

Karlovy Vary
International Film Festival

Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 46TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

PRÁVO



Saturday, July 2, 2011

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If success is the goal, you'll fail

Fukunaga on costume drama and the 'almost insatiable' Judi Dench

Veronika Bednářová

American director Cary Joji Fukunaga, whose *Jane Eyre* adaptation opened KVIFF last night, is no stranger to Karlovy Vary. He came in 2009 to present his first feature film, *Sin Nombre*, which won directing and cinematography gongs at Sundance. Given that his acclaimed debut impressed audiences with its brutally realistic depiction of Mexican gang culture and the plight of illegal immigrants to the USA, Fukunaga's decision to adapt the 19th century Charlotte Brontë novel was somewhat surprising. Nonetheless, if the film marked a change of direction, it seems to be one he's taken in his stride.

■ **How hard was it to jump from your first film, *Sin Nombre*, to your second, a new adaptation of *Jane Eyre*?**

It wasn't necessarily a huge change... We were just as rushed and had just as tight a budget, actually, as we had on the last film... What was more difficult was recreating the past, because of all the challenges of shooting in the present time: you have all these modern things like cell-phone towers and airplanes, factories, modern vehicles... And you have a wardrobe, which is not just a contemporary wardrobe... You want to shoot as much as possible as fast as you can, but you have to make sure everything looks correct. That takes a lot of time, so those things were difficult.

■ ***Sin Nombre* was made after long and very detailed preparation. What kind of research did you do while preparing *Jane Eyre*?**

I was a history major in college, so I was pretty well versed on mid-19th century history. I was fairly familiar with a lot of the culture,



Cary Joji Fukunaga steps out at the Pupp.

customs, economics... But also the book itself was a huge resource. So I re-read the book and underlined all kinds of details that we could put into the film. But we also had to get in an historical adviser to help us with some of the nitty gritty details like what kind of food they ate, the different [social] classes, what time they ate, and all that procedural sort of stuff.

The England of yesterday had a lot of unspoken social roles. It helped being an outsider in the U.K.; you could be sensitive to these social rules and could try to find ways to bring those nuances into the film.

■ **In *Sin Nombre*, you were working with non-actors; in *Jane Eyre*, you had Dame Judi**

Dench and other professional actors like Michael Fassbender, Sally Hawkins and Mia Wasikowska. Was it a big shift in your directorial approach?

A little bit, but it was also just a huge gift, because I didn't really have to do as much work. I could let Michael, Mia and Judi do what they do best... It was mainly about the conversations we had beforehand about the characters... What was fantastic was to watch the magic that they brought to the film. That was completely their own doing.

■ **Dame Judi Dench is also a guest of this year's festival. Is there anything you learned from her professionally when you were working with her?**

The most exciting thing about Judi and what I thought was inspiring was how excited she is about making movies... You would imagine after making ten, twenty movies, you'd become jaded about the process, but she really brings this sort of – almost insatiable – energy to the set. And I think that [is picked up by] the actors around her, which makes everything so much more special.

■ **Is she ok about taking directions?**

Absolutely, she wants to help you get your vision of the film, so she has a lot of questions that will help her understand it, and then she always brings more to it.

■ **Are you happy with how the film turned out?**

Shoot, I don't know. I try not to think about it. There's always going to be that question: did I achieve what I wanted to achieve. No, but if I got close to it, then that's a success, right – box office success, critical success, are also part of that. But if that's the goal, then I think you are already set up for failure. I think the main thing for me with every story – even the ones I'm considering right now – is if there is a challenge... and how well can I do it.

■ **Two years ago, you were thinking about directing a musical. What made you change your plans?**

It's still on my list. I have a very long to-do list... ■

THE LOWDOWN

As KVIFF fires off from its starting line, much like the souped-up Rolls Royce *Jude Law* drives in the fest's new trailer, it's clear that the enchanting streets of Karlovy Vary are warming to the annual influx of thousands of film freaks.

