

Photo: Jan Handreich

Jerry Schatzberg helped launch Al Pacino on the road to international stardom.

INSIDE

Today's Official Selection films

English Section, page 2-3

Sidebar celebrates spirit of Independents

English Section, page 4

Tomorrow's program

Czech Section, pages 5-8

I THINK EVERYTHING IS POLITICS

US INDIE PIONEER JERRY SCHATZBERG ON WHY THEY LOVE HIM MORE IN FRANCE

Will Tizard

When fashion photographer Jerry Schatzberg decided in 1970 to cast one of his New York models, Faye Dunaway, as a troubled glamor queen dogged by mental illness in *Puzzle of a Downfall Child*, the result helped forge an independent film movement that remade American cinema. This film, along with his next two, *The Panic in Needle Park* and *Scarecrow*, showed up the major studios as hopelessly out of touch with a society in the throes of a major upheaval. All three are screening this year in the section *Tribute to Jerry Schatzberg*.

When your films of the 1970s came out in the US, they weren't nearly as well received at home as they were abroad, were they? Now they're being studied in American film schools...

Europeans – the French especially – always find things about America that Americans have no idea exists. Then they pick it up later. Also future generations always pick up on things that the first set of critics didn't see and didn't want to see because it wasn't what they see every day. But the French – I've been very

lucky – they were always telling the American critics that they've criticized me badly and why they were wrong.

Were you consciously embracing an element of the counterculture political movement with films about characters grappling with emotional breakdowns, addiction and unemployment?

I think everything is politics, no matter what you talk about. If you talk about family relationships, it's politics. Anything. It's not, "Okay, we're having an election tomorrow;" but it's the social politics that go on all the time. I saw a wonderful Japanese film this morning about families and it was all politics. You see the different levels of social strata, how they treat their siblings...

So were you consciously trying to shake up the establishment a bit by deciding to shoot Joan Didion's screenplay based on the book *Panic in Needle Park*?

No, because I didn't get into it that way. I had seen a number of drug films on television and when it was presented to me I turned it down. I went up to my manager's office and he said there's a good script out there – it's called *Panic in Needle Park*. And I said I'd read it, but

I didn't really care for it that much. And he was managing Al Pacino at the time and he said, "And Al is interested" and I said, 'Aah.' He just opened it up for me – where I could see how I could do it.

But you were always drawn to the street and the characters inhabiting it, right? You are credited with bringing fashion photography out into the streets.

I'm a New Yorker, brought up in the Bronx, and I always liked hanging out. But Al is too. That helped make it that way. And I think Al's brother was a drug addict.

Pacino is like a caged animal in your films – he's always on the move. Was it a challenge to harness that performance?

It was his first film, my second film. We spent about a month and a half just hanging out with [actress] Kitty Winn. It was such a luxury, which doesn't exist now. We liked the script; we liked the idea of the script. But it needed a lot of them to bring it to life. Just being together and talking. In *Scarecrow*, he had already made *The Godfather*, so now he was a star. But we still hung out, walking the streets, and talking about scenes, came up

with funny things. That was all from having that freedom of talking and being together.

I read that Francis Ford Coppola had to show producers your footage of Pacino from *Panic* to convince them he could pull off the Michael Corleone role in *Godfather*.

He screen tested four times for Paramount, and they rejected him all four times. And Francis asked if I would lend him some footage. I sent it to him and when they saw that he got the part.

And you're now developing after 40 years a sequel to *Scarecrow*? Where are these two characters now?

I've written a sequel to *Scarecrow*. Everybody in Europe says, "What a great idea." In America they say, "We don't want to do that – we want to do *Iron Man*." They have the carwash now, very successful. Al is damaged from his catatonia. But he went back to school and he's a computer geek. He's the brains behind the business while Hackman is the bluster. I saw Pacino about a month ago, and I gave him the script and he took it and said, "I'll read it." If Al would say, "Gee, I'd like to do that," then we'll find a way. **I**

LOWDOWN

Celebrities have responsibilities besides looking fabulous and calling on society to save rain forests. Among their most grave duties – feasting on rich food and libation without ever gaining weight aside – is the notorious press junket. This involves recounting tales told a thousand times with freshness while scanning the room and gauging how well one's charm status is faring – no small feat. In fact, many of Hollywood's best performances are surely done off camera.

