



# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 45TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**



Saturday, July 10, 2010

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**Bilingual program for today**

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**DIVÁČKÁ CENA / AUDIENCE AWARD**  
**DENÍKU PRÁVO**

Vote for the best film of the 45th Karlovy Vary International Film Festival!  
(Czech Section: page 2)

## Vogueing the Jihadi role

Controversial *Four Lions* director sees the funny side of terror

Cóilín O'Connor

Before becoming a film director, Christopher Morris made a name for himself in the UK with satirical radio and television shows such as *The Day Today* and *Brass Eye*, lampooning current affairs coverage with intelligent, but pitch black humor. He has now brought his highly controversial brand of comedy to the subject of Islamist suicide bombers in his feature debut *Four Lions*, which is screening at KVIFF.

**■ You said in an interview some years ago that you didn't see much comedic possibility in tackling the War on Terror and Islamic fundamentalism. How come you subsequently ended up making *Four Lions*?**

I needed a comic clue before getting stuck into it – it's when people behave in a venal way, even when they are advertised as masterminds of terror. I was reading an interview where Khalid Sheikh Mohammed, who was one of the plotters of the 9/11 attacks, was being interviewed by a journalist from Al-Jazeera and he wanted to come across like a learned Sheikh, so he got dressed up and starting waving his finger and giving all sorts of grand statements and quotations from the Koran. And the journalist who was Muslim realized that his Koranic quotes were wrong all over the place. And so did all the other guys in the room who were basically his co-plotters. And they were all pissing themselves laughing, and taking the piss out of this guy who is now on trial in the US for organizing the 9/11 attacks. So he looks ridiculous, and that would be a comic



Photo: Jan Handrejch

Notorious British comedian turned filmmaker Christopher Morris.

scene if that was part of the film. And if you get several of those, it starts to break down the way the thing looks at first inspection.

**■ Besides terrorism, you've previously taken a humorous swipe at other sensitive subjects such as pedophilia. Is there any subject even you would consider taboo?**

I think it's entirely to do with what you find in the subject and whether you find something that's funny, that's going on inside a situation, which has a grossly serious label. You can find humor in severe prisons; you

can probably even find humor in torture. But the challenge is you have to find it. You can't just go "I insist that torture is funny, therefore you will laugh." You have to work something out of it. It's the same with the film. Obviously, blowing people up is not in itself funny, but messing up a plan or struggling with your capacity to pull something off and the ideology that is driving you into it... maybe that is...

**■ For me, it's almost like a "double joke" that *The Road to Guantanamo* star Riz Ahmed is also in *Four Lions*. Did his**

**appearance in that movie influence your decision to cast him?**

It probably brought him to my attention. Even though he was almost kind of just modeling really. There was hardly any dialogue in *The Road to Guantanamo*. It was almost like he was "vogueing" the Jihadi role... I cast him because he has the capacity to hold the screen in a really powerful way.

**■ How did you end up in *The IT Crowd*, which is pretty "straight" comedy for someone like you?**

It was partly a favor, because

I have known Graham [Linehan] for a long time and he phoned up and said, "I'm having real trouble casting this part." But I kind of thought of it as a challenge as well, because I'd be away from a lot of what I was familiar with. That's quite a good thing to do to yourself. It also sort of coincided with the beginning of the research that I was doing on *Four Lions* so it was quite a good counterpoint to that. If you're digging around in some fairly ripe leaf-mould, it's nice to jump on top of a Christmas tree every now and then and behave like an idiot.

**■ When you first met Peter Cook on a radio collaboration, was it kind of a Bob Dylan meets Woody Guthrie moment?**

That would be overplaying it, but I wouldn't dismiss it altogether. Of course, he was part of my childhood. In a way I was quite lucky, because I didn't worship him, but I loved certain things he'd done. And then, once I met him, he had such an obvious comic temperament. I remember being delighted when I first met him that this still remained despite all I had read about him being a busted flush. Some of the paintwork was a bit scrappy perhaps, but his comic mind was still intact. That was clear just on meeting him.

