



# Festival Daily

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

SPECIAL EDITION OF

**PRÁVO**



Saturday, July 3, 2010

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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)

## Keepin' it country at KVIFF

Scott Cooper brings Oscar-winning debut to Karlovy Vary

Cóilín O'Connor

Director Scott Cooper brought his own brand of southern charm to KVIFF this week to present his debut feature *Crazy Heart* as KVIFF's opening film. His redemptive tale of a washed-up country star, who discovers he still has "a little gas left in the tank," wowed critics last year, and also bagged two Oscars, including the Best Actor award for Jeff Bridges.

■ **What first attracted you to *Crazy Heart*?**

I always wanted to tell Merle Haggard's life story but he had too many ex-wives; it was very difficult to obtain his life rights. But I was able to take this very obscure novel called *Crazy Heart* (by Thomas Cobb) and write about Merle Haggard's life, Johnny Cash, Waylon Jennings, Kris Kristofferson, and then make a fictionalized character, with a very large outlaw sensibility. The reason I wanted to tell the story was that, as a first time writer and director, I felt important to tell a very personal story, and I grew up with these types of characters in my life and this type of music. And it felt like, if I could tell a story for the first time, it better be one that came from life experience, and this was it.

I spent some time with Merle, and in America he's considered the "Poet Laureate" of country music. What I was attracted to was these people who wrote about their life experiences – of pain, loneliness, heartbreak, despair and, ultimately, redemption. All the themes that coursed through the great country songs coursed through my movie.

■ **How did you manage, as a first time director, to get so many heavy hitters?**



Photo: Jan Handrejch

*Crazy Heart* director Scott Cooper kicking back at the Grandhotel Pupp.

A lot of the credit has to go to my artistic mentor and very close friend Robert Duvall, who was the first person to read the screenplay. After he read it, he said, "Scott I love it, let's make a movie." And I said, "I'd love to, I'd like to direct it." And he said, "What do you need?" And I said there were two things that I had to have to make this film. One was T Bone Burnett, the great American music producer, and the other was Jeff Bridges, for whom I wrote the role. So I wrote them impassioned letters, explaining my vision in great detail. Passion goes a long way for a first time filmmaker, or for any filmmaker. And Robert Duvall is considered one of America's finest actors, so any time his name is associated with

a project, we could be certain that Jeff Bridges, Colin Farrell, and Maggie Gyllenhaal were all going to read it.

■ **Colin Farrell is not the first person you'd think of as a country singer...**

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 Colin had spent some time in a pub somewhere singing. We felt like, with his dark charisma and his personality, that he would be a very good counterbalance to Jeff Bridges. He worked with a dialect coach, so the accent wasn't a problem. He's a very skilled actor.

■ **Does the kind of authentic country music that the film is about still exist somewhere, or**

**has it been completely smothered by the music industry?**

Well it does exist, but you have to look for it very, very hard. Modern country music is written sometimes by a team of writers, whereas the great country musicians, those with the outlaw sensibility, wrote about their life experiences, it was very personal. So I feel like people really understood that, and gravitated towards that music, whereas today it has a very pop sensibility, a little bit slicker veneer, and plays to a different audience.

■ **You worked with a lot of non-actors in this movie. What was the rationale behind that, considering you yourself are an actor?**

There are many challenges working with people who haven't

acted before, but I took a page from Robert Duvall's handbook of directing, and realized that I wanted to cast certain faces. I wanted this movie to feel like the great American photographer Dorothea Lange, so that people's faces told a story, and were a roadmap of their lives. And sometimes to do that, you have to find people off the street, at the gasstation and restaurant, because their face seems to strike you. And Robert Duvall gave me a wonderful piece of direction, he said, "Scott, cast non-actors in certain parts, because they don't have bad habits."