Czech film legends are no slouch at this, as evidenced by an interview with pioneering 1960s auteur Vojtěch Jasný. The octogenarian filmmaker got a boost yesterday during his chat about Marshal Tito, KGB assassins, and the art of storytelling for the big screen.

As a *Daily* reporter endeavored to write down the overflowing fount of tales, none other than one John Travolta sauntered up to the Pupp restaurant table to greet him.

"Look how good you look!" said the American star, kissing the director Italian-style on the cheek for emphasis.

"We love each other. John's such a comic and good man, very human," Jasný explained, clearly enjoying the attention. "He's big on the American market, so I'm also being shrewd." **I**

SEE YOU THERE

JURAJ LEHOTSKÝ

DIRECTOR,
MIRACLE

I would like to see the competing documentary *Exhibits or Stories from the Castle*. I'm interested in it because it's my style; not only because it's Slovak, but also because it is about old people living in a castle, a simple story. I like simple stories, and I've heard it's about life during old age, about what their values are. I've been thinking about this theme; it's interesting because it's far from my own experience.

Maybe it'll look like I appreciate only Slovak films, but I'd really like to see *Velvet Terrorists*. I know [co-director] Peter Kerekes. I loved his *66 Seasons*. I like this crazy idea of making a film about people who were arrested because they wanted to attack high-level communist officials. I've seen the trailer and it looks very funny, like a black comedy, and I would like to see how they do this from the point of view of three directors. It's a very playful idea, to make a film about three "heroes" who wanted to do something bad. **I** (PLC)

Exhibits or Stories from the Castle screens today at 5pm in the *Drahomira Cinema*. *Velvet Terrorists* also screens today at 4pm in the *Karlovy Vary Theatre* and tomorrow at 1:30pm in *Lázně III*.



EXPLAINER

CONSTRUCTING THE PRODUCTION

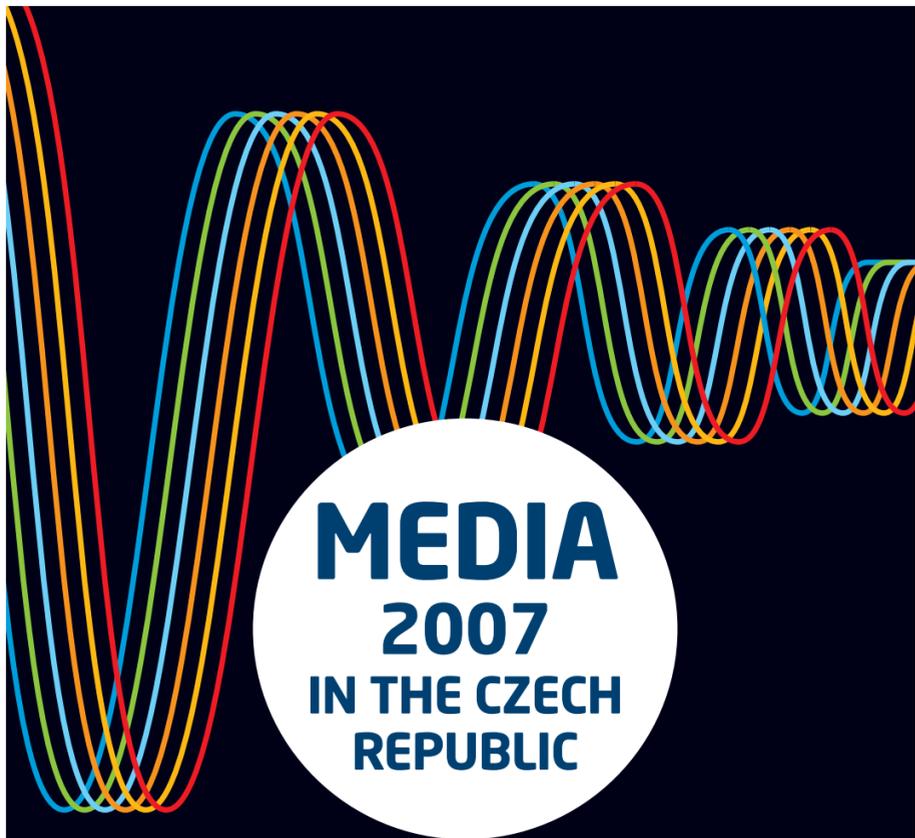
Anyone who saw the explosive opening ceremony will have one image stamped indelibly on their memories – aside from a clearly thrilled Travolta working the crowd to squeals of "Džón! Džón!" – yes, we're talking about the amazing wheelchair dance that culminated in showers of sparks rocketing from the backs of these self-evidently souped-up mobility devices.

