairman, Ateliers du Cinéma Européen

I wasn't here for the opening of the festival so I want to catch *Good Vibrations* before I leave. I love stories that depict the behavior of ordinary people in extraordinary, extreme situations – particularly ordinary people caught up in war, which are so much more telling than stories of soldiers and battles. In this case the ordinary person is a young man who decides he is not going to let the Troubles in Northern Ireland interrupt the daily life of the record shop he owns in the middle of his constantly bombed home city, Belfast. While I was running the Irish Film Board we provided financial support for the project, which is directed by a young couple who work together and who did decent work before. *Good Vibrations* has been made since I left Ireland and I hear it's turned out well. I'm excited to go and see it, particularly without the terrorism of a dress code.

*Good Vibrations screens today at 7pm in the Thermal's Congress Hall.*



Photo: Milan Malíček

## EXPLAINER

### Graphic art, handbags, and gladrags

If your movie-worn eyes are crying out for art of the still kind, KV offers several options and, of course, Czech artists are among the finest in the world. The **Karlovy Vary Art Gallery** (at Goethova stezka 6) is well worth a visit. The permanent exhibition houses an extensive collection of Czech 20th century art. Current exhibitions feature work by renowned **Czech graphic artists Jiří Sliva and Zdeněk Ziegler** (one of whose film posters is pictured) and **20 puppets made by master Czech animator Jiří Trnka**. (Opening hours Tue-Sun, 10am-5pm.) Entry costs 40 CZK for the current exhibitions on the ground floor and 40 CZK for the permanent exhibitions on the first floor ([www.galeriekvary.cz](http://www.galeriekvary.cz)). Get a great introduction to con-



troversial master art photographer Jan Saudek at the **Lázně III** spa building (Mlýnské nábřeží 5), which is hosting a free exhibition called **...the best of Jan Saudek**,

featuring original hand-tinted photographs. (Open daily from 9am to 7pm. Entry free.)

The **Museum of Karlovy Vary** (Nová Louka 23) has something a little bit different at the moment – **A Symphony of Handbags**. This is a small but representative collection of the beaded and embroidered bags that well-bred ladies would carry to evening events in the 19th and early 20th centuries.

There are not only handbags but also beaded costume jewelry and evening wear, helpfully arranged on human-shaped mirrors so you can visualize yourself bedecked in the finery. Entry costs 60 CZK. The exhibition is open every day during the film festival from 9am to 5pm. ([www.kvmuz.cz](http://www.kvmuz.cz)) (GP)

# Students get fresh at KVIFF Sidebar not short on style



The only non-gay in the village – German animated short *Flamingo Pride*.

Gillian Purves

**Fresh Selection – The Promising Five** gives Karlovy Vary audiences a taste of what student films have to offer with a block of five shorts, which can be seen today at 10pm in the Espace Dorleans Cinema. Radka Weiserová, director of the Fresh Film Fest, says, “Nine or ten years ago the student film program was a regular part of the Karlovy Vary International Film Festival and then some friends from the FAMU film school decided not to organize it within KVIFF anymore and they founded the Fresh Film Fest of student films, and nowadays of first and second features as well.”

The Fresh Selection at KVIFF highlights five promising directors, as recommended by Fresh Film Fest organizers. “The selection is made up of films that have been selected for festivals in the past or that have been awarded, so this is not a showcase of future

films at Fresh Film Fest but a showcase of very good student films from the past year,” says Weiserová.

*Flamingo Pride* is a 3D animated short from Germany about the only straight flamingo in a gay flock, who falls for a beautiful lady stork. As you can imagine, it’s a lot of fun and very colorful. The “crowd scenes” of the flamingoes living their lives to the full at a non-stop beach party brimful with gay-scene clichés are especially impressive.

*Nothing Can Touch Me*, a half-hour production from Denmark, focuses on a girl who witnesses a shooting at her school. As the film progresses she comes to realize she has more in common with the perpetrator of the killings than with the victims. We explore the darkest recesses of the teenage mind in this gripping psychological thriller. The film won the main prize in its section (best student short film) at the Cleveland IFF.

German student film *Crooks* takes us down an absurd path. A bunch of gangsters are on a quest but they are not really getting anywhere. Surreal imagery makes this a standout piece. The film was entered in the main competition at the International Short Film Festival in Oberhausen.