*Crazy Heart screens today at 1:30pm in the Pupp Cinema and on July 9 at 9am in the Thermal's Grand Hall.*

### THE LOWDOWN

The glam is on, dear festgoers, lest there be any doubt. KVIFF officially kicked off last night with plenty of sparkle and the best part of the firmament of Czech stardom was present, including a respectable share of political heavyweights just for good measure.

As he took the stage, fest president Jiří Bartoška greeted his counterpart of sorts, Czech President Václav Klaus, in a nice moment of symmetry, though it was telling to see how Jan Fischer, whose former administration approved the long, long-awaited Czech film incentives law, got noticeably more applause – and, in fact, a good deal of whistling.

And the cheers were richly deserved, for the law, as we all know, will hopefully restore the Czech Republic to its salad days as a foreign film location, providing, as it does, a 20% cash back sweetener for productions that shoot here.

Of course, just as much attention was garnered by such glitterati as the former Miss World, Taťána Kuchařová, who dazzled in a lavender number decked out with silver lame stringy stuff. Almost as impressive at the other end of the fashion spectrum was New York Post critic and esteemed KVIFF guest V.A. Musetto, donning a sporty sun-baked cap, blue jeans and his signature red high-top sneakers – all topped off with classy black dinner jacket.

Yep, it could only be the movie art world, folks. ■

**NOTICE:** There will be a special, unscheduled screening of *Knight and Day* today at 11pm in the Thermal's Grand Hall. Today's screening of *White Material* will be without English subtitles. It will be shown in French with Czech subtitles. ■

### EXPLAINER

#### Just what does a film fest look like?

Try to answer that and you'll find it a struggle to name concrete details – though you certainly know what it feels like. You'll probably think (if we exclude the films and film people themselves for a minute) of special décor, music, performances...you know, that festival magic. The glitz.

Well, all that doesn't just materialize out of the ether like in a Harry Potter movie. Good thing we have the KVIFF Production Department then, headed up by the estimable Petr Lintimer.

These are the folk who round up some 130 people to run all aspects of the festival, from logistics to promotions to doing up the Thermal in wild colors and textures. They even look after the fireworks (no fatalities so far, either).

Lintimer works year-round on keeping this megacruiser running smoothly, while long-time colleagues with backgrounds ranging from economics to film studies come on board months before the festival opens, bringing on, at the final stages, just about



every available youthful body in West Bohemia to work the doors, run services, hang posters, book parties... you name it.

Most people, of course, are most struck by the splashy theatrical productions that are mounted at the Thermal's Grand Hall on opening and closing night. These are conceived by crew chief Michal Caban and his brother, the talented theatrical scene designer Šimon Caban of the Městské Divadlo theater in Brno.

This year's theme, which entertained all the glitterati last night for the opening ceremony and screening of Scott Cooper's *Crazy Heart*, was a sort of enactment of film characters via a live-action zoetrope, involving 19 dancers (several of whom also helped create the work), showing off a theatrical production that has been rehearsing for weeks in Prague.

The conception is always pretty free, says the designer, except for one golden rule: the "movement of girls' bodies."

So one detail we'll remember, anyway. (WT)

### SEE YOU THERE

#### Torben Bech

Co-director and screenplay writer of *Nuummioq*

I'm looking forward to seeing *Tucker & Dale vs. Evil*. I heard about it at Sundance. I heard that it was funny and unpredictable, and you always need a little bit of fun at festivals. So I'm definitely going to see that.

And I really want to see *Days of Heaven* by Terrence Mallick on the big screen. I'm 100% sure of that. I'm a big fan and always have been, because he uses the landscape, like we did. He has definitely been an inspiration.

*Tucker & Dale vs. Evil screens tonight at 10pm in the Espace Dorleans Cinema and on July 8 at 9:30pm in the Small Hall. You can see Days of Heaven tomorrow at 11:30am in the Grand Hall or on July 8 at 12:30pm in the Small Hall. Torben Bech's film Nuummioq will be shown today at 6:30pm in the Small Hall of the Thermal and tomorrow at 10pm in Espace Dorleans Cinema.* (GP)



## OFFICIAL SELECTION

**Brother & Sister - a complex web of sibling intrigue**

Will Tizard

In Daniel Burman's film *Brother & Sister*, he portrays life in Buenos Aires as an anarchic struggle among opportunists while focusing on a comically dysfunctional sibling relationship, which is thrown into high gear by an unexpected tragedy. He describes the process of directing and writing the film as an exercise in resourcefulness, with location shots and few takes being the rules of the game.