Once again, busy teams of workers have transformed the fest mothership, the *Hotel Thermal*, into a neon-covered, glamorously lit canvas for glitzy banners and red carpet runways.

Many guests who got an early start on the fest will have mixed emotions from today on: while it's grand that all the festival bars are now firing on all pistons, they're now also going to be feeling **bone-rattling big bass beats** thumping all night, every night from all the nearby hot spots.

One testy correspondent for *Cine Europa* said he'd specifically requested a room on the far side of the hotel from the *Jameson Festival Lounge*, where the hottest dance tracks are likely to emanate from this year. Good luck with that...

But music mavens haven't limited their fest enthusiasm to sanctioned KVIFF party spaces, of course. This whole town becomes one vast party for these magic nine days each summer. Thus it barely registered a raised eyebrow yesterday when a group of young rap kings were letting loose with thunderous sounds right on the main drag, *T. G. Masaryka*.

"Bad booty beetches! Bad booty beetches," they were shouting into **massively amplified mics**. Obviously inspired by the hit *Pirates of the Caribbean* movies, the lads were no doubt impersonating pirates who can't find their plunder, having been looking on all the wrong shores.

Almost scary how far Hollywood's long shadow falls... ■

SEE YOU THERE

Aaron Houston

Writer, Producer and Director of *Sunflower Hour*

The first film I'd be interested in seeing is *The British Guide to Showing Off*. I think it's interesting because it falls along how I like to live my life, and that's not to buy into all the superficiality of life but to embrace the differences that we have and not to judge one another. The other one that I thought I'd like to check out is *Behold the Lamb*. I actually saw the trailer for this one and it just looked kind of interesting. And it's kind of the same thing: up my alley, a dark comedy. I just thought that it looked funny and kind of interesting and dealt with some serious subject matter in a more humorous, fun way.

The *British Guide to Showing Off* screens today at 6:30pm in the Čas Cinema and tomorrow at 9:30am in the Thermal's Small Hall. *Behold the Lamb* screens today at 9:30pm and July 9 at 9:30am in the Small Hall. It also screens July 5 at 1pm in the Congress Hall. You can catch Houston's *Sunflower Hour* July 6 at 9:30pm in the Čas Cinema and July 7 at 4pm in the Espace Dorleans Cinema. (McG)



EXPLAINER

Jude Law gets his own trailer

Audiences now expect stars such as Miloš Forman, Danny DeVito, Harvey Keitel and John Malkovich to pop up in the festival trailer, that short promotional film that appears just before the main feature.

This year, the fest adds Jude Law in another witty, gorgeously shot cameo piece by Ivan Zachariáš.

Last year, when Law received the President's Award, says Kryštof Mucha, "He saw all the trailers and said I definitely want to be part of this. He was extremely busy this year shooting abroad and when he was in London he gave us one afternoon. For us it was really a big deal."

The trailer, written by Zachariáš, shows Law finding yet another creative use for the crystal orb, this time involving a vintage con-



vertible – for which the statuette proves surprisingly well suited.

The theme of the trailers is what becomes of the trophies after they leave the stage, an idea that Zachariáš tossed out a few years back at a meeting with the top brass.

KVIFF directors approached

Miloš Forman about doing a trailer and he immediately agreed. After that, according to Mucha, it was logical to call up Danny DeVito and tell him Forman was doing a trailer...

DeVito went for it, and the stars have aligned for trailer shoots ever since.

The trailer tradition is a prestigious one, with many prominent Czech directors such as Jan Svěrák and Jan Hřebejk taking a turn. The unveiling of the clip is always an event and its contents (other than perhaps the name of the star) are always a closely guarded secret until the opening.