This one-of-a-kind number was once again the brainchild of Brno theater mavens, the fraternal duo of Šimon and Michal Caban, whose student-formed dance company Ballet Unit Spasm featured in Twyla Tharp's *Don Giovanni* scene in Forman's *Amadeus*. The Caban brothers, who also juggle stage design and architecture practices, choreograph all the dance numbers that accompany the fest opening and closing ceremonies. They've been firmly in the fest foreground for 18 years now, and KVIFF production chief Petr Lintimer is continually impressed: "They're a perfect team," he says. "Michal and Šimon are the best guys; they have really good ideas."

Also well into a long run of successful KVIFF collaboration, at least a decade so far, architect and stage de-



signer Martin Chocholoušek is back with another slick customization of the Thermal's exteriors, created especially for the festival. But who (you must be wondering) actually builds all this stuff? That, dear readers, is all the work of Michal Stary's crack team of construction staff – and doubtless several miles of duct tape. **I** (WT/PLC)



Czech audiovisual companies received 10,5 million EUR of funding from the MEDIA Programme in 2007-2012.

192 European films, such as *Amour*, *The Iron Lady*, *Melancholia* and *Match Point*, were presented in Czech cinemas in 2007-2012 thanks to MEDIA support.

80 Czech films were supported by MEDIA Development, 25 released by now, including *The Country Teacher*, *Alois Nebel* and *My Dog Killer*.

There are 28 Europa Cinemas in the Czech Republic.

Training activities funded by MEDIA:
ANOMALIA • DOK. Incubator • Ex Oriente Film • MIDPOINT • TransISTor

Film festivals funded by MEDIA:
AniFest • Fresh Film Fest • Jihlava International Documentary Film Festival • One World • Summer Film School Uherské Hradiště • Zlín Film Festival



For more information about MEDIA, see:
www.mediadeskcz.eu
www.ec.europa.eu/culture/media



MEDIA Desk Czech Republic is financed by the Ministry of Culture of the Czech Republic and the European Commission.

OFFICIAL SELECTION

VIVA LA LIBERTA - WHEN A PROPHET AND A POLITICIAN ARE TWINS

Zbyněk Vlasák

Who would make for the better opposition party leader? The worn-out incumbent chairman or his twin brother, a philosopher freshly discharged from a mental hospital? The KVIFF Official Selection film *Viva la Liberta* by Roberto Andò leaves it to the viewer to decide.

Enrico Oliveri (Toni Servillo) heads a left-wing political party that is quickly losing voter support, and while he lacks the energy and vision to save it, he knows there's no one within the party better suited to lead it. At the end of his tether, he leaves behind a farewell note one night and crosses into France incognito.

Desperate to keep their leader's disappearance quiet, the party's *éminence grise*, Andrea Bottini (Valerio Mastandrea), hits upon a radical solution: he tracks down Enrico's twin, Giovanni, and taps the depths of his diplomatic acumen to persuade him to play the role of his brother – at least for a few days if not weeks.

Using parodic motifs, Andò's film, based on his popular original novel *The Empty Throne*, depicts the current dismal state of (not only) Italian politics with unbelievable lightness.

"We're in the middle of an epochal crisis that has struck the criteria around which the West has been functioning, a crisis that hits the role of economics and politics, and we're all convinced that we've arrived at the point of no return, that it's necessary to



Toni Servillo rises to the challenge of playing dual roles.

start over. Start over from other principles, leaving behind pretense as a form of government, indeed, as a model of political communication," Andò says.

The eccentric Giovanni does offer such a fresh start. His speeches quoting Bertolt Brecht impress both the crowds and his fellow politicians, and voter support rises. He manages to instill new hope and energy in them just by describing accurately what is going on around them.

