

Willem Dafoe likes working with bold auteurs like Abel Ferrara, the director of Pasolini



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FREE

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PSYCHICAL ACTOR, BELIEVER IN PRETENDING

WILLEM DAFOE ON PASOLINI'S PASSION, STANISLAVSKY'S MISTRANSLATION

Veronika Bednářová

Leading film and theatre actor **Willem Dafoe**, a two-time Oscar nominee is this year's recipient of the Crystal Globe for Outstanding Contribution to World Cinema. In his honor, KVIFF will also be screening Abel Ferrara's *Pasolini* today at 10:30pm in the Grand Hall and Martin Scorsese's *The Last Temptation of Christ* on July 3 at 11pm in the Outdoor Cinema. Dafoe chooses projects based on the diversity of roles and chances to work with bold auteurs, like director Lars von Trier.

You collaborated on the script of *Pasolini*. That's kind of unusual, no?

I collaborated on all levels. In fact the scriptwriter is on the jury here – Mauricio Braucci. I've made five films with Abel (Ferrara), and each time I get more involved in the process. It's not always the case on films, but when I'm asked to participate, I'm always happy to. I like being part of the fabric of a movie, and not just being an actor doing my part. I feel responsible for the whole thing.

He must be entertaining to work with.

He's my neighbor in Rome. We're two Americans living in Rome.

So you both have a passion for Rome and for Pasolini, I suppose.

Yes, that's right.

You look almost exactly like him...

I don't so much, but we had some help with lenses and hair color and that sort of thing. But we were shooting on so many of the actual locations, and I was wearing some of his clothes... also some jewelry. Sometimes we were shooting with people who knew him. It was flirting with ghosts because we were in the actual places and his memory was still alive in those places. So that's what made it real for us. We tried to take a factual approach. We did extensive interviews and research beforehand. Mauricio and Abel did many, many interviews with people who knew him and who were there in the period of time we deal with in the film.

What's so fascinating about him?

Just that he was so prolific and so flexible and such an original thinker.

So you feel close to him in that sense?

In the film there's his last interview, and I think he's telling us about things that really are important even today – and that was 40 years ago. So he was very forward thinking ... He was always interested in our humanness. And he was worried about losing our vitality and our identity, our love and being in our bodies, and enjoying life. Being alive. He talked a lot about that and about the things that were controlling us; that we were going to kill our spirit with things that we thought would make us happy but in fact were traps that really would just deaden our love of life. He had a deep understanding of that and I like that very much.

You don't need the Stanislavsky way of changing into a character. You are much more physical.

I think that's true. I come from a physical tradition. Not just theater, but it makes sense to me. We're very much in our heads. And when we're telling stories and doing things, I believe in the task, I believe in the quality of being there. I think the psychology comes later. So my approach towards an event in a movie is very practical: what are we seeing, what is happening. Then, once you identify those things, you get inside of it; you inhabit it. I believe in pretending.

Even in the most difficult parts? In *Antichrist*, for example?

It's a task, but don't confuse, when I say 'task,' that doesn't mean you're not involved. Think of the emotions of a runner, running 100 meters. And you say, 'Oh, he's just running' ... But if you really commit physically, I think something else happens. And I think the quality of inhabiting the character is what's important. So in those scenes for Lars von Trier, in *Antichrist*, for example, I had very concrete actions, sometimes.

I read that you said once you don't have to be at a funeral back home in order to feel sad...

Well, it's true. Stanislavsky, first of all, is fantastic, and much more physical than people give him credit for. Stanislavsky has been perverted in the United States. And he was translated into English very badly – I'm told this by many Russians – and secondly, Lee Strasberg, who popularized the method, took one aspect and made a whole system out of it... basically that idea of substitution.

So if you're at the funeral, and you say, 'Oh, God, it's a funeral. I'd better be sad. Well, how am I going to feel sad?' And he would say to think of something sad in your life to personalize it. I understand that. But I maintain that sometimes you're using yourself to interpret the event rather than live it...

I don't want to think about my dog or my own mother as that takes me out of the scene. It will be a false reaction... If I'm at that funeral, I want that woman to become my mother. ■

SEE YOU THERE

JAN NASZEWSKI

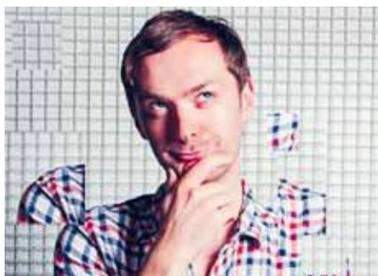
INTERNATIONAL SALES AGENT

KVIFF always has a great mix of premieres and festival favorites. I'd like to recommend a few titles that are close to me. This year's Golden Bear documentary winner, *Fire at Sea*, shows world issues through the eyes of regular people living on Lampedusa, where many refugees from Africa land on their quest to reach Europe.

Another film is *One Week and a Day*, a moving and funny depiction of a couple dealing with grief... with a little help from marijuana. It was a hit at this year's Cannes. Both films that I recommended, although very different, took a very long time to make, so power to the devoted filmmakers here! (WT)

Fire at Sea screens today at 9pm (Thermal Grand Hall), July 5 at 7pm (Pupp Cinema) and July 9 at 1pm (Národní dům Cinema).

One Week and a Day screens today at 4pm (Congress Hall), July 5 at 4:30pm (Husovka Theatre) and July 8 at 10:30am (Lázně III). ■



EXPLAINER

HOT TIPS FOR FESTIVAL FRESHMEN

If this is your professional debut at Karlovy Vary, the best place for a soft landing is the Hotel Thermal. For starters, you can't miss it: the towering exposed, raw concrete complex by the Teplá River was purpose-built for KVIFF back in the 1960s, in the "brutalist" style of architecture.

The Thermal is the festival's main hub. Anybody in the film biz (or writing about it) should head inside to the **Accreditation Office** on the ground floor straight away to get a photo taken for one of those orange lanyards you see hanging on everyone's necks. Apart from entitling you to a free ticket for three screenings daily, it also gets you into the **KVIFF talks**. Accredited guests and pass-holders can also reserve **tickets via SMS**.

For journalists, once accredited, your next port of call should be the **Press Center** (one flight up, conveniently located opposite the bar) where there's free WiFi and printed updates on the day's events and pressers.

Industry folks who can't make a screening needn't worry: the **Video Library** down the hall is replete with a comfy lounge (but reserve a slot well in advance). On the first-floor terrace, there's also an official **Meeting Point** for fest guests, opposite the **Film**

Industry Office (open 10am to 8pm), which arranges events and helps directors, producers, distributors and buyers meet. It's left of the **Czech Film Corner**, where you can get the latest on the local scene. At the back of the Thermal, you'll find the **press conference hall**, where scribes can question the stars (and if there's space, anyone with a festival pass can also attend). One last thing: get an umbrella. July is the rainy season, and ticket queues exposed to the elements can be... brutal. (BK) ■

FESTIVAL PASS PRICES

	1 day	3 days	5 days	Entire Festival
Festival Pass	250 CZK	600 CZK	850 CZK	1,200 CZK
Discount Pass	200 CZK	450 CZK	600 CZK	900 CZK

OFFICIAL SELECTION

THE WOLF FROM ROYAL VINEYARD STREET – JAN NĚMEC'S SWAN SONG



Jiří Mádl (left) plays Jan Němec as an angry young man who stuck to his principles and made brave choices

By Hana Gomoláková

One of the most profound and innovative directors of the Czechoslovak New Wave, Jan Němec, always looked for bold, new forms of cinematic expression and his last film certainly manifests this approach. It was directed and edited mostly by Němec himself, but after he passed away this spring – before the final, crucial scene was shot – the job was taken up by a team of young artists from Prague's FAMU film school who had collaborated on the project since the beginning: director Tomáš Klein, dramatist Jakub Felcman, editor Josef Krajbich and producer Tomáš Michálek.

The autobiographical film is loosely based on a collection of Němec's real-life short stories, *Don't Shake the Waiter's Hand*, and follows the lead character John Jan (Jiří Mádl) from Cannes 1968, into forced exile to the USA in 1974, on his return home and up to the present. The story combines dramatic scenes with

real documentary footage and experiments with both narrative and visual style.

"I knew I had to work with Jan Němec when the opportunity came," Michálek says. "He was a real *enfant terrible*, an innovator who could care less about conventions or current trends."

And we know we're in for a ride from the very first frame when Karel Roden appears on screen as the narrator and Němec's alter-ego, explaining the film's title. Then it's straight to Cannes, where the film begins and we meet John Jan as he navigates through the festival glitz and glamor.

The crew actually filmed during the 68th Cannes Film Festival last year, using only a few props to cinematically move time back to 1968, the same year Jean-Luc Godard and François Truffaut shut down the festival in solidarity with the leftist movement in Paris. That year, because of the protests, three gems of the Czechoslovak New Wave cinema that were in the main competition were never screened: Miloš Forman's *Firemen's Ball*, Jiří

Menzel's *Capricious Summer*, and Jan Němec's critique of the totalitarian regime, *A Report on the Party and the Guests*.

"He knew he's shooting an autobiographical film which happens in Cannes or in Trump Tower [in Chicago]," says the young co-director Klein. "But you'd really need a Hollywood production to afford all that. So instead, he made an advantage out of it and trusted the audience to read the cues and used it as a key to tell the story without losing the emotional message." The film was also shot on the red carpet at last year's KVIFF.

One of the episodes in the film also depicts John Jan filming the Russian invasion in 1968 and smuggling the footage abroad, a real story also told in Němec's earlier award-winning autobiographical documentary *The Ferrari Dino Girl*, which screened at KVIFF in 2009.

"He managed to tell his story without nostalgia and with self-irony," Klein says, "and definitely left an important message for the Czech filmmakers not to be afraid to make brave decisions." ■

OFFICIAL SELECTION

ORIGINAL BLISS – A SEARCH FOR GOD, MEANING, AND HAPPINESS



Sven Taddicken says that when he plans a film, there are always two basic levels: entertainment and therapy

By Brian Kenety

"When and where have you last been truly happy? I mean in the here and now, original bliss, no end in sight? So happy that total strangers are afraid of you?" (Eduard Gluck)

The young German director Sven Taddicken's feature *Original Bliss*, based on the hugely successful and complex novel of the same name by Scottish writer A.L. Kennedy, is the kind of film that stays with you long after the credits roll. It's not the ideal first date movie, nor one that many couples would be comfortable seeing together. This is a journey of self.

On one level, *Original Bliss* is the story of a childless middle-aged woman, Helene Brindel (Martina Gedeck) who is trapped, not in a loveless marriage, but in one that has had the life drained out of it.

But on a more profound level, it is the story of her crisis of faith, and the lengths she goes to in a desperate effort to find meaning.

"God was present in everything I touched," she says, but now has gone. And Helene's husband Christoph (Johannes Krisch), though concerned and affectionate, had no tolerance for her religious beliefs before and has no patience now as she tries to regain what she's lost. His own fear, she says, knows no avenue but rage.

Helene first seeks the help of the family physician, hoping for medication to calm her nerves and help her sleep, but he won't prescribe any pills – only exercise. Enter Dr. Eduard Gluck (Ulrich Tukur), a silver-tongued psychologist who does research in the field of "cybernetics", which he claims gives people the power to control the perception of reality through "reconditioning" their minds.

After hearing him talk on the radio, she seeks him out, much to his amusement at first (Helene is a rather ordinary woman, and he tells her as much). What follows is a path of discovery and in the most unlikely of romances, if such a term can be used to de-

scribe their relationship, at least in the early, and in fact late, stages. It is more of a doctor-patient relationship, but the roles are ill-defined and change course, with the physician unable to heal himself.

Taddicken has taken on such weighty fare before. When he plans a film, he says, there are always two basic levels: entertainment and the therapeutic effect. His 2006 film *Emma's Bliss* was also about the search for happiness and meaning, and speaks to the love of life as death looms.

"I really do believe in a co-existence between tragedy and comedy, honesty and fantasy, and also between an acid tongue and poetry," Taddicken said after making that feature. "A romance can only unfurl its strength if the figures are honest."

Honesty – to be truthful with others and to one's self – also lies at the heart of Taddicken's *Original Bliss*, which takes many a dark twist and turn (mostly psycho-sexual; others violent) and gives the thoughtful viewer no easy answers. ■

FACES



Darren Thornton

Tomáš Klein

Seána Kerslake

Tomasz Wasilewski



Lukasz Grzegorzek

Wim Vandekeybus

Daniel Abma

Dietrich Brüggemann

Today the festival welcomes main competition delegations led by directors Ivan I. Tverdovskiy (*Zoology*), Roberto Andò (*The Confessions*), and Tomáš Klein, co-director of *Jan Němec's The Wolf from Royal Vineyard Street*, also represented by actor Jiří Mádl. *Original Bliss* lead actor Ulrich Tukur will also arrive today. Definitely watch out for director Tomasz Wasilewski returning to KVIFF with *United States of Love* and actress Emma

Suaréz, who has two films here – Pedro Almodóvar's *Julieta* and main competition film *The Next Skin*. Director Darren Thornton and actresses Seána Kerslake and Charleigh Bailey are bringing *A Date for Mad Mary* to town while Dietrich Brüggemann will introduce his *Run If You Can*. From the East of the West section directors Attila Till (*Kills on Wheels*), Lina Lužytė (*Together For Ever*), Triin Ruumet (*The Days That Confused*) and Lukasz

Grzegorzek (*Kamper*) will join the festival. As of today you can also meet documentary directors Miroslav Janek (*Normal Autistic Film*) and Daniel Abma (*Transit Havana*) as well as Helena Třeštíková (*Doomed Beauty*), who is also presenting the film that's closest to her heart in the section, *Seven Close Encounters*. Another View welcomes directors Michal Vinik (*Barash*) and Wim Vandekeybus (*Galloping Mind*). ■



CRITIC'S CHOICE
ALISSA SIMON, FILM CRITIC, VARIETY

An aging actress whose career is on the skids seeks a third act in director-writer Marko Škop's small but heartfelt Slovak drama. In his first fiction film, Škop, a multiple prizewinner at Karlovy Vary for his documentaries, creates an unglamorous but full-bodied role for veteran actress Emília Vášáryová and directs with sensitivity and an eye



EVA NOVÁ

Director: Marko Škop
Slovak Republic, Czech Republic,
2015, 105min
July 2, 9am, Cinema B

for patterns of behavior. Škop's tale, which is dealing with selfishness, compassion and second chances, among other issues,

nabbed a FIPRESCI critics prize for best first feature at the Toronto Film Festival last year.

This gripping psychological drama brings a new twist to the subject of postwar ex-Yugoslavia. Is forgiveness possible? And is it ever possible to escape one's past? These questions provide the film's underlying themes as Vesna (Ksenija Marinković), a middle-aged Zagreb nurse more or less on autopilot, is shocked into



ON THE OTHER SIDE

Director: Zrinko Ogresta
Croatia, Serbia, 2015, 85min
July 2, 7pm, Congress Hall

thoughts and feelings that she had long repressed after receiving a call from her war-criminal husband (co-producer Lazar

Ristovski, in one of the best roles he's had in years), saying that he would like to see her and the kids again.



DEATH BY DEATH

Director: Xavier Seron
Belgium, France, 2015, 90min
July 2, 10:30pm, Lázně III

no intention of dying. Shot in ravishing black and white, and informed by the spirit of *Harold and Maude*, the film is full of

deadpan visual (as well as verbal) humor that would have made compatriot Magritte proud. ■

BARTOŠKA TAKES COMMAND OF *TIGER* – AND HIS FATE



KVIFF President Jiří Bartoška gives an outstanding performance after having tackled a serious illness

By Hana Gomoláková

It's rare for a domestic film to draw such huge crowds to the cinemas as has the tragicomedy *Tiger Theory*, starring KVIFF president Jiří Bartoška as the aging veterinarian Jan Berger. The film follows his efforts to find some breathing room for himself in a marriage to the controlling Olga (Eliška Balzerová) after he realizes how tight her grasp is on his day-to-day life. When she crushes his every effort to regain some space, he finds an unexpected escape by getting himself committed to a psychiatric ward.

In just 12 weeks this directorial debut by Radek Bajgar, a creative producer, editor-in-chief, screenwriter and former doctor, has already sold some 300,000 tickets to Czech and Slovak audiences and is still screening. During the second weekend, it topped the box office, leaving *Batman vs. Superman: Dawn of Justice* second.

Praised by the critics, the film's success is in its subtle and sensitive portrayal of the nuances of a long-term marriage, which audiences are clearly relating to. "There is a prevailing obsession that only people who are really close to each other can love each other," Bajgar says. "I don't agree with that. I think we all need space, but we are trying to trap each other in a box instead."

While the film portrays the husband as the trapped animal, Bajgar sees the problem as universal and gender-neutral. "We are all at fault, women and men. It's a pity, because in the end, these relationships lose what

holds them together: desire, lust, wildness."

Bajgar co-wrote the cutting script with Mirka Zlatníková, who was crucial in offering a woman's perspective, leading the director to see on the screen with Bartoška. Bajgar sent the actor the script three years ago, he says.

"I didn't know him then," he adds. "But he was the first one to say 'what a sad film,' which I liked. Everyone else who read the script before called it a good comedy, while the film is something in between. [Jan Berger] is not just some bloke who wants to break free and chase after young chicks. His conflict is on a much deeper and existential level."

The two got closer while filming the TV comedy series *Invisibles*, which Bajgar directed with Bartoška playing a businessman who happens to be leader of the water sprites. The shoot for *Tiger* was planned to follow in autumn 2014, but Bartoška's cancer diagnosis complicated things.

"He had an amazing attitude towards it," says Bajgar, whose practice had a focus on psychiatry, "which I think played a key role in his recovery. He got sick in the fall and decided to be healthy in summer. He simply planned out his year: In winter he'd go through chemotherapy, radiotherapy in spring, then it's the festival and then we'll shoot the film."

Not only did the shoot commence on time, but Bartoška surpassed himself, giving a phenomenal performance in the worst conditions, shooting during the hottest summer in Czech history



Director Radek Bajgar

with temperatures rising to 40 degrees Celsius.

"He was really heroic and incredibly responsible and professional, I think he is one of the best actors there is at the moment."

Bartoška's acting career kicked off with a role of young architect Jakub in the 1975 psychological drama *Playground*, and he has since starred in over 150 films and TV productions. Nominated for the Czech Lion for his portrayal of a priest in Vladimír Michálek's WWII drama *Sekal Has to Die*, he was awarded the prize a year later for the role of concert violinist Samuel in Matěj Mináč's WWII-themed film *All My Loved Ones*.

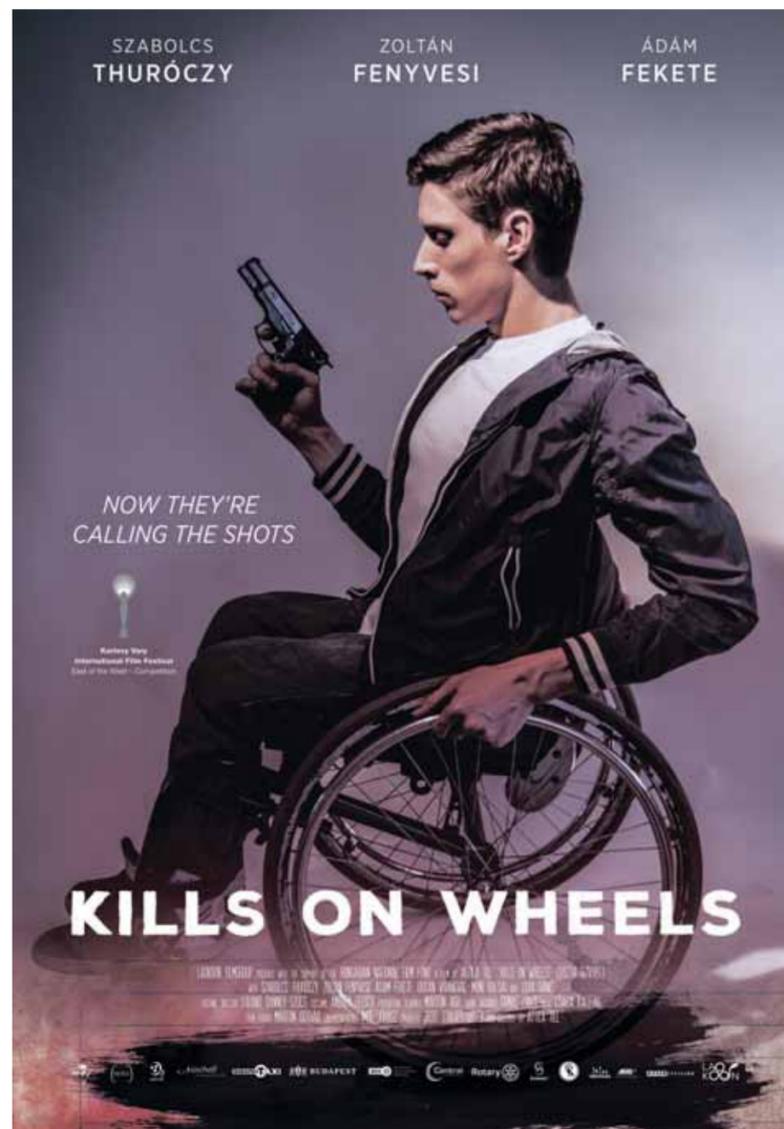
"He creates a great atmosphere on the set," Bajgar says. "He has a true charisma and even the animals see it and start listening when he arrives."

Tiger Theory screens today at 11:30am (Drahomíra), July 5 at 12:30pm (Thermal Small Hall) and July 8 at 8pm (Drahomíra). ■



Aging veterinarian Jan (Jiří Bartoška) goes in search of his inner tiger tamed over the years by his overly controlling wife Olga (Eliška Balzerová)

Hungarian National Film Fund congratulates



EAST OF THE WEST – COMPETITION OPENING FILM

SCREENINGS

July 2, 10.30 a.m.

Cinema A /Press & Industry

July 2, 6.30 p.m.

Karlovy Vary Theatre /Premiere

July 3, 7.30 p.m.

Lazne III

attended by Attila Till writer-director

and the leading actors

Zoltán Fenyvesi • Szabolcs Thuróczy • Ádám Fekete

July 6, 12.30 p.m.

Small Hall

July 8, 1.00 p.m.

Cinema A /Press & Industry

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MEXICAN WOMEN TAKE THE HELM

RIISING GENERATION OF DIRECTORS ENRICH COUNTRY'S CINEMATIC BOOM



Holdovers amidst rising waters and violence in García's *Kings of Nowhere*



Medina Mora's *You'll Know What To Do With Me* shows love from his side and hers

By Michael Stein

Mexican film is in a paradoxical position in the world today. Its "Three Amigos" – as Alfonso Cuarón, Guillermo del Toro, and Alejandro González Iñárritu are commonly referred to – have vaulted to the superstardom of multimillion-dollar Hollywood blockbusters and the Academy Awards. Yet much of the rest of the burgeoning industry hasn't received the attention it deserves. And in a country where international focus has tended towards subjects related to violence and drug cartels, it's a rising generation of female directors whose work merits the viewing it's being granted at KVIFF.

Not only do the films of these eight directors featured in the **A Female Take on Mexico** sidebar reveal sides of the country that their male counterparts don't touch on, but merely by telling universal stories from a woman's perspective, set in Mexico – sto-

ries of friendship, love and loss – they make the already rich contribution of Mexican cinema that much richer.

Yet the director of *You'll Know What To Do With Me*, Katina Medina Mora, says the difference between Mexico's male and female directors isn't so crystal clear. "I don't think women directors bring a different characteristic; we are all filmmakers trying to tell a story. We women might be more sensible to some themes or to the way we see the world, we are different in essence; but I think there are movies that you connect with no matter the gender of the director – you like a movie or not," she says.

Medina Mora's film depicts a love story that comes about by chance, but the nature of that love and its circumstances are portrayed from multiple perspectives, allowing the viewer to see how fragile truth and narrative can be. In a sense, the film could have taken place any-

where, yet she says her film's setting plays a role as well. "I think films always represent the country where they are from; filmmakers tell stories from where they live and how they look at life," she says. "My film is not a statement of any social or political view. It's a story about characters and human troubles; about loss and how to live with your demons."

Relationships seen from varying perspectives are also at the heart of Alejandra Márquez Abella's debut feature *Semana Santa*. The film shows a young boy on a tension-filled vacation with his mother and her new boyfriend. Careening towards total eruption, the trio emerges with what seem to be new possibilities to relate to one another.

In *The Pleasure is Mine*, director Elisa Miller plumbs the depths of an erotically charged relationship that moves from stability to total collapse. In 2007 Miller became the first female Mexican director to win a Palme

d'Or in Cannes for her short fiction feature *Ver Llover*.

Some of the darker aspects of life for women in Mexico are revealed in Claudia Sainte-Luce's debut feature, *The Amazing Catfish*. The main character, Martha, is a single mother of four children. She is also dying. So when Martha takes in the lonely, aimless Claudia, the dynamics in the home change irrevocably. The film was shot by César Award-winning French cinematographer Agnès Godard, who gives the film its sumptuous warmth set off against the sadness of Martha's unavoidable fate.

Director Victoria Franco brings two films to KVIFF, a short, *Borde*, as well as a feature, *Through the Eyes*, which she co-directed with her brother, Michel Franco. Her background in documentary filmmaking is brought to bear in both films, with *Borde* a short documentary-style take on a single mother overwhelmed by trying to take

care of five children on her own. She lets it all go to pieces for the momentary oblivion offered by drugs and alcohol, and when her frustrations finally boil over it makes for a chilling finale.

Through the Eyes also adopts a documentary style to explore issues of desperation and poverty, in this case through the story of a social worker in Mexico City whose son is going blind. Played by Monica del Carmen, the star of both Franco films, the woman's devotion to the city's disadvantaged is severely compromised when she proves herself willing to go to alarming lengths to save her son's eyesight.

The two actual documentary features in the sidebar take the most direct approaches to the harsh injustices many Mexicans endure due to the country's widespread corruption. In Betzabé García's *Kings of Nowhere*, audiences will see the devastation wrought on the lives of a village's inhabitants when

the construction of a dam submerges their village almost entirely under water. Only a handful of people remain, and it is their lives, subject not only to rising water but horrific violence, which García films with surreal, stunning cinematography that never lessens the harshness of their situation nor courage with which they confront it.

Documenting a cruel case of injustice while displaying a panoramic view of a much broader swath of Mexico can be found in Tatiana Huezo's documentary feature *Tempestad*. The plights of two women are interwoven through the narration of their respective ordeals of imprisonment and abduction. Yulene Olaizola's documentary-style film *Fogo* also deals with beautifully photographed scenes of desolation, yet it's the sole film in the sidebar set outside of Mexico, dramatizing a fictional resettlement from a Canadian island. ■

ON THE TOWN

Sushi Sakura

Zeyerova 1, Tel. 777 912 311, sakuracr.cz/sushi-sakura-karlovy-vary
Open Mon-Fri 11am-10pm, Sat-Sun 12 noon-10pm

Sushi Sakura offers good sushi and a variety of Japanese and other Asian dishes with the option of sitting outside and watching all the action of the festival in full swing or heading into the cool interior for some quiet time as you digest the latest screenings along with a decent plate of fishy morsels. The lunch menu offers 8-piece sushi sets for as little as 160 CZK with a bowl of soup thrown in for good measure, spicy tuna roll for 165 CZK and veggie op-



Not just a Japanese restaurant, but Sushi Sakura does a great spicy tuna roll

tions such as avocado maki (100 CZK). Huge platters can be rustled up if you want to feed a crowd

(64 pieces for 2,900 CZK). You can also opt for the Mango Duck Crunch (159 CZK) or a steaming

bowl of Pho Ga (129 CZK). 36 CZK for 0.4l of Pilsner Urquell or 85 CZK for Japanese beers won't break the bank.

Tandoor

I. P. Pavlova 25 (in the courtyard)
Tel. 608 701 341, tandoor-kv.cz
Open: noon-9pm, closed Sun

A spicy option serving up classic Indian curry and rice-based dishes just a few minutes' walk from the Thermal. During the festival they will be offering a limited selected menu (including vegetarian options) to aid swift service and get you back to business promptly whether you eat in or take away. ■

EVENTS

For a live dance performance and Q&A with KVIFF President Jiří Bartoška, stop by the Czech Television House at 1pm today, where a new film about the world-famous Czech dancers Jiří and Otto Bubeníček will be screened. At 3:30pm, the annual **ČEZ Energy Fest** starts at Poštovní dvůr, where popular Czech bands will play live, including **Mig 21** (led by popular singer and actor Jiří Macháček) and the **Tata Bojs** till well after midnight. It's also a good way to have a great time while helping a good cause and to compete with celebs while ped-

dling – your energy will be transformed into donations for charity. Also, if you already have your Festival Pass (see Explainer, page 1), and still don't have enough of bicycles by then, you can borrow a bike either at the Hotel Thermal, Grandhotel Pupp or the tent city and peddle around town for free. If you missed Willem Dafoe (see interview, page 1) on the red carpet yesterday, you can still catch him at 10:30pm tonight – Marek Eben will interview him right on the stage of the Grand Hall before the screening of *Pasolini*. (HG) ■

DAILIES

1/ *Anthropoid* co-stars Anna Geislerová and Jamie Dornan, dressed to kill

2/ The delegation from last night's world premiere of *Anthropoid*: From left to right, producer Mickey Liddell, actors Toby Jones, Jamie Dornan and Alena Mihulová, director Sean Ellis, producer Pete Shilaimon, actors Anna Geislerová, Marcin Dorociński, Václav Neuzžil and producer David Ondříček