Photo: KVIFF  
Daniel Burman's humorous look at Argentine opportunism.

■ **The flavor of Buenos Aires and its urban center is very much a part of your stories. What is it about this setting that helps drive a good story?**

In this movie, the story happens between Buenos Aires and a small resort town in Uruguay. Maybe in Europe it's not well known that Argentina and Uruguay are like brother and sister; they have a love-hate relationship. The way that I show Buenos Aires is not with the tango and all of this stuff, and maybe not as nice and perfect as foreigners like to see it, but it's the real one: noisy and chaotic.

■ **I guess it's probably easier to work as an independent filmmaker in Argentina compared to the US, where there's less scope and freedom to turn out interesting films...**

This is the good part. The bad

part is, I did a movie that's a big success in Argentina but I must continue working. The concept of success here doesn't exist. No one will come and knock on your door and say, "Oh, you're a big success so we want to pay you a lot of money just for your ideas." For me, it's crazy that someone would pay.

■ **So you wouldn't object too much if you got a fat movie deal from Hollywood?**

If this happens some time, I will ask for a lot of money and I will bring my children and we'll buy a big house and we'll have a great time. But the whole process for doing it is so long. Here, if I want to make a movie next July, I will make it next July, not later. For me this is very important.

And I cannot understand a system where everything

depends on one actor. One actor has the power to say no and kill the film. In Argentina it's the opposite. Everyone can say yes and no one can say no.

■ **But even if you can't achieve mogul status, you do get to keep your independence as long as you can work on low budgets, I suppose...**

I have a production company, and produce two movies a year. Also, I sell my own movies. And my dream is that everything continues in the same way; making my own movies, one every year or two. It's a dream. I am very respectful of dreams. I live in a country where lots of people don't have a job.

**Brother & Sister screens today at 8pm in the Thermal's Grand Hall and tomorrow at 10am in the Espace Dorleans Cinema.** ■

## OFFICIAL SELECTION

**Kooky - a film from the whole family**

Cóilín O'Connor

Jan Svěrák's *Kooky* is somewhat unusual for a KVIFF Official Selection film in that it is a defiantly PG movie, which is clearly designed to appeal to all ages. It combines live action and puppets to tell a charming story about a teddy bear called Kooky who comes to life after being separated from his six-year-old owner and ends up discarded in a rubbish dump. Determined to find his way home, he sets off to find his human friend, but gets lost in an enchanted forest ruled by fantastical creatures who are embroiled in a power struggle. The ensuing mayhem contains all the wisecracks and rollicking fun that we have come to expect of modern animated children's features.

*Kooky* is something of a new departure for Svěrák, who made his name making well-received features such as the Oscar-winning *Kolya* and the WWII drama *Dark Blue World*. He acquits himself well, however, and the film is a worthy addition to a long line of Czech cinematic fairytales spanning several decades. It also ties in well with the Czech tradition of puppet animation, as epitomised by legendary figures such as Karel Zeman, Jiří Trnka and Hermína Týrlová.

Despite the lack of slick CGI imagery, this old-school film still serves up enough of a visual feast

Photo: KVIFF  
Jan Svěrák's Kooky kickstarts KVIFF competition.

to keep modern audiences interested. (Incidentally, it has already generated considerable blog heat among the internet gaming community, who hold art director Jakub Dvorský's Amanita Design in very high regard).

With snappy dialogue and a fast-moving script, *Kooky* has a good chance of appealing to anyone in search of some traditional, but slightly offbeat entertainment with a broad reach. An English dubbed version planned for the summer means that it even stands a good chance of making a splash with international audiences.