It's just a question of time, however, before Enrico recovers, returns home, and tries to resume his role unnoticed. And perhaps build on the positive legacy left behind by Giovanni, who is more of a prophet than a practical politician, and bring the two poles back together again. In this way, Andò compares two basic mentalities and approaches to life and,

therefore, to politics, as well as the way the state can interact with its citizens (soberly or with spontaneity).

Viva la Liberta provided a unique opportunity for the actor playing the diametrically opposed Oliveri brothers. And Toni Servillo, whom you might have seen in the Italian political movies *Il Divo* and *Gomorra*, rose to the challenge. He had an advantage from the start – Andò wrote the parts with him in mind. "I would never have made this film if Toni Servillo hadn't agreed to the project," he says. "I would have contented myself with the success of the novel."

Viva la Liberta screens today at 5pm in the Thermal's Grand Hall, tomorrow at 10:30am in the Pupp Cinema, and on July 4 at 11:30am in the Drahomira Cinema. |

OFFICIAL SELECTION

PAPUSZA - THE TRAGIC LIFE AND TIMES OF A CARAVAN POETESS

Zbyněk Vlasák

Polish directing couple Joanna Kos-Krauze and Krzysztof Krauze, who won the 2005 Crystal Globe with *My Nikifor*, return to the main competition this year with *Papusza*. It tells the story of a Romany poetess and her discoverer, ethnographer Jerzy Ficowski, whose book later revealed Roma history and customs to other Poles.

"Romany culture has rarely been greeted with interest, evoking fear and aggression instead. With his monograph, Jerzy Ficowski shed new light on the Roma and contributed to a better understanding of that group," the filmmakers say. "He confronted the schemes and prejudices. We want to follow Jerzy's steps and show our audience the pure and passionate soul of the Gypsy culture." At the same time, the Krauzes don't gloss over the negative impact that Ficowski's book had on 'Papusza' herself.

As a young man in the 1940s, Ficowski flees from authorities following a clash with a communist official. To survive the tumultuous time when communism is tightening its grip on the country, he finds refuge with a group of lowland Roma whose ancestors had wandered through Poland for centuries. It is there that he meets Bronisława Wajs – the gifted poetess known as Papusza.

Before his arrival, Papusza's desire to learn to read and write had raised suspicion among other



Papusza is shot predominantly in the Romani language.

Roma, who feared the unknown and were also jealous of what education could bring. "If the Roma had memory, they would die out for fear of the future," Papusza says in the film.

Her words take on greater weight as they are uttered a few years after the murder of some 35,000 Polish Roma during WWII, leaving only 15,000 survivors. The storyline follows the group's history from the 1930s through the aftermath of the communist authorities' 1950 decision to force the Roma to abandon their nomadic life.

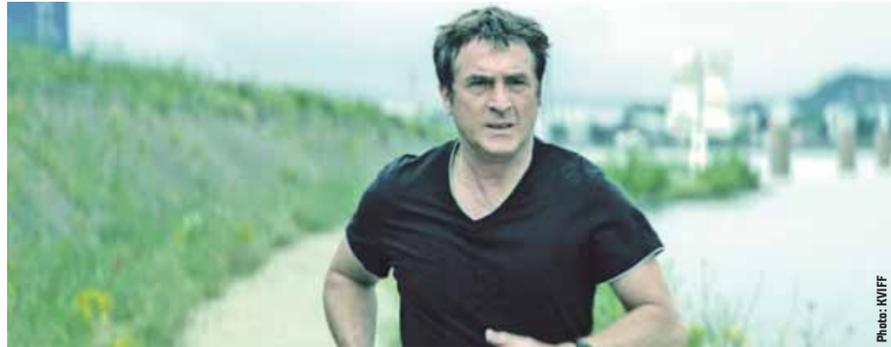
It's shot in striking black and white and 80 percent of the dialogue is in Romani, mostly spoken by non-actors, but a number of professional actors had to learn the language too. The soundtrack is also partly based on the first ever opera with a Romani libretto. The poetess remains at the cen-

ter throughout. "Papusza is a fascinating character – a Roma girl, born in a caravan, an autodidact, who in the end was mentioned in the world's encyclopedias and had her work translated into many languages," the filmmakers say. The film covers significant moments in the poetess's life, ranging from her time with a Jewish merchant who gave her a basic education, to a forced marriage in her teens to an aging uncle, to the publication of her poems after Ficowski returned to Warsaw. It also looks at her own community's backlash against her once his study of the Roma hits the bookshelves, which saw her spend the rest of her life in almost total isolation.