**■ Was there much alcohol involved when you collaborated?**

There were a couple of super-market bags of Kestrel lager introduced right at the start of the session, so you always knew that there was a kind of ticking clock, not just on the studio time, but on his brain time, and then we'd have to go and watch football or something. You'd have to start by morning and get done by lunchtime.

### THE LOWDOWN

Well, gentle readers, tonight's the night – someone's life work is about to be lauded with a glass orb. Not every film here will be that successful, of course. In fact, these nine days likely formed the only chance most of the crowds here will ever have to see many of these films. Anyone scrumming for tickets hardly needs to be told that.

But sometimes that can work out well – if not for the filmmaker, at least for his setting.

As **Russian actor Ivan Shvedoff**, star of the grim immigration tale, *The Albanian*, observed to **journalist David D'Arcy**, "My country has just lost 2,500 tourists."

The canny observation was prompted by a screening of **Sergei Loznica's *My Joy***, which D'Arcy described in the Abu Dhabi newspaper *The Nation* this week as "chilling even by Russian standards." Presumably, tourism promoters are hoping it doesn't become a box-office hit.

Nor can they expect much more support as a goodwill ambassador from Russia's **prime movie mogul, Nikita Mikhalkov**, here at KVIFF to present *Burnt by the Sun 2: Exodus*. He offered a neat summation of critics and audiences who don't respond to his work at a press conference Friday:

"I don't now want to understand the people," he said. "I want the people to understand me. To understand people is like McDonald's. It's like fast food. It's bad for your health."

Finally, we'd like to wish **birthday boy Adrian Grenier** our best wishes (he turns 34 today). We hope someone will treat him to some new underwear to mark the occasion. The *Teenage Paparazzo* director/producer told a journalist he had been **going commando** since arriving at KVIFF, as his bags had been mislaid at Frankfurt airport. ■

### EXPLAINER

## So what exactly is a Crystal Globe?

Film fests without awards would be like... well, like lots of film fans and film bizzers all getting together and just exchanging ideas, praises, disses and inspiration. Not so bad, perhaps. But if a filmmaker hopes to have their work picked up and distributed around the world, as most do, then being awarded a Crystal Globe at KVIFF is a great start.

It's the kind of thing potential audiences take note of, and therefore the people who buy films are more likely to do so if it's been lauded in such a way.

Of course, even if it's not the best film winner of the Official Selection feature competition, which is technically the only official Crystal Globe given for a movie under festival rules, there are still a host of prizes that are just as important in recognizing outstanding work.

The best director, best actor, best actress, best documentary under 30 minutes and best documentary over 30 minutes, and the winner of the East of the West competition all have achieved something pretty special – which is probably why they put



such things on the poster from that day on.

Individual personalities who have advanced the cause of great film can also be honored with an official Crystal Globe, of course. This year, the eminent Czech director of chilling films such as *The Cremator* and *Ferat Vampire*, Juraj Herz, will take this honor home (last year this award went to John Malkovich).

The fest can also recognize personalities who have done stand-out work with the President's Award, which went to actor Jude Law this year.

Despite the official differences, all the top statuettes feature the striking figure of a deco-style nude holding a crystal orb over her head – which makes it rather heavy, as many film greats have discovered over the years when it's placed into their hands.

This, conveniently, makes it a good subject for the festival trailer, since it's not hard to imagine it breaking open doors, pounding pills into powder or fracturing toes if dropped. (WT)