*Guerrillera* is a British production with a simple concept and a strong message. As an unseen woman gets on with her job cleaning a skyscraper at night, we listen to her recount the story of her past as a guerilla fighter in Colombia.

Atmospheric French short *On Tracks* introduces us to a night watchman and his canine sidekick. This slick, tightly edited piece will keep you on the edge of your seat right up to the surprise conclusion.

*The Fresh Film Fest International Festival of First Features and Student Films runs from Aug. 29 to Sept. 2, 2012, in Prague (www.freshfilmfest.net).*

Gillian Purves

The 7th Prague Short Film Festival took place in January this year. Five films from that festival have been selected for screening in a block at KVIFF under the heading **Prague Short Film Festival Presents** (with the final screening scheduled for today at 4pm in the Husovka Theater).

“Short films were always the audience favorites at Karlovy Vary,” says KVIFF President Jiří Bartoška in a statement on the Prague Shorts website (www.pragueshorts.com). “Seven years ago, we decided they deserved their own festival. We are pleased the previous six Prague Short Film Festivals have proven us right and we are happy the event has found its place among Czech film festivals.”

This year the Main Prize at the Prague Short Film Festival and 5,000 EUR went to *Aglée* by French director Rudi Rosenberg. “It’s about a girl who has some physical problems and she’s kind of bullied in her high school,” says Anna Purkrábková from the KVIFF program department. “On the one hand it’s quite a sad film and on the other it’s funny and very optimistic.” The film features strong performances by its cast of teenagers.

*Until the River Runs Red*, from the United Kingdom, takes an unsettling look at abduction and religious fanaticism. It received a special mention in Prague. The jury stated that the film represents “an original and innovative piece of filmmaking, unusual film lan-



Prague Short Film Festival winner *Aglée*.

guage, a poetry of magical moments that reveal a multilayered story about a child’s kidnapping.”

*Killing the Chickens to Scare the Monkeys* is a very well-constructed film about political killings in China,” says Purkrábková. “The story is told backwards. So you are starting with the very end of the story and at the end of the film you find out what happened at the beginning of the story. Even though the film is short, it’s very disturbing and hard-hitting.” The jury gave the film a special mention, noting its retrospective style of storytelling and its ethical message.

*To All My Friends* is about young Danish punks Mark and Sonny. “It was a very personal

film for the director Behrouz Bigdeli, who made it according to his experiences when he was young, and it’s very well done,” says Purkrábková. Exceptionally, this year a third special jury mention was awarded to this film for its excellent direction.

*Love at First Sight* starring John Hurt and Phyllida Law is set in a retirement home in England. The film won the Audience Award at the Prague Short Film Festival and it was shortlisted for the Best Short Film Oscar. “It’s about love at every age,” says Purkrábková, “you can find love any time.”

These five films represent a strong collection of works that may be short in length but are not short on quality or style.

## FACES



Guilherme Aguilar Ondřej Ježek

Gabriella Hámori Bojan Lazarov

Tomáš Řehořek Richard Řeřicha

Well, we’re nearing the end of another KVIFF, but there are still lots of people to look out for around the town. These include **Guilherme Aguilar**, one half of the writing and directing team behind Brazilian documentary *Bar-*

*bers*, and well-known Czech actor **Marek Daniel**, who appears in both *Polski film* and *Long Live the Family!*. Also in town is Czech composer **Ondřej Ježek**, (*Alois Nebel*).

You may also see Hungarian

actress **Gabriella Hámori** (*The Exam*) and actor **Bojan Lazarov** (*Death of a Man in Balkans*). You should also keep an eye out for Czech directors **Tomáš Řehořek** (*Signal*) and **Richard Řeřicha** (*DONT STOP*).