Papusza screens today at 8pm in the Thermal's Grand Hall, tomorrow at 1:30pm in the Pupp Cinema, and on July 4 at 9am in the Drahomira Cinema. |

OFFICIAL SELECTION

11.6 - THE FRENCH CRIME OF THE CENTURY



Philippe Godeau's 11.6 explores the motives of real-life criminal-cum-folk hero Toni Musulin.

Zbyněk Vlasák

Philippe Godeau has made a remarkable attempt at reconstructing events that the whole of France talked about in 2009. In November of that year, security guard Toni Musulin stole a company van with 11.6 million euros on board. For Godeau, it was helpful that the crime looked like something straight out of a movie: the execution was simple and not a single shot was fired; there was not a hint of violence. After ten years of service, Musulin was trusted by everyone so all he had to do was drive quietly out of the parking lot at a moment when the money was supposed to be unloaded and his colleagues left him alone with a vehicle chock-full of banknotes.

The thief himself says the money wasn't his main motivation. In fact, 9.1 million euros was later found in an underground garage. According to Musulin, he only wanted to pun-

ish his bosses. For that matter, the thief even turned himself in at a police station in Monaco. In the meantime, his story became a phenomenon on social networks and one rapper also wrote a song about him.

In Godeau's film treatment of the heist, he primarily concentrated on uncovering Musulin's motivations. "From the very beginning, what mattered to me wasn't so much the heist as the story of that man who'd been an armored-car guard for ten years with no police record, who one day decided to take action," he says. "How come this punctual, hard-working, seemingly perfect, lonely employee, who kept his distance from unions, ended up pulling off the heist of the century and went to the other side?"

Godeau also focused on the social aspects of the theft. Musulin was doing well before the theft; he even bought a Ferrari at auction from part of his savings, but he never gained the respect he desired. The movie

therefore lays bare a certain kind of social discrimination. The people in Musulin's circle made it clear to him that his status as a security guard meant he wasn't really supposed to own a flash car, even though he had earned the money for it.

"I'm a first class citizen who can only afford second class," his character says in the film.

To be able to put together Musulin's story, as well as his motives and the circumstances of the theft, Godeau had to choose an actor who could hold all that together and had the charisma to support the whole length of the movie. His choice for the role was perfect and François Cluzet is bound to be a favorite for the best actor award at KVIFF. And there's every chance **11.6** will also be among the front runners for the Crystal Globe.

11.6 screens today at 10.30am in the Pupp Cinema and on July 3 at 11:30am in the Drahomíra Cinema. |

Silvia Costa

Member of the European Parliament (Italy)

This is your first time at KVIFF. What are your impressions thus far?

I know what this festival has stood for since 1949 and how it has contributed to the development and promotion of European cinema. It is one of the oldest prestigious festivals in Europe and I am really very moved because, now that I'm here, I remember the Prague Spring of 1968 when my father travelled to this country as the head of a public-service television delegation. He told me about the great hopes felt by the Czech people back then. So being here today in the Czech Republic, which is now a fully-fledged part of Europe, is genuinely moving for me.

And what exactly are you doing here?

I came here to announce the ten films nominated for this year's **LUX Prize**. Since 2007, the European Parliament has awarded this prize to films reflecting the richness and diversity of European culture. The aim is to make the top three competing films (to be announced July 23) accessible to the broader public via **LUX Film Days**, subtitled them into 24 EU languages and screening them in all 28 member states (luxprize.eu).

I am also here as a representative of the European Parliament and a correspondent for the **Creative Europe** program, which is in charge of developing European culture and the audiovisual industry from 2014 to 2020.

What does that involve?

Today I have presented our program priorities and a few important things came up during the debate. There is great interest, es-

MY KV



pecially among the new generations of young professionals who want to find out about the opportunities the program offers – as well as the things that have been newly added....

There is great interest in a new financial instrument which will complement the existing project financing – the existing grants. This is the **European ERF fund**; it should help national financial institutions that would like to support projects in this area. The jointly-invested money will be devoted to the support of small and medium-sized business in the sphere of culture and creative industries...