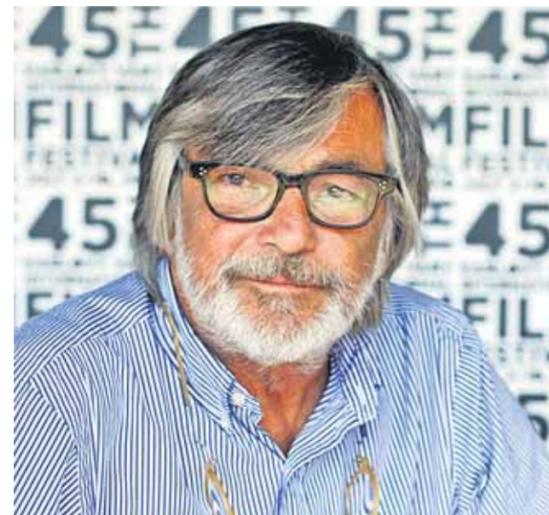
### SEE YOU THERE

## Jiří Bartoška

KVIFF president

Today, I would definitely recommend the excellent British black comedy *Four Lions*. This originally written and shot movie, screened in the Forum of Independents section, offers a bizarre journey into the world of suicide bombers and Islamic fundamentalists. Director and co-writer Christopher Morris is a distinctive personality on the British comedy scene and is well known in this country for playing the role of Denholm Reynholm in the popular TV series *The IT Crowd*.

**Four Lions screens today at 3:30pm in Čas Cinema.**



# KVIFF Grand Jury to give its verdict

Will Tizard

The filmmaker who takes home the Crystal Globe for best film tonight can rest assured; they have impressed an astute and demanding group of professionals.

Grand Jury president **Ron Yerxa**, founder of Bona Fide productions and producer of the double Oscar winner *Little Miss Sunshine*, describes the challenge of getting good films made:

"It's very hard to get projects financed right now. It's harder than ever. It's amazing how hard it is."

Not only do Hollywood producers need to find great stories, adapt them into great scripts, attach great directors and stars, he says, they now also have to come up with the funding sources.

Fellow juror **Mirjana Karanović**, a European Film Academy-nominated Serbian actress who starred in Jasmila Žbanić's *Grbavica* and is dean of Belgrade's Academy of Arts, says that in Europe it can be just as challenging to do unconventional films.

The actress, who can be seen on screen currently in Žbanić's *On the Path*, believes that performers should take on roles that not only challenge themselves professionally but that challenge society, causing it to question its assumptions and prejudices.

"I was attacked in my own country," she says of her work on *Grbavica*, "but also supported. To some people it was really courageous – but for me it was just a normal thing to do. I also play an Albanian mother in one movie. I try to say that nationality is not the question. It's not an obstacle in human communication. We should communicate as people, not as a member of a certain nation."



The KVIFF Grand Jury (left to right): Lee Chang-dong, Lola Mayo, Alexei Popogrebsky, Ron Yerxa (president), Mirjana Karanović, Bohdan Sláma and David Stratton.

Actors must do more than entertain, she insists. "Acting is the best part of myself. Through acting I try to improve my world. This is all I can do."

Juror **Lee Chang-dong**, a South Korean director and former culture minister whose work

is familiar to KVIFF audiences, will no doubt be looking hard at the writing of competing films. He debuted with the gangster film *Green Fish* in 1997 and won the best director prize in Venice for the 2002 film *Oasis*, but his current film, *Poetry*, which is also

screening at KVIFF, won the Cannes best screenplay honor this year.

Juror **Lola Mayo** of Spain is also a veteran screenwriter and producer who penned the script with Javier Rebollo for his 2009 San Sebastian winner *Woman*

*Without Piano*. The two have collaborated since 1996 and their 2006 feature, *Lola*, screened at KVIFF 2007.

Two directorial heavyweights, Russia's **Alexei Popogrebsky** and Czech filmmaker **Bohdan Sláma**, are both strong advocates

of personal stories with a strong sense of place.

Popogrebsky put out his independent debut in 2006, *Simple Things*, screened in the main competition at KVIFF, where it won ecumenical jury and FIPRESCI prizes. His new film, *How I Ended This Summer*, won acting honors at Berlinale and Sláma's *Something Like Happiness* won the San Sebastian fest in 2005. Last year, *Variety* magazine chose Sláma at the Sundance festival as one of its 10 Directors to Watch.

**David Stratton**, the celebrated British film critic and director of the Sydney Film Festival from 1965 to 1983, believes that films – and film festivals – need to show courage.