So who will grace the screens next year? It's anybody's guess. But as Mucha puts it, "Hopefully this year Judi Dench will see it and say she wants to be part of it." (WT)

OFFICIAL SELECTION

Don't Be Afraid – a compelling look at abuse and recovery**Krystína Pleskotová, Laura McGinnis**

Writer-director Montxo Armendáriz's latest film is a moving and at times challenging story about the painful legacy of abuse. *Don't Be Afraid* delves deep into the darkness of its subject, but refuses to succumb to it. This carefully crafted drama provides a haunting interpretation of one woman's struggle to survive and overcome childhood sexual abuse at the hands of her father.

The audience gets a brief glimpse of Silvia's carefree childhood as the movie opens, a flicker of happiness quickly snuffed. What follows is a quietly devastating portrait of a damaged spirit, as Silvia grows into a traumatized adolescent, then an adult, and ultimately a survivor, slowly stumbling towards recovery. At the age of 25, Silvia sets out to make peace with her past and seize control of her future.

The script by Armendáriz and María Laura Gargarella focuses on the psychological as well as the physical consequences of abuse, and relies heavily on the power of suggestion. The scene of first abuse, for example, focuses on Silvia's face as it reflects what Armendáriz describes as the "rupture that takes place inside herself, between the innocent world with games and laughs, and the incomprehensible abyss in front



Photo: KVIFF

Don't Be Afraid takes a fearless look at a dark subject.

of her." Though not physically graphic, the scene is emotionally raw and difficult to watch.

"I wanted the audience to follow this essential path with Silvia, to feel her suffering, her pain, her anguish, her loneliness," Armendáriz says. "I wanted them to take part in her impotence, her embarrassment, her fears, as well as her determination to face up her past, her desire to change her present, her perseverance on building her own future."

Throughout the film, Armendáriz gives the audience plenty of room to interpret the story, employing a spare, minimalistic approach that uses dialogue and music only when absolutely necessary. This emphasis on implicit storytelling gives the audience infinite freedom to imagine what the characters are experiencing, and *Don't Be Afraid* benefits from exceptional performances – particularly from Michelle Jenner, who plays Silvia at 25, and Lluís Homar as the father who starts abusing her at the age of six.

Armendáriz met with several abuse survivors while developing the screenplay, and was deeply influenced by their insights and experiences. *Don't Be Afraid* is "a film about their determination to face a traumatic fate, about their will to build up their own future, about the need to show on the screen a dark truth our society insists on ignoring," he says.

To that end, he hopes his film will raise awareness of a taboo subject and help abused people to recognize that they are neither alone nor beyond help.

"My thoughts on cinema coincide with what Jean Renoir said," he says: "*What I consider to be important when making films is not to make them perfect, but to make them in a way which may serve to improve and facilitate relationships between people.*"

Don't Be Afraid screens today at the Thermal's Grand Hall at 8:30pm and tomorrow at 10am in the Espace Dorleans Cinema. ■

OFFICIAL SELECTION

Holidays by the Sea – emphasizing the eloquence of silence**Krystína Pleskotová**

French director Pascal Rabaté is well known at home as the author of several comic books, and he has used one of these as the basis for *Holidays by the Sea*. Featuring a strong ensemble cast, including Maria de Medeiros and Dominique Pinon, the film relies heavily on the director's visual art background by eschewing dialogue to create a humorous but incisive burlesque of the French working classes on their holidays.

■ **After seeing your film there is one name that comes to mind immediately – Jacques Tati. Do you think your film and his work have something in common?**

Obviously, Tati influenced me a lot, but we can find others as well, for example Blake Edwards, Étaix, Kaurismäki, Ioseliani and Jane Campion. I particularly have in mind the film *Sweetie*. When we set the film on the seashore it was to emphasize the connection to *Mr. Hulot's Holiday*. The difference between Tati's work and mine is that he is more interested in the machinery of society whereas I am more interested in the individuals, the grains of sand in the machinery. Tati is nostalgic, which I believe I am not.



Photo: KVIFF

Pascal Rabaté shuns dialog for expressions and gestures.