Also important is to pay more attention to the international dimension and continue beyond Europe to support global projects... So the plan is to make bilateral agreements with third

countries, be it the Balkan or Mediterranean countries, but also BRICS countries.

How do you feel about proposed cuts in EU culture budgets?

I will be fighting for the cuts in the culture budgets to be in proportion with the other cuts because there are such serious concerns. The other thing we fought for in the European Parliament, and what I personally really fought for, is the presence of European cultural and audiovisual services as well as products in the bigger debate between the European Union and the United States.

If you'd like to find out more about the Creative Europe program, you can write to Silvia Costa at silvia.costa@europarl.europa.eu (COC/PH)

FACES



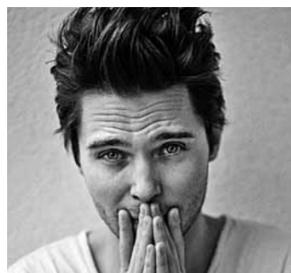
Lance Edmands



Jerzy Kowynia



Marteinn Þórrsson



Tomasz Wasilewski



Xavier Bermúdez



Helena Třeštíková

Keep a weather eye out today for the delegation from Spanish official competitor *The Value of Time*. Director **Xavier Bermúdez** is in town with actors **Nerea Barros** and **Ernesto Chao** for the world premiere tomorrow. They're up against American writer and director **Lance Edmands'** *Bluebird*, fielding a half dozen strong team of composers and producers. Also look out for Icelandic director **Marteinn Þórrsson**, here along with actors **María Birta Bjarnadóttir** and **Olafur Darri Olafsson** to present the international premiere of *XL*, an alcoholic's last binge. Here for the coveted East of

the West prize, KVIFF welcomes **Tomasz Wasilewski**, director of *Floating Skyscrapers*, "the first Polish LGBT film," as he puts it. He's in for some competition from Serbian **Miloš Pušić's** tale of generational strife *Withering*, and from Slovak effort *Velvet Terrorists* – one third of the writing/directing trio, **Peter Kerekes**, is expected in town today. Another hot competitor expected today, this time from the Forum of Independents, is acclaimed Polish documentarist **Jerzy Kowynia**, writer and director of the grittily real *Kamchatka*, which represents his first foray into features.

Helena Třeštíková, the veteran Czech documentarist and winner of multiple awards is returns to KVIFF today for her out-of-competition Official Selection *Life with Jester*, another of her patiently ambitious longitudinal studies shot over several years.

From Italy we welcome world-renowned actress **Valeria Golino** (*Rain Man*, etc.) here for her directorial debut feature *Miele*, which was selected for Horizons this year. She's joined by another Italian arriving today: **Maurizio Braucci**, one of the writing team behind *The Interval* in the Another View sidebar. | (PLC)



CRITIC'S CHOICE

Boyd van Hoeij, Film Critic, The Hollywood Reporter

This is a delightful first film, produced with a mix of European and Middle Eastern money, that not only tells the story of a young girl's rebellion against the establishment in Saudi Arabia but has a delicious irony in the fact that the little girl of the title, convincingly and very naturally played



WADJDA

Directed by: Haifaa al Mansour
Saudi Arabia, Germany, 2012, 93 min
July 1, 9am, Grand Hall – Thermal

by Waad Mohammed, uses the mastery of religion to obtain the object that will symbolize her

freedom: a green bike (women are not allowed to ride bikes in the kingdom).

This is Quebec film critic-turned-director Denis Côté's best film to date and tells the rather unusual story of two middle-aged lesbians, one of whom just got out of prison. They live in the sticks and find themselves being forced to deal with several unpleasant matters, including a butch woman



VIC+FLO SAW A BEAR

Directed by: Denis Côté
Canada, 2013, 95 min
July 1, 9:30pm,
Cinema B – Thermal

who initially seems friendly but turns out to be anything but. This is 100% quirky but with a great

eye for character and performed by some great actors. Also: beware of the bear traps.