He cites the emotional impact of film such as Max Ophüls's 1948 gem *Letter from an Unknown Woman*, screening at KVIFF this year, noting that "I've seen it dozen of times and every time I see it I cry. It's so moving, to me."

He recalls mixing it up with timid government officials in the early days of the Sydney fest over content questions.

"I was absurdly confident that I could win that fight because I knew I was right. It was obvious to me that the film festival should not be censored. But it was not obvious to the government. So I found myself having very long and difficult and frustrating discussions with bureaucrats and government ministers who didn't know what I was talking about."

They, like many in power, were uncomfortable with challenging films. "For them films were just entertainment. Who wants to see something nasty like *Easy Rider* or *Midnight Cowboy*? Who wants to see that for entertainment? That was their argument." ■

## Lost and abandoned at KVIFF

Kateřina Kadlecová

Mira Furlan is perhaps best known internationally for her role in the American TV series *Lost* and is a respected film and theater actress in her native Croatia. She stars in the film *The Abandoned*, which had its world premiere at KVIFF as part of the East of the West section.

■ **You left the former Yugoslavia in 1991 due to the political situation there and moved to the US. Did you feel you had no choice but to leave?**

My husband and I come from, shall we say, different ethnic sides, so our lives became virtually impossible. And also in the former Yugoslavia I was a very well-known actress so the war propaganda tried to use me at that time. I didn't want to be used in that way and I didn't know what else to do but leave. So I had to leave my whole life and career. When there is a war you have to choose a side and I was unable to do that because my side is on that of human beings and life. I am an anti-nationalist person. I don't understand that way of thinking. I truly feel like a citizen of the world.

■ **But you recently returned to your homeland to film *The Abandoned*. Was that a homecoming of sorts?**

For *The Abandoned*, I really, truly wanted to do something in Sarajevo. It was one of my favorite places in the whole world when I lived in ex-Yugoslavia. So



Lost star Mira Furlan who is at the fest with *The Abandoned*.

when this opportunity came from these lovely people who did *The Abandoned* I took it of course and especially because it's about children. It deals with the post-war situation of children, who have paid the biggest price for this war and will be paying for it for generations. It's a strange summer for me, this summer. I'm doing some work in my native Croatia for the first time after 25 years. It really is a coming-back summer for me and I'm very happy. I spent 10 summers of my life in Dubrovnik doing theater and I think I did some of my best work there. And then I left and now there's this whole American chapter of my life.

■ **Do you think your past experiences helped you to bring more depth to your character Danielle Rousseau in *Lost*?**

Somebody said to me "You're the heart of pain of *Lost*," and I had to laugh but there is something to it and I carry that with me. Of course there were frustrations with *Lost* for me as an actor. I didn't have the chance to develop the role because it was cut short and that didn't feel too good. I felt like I was left without the payoff, in acting terms. That's the thing about a big American TV series. It's a huge machine that has a life of its own.

■ **You are based in the US now but do you think in the**

**future you will try to work in your homeland more?**

A combination of the two worlds would be the perfect way to live. I feel when I go back there as a well-known person that I am part of the healing process. That I need it and they need it as well. People come up to me in the street and say "We're so happy that you came back," because people need continuity in their lives and all of our lives were broken by this horrible war. Everybody needs this healing process and to connect the dots, to connect what is now with what was before, and so people are happy to see me. It means so much to me. Somehow it's time to come to some kind of peace. ■

## KVIFF in Numbers\*

125,396 tickets sold
11,056 fully accredited participants
765 film professionals
599 journalists
358 screenings
310 filmmakers
27 international premieres
15 world premieres
9 European premieres
6 fully accredited dogs
3 thunderstorms
2 stars swimming in the river
1 nasty arm-wrestling accident
∞ halušky

\*Statistics valid at the time of printing (5pm). Final statistics to be revealed later today... (PLC)

## PRÁVO Audience Award

Don't forget to take part in this year's Audience Award competition (which runs until 10am today). Pick up your voting cards whenever you see a film, and on the way out, tear the card at your chosen place – 1 for Excellent, 2 for Good, 3 for Average, and 4 for Poor. Then hand the card to a hostess, or drop it into one of the ballot boxes provided.