## Czech, please!

Like all rich and venerable languages, Czech has no shortage of sonorous and pithy sayings and expressions. Some are instantly recognizable in English; others take a bit of working out. Here’s a few common truisms:

**Neříkej hop, dokud nepřeskočíš** (neh-shreekay hop doe-kud nep-shreh-skotch-eesh) – Don’t count your chickens before they’re hatched (lit. Don’t say hop before you jump over [a hurdle])

**Tak dlouho se chodí se džbánem pro vodu, až se ucho utrhne** (tak dlo-ho se khoe-dee seh dzh-ban-em pro voe-doo azh se ookho oo-tr-hneh) – Something’s got to give (lit. If you keep going to get water with a jug, the handle will break)

**Kdo se směje naposled, ten se směje nejlépe** (gdo seh smyay-yeh na-poe-sled ten se smyay-yeh nay-lepeh) – He who laughs last, laughs longest (lit. He who laughs last, laughs best)

**Ráno moudřejší večera** (rahno mode-ray-shee vetchera) – It’s best to sleep on it (lit. The morning is wiser than the evening)

**Nač stahovat kalhoty, když brod je ještě daleko?** (nach sta-hovaht kalhoty gdeesh brod ye yesht-yeh dahl-ekho) – We’ll cross that bridge when we come to it (lit. What are you taking your trousers off for when the ford is still far away?)

**Kdo se bojí, nesmí do lesa** (gdoh se boy-ee nehsmee doe les-ah) – Fortune favors the brave (He who is afraid cannot go to the forest)

**Bez práce nejsou koláče** (bez prah-tse nay-so kolatch-eh) – No pain, no gain (lit. No work, no cake)

**Bez peněz do hospody nelez** (bez penyez do hos-poe-dee neh-lez) – No mon, no fun (lit. You can’t go to the pub without money)

**Darovanému koni na zuby nehleď** (dar-ovan-ay-moo konee na zoobee neh-led) – Don’t look a gift horse in the mouth (lit. at the teeth)

**Hlad je nejlepší kuchař** (hlad yeh nay-lep-shee kookahrsh) – Hunger is the best sauce (lit. Hunger is the best cook)

**Jablko nepadá daleko od stromu** (yabble-koe neh-pad-ah dahl-ekho od stromoo) – The apple doesn’t fall far from the tree

**Kdo dřív přijde, ten dřív mele** (gdo dshreeve pshree-deh ten dshreeve mel-eh) – First come, first served (lit. He who comes first, has his grain milled first)

**Kolik řečí umíš, tolikrát jsi člověkem** (kolik shretchee oom-eesh tolik-kraht see tch-lo-vyek-em) – How many languages you speak is how many times you are a human being

**Lež má krátké nohy** (lez mah kraht-kee noe-hee) – The truth will out (lit. A lie has short legs)

**Mluvití stříbro, mlčení zlato** (mlooveetee st-srhee-bro miltch-ete zla-toe) – Speech is silver, silence is golden

**Vrána k vráně sedá** (vrah-nah kuh vrah-nyeh se-dah) – Birds of a feather flock together (lit. A crow will sit with a crow)

**Zabít dvě mouchy jednou ranou** (za-beet dvyyeh mouky yedno ranno) – To kill two birds with one stone (lit. To kill two flies with one blow)

(COC/PH)

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# Crowdfunding nearly put me in jail!

Jaroslav Švelch

Canadian director **Casey Walker** wanted to make his comedy about a young man bitten by a zombie at all costs. The producers didn't believe in him, so he decided to collect money from ordinary people through his website. That happened back in 2006 when no one knew the word crowdfunding and Facebook was still pretty much a student network. Walker is really thorough in communicating with his fans. He even asked us to send him the photos as well as the digital version of the *Festival Daily*. They're going straight on to Facebook.

■ **You were one of the first directors to get financing for his film using crowdfunding...**

I was the first! I launched my website in 2006. Within a few months there were several others, the guys from *Iron Sky* got theirs going. There was an art project out of San Francisco that started one. I think we all had the same growing pains. I met [*Iron Sky* director] Timo [Vuorensola] here for the first time. We've talked online for the last six years but we've never met face to face. People at the party we met at wanted to know about crowdfunding... The last thing we wanted to talk about together was that! Whenever you try something different or new, it can be difficult. But it worked. We didn't raise a lot of money, but we raised a fair amount and it's what helped us get the funding started. The most important part about it is that it started to build our audience. We're in 26 countries now. Even in the first months we had people from the Czech Republic buy in too. I was hoping to see them last night at the screen-



Casey Walker used social media to help fund *A Little Bit Zombie*.

ing but they didn't make it. Maybe I'll see them in Prague.