How should one describe this movie? It's more about atmosphere and feeling and location than about any precise story, though there is some of that, too. David Verbeek is a Dutch director who's mainly worked in Taiwan and China and this film is again set in Taiwan and entirely in



HOW TO DESCRIBE A CLOUD

Directed by: David Verbeek
Netherlands, 2013, 80 min
4C2 – July 1, 2013, 12:30pm,
Čas Cinema

Chinese. It beautifully reflects how the old and the new, the countryside and the city, and re-

ality and imagined reality can all co-exist on a single island off the coast of China.



IT'S ALL SO QUIET

Directed by: Nanouk Leopold
Netherlands, Germany, 2013, 93 min
July 1, 3:30pm, Cinema B – Thermal

and sound design are impressive but it's the acting that will finally stay with you. Helmer's sad eyes

and closed, downturned mouth tell everything you need to know about his life and pain. |

CELEBRATING THE SPIRIT OF INDEPENDENTS



Intergenerational culture shock in *How to Describe a Cloud*



Canadian coming-of-age drama *Class of '09*

Peter Le Couteur

For many festivalgoers who fancy a turn with the beret and megaphone themselves, the **Forum of Independents** is a festival highlight. Not only does FOI showcase top talent, it also shows what can be achieved on a very limited budget. This year – for the first time – the **Independent Camera Award** comes with a 5000-euro purchase deal courtesy of ČT, the Czech national network. Senior KVIFF Programmer Ivana Novotná says ČT's initiative came as they were thinking of "a new approach" to the selection and award, and that besides the money, ČT's commitment to screening the winning film will be a "real and practical" prize.

This development continues FOI's evolution to a more "exclusive and special" awarded section in 2008, focusing on interna-

tional premieres with the filmmakers "personally present."

"Our experience is that filmmakers usually stay the whole period of the festival; they watch each other's films, talk to each other and become one big family and big fans of the festival," Novotná adds.

Always inspiring, this year's twelve titles are also strikingly international, balancing six European titles with six from much further afield. Bridging the gap between Europe and the wider world is Turkish director Onur Ünlü's *Thou Gild'st the Even*, which plucked a host of Golden Tulips in Istanbul this year. Ünlü's latest offering is an ostentatiously stylized black-and-white affair combining a magical realist aesthetic with timeless folktale psychology.

The film's small Anatolian town setting may be home to some outlandish abilities (and

camerawork), but its troubles are absurdly bathetic.

From a way farther east comes Filipino feature debut *Mamay Umeng*. Dwein Baltazar wrote and directed this unflinching meditation on aging, whose 84 year old lead Gerry Adeva reportedly passed away only a few days after the premiere. After working as a stylist on three features and three series, Baltazar finally got her chance in the canvas chair when her script – which tackles the thoughtless idealization of longevity – won a Cinema One grant. After a tie for Best Film at Jeonju IFF this year, Baltazar can expect further international interest.

South America is represented by *Low Tide* from Argentina and *Things the Way They Are* from Chile. Winning Best Latin American Film at the Mar del Plata FF with its blend of striking non-actor performances and

stringent social observation, this film clearly benefits from director Fernando Lavanderos's experience with documentary. *Low Tide*'s writer and director Paulo Pécora is a film journalist and festival jurist besides, and though it's a second feature, his director credit on nearly 30 shorts shows through. This unsettling thriller builds the tension from haunting jungle minimalism to an unexpected amount of gunplay with deft ease.

Moving north to the United States, we have *Stand Clear of the Closing Doors*, Sam Fleischner's innovative portrait of New York seen through the eyes of an autistic boy set adrift on the subway system. As Hurricane Sandy closes in on the city, Ricky's surreal subterranean journey is paralleled by his harried Mexican mother's quest to bring him home. Ricky is played by a non-actor with Asperger's,

giving a unique insight to the role. Perhaps most astonishingly, Sandy herself was an unexpected late addition to the plot, masterfully incorporated by Fleischner. This is low-budget with the special effects only reality can provide.

North again to Canada's *Class of '09*, also a portrait of place and time, though of a very different cast. Rafaël Ouellet – who bagged Best Director here at KVIFF last year for *Camion* – wrote, directed and produced this faux-documentary, shot as if by the students it portrays. Though the conceit is sometimes a little strained by the mix of the truly amateur with more evident skill and some very steady hands, the excellent score and editing make this an affecting and surprisingly mournful coming of age.