### Current Standings

1. *Oldboys*
2. *The Hedgehog*
3. *Sound of Noise*
4. *Friendship!*
5. *Tucker & Dale vs Evil*

# Acting is very discombobulating

Ilna Francková

Actor, director and producer Adrian Grenier, who stars in the HBO TV series *Entourage*, presented the premiere of his documentary about a 13-year-old tabloid photographer, *Teenage Paparazzo*, at KVIFF yesterday.

■ **The film you've brought to KVIFF, *Teenage Paparazzo*, explores the fame phenomenon. Do you see fame as a positive or negative thing?**

As is true for everything in life, there's good and bad in everything. The same is true with fame. It's something that gives people a lot of opportunity and it can be very positive, but at the same time it can be a burden. It can be something you have to deal with. It's definitely an unusual experience that you have to reconcile in your life. One day you can go to a restaurant with total anonymity and the next day you can't. It's a learning process. There's no manual on fame. It's something that every individual who gets to be in that position has to deal with.

■ **You got personally involved in the *Teenage Paparazzo* story. You weren't just telling a story, you were co-creating it...**

Well such is life, isn't it? We're all contributors to the collective story, so to speak. For this movie in particular I made a conscious choice to blur the lines more, break down the façades and barriers, so I thought on one level it

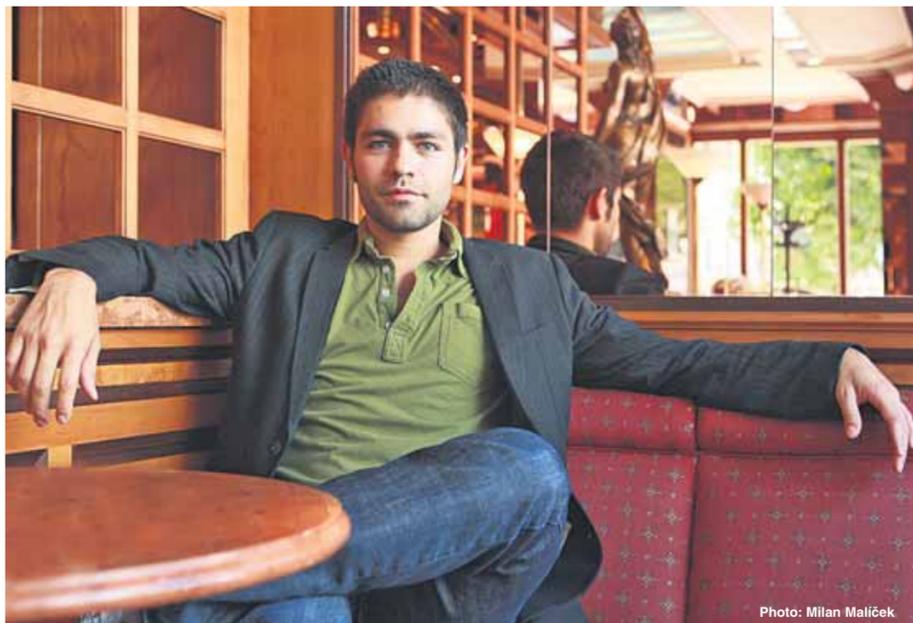


Photo: Milan Malíček

*Teenage Paparazzo* director Adrian Grenier doesn't like being told what to do.

was very important to reveal the fact that I was the director and that I was actually playing a role and had a hand in the creation of this story. But that's one of the things that I really love about the movie, that it's this hall of mirrors; art imitating life imitating art is really taken to a very literal and fully realized place. I also play a role in the movie of the celebrity. You can't have a paparazzo without a celebrity. So I was the obvious go-to celebrity, because I was available, I was willing and I wasn't charging myself a fee. I was

lucky to have Paris Hilton and Lindsay Lohan, Eva Longoria, Matt Damon, Lewis Black; all of these celebrities were quite generous to share their experience with me.