■ **You did a good job communicating with fans via Facebook, etc. Was it hard to come up with stuff to tell them?**

No, actually, because there's something happening all the time. Here, I'm just doing little videos walking around. I was very impressed last night when we had our European premiere, which is a big deal, and the theater is full with 200 other people lined up. It's very easy to take that as content and say "Hey everyone! I'm here. Look what's happening!" And people engage and react to that. Some people

comment, some don't but at least half of our fanbase watches every video. Facebook's a strange beast, but everything's interesting to somebody. There's always somebody who's going to watch something. I don't try and make everyone happy all the time, but I try and always be giving people something.

■ **So are you thinking about crowdfunding your next project?**

No! [laughs] I want to try and engage the fans and an audience on the same level, but I don't necessarily want them to come on for the money. I'm still wrapping my head around how it will work. Since I started, it's

become a whole other beast with Kickstarter and all this other stuff. They've really come down to perfecting it as a business, whereas I only wanted to make a film. I didn't want to change the world, I just wanted to make a movie! I actually almost went to jail because of crowdfunding...

■ **What happened?**

My country's government was very curious and inquisitive about what we were doing and they wanted me to stop while they investigated. I refused because we had momentum and people around the planet helping us. I was two days away from jail because I wouldn't take the site down. We finally reached a compromise...In some ways, I wanted to go to jail because it was good press! But we had a slowdown and almost a stop because of that. It really hurt our momentum.

■ **Now that you've completed the film, what happens next?**

We sell it. Canada and North America sold very fast. We're just starting to get attention here in Europe and Asia. I was slow applying to festivals in those parts of the world because I'm a one-man show. There's me doing everything – applications, DVDs, packaging, sending it out...North America blew up really fast. We were in 15 festivals just like that! Karlovy Vary's our European premiere but then we're off [to other places]. Now, European sales agents are asking for screeners, because they realize that if festivals are willing to program it, then there's an audience that's going to want to see it...Once we sell it, I give everyone their money back!

*You can see the fruits of Casey Walker's crowdfunding efforts, **A Little Bit Zombie**, at midnight tonight in the Thermal's Small Hall.*

## WHAT AM I DOING HERE?

**Frédéric Boyer**  
Artistic Director, Tribeca Film Festival  
Les Arcs European Film Festival  
France

■ **Is this your first time here?**

This is my fourth time in Karlovy Vary and I really love this place. First there is a very young audience, which is great. They love movies. They want the "food of film;" they want to eat movies. They want to discuss film and it's great. There are a lot of professionals. So if you want to meet people from the region it's very helpful – Czechs, Slovaks, I've even met people from Turkey and Romania.

■ **Do you have many dealings with KVIFF's programmers?**

I think the programmers are the same type of family, so they are helping me, supporting me. I'm supporting them...It's the sharing of our tastes. This is good here with [KVIFF Artistic Director] Karel Och's selection because he is bringing a part of himself to the festival. A good festival has to have someone at the head of the festival who is able to bring a part of his personality to the event.

■ **And who else are you talking to?**

I really think this festival brings a lot of very interesting guests. For example, we had a really interesting panel about low-budget [movies] and the Israeli film *Room 514*, which also screened at Tribeca and was made for 80,000 dollars. So it's interesting for young people, students, and even professionals to hear about a new way to do things. Festivals are important. It's important for us all to stick together in a good way. Film festivals unite! (COC)



## REVIEWERS RECOMMEND

**Nick Holdsworth,**

Eastern Europe Bureau Chief, *Variety*



**Jeff, Who Lives at Home**

Directors: Jay Duplass, Mark Duplass  
USA, 2011, 83 min  
July 6, 5pm, Grand Hall – Thermal

eh?!), the movie might make uncomfortable viewing for some of the not-yet-done-with-school "kids" who flock to KV every year. And for long-suffering girlfriends for those sorts of chaps the film offers redemption: a chance outing from Jeff's basement lair leads to the change he really needs – if only he knew it.



**Clip**

Director: Maja Miloš  
Serbia, 2012, 102 min  
July 6, 10pm, Congress Hall – Thermal

Serbian director Maja Miloš's frank portrayal of a lost post-war generation in search of itself draws on her own experiences of life after civil war. Jasna, the film's heroine (perhaps anti-heroine is more apt), is a beauty from the deep provinces who escapes boredom and disillusion by immersing herself in the amorphous world of drugs, alcohol, and parties. As she spirals out of control and breaks taboo after taboo Jasna somehow manages to come to terms with herself through the maelstrom of experiences that shape Serbia's new reality. A bold debut from a bright new Serbian talent.