■ **Why did you decide not to use dialog? Do you think it is risky to make a feature-length film without it?**

I felt like working with silence and breathing because I thought it might be as eloquent as words. I wrote a lot of dialog for my previous film based on a book, and during the shooting I realized the time between words and silence was more powerful than speech and that's why we emphasized hesitation during editing. I wanted to follow through on that experience in my next film. It is riskier than having dialog in the film [but] audiences are curious and sometimes prefer not to walk along pre-determined paths.

■ **How did the actors react to this way of working?**

They were all intrigued and curious about this experience. I also approached physical actors who can play with their bodies. The most difficult thing though was to find the style of acting. Most thought that when you drop

speech it is necessary to compensate by acting more. But the opposite proved true: when speech disappears, facial expressions and the subtlest movements acquire more plasticity and richness. The actors adjusted to that quickly.

■ **The seaside adds a special atmosphere to all of the stories. Where were you shooting? Was it difficult to handle the work on location?**

Yes, the sea and landscape are characters just as important as the ones inside the film. I intended them as an added value. That's why we cleared the seaside, evacuated the locations, beaches and streets. It also gave the film a sense of distance and vague surrealism. It was not always easy to evacuate the space, especially when we were shooting in the summer months.

Holidays by the Sea screens today at 6:05pm in the Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema. ■

LLUÍS HOMAR

MICHELLE JENNER

BELEN RUEDA

NO TENGAS MIEDO

(DON'T BE AFRAID)

A FILM BY MONTXO ARMENDÁRIZ

ORA FILMS tve CANAL+ etb Gobierno de Navarra iko

XIDOLBY Pamplona alfaclassics FUNNY BALLOONS

July 2nd 10:30 Congress Hall - Press & Industry screening
 July 2nd 20:30 Grand Hall - Official screening / International Premiere
 July 3rd 10:00 Espace Dorleans - Official screening

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Karlovy Vary International Film Festival

Pitch Perfect: industry office promotes networking, distribution

Laura McGinnis

Beyond the bright lights and bustle of the festival are the back rooms where films are purchased, deals are made and dreams are realized. This is the realm of KVIFF's Film Industry Office, led since 2002 by Andrea Szczuková.

During the festival, Szczuková and her team offer a variety of services and events to promote collaboration between filmmakers, distributors, festival representatives, buyers, sellers and other industry professionals. Over the years, KVIFF has earned a reputation for providing a relaxed networking environment – something the Film Industry Office tries to cultivate. This year, 862 industry professionals from around the world have registered with the office.

As in previous years, industry members will have privileged access to the Film Industry Office, with mail boxes, computers and video facilities, exclusive press and industry screenings, and promotional materials. Industry professionals are also invited to attend popular events such as tomorrow's **Cooperation with Hollywood panel, Works in Progress** (July 4) and **Docu Talents from the East** (July 5).

Building on past success, the Cooperation with Hollywood panel returns for a fourth year. The event, which aims to "bridge the gap between Hollywood and Europe" and advise European filmmakers on navigating the Hollywood production labyrinth, is open to the professional public, but this year the event will be specifically tailored to industry professionals, Szczuková says.

"We have interesting guests coming each year and we think it might be useful for the filmmakers to attend [the panel] and learn something about succeeding and making films in Hollywood," she says.

Launched in 2005, Works in Progress highlights new feature films produced in Central

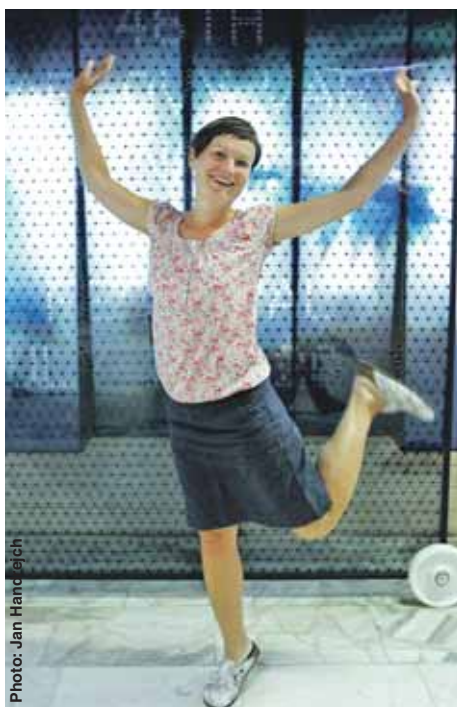


Photo: Jan Handl

Head of the KVIFF Film Industry Office, Andrea Szczuková.