Typically for Svěrák, this lively piece of family entertainment is very much a family affair. As usual, his father Zdeněk Svěrák is involved. This actor, writer and all-round Czech national treasure usually pens the scripts for his son's films, although this time he

has confined himself primarily to voicing one of the main characters, with the voice of the lead being provided by Jan's own son Ondra.

Jan Svěrák took over the scriptwriting duties himself at his father's suggestion. "Originally, I thought my Dad could write the dialog so I wrote the script very loosely," he says. "But when I gave it to him to read he said I should do it, as I know Ondra much better than he does. He had a point - as his father I spent much more time with Ondra than his granddad. So I wrote the dialog myself but asked my Dad to write a few poems for another character, which he did with enthusiasm."

**Kooky screens today in the Thermal's Grand Hall at 5pm and tomorrow at 1pm in the Espace Dorleans Cinema.** ■

# BELGIAN CINEMA FLANDERS

@ KARLOVY VARY INTERNATIONAL FILM FESTIVAL 2010



## DE HELAASHEID DER DINGEN (THE MISFORTUNATES)

by **Felix van Groeningen**  
prod: Menuet  
sales: MK2

2.7 19:00 Congress Hall/Thermal  
6.7 16:00 Congress Hall/Thermal  
10.7 18:30 Small Hall/Thermal



## LOST PERSONS AREA

by **Caroline Strubbe**  
prod: Minds Meet  
sales: UMedia

5.7 19:00 Congress Hall/Thermal\*  
7.7 10:30 Lázně III  
9.7 22:00 Drahomíra

\* in the presence of **Caroline Strubbe**



## MAN ZKT. VROUW (A PERFECT MATCH)

by **Miel Van Hoogenbemt**  
prod: A Private View  
sales: High Point

5.7 10:30 Lázně III  
8.7 13:00 Congress Hall/Thermal



## MY QUEEN KARO

by **Dorothee van den Berghe**  
prod: caviar  
sales: Doc & Film

3.7 16:00 Congress Hall/Thermal\*  
6.7 10:30 Lázně III

\* in the presence of actor **Matthias Schoenaerts**

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# Industry Office gets the ball rolling

Gillian Purves

With 825 accredited film professionals so far at KVIFF, it is the perfect setting for networking and making contacts in the industry. The role of the KVIFF Film Industry Office is to provide an environment in which filmmakers, distributors, buyers and sellers can meet each other and get on with the important task of making sure their films are seen by wide audiences. Part of the charm of this festival is that industry professionals are given the chance to mingle at various industry events. "They always like that when you come to Karlovy Vary you meet many people, and it's quite a relaxed atmosphere so you can even talk about your future business, not just the films that are here," says Andrea Szczuková, head of the Film Industry Office.

One very popular focal event of the Industry Office is the **Works in Progress** presentation, which will take place on Monday July 5, from 1:30 to 4pm in the Chopin Lounge of the Grandhotel Pupp. The presentation is designed for international distributors, sales agents, and festival programmers, who can get a chance to see a selection of quality feature films whose premieres are expected to happen after July 2010. The event focuses mainly on films from the post-communist CEE countries. Producers will present their films in eight-minute pitches, including a trailer or film clips. "These are films that are in post-production



Photo: Jan Handrejch

Andrea Szczuková, head of the Film Industry Office.

and they're looking for international sales agents," Andrea explains. "In just a few hours you can get a good impression of what's new in this part of Europe, what's going to be released soon, and what might be interesting for the Western market." This year's line-up of films includes offerings from Poland, the Czech Republic, Romania, Croatia, Ukraine and, for the first time, Albania. The same event last year resulted in the Polish film *All That I Love* being picked up by Sundance.

The related **Docu Talents from the East** event, scheduled for 10:30am to 12 noon on Tuesday July 6 in Cinema A of the Thermal Hotel, will present nine Eastern European documentary projects that are in progress. Directors and producers will present their projects to the attending festival organizers, dis-

tributors and buyers in a short pitch, including trailers.