**Lidice**

Director: Petr Nikolaev  
Czech Republic, 2011, 123 min  
July 6, 10:30am, Lázně III Cinema

The banality of evil is at the heart of the story of Lidice – the Czech mining village near Prague razed to the ground by the Nazis in 1942 in reprisal for the assassination of the *Reichsprotektor*, SS General Reinhard Heydrich. Starring Karl Roden – one of those Czech actors as comfortable in local movies as international – this is a powerful indictment of war and the casual, careless connections that lead to unspeakable acts. Told through the small details of the lives of ordinary people and focusing on the one man to survive the tragedy, the film closes with uplifting credits that include photos of people the world over named for, or associated with Lidice.



**Hell**

Director: Tim Fehlbaum  
Germany, Switzerland, 2011, 86 min  
July 6, 10pm, Drahomíra Cinema

Swiss-born director Tim Fehlbaum always wanted to make a post-apocalyptic movie and right after film school in Munich he got his chance. *Hell* – which means "light" in German – is set in a world where the sun shines hellishly hot and bright and water is at a premium. As a small group of people move to the uplands in search of life sustaining liquids, all hell breaks out. Shot in leached tones that often border on black and white, this is a roller coaster of a movie best seen just before bedtime.



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# Moonrise Kingdom starlet takes a bow

Kateřina Kadlecová

Debut starlet Kara Hayward talked to the *Festival Daily* about how she came to be in a Wes Anderson film, her time on set, and her plans for the future.

■ **Moonrise Kingdom was great, it got a lot of applause. I wanted to ask you, how did you decide to become an actress?**

Well, it all started when I went to this little summer camp; the kids there wrote and performed a play, and so I decided to be part of that. I enjoyed it so much that I decided to go back the next year, and a year after that my dance teacher mentioned that there was an open call going out for *Moonrise Kingdom* for my role. So I figured I'd give it a shot, head down there to get the experience. And after I auditioned at the open call, they said, "Would you like to meet Wes Anderson?" So they brought me in to meet Wes, we did a quick reading, and about a week later they called and said I had the job.

■ **And you knew his films already? You'd seen *The Darjeeling Limited*?**

I had seen *Darjeeling*, *The Royal Tenenbaums* and *Fantastic Mr. Fox*, and they were all amazing films, it was very exciting to learn that I was going to work with the man who made those. He is so brilliant, and kind, and really it's amazing the way he can just visualize these ideas, put them into such a fantastic story, and then bring it to life so vividly.

■ **Can you relate to the 1960s, or scouting, or the other themes in the movie?**

The costumes and the sets are just so detailed that you really do feel like it's something from another time period. It's quite amazing. And it really does make you feel that you have some sort of relation to the film.

■ **Did you build a special relationship with Bill Murray?**

I did get to work closely with Bill Mur-



Emerging teen actor and MENSA member Kara Hayward.

ray and Fran McDormand. Bill is hysterical, everyone's always laughing when he's around. He really brightens up everyone's day. Fran is so sweet and wonderful.

■ **Do you have any other projects in mind?**

Well I have two projects coming up. I have one called *Mixtape* that's going to be directed by Tom Vaughan. It's about this young girl who discovers a mix tape full of songs that her mother, who had died before she'd really gotten old enough to get to know her, had left. My other one is called *The Last Good Car*,

directed by Noah Gershman, and it's this funny, quirky indie film that centers around two friends played by two actors that I'm very excited to work with, Mark Webber and Jason Ritter.

■ **I read somewhere that you've been a MENSA member since you were nine years old?**

I just wanted to become a MENSA member because I wanted to know that I could do it. I wanted to make sure I had the ability to do this, and apparently I did, so I was accepted. You just have to have some sort of proof that you are in, I believe, the top two percent.

■ **Then you go to Harvard or Yale right? What would you like to major in?**

I'm not quite sure what I want to major in. I do know that I want to continue acting. And I think one day in the future I think I would also like to write, and maybe direct.

■ **And you're already a published poet? What do you write about?**

Anything that inspires me I will write about, that will cause me to have some kind of creative vision. I did write a few little things during the shooting of *Moonrise Kingdom*...