■ **There was a scene in the movie where you told Paris Hilton the story of Narcissus and she thought it was a true story.**

Or did she? (laughs)

■ **Do you think she plays a role? The role of Paris Hilton.** To a large degree, yes. If you've seen the earlier footage interview, she's quite eloquent

and thoughtful and present. She definitely dips in and out of her persona. I think we partly ask for it. We want her to fulfill that persona on some level because she's always been that for us. And the vixen is somehow secretly desired by all of us.

■ **You are an actor, a director, also a producer. Which came first?**

I don't know which came first. In high school I started making movies with my friends. We had a Hi8 camera – one of those old really crappy cameras. And we would make little movies with

each other. Film was just a natural progression to not only creative expression and theatrics but also the autonomy of being able to do it yourself. Now that's sort of commonplace, but there was a time when YouTube didn't exist and not everybody had a camera. But we had a Hi8 in the early nineties and I think it was the beginning of that DIY film experience. I just took it one step further and now I'm making bigger movies.

■ **As an actor you don't really have control over the final piece that you create, but as a producer or as a director it's your work...**

I think you hit it on the head. One thing that attracts me to directing and being behind the camera is the objectivity, first of all, to get a clearer vision of what it is you're doing. When you're acting it's very discombobulating, because it's all about you and there's a lot of internal work, and you don't always know if you're doing it right and you're always looking for somebody else to tell you if you're doing OK or if you got the job. Whereas when you're behind the camera, you can be the master of your own fate more readily. I'm just trying to achieve more levels of independence. I don't like people telling me what to do. That's just the bottom line. And without a good director you're helpless. Because you trust the director to guide you, and if they're guiding you off course you won't know it until you see it on the screen and that sucks! ■

## WHAT AM I DOING HERE?

Ivan Shvedoff  
Actor



■ **What brings you to KVIFF?**

I've been coming for years. There's usually one or two films I'm in screening here – this year I'm in *The Albanian*. KV and Berlin are usually a few months apart and they are my main festival stops each year. Besides the films I use them to socialize and to keep in touch with people in the film world.

■ **Has KVIFF changed in all the years you've been coming here?**

Well, I'm not sure if I'm allowed to say this, but it's definitely got more professional.

■ **What are you doing here this year?**

Well, as an actor, I'm always studying people and how they act and behave. You always meet some nice specimens to study at film festivals. So if you meet me, watch out! I'm probably scanning you! Kind of like Big Brother... (COC)

## REVIEWERS RECOMMEND

Nick Holdsworth

Eastern Europe Bureau Chief, *Variety* magazine



### John Boorman, a Portrait

Director: Philippe Pilard  
France, 2009, 52 min.  
July 10, 3:30pm, Cinema B

Michel Ciment and Philippe Pilard's homage offers an insight into the films and career of British-born director John Boorman and the influences that shaped his vision. Filmed at the director's home in Ireland, Boorman looks back to his childhood in pre-war

London and talks about some of his most famous works, including *Point Blank*, *Deliverance* and *Hope and Glory*. Boorman, who was a guest at Karlovy Vary in 2003, is a fine raconteur and this film will be a joy for aficionados of his films.



### Red Hill

Director: Patrick Hughes  
Australia, 2010, 94 min.  
July 10, 7pm, Congress Hall

Australian director Patrick Hughes in an explosive debut about a day and night in a small town where a police officer's first day in a new job turns into a nightmare when an escaped murderer turns up intent on revenge. Tense and atmospheric with a shocking

core of cruelty and violence, skillful editing and camerawork combine to create a truly shocking thriller.



### Oil City Confidential

Director: Julien Temple  
United Kingdom, 2009, 106 min.  
July 10, 7pm, Espace Dorleans Cinema

An odd title for a documentary about British 1970s rock band Dr. Feelgood – for those in the know it is an oblique reference to the band's home town, Canvey Island, an oil depot in Essex on the east coast of England. Julien Temple's film uses the story and music of the band to explore the social and cultural environment of the 1970s. For those of a nostalgic bent, there is plenty of archive footage as the band's lead guitarist Wilko Johnson guides viewers through the years.