The Industry Office has plenty more events lined up that are well worth attending. The **Interfacing with Hollywood panel discussion** will take place today from 2pm to 4pm at the Grandhotel Pupp's Chopin Lounge. The event provides a forum where European filmmakers can gain insight into the inner workings of Hollywood and the panel members can share their knowledge and meet new and established filmmakers from Europe. This year's discussion will focus on the various stages of getting a film made in Hollywood and on how the movie industry is responding to new challenges in the realms of production and distribution. The panel will include the producer Ron Yerxa, who is the president of the Grand Jury at KVIFF 2010, entertainment

lawyer Linda Lichter, Sundance Festival senior programmer John Nein, MD of the Conspiracy management/production company Melinda Jason, and VP of production at Stillking Films Danny Holman.

A new feature this year is **Meet Film London**. Helena Mackenzie, Film London's Head of Inward Investment & Business Development, and Chloe Laing, Business Development Administrator, will be in Karlovy Vary to talk to producers and financiers about how to apply for attendance at the Film London Production Finance Market. This unique market is a two-day event held during the London Film Festival in October that introduces film producers to international film financiers interested in further developing and financing their feature film projects. ■

## FACES

Celebrated Czech composer **Aleš Březina** is arriving today to support his two latest collaborations with Jan Hřebejk, *Kawasaki's Rose* and *Tomorrow There Will Be...*, whose lead **Soňa Červená** is also expected.

Loads of big names from the Official Selection to watch out for, including **Olivier Coussemacq**, director of *Sweet Evil*, director **Agustí Vila** and actor **Eduard Fernández**, here to present *The Mosquito Net*, **Vladimír Smutný**, *Kooky's* co-director of photography, **Catherine Martin** (*Mourning for Anna*), and Prague's own **Tomáš Mašín** (*3 Seasons in Hell*). Also officially selected but out of competition is *Black Field*



Vardis Marinakis

by director **Vardis Marinakis**, who is expected today. A whole world of **Variety Critics' Choice** filmmakers will be appearing in KV today, including Czech writer/director **Robert Sedláček** (*Men in Rut*), British filmmaker **Bruce Webb** (*The Be All and End All*), **Markus Goller** (*Friendship!*) from Germany, debut Polish director **Borys Lankosz** (*The Reverse*), Norwegian/Taiwanese filmmaker **Håkon Liu** (*Miss Kicki*), Brazilian filmmaker **Sergio Oksman** (*Notes on the Other*), Spain's **Edmon Roch** (*Garbo: The Spy*), young Swiss director **Micha Lewinsky** (*Will You*

*Marry Us?*), and France's **Mona Achache**, whose new film *The Hedgehog* got her a FIPRESCI and Best Director at Cairo last year.



Sergio Oksman

Look out for some groundbreaking documentarists arriving today for the competition – **Mahdi Moniri** (*Tinar*), **Pietro Marcello** (*The Mouth of the Wolf*), and **Helena Třeštíková**, who's here to present her harrowing documentary *Katka*.

Also expect directors selected for various sidebars – **Michelangelo Frammartino** (*The Four Times*) in Open Eyes, **Patrick Demers** (*Suspensions*) in the Forum of Independents, **Goran Paskaljević** (*Honeymoons*) for Horizons, as well as director **Claudia Rorarius** and actor/screenwriter **Gianni Meurer** (*Who Saw Him*), and co-directors **Jon Garaño** and **José Mari Goenaga** (*For 80 Days*), from Another View.