and Eastern Europe. The event targets films in post-production, pre-release limbo, giving producers an opportunity to make eight-minute pitches to a roomful of prospective buyers, distributors and international festival organizers. The next day, the office will help organize meetings for producers to continue promoting their films to interested parties.

This year, event organizers decided to move Works in Progress from the Pupp to the Congress Hall. The move to the larger, more central venue reflects the event's growing popularity.

"In previous years it's been really packed and people had to stand," Szczuková says.

Another indication of its growing popularity

is its increasing competitiveness. This year's 24 films were selected from more than 50 submissions – the largest number ever. The films represent a mix of both feature debuts and new works by established directors.

Works in Progress has been instrumental in helping several films secure international distribution contracts and festival representation. Among the films pitched in 2009, many have gone on to great acclaim. *All that I Love* screened in competition at Sundance, Rotterdam and Pusan, *Silent Souls* screened at Venice and Toronto, and *Kray* screened at Toronto and Thessaloniki and was nominated for a Best Foreign Language Film Golden Globe. All three have found international distributors.

Adopting a similar format, Docu Talents from the East invites nine documentary directors and producers from Eastern Europe to present short pitches about their work. As with the Works in Progress selections, the documentaries have not yet found international distributors.

While the Film Industry Office's main objective is to promote wider distribution of the films shown during the festival, it also collaborates with other organizations on a variety of events. The Czech Film Center, for example, is hosting a panel discussion on state support of Czech film and the potential effects of the new Czech audiovisual law on film funding. Screenwriter and script editor Jan Štern will moderate.

There are plenty of events to keep the office busy in the coming days, but Szczuková is already looking ahead. Her hope for this year's festival is "that people will find some project they will buy or distribute, so more people will want to come next year."

A full list of the Film Industry Office's events and services is available online under **For Film Industry** at www.kviff.com/en.

FACES



Alexander Rastorguyev Christian Schwochow Pavel Kostomarov

The ten up-and-coming directors chosen by *Variety* for their **Ten Euro Directors to Watch** sidebar are all arriving today, so keep and eye out. Others due to make an appearance include **Alexandra Clayton** (*I Think It's Raining*), **Luca Marinelli** (*The Solitude of Prime Numbers*), and **Laurentia's** lead, **Emmanuel Schwartz**.

You might see **Magda Vášáryová** today, who is here for the screening of legendary Czech classic *Marketa Lazarová*. And here to promote modern Czech film are director **Radim Špaček**, producer **Vratislav Šlajer**, and lead **Ondřej Malý** from *Walking Too Fast*, along with *Head – hands – heart* director **David Jařab**.

Arriving today with their entries in the Official Selection we have *Cracks in the Shell* writer/director **Christian Schwochow**, producer **Jochen Laube** and actors **Stine**

Fischer Christensen and **Roland Zehrfeld**, not to mention actor **Rafa Zawierucha** from *Heritage*.

In town for the East of the West competition are *Punk's Not Dead* director **Vladimir Blaževski** and producer **Darko Popov**, along with their lead **Jordan Simonov**. Also here for the competition are **Gia Bazgadze** and **Konstantin Rizhinashvili** from *Salt White's* production team.

Also look out for award-winning **Helena Třeštíková**, one-man production house **Jonathan Cenual Burley** (*The Soul of Flies*) with actor **Norberto Gutiérrez**, and last but