### The Double Hour

Director: Giuseppe Capotondi  
Italy, 2009, 95 min.  
July 10, 5pm, Karlovy Vary Theatre

Italian director Giuseppe Capotondi's strangely beguiling love story that is not all it seems picked up three awards last year in Venice. When Guido, a former policeman, meets Sonia, a lonely chambermaid, he thinks his life is about to change for the better.

But Sonia (played by Russian actress Ksenia Rappoport) is not all she seems and there is more to her attraction for Guido than meets the eye. ■



Autentická česká a asijská kuchyně.  
Unikátní lázně v bývalé renesanční kapli.  
Originální koktejly v moderním baru.  
Nezapomenutelné oslavy, bankety, svatby.  
Nejpříjemnější personál v Praze.

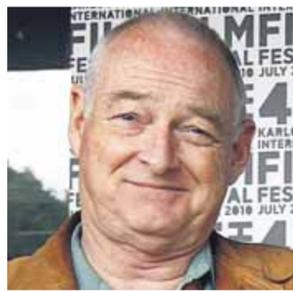
Víc než jen luxusní postele.



# Off the KVIFF remarks

## What they said at the fest this week

"The film I've just finished is called *Arctic Blast*, and you'd want to consult your urban dictionary for that one."



Director Brian Trenchard-Smith invites us to get googling.

"I remember you! Oh, no! I think you heard me sing. Oh, dear. I've gone red."



Jude Law upon spotting a journalist who witnessed his karaoke the night before.

"Colin is a character actor in a leading man's body, and he's doing very interesting, detailed work, and I had a hunch that he had spent some time in a pub somewhere singing."



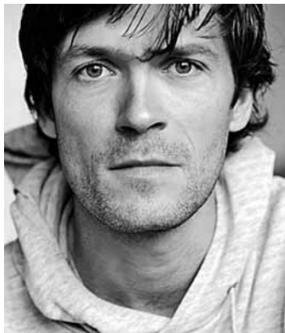
Crazy Heart director Scott Cooper on casting Colin Farrell, who apparently is cut from the same cloth as Jude Law.

"I think Belgium is like a couple that are having a disagreement. The Flemish people are like the woman that has been neglected for years. And as you know, neglected women are always little bitches. And then you have the Walloons who are like the husband, saying: 'Please give me a second chance!' But they have had a child together so they will have to stay with each other for its sake, even if it's an ugly child called Brussels!"



Director Caroline Strubbe on marital problems in Belgium.

"Never use your own money."



Danish writer/director Torben Bech, when asked for filmmaking advice.

"Mainly you don't want people to see it, but it's not a rule that can't be broken. We sometimes like to slap the audience in the face."



Thelma Schoonmaker on the art of editing.

"It was kind of a love letter to print journalism, which is dying, as we all know."



Kevin Macdonald, director of *State of Play*, lets us know our days are numbered.

"Education often prevents you from seeing the world differently. The world is often more open to seafarers, conquistadores, whores and soldiers."



Director Dmitri Mamulia on the perils of formal training.

"It is a beautiful, quiet and comfortable place. Full of cultural and artistic atmosphere. It is like a cup of Chinese Longjing tea; refreshing and fragrant."



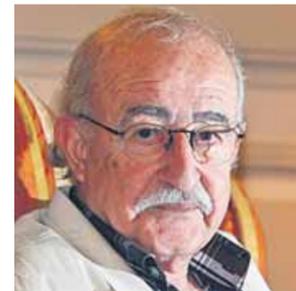
Chinese director Chi Zhang on Karlovy Vary beyond the beer tents.

"It was actually easier than we all expected. After all, animals are more predictable than human beings."



Director Agustí Vila on handling a cast of cats, dogs and a pigeon for *The Mosquito Net*

"He pretended, or maybe he didn't pretend, that he was sleeping with his sister, was late, always in a white tuxedo, or he came to the Intercontinental Hotel in Prague sporting an SS hat and giving the Nazi salute while a conference on anti-Semitism was held there, causing a scandal."