Claudia Rorarius

Last but not least, we have some actors from the East – Films in Competition selection arriving today – prolific Russian actor **Ivan Shvedoff** (*The Albanian*), and **Taavi Eelmaa** and **Ravshana Kurkova** from *The Temptation of St. Tony*. (PLC)

## REVIEWERS RECOMMEND

Alissa Simon

Film reviewer, Variety



### Sound of Noise

Directors: Ola Simonsson, Johannes Stjärne Nilsson  
France, Sweden, Denmark, 2010, 102 min  
July 3, 1pm, Drahomira Cinema

The sound and image anarchists behind the 2001 cult short *Music for One Apartment and Six Drummers* take their concept and talent to a larger arena in *Sound of Noise*, a delightful comic cocktail of modern city symphony, police procedural and love story. The narrative revolves around a police officer (the tone-deaf scion of a distinguished musical family), and his attempts to track down a group of six guerilla percussionists whose anarchic public performances are terrorizing the city. The drumming set pieces correspond to an avant-garde score with four hilariously titled movements.

around a police officer (the tone-deaf scion of a distinguished musical family), and his attempts to track down a group of six guerilla percussionists whose anarchic public performances are terrorizing the city. The drumming set pieces correspond to an avant-garde score with four hilariously titled movements.

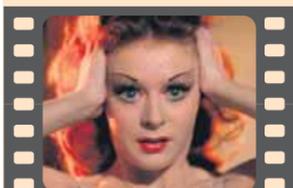


### October

Directors: Daniel Vega, Diego Vega, Peru, 2010, 83 min  
July 3, 7pm, Espace Dorleans Cinema

If you enjoyed the deadpan "dramedy" of last year's Norwegian film *North*, or the Uruguayan film *Whisky* a few years back – or get a kick out of just about anything by Aki Kaurismäki or Jim Jarmusch – don't miss the Cannes "Un Certain Regard" prizewinner *October* from the 20-something Vega brothers from Peru. This bittersweet tale of a hard-

hearted money lender, a lonely spinster and the cutest-ever abandoned baby is rendered in a brilliantly controlled expressionist style with a restrained emotional palette and numerous smartly handled running gags.



### The Red Shoes

Directors: Michael Powell, Emeric Pressburger  
United Kingdom, 1948, 135 min  
July 3, 2pm, Grand Hall

The 1940s was prime time for The Archers partners Michael Powell and Emeric Pressburger. Earlier in the decade came hauntingly romantic black-and-white works such as *A Canterbury Tale* and *I Know Where I Am Going*. Those were followed by the gorgeous Technicolor masterpieces *Black Narcissus* and doomed ballerina tale *The Red Shoes*. Moira Shearer found her greatest role as the rising-star dancer torn between an idealistic composer and a ruthless impresario intent on perfection. Offering riveting backstage drama and a hallucinatory central dance sequence, this print of *The Red Shoes* has been digitally restored so that the color appears in all its original glory.

Technicolor masterpieces *Black Narcissus* and doomed ballerina tale *The Red Shoes*. Moira Shearer found her greatest role as the rising-star dancer torn between an idealistic composer and a ruthless impresario intent on perfection. Offering riveting backstage drama and a hallucinatory central dance sequence, this print of *The Red Shoes* has been digitally restored so that the color appears in all its original glory.



### The Woman With A Broken Nose

Director: Srdjan Koljević, Serbia, Germany, 2010, 104 min  
July 3, 7:30pm, Karlovy Vary Theater

A strong cast of Serbian and Bosnian stars cross paths in this feel-good comic drama about shattered loves and new reasons for living. Using contemporary Belgrade like Robert Altman used Nashville, writer-director Srdjan Koljević even manages to make something dramatic out of the everyday traffic jams on Branko's Bridge, dividing the old and new parts of the city. The surprisingly upbeat story revolves around a surly taxi driver, a suicidal young mother, a prostitute with a heart of gold, a depressed teacher, her adoring student, a wacky pharmacist, and a confused priest. ■

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3/7/2010 • 20:00 hs. • Velký sál - Grand Hall  
4/7/2010 • 10:00 hs. • Espace Dorleans

### PURE TALENT

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"The best Argentinean cinema"

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"Daniel Burman best film"

Javier Firpo - LA RAZÓN

★★★★

Miguel Frías - CLARÍN

★★★★

Adolfo Martínez - LA NACIÓN

SALES CONTACT ♦ Jimena Blanco: blanco@bdcine.net

# Style and substance in KVIFF docs



The River – a thoughtful look at Lithuanian village life.