■ **Who's your idol when it comes to acting? You really remind me of Natalie Portman, because she's super intelligent as well, she started young...**

I would say there are two young women who I look up to when it comes to acting, Emma Stone and Emma Watson, because they're both very intelligent, they're very humorous, and they're such talented actresses. They've learned to balance everything that they love, whether it be school or acting, they've learned to balance it all. I find that to be quite a talent. I think Emma Watson went to Brown...

■ **Your character Suzy loves reading, do you love reading as well?**

Yes, I do love reading! I gobble up books, really anything that's put in front of me I'll read and re-read. I have so much fun really immersing myself in the world that the author creates. I feel like, in acting, it has a bit of a similarity because you also have to immerse yourself in the world that the director creates. So there's a little similarity there.

■ **Do you also steal books from public libraries?**

I try not to.

■ **How did you pick the books that were in the suitcase you ran away with?**

Wes picked them; he wrote the book titles and had someone draw the covers. They weren't actual books. It was all his and the artist that he had, it was all their creativity that went into it. And really, you wanted to read it. I picked one up because the first time I saw them I thought that maybe they were real. So I picked it up and I flicked open to the first page and then I realized it was just another book!

■ **And do you have a favorite?**

My favorite, I would have to say, would probably be Bram Stoker's *Dracula*. It's a classic, I love that book. The old-timey feel of the words really helps you feel like you're in that setting, in that time period.

## ON THE TOWN

### The P.U.B.

Bělehradská 9  
☎ 353 579 036  
www.thepub.cz  
Open 10am-3am  
(kitchen open till 12:30am)

The sleek, modern P.U.B. (aka Pilsner Unique Bar) is a little off the beaten track on Bělehradská, about ten minutes' walk from the Thermal, but it is well worth the trek if you fancy some decent bar food and snacks. This stylish establishment has a nice "pub menu," which hits a lot of bases with a nice selection of burgers, wings, and ribs (150-180 CZK). They also have plenty of Czech specialties, including goulash and an Old Bohemian platter of pork, spicy sausage, potato cakes, cabbage, and the inevitable dumplings (159 CZK). The bar taps on the tables weren't in use when we visited, but we got

a nicely chilled dark Kozel beer from the friendly barmaid for 29 CZK. (They also have light Pilsner Urquell beer for 34 CZK). The cool, air-conditioned, vaulted brick interior makes this place a nice bolthole for tired KVIFFers seeking some respite from the usual fest mayhem. (COC)

### Schaffy's Garaž

I.P. Pavlova 5  
(100 m from the Thermal)  
☎ 775 878 651  
www.schaffys.cz  
Open daily during the festival 3pm-2am

Found up an unpromising grimy street, Schaffy's cocktail bar has recently added a respectable food menu to its delights. (It used to serve only chicken wings, onion rings and similar.) In unfussy surroundings of exposed brick and gleaming ducts you can



The sleek and stylish interior of The P.U.B.

get yourself what must be the cheapest burger (119 CZK) or steak (290 CZK) around. They're not quite as cheap as they look on the flashy website — someone missed the first digit of all the

prices — but it's still a great price for a bacon cheeseburger. Ours came with a pile of salty fries, but sauce is extra (13 CZK) and there's no mayo, only the Czech obsession *tatarka* (which is like

tartar sauce but without the flavor). Wash it all down with a half-dark Granát (0.4l, 34 CZK) or treat yourself to a cocktail (starting at 95 CZK) from one of the best selections in town. (PLC)

At 2pm there's Cannes — Now and Before at Becher's Villa (Králůvský 9). This presentation by the National Film Archive ties in with the September screening of *My American Uncle* by Alain Resnais and the collection of films screened at Cannes International Critics' Week.

And at 3:30 pm in the Thermal's Cinema B, don't miss the 20-minute short *101: Manoel de Oliveira as seen by Luis Miñarro*, followed by a talk with Luis Miñarro himself. Miñarro is one of Europe's most highly regarded producers of independent film, having worked on films that have been awarded the KVIFF Crystal Globe and the coveted Cannes Palme d'Or. The discussion will be held in English, and moderated by artist and festival programmer Madeleine Mullet. (PLC)

## DAILIES



Photo: Jan Handrejch

A 3D beach and a 2D ocean at Karlovy Vary-on-Sea.



Photo: Jan Handrejch

Susan Sarandon meets KVIFF president Jiří Bartoška.



Photo: KVIFF

An afternoon of music and fun in aid of the Jedlička Institute.