Dutch writer/director David Verbeek bridges Europe with Taiwan in his study of genera-

tional difference. Verbeek is a veteran of the low budget feature, reportedly having shot his 2004 debut for 500 euros. *How to Describe a Cloud* is his sixth, and he's clearly got the knack, incorporating incidental HD footage seamlessly with scripted scenes.

Back again to Europe via *Kamchatka*; a Polish convict is given compassionate leave to attend his mother's funeral, but a less than compassionate reception. Germany offers up some saucy *Love Steaks* in a luxury hotel. Two films that have screened already saw Belgium tackle the absurdity of religious hypocrisy (*In the Name of the Son*), and France charting a chance meeting in the Romanian wilderness (*Hungry Man*). An audacious concept flick *The Sad Smell of Flesh*, completes the list, painting its portrait of Spain's recession evictions in a single, unbroken 90-minute take. **I**

ON THE TOWN

Bistro Lázně III Mlýnské nábřeží 5

www.lazneiii.cz
Open 10am-3am

Don't settle for the old school East Bloc-style eatery inside this historic spa building on the Promenade. During KVIFF, the streetside cafe is the place to watch life (and the odd film starlet) roll by. Already a great hangout for light snacks and open-air imbibing last year, the management has now installed a smoking burger grill that serves up tasty cheddar-bacon, pesto-caprese and onion-Swiss-cheese iterations for just 85 CZK. Fries are an extra 35-65 CZK but come with tartar sauce at no extra charge and they do a tempting foccacia as well as pizza slices (70-85 CZK). Salads are also hefty (60-145 CZK). Illy coffee does



Café Elefant has an old-world Habsburg feel to it.

the job and goes well with apple koláč and chocolate fondant sweets.

A fabulously well-situated spot for a quick top-up with frisky service and unbeatable

hours. If only this pop-up cafe would stay open all year.

Café Elefant

Stará Louka 30
353 229 270
Open 9am-10pm

Café Elefant is a particularly fine example of the local *cukrárna* or high-end coffee shop. This elegant Viennese-style outlet has a nice range of coffees (mostly costing 69 CZK), complemented by a delicious range of exceedingly good sweets and deserts for around 70-90 CZK. (We particularly enjoyed demolishing a sinfully rich strudel). The service ain't exactly brisk but who cares when you can indulge in some *al fresco* people-watching from the lovely terrace on the pedestrian boulevard leading to the Pupp. **I** (WT/COC)

EVENTS

VOJTĚCH DYK & B-SIDE BAND / FROM 6PM / OUTDOOR CINEMA, SLOVENSKÁ

Cuban jazz from Los Rumberos followed by Dyk's big band swing, and funk from Gang of Lolitas. 199 CZK advance or 300 CZK at the door.

A CELEBRATION OF HAROLD PINTER / 8PM / GALERIE UMĚNÍ

Esteemed British actor Julian Sands' one-man tribute to the Nobel Prize-winning writer visits Karlovy Vary tonight. Directed by John Malkovich, excerpts from Pinter's poetry and prose interweave with anecdotes of Sands' personal friendship with him – guaranteed compelling stuff. 150 CZK.

PROGRAM CHANGE:

The formerly-banned films of Czech director Kira Muratova – *A Long Goodbye* and *Brief Encounters* – will have only one screening each with English subti-

les (July 4, 7:30pm at Lázně III, and July 1, 10:30pm at Drahomíra, respectively). The other two screenings will have only Czech subtitles.

KVIFF TALKS: KATRIEL SCHORY / 11AM / JAMESON LOUNGE

Marketing and distribution from the producer's point of view, with the Executive-Director of the Israel Film Fund.

WORKS IN PROGRESS 2013 / 1:30PM-5PM / CONGRESS HALL

Besides the *Workshop for Distributors* in Becher's Villa at 10am, the Works in Progress event presents 19 upcoming films with premieres after July 2013 which lack an international sales agent. Central and Eastern European and post-USSR filmmakers present their recently completed or post-production features to international distributors, agents and programmers. **I** (PLC)

DAILIES

1/ Despite the weather, everyone's goin' surfin' at the Vodafone Beach

2/ Theater thespian Julian Sands (*A Celebration of Harold Pinter*) puts in some face time at the Pupp

3/ KVIFF President's Award winner Vojtěch Jasný (left) and John Travolta