Filip Šebek

This year KVIFF again offers a selection of the best documentaries made around the world. A selection of 16 short films will be competing for the best documentary under and over 30 minutes awards, and they all deserve your attention – if only for the fact that they were chosen from among almost 800 entries.

If you like to see the boundaries of the documentary genre being pushed, you should not miss the remarkable British entry *The Arbor*, screened at KVIFF as a European premiere. To look back at the life of a young British theater playwright who died a tragic death, the director chose an original method of lip-synching the material with authentic recordings of the subject's family and friends. The effect is remarkable.

The outstanding Italian docu-

mentary *The Mouth of the Wolf* renders the bewitching atmosphere of old Genoa using an ingenious mixture of unique archive footage and an original prison love story between a transsexual called Mary and a Sicilian named Enzo.

My personal favorite among the short documentaries is the cleverly composed Brazilian picture *Notes on the Other*, which takes a fascinating look at how Ernest Hemingway transformed himself from an unknown and fame-hungry journalist into a notorious literary heavyweight. To those who don't mind highly stylized documentaries, I can recommend the Dutch short *Mum* in which director Adelheid Roosen delves into the crumbling world of her Alzheimer's-stricken mother.

Several pictures in this year's competition deal with the fates of obscure artists whose work is often more interesting and origi-

nal than their more celebrated peers, as in the case of the enormously powerful *Marwencol*. This film looks at American Mark Hogancamp, who created a perfect miniature of a Belgian village from WWII in his back-

**“Documentaries can provide more action and suspense than the best Hollywood thrillers”**

yard. Using rigorously executed figures, he acts out dramas that make Tarantino's *Inglourious Basterds* pale by comparison. Lyudmila and Vladimir, who feature in the aptly titled *Together*, also display original artistic leanings. They have filled up their remote little house with drawings and wooden statues resembling the work of folk



Mark Hogancamp's dramatic art is explored in Marwencol.

artists. Meanwhile, a Bangkok youth in the eight-minute *rise* pushes the boundaries of the concept of art by using his body instead of brushes.

If you can appreciate the message to be found in seemingly ordinary human fates, you should not miss the sensitive and emotionally charged story of a poor Peruvian family in *Familia*.

You can also savor the beauty of everyday life in *The River*, in which the filmmakers set off to a remote Lithuanian village and demonstrate the extent to which the local river dictates the rhythm of life.

In addition to thoughtful studies of quotidian reality, documentaries can provide more action and suspense than the best Hollywood thrillers, and this is certainly true of *Armadillo*, whose filmmakers risked their lives while following a group of Danish soldiers for six months in the southern Afghan province of

Helmand, less than a kilometer away from Taliban positions.

Fans of observational documentaries are strongly recommended to watch *Love Lust & Lies*, in which seasoned Australian filmmaker Gillian Armstrong follows her three main characters for a remarkable 34 years and offers a unique look at how Australian society has evolved since the 1970s. Everyone has to make their own judgment as to whether and how much the protagonist of Helena Třeštíková's latest observational documentary *Katka* is responsible for her own fate. The director followed a junkie named Katka for 14 years and depicts the living hell of drug addiction with a raw authenticity that is typical of KVIFF documentaries.

Filip Šebek helps select documentaries for both KVIFF and Prague's One World festival. ■

## WHAT AM I DOING HERE?

Mira Fornay  
Director of *Foxes*



■ Will you be doing some promotional events for *Foxes* while you're here?

*Foxes* saw its world premiere at the 66th Venice International Critic's Week Official Selection, so I'm here this week to present it at KVIFF in the Czech Film section with a delegation including actresses Réka Derzsi and Jitka Jusková.

■ You've achieved some success with this film. Do you have some lessons for others?

Yes, I'll be attending a panel discussion on “Why Should Film Funds Support Minority Co-Productions?” organized by the Czech Film Center. It will be held at noon on July 5 in the Press Conference Hall at the Thermal.

I'm also preparing a new film co-production *My Dog Killer*, which was selected at the co-production market at the Berlinale this year.

*Foxes* screens today at the Čas Cinema at 10am and on July 7 at 12:30pm in the Thermal's Small Hall. ■

## ON THE TOWN

Tandoor

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www.tandoor-kv.cz  
Open Mon-Fri from 10am-10pm,  
Sat-Sun 12pm-10pm

The Tandoor Indian restaurant, situated just a papadum's throw from the Thermal Hotel, has long been a favorite with those in the know. Those in the know have also long been loathe to divulge such insider knowledge due to the fact that the high quality, good value and resultant high demand for the food often leads to long waits for tables on KVIFF's busiest days. This is something the owners have sought to address this year with special daily festival menus that will take the heat off the kitchen to some extent, so patrons can get served faster and get back to the business of movie-watching

with full happy bellies. The special menus offer a delicious *dhal* soup followed by your choice from a selection of five main courses served with basmati rice, all for very reasonable prices of 120 to 150 CZK. Each day there will be a vegetarian option (such as *palak bhaji*, a spinach-based dish), along with a range of chicken, beef, lamb and prawn specialties. Complete your meal with a draft *Gambrinus* (29 CZK) or cooling mango or banana *lassi* (50 CZK).

Sklípek

Moskevská 2  
☎ 353 220 222  
www.restaurantsklípek.com  
Open daily from 11am to 11pm

This subterranean restaurant serves a hearty selection of solid Czech fare. Besides typical local standards such as *vepřová panenka v medu* (pork tenderloin



Photo: Jan Handrejch

Tandoor adds a bit of spice to KVIFF.

in honey) Sklípek also offers some excellent wild game dishes such as *nádívaná křepelka s mandlovou nádivkou* (quail with almond stuffing) and *pečený bažant* (roast pheasant). With most main courses costing

70 – 180 CZK, this establishment is also a good eatery for those on a tight budget. Situated at the top of Moskevská Street, it is at a slight remove from KVIFF central, which makes it the perfect place to take a break over an

ice-cold Zlatopramen beer on its outdoor terrace, well away from the festival hordes.

LIVETIP CASINOS

T. G. Masaryka 11  
☎ 608 619 545  
www.casinoslivetip.cz  
Open nonstop

Where's a good place for a beer at 4:00am? Well the honest answer to that question is probably nowhere, but we can at least tell you where to get a beer in a reasonably salubrious environment right round the clock. When you just don't want the night to end, head for LIVETIP right on the main drag and load up on *Pilsner* for a criminally reasonable 27 CZK or shockingly-good value *Gambrinus* for 23 CZK. Just remember to leave by the time the dawn chorus strikes up so you can get at least a couple of hours of shut-eye before another day of festival fun. (GP)

Fest pass and accreditation holders can get in free to the ČEZ ENERGY FEST event at *Poštovní dvůr* today from 1pm right through to 2am. Highlights include Czech singer and composer Anna K. from (4:15-5:15pm), Prague-based American songstress Tonya Graves (7-8pm) and Czech alternative-music group Tata Bojs (10-11pm). Take festival buses F2 or F3 to the Richmond bus stop.

Those who appreciate art with a difference will enjoy the official opening of an exhibition of the work of Saigon Team / František Skála & spol. at 5pm today (Karlovy Vary Art Gallery, Goethova stezka 6). The exhibition comprises 40 model cars that have been aged with fire, mud, patina and dust by the artist František Skála and his team of family members and other artists. (GP)

## DAILIES



Feverish last minute preparations...



...some final touches before the guests arrive...



Thelma Schoonmaker and KVIFF president Jiří Bartoška.