Juraj Herz on the charms of German actor Ben Becker

"I said when we were making it last year 'Thank god, the economy tanked so that I can make a movie!' - Please put 'he said laughingly' if you quote me on that!"



Director John Wells on making *The Company Men*

## ON THE TOWN

### Ristorante La Strada

Jaltská 12  
☎ 353 223 878  
www.restaurace-lastrada.cz  
Open daily 11am-11pm

With a special menu offer during KVIFF and brunch for late risers, this classy, handy establishment is great for modern, healthy fare in a cool, modernist environment. The five fixed-price menus (189-499 CZK) range from a game platter including pâté and fresh strawberries with rosemary to a simpler lunch of schnitzel and plum cake. They often stay open past the official closing hour and have a well-stocked cabinet of Moravian, Italian and French wines. The house special is Italian food, as you might expect, and the sauces that top the *trenette* and *pappardelle* are delectable. The sleek style of this place sets it apart in tradition-minded Karlovy

Vary and it tends to attract a good-looking crowd to match the gold and plum-colored décor accents. There's none of the attitude you might expect with such a setting, however, which makes it worth considering if you can't face another pub lunch or, god forbid, yet more *halušky*.

### Aylin Döner Kebab

4 Dr. Davida Bechera  
☎ 353 541 019  
Open NONSTOP during KVIFF

This charming Vietnamese-run hole-in-the-wall is a festival lifesaver. Open nonstop with their reduced festival menu, it's the perfect place to get all the after-hours after-booze nourishment you need. For one of the best döner burgers this reviewer has ever had, you only need fork out 45 CZK. And a can of *Gambrinus* if you're not quite done drinking yet will set

you back 25 CZK. Whatever your order will be served smartly, in perfect English, and with a smile. And here's an insider's tip, 15 CZK will get you a huge, delicious, freshly-made deep-fried Vietnamese spring roll. Very hard to say no to at four in the morning.

### Čajovna 1000 a 1 noc ("1001 Nights Tea House")

I. P. Pavlova 19  
☎ 608 466 947  
Open daily from 8am till midnight

Whatever your vice is, you can probably find it on the menu at this cozy little tea house, which offers chocolate, alcohol and cigarettes just around the corner from the Thermal Hotel. Food options are fairly limited, unless you're looking for standard pub grub or something sweet. Ice-cream sundaes range from the simple to the spectacular, and most fall in the 100 CZK area, but the real draw here is the tea. Choose from



Photo: Jan Handrejch

Ristorante La Strada offers modern, healthy fare.

dozens of different varieties, from Chinese green tea (65 CZK) to Indian Darjeeling (95 CZK) to Japanese Kyoto (CZK 135). Early birds might appreciate the daily range of breakfasts around the 70 CZK mark, whereas night owls are more likely to be drawn in by the hookah pipes. Black tobacco goes for 75 CZK, or you could splurge on "Superior" for 250 CZK. (PLC/WT)

Established local smooth swing band *Swing Studio* are playing at the open-air theatre under the bridge at 7pm tonight with clarinetist Karel Uhlík. They intend to be lifted "on the wings of swing," which ought to be something to see.

If your tastes run to younger, more experimental Czech jazz with didgeridoo, fiddle and a strong Balkan flavor, head to the podium in front of the Thermal tonight at 8pm to see *Kumbalu*. This ethnobeat five-piece from Brno should provide some infectious pacy rhythms to move yourself around to and end the fest on an energetic note.

Industry types might like to check out a screening of selected Czech TV co-productions (by appointment only) at the Czech TV Meeting Point beside the Thermal from 10am. (PLC)

## DAILIES



Photo: Jan Handrejch

Burnt by the Sun 2: Exodus director Nikita Mikhalkov.



Photo: Milan Malíček

Juraj Herz receives this year's award for contribution to cinema.



Photo: Milan Malíček

The sun sets on another KVIFF. See you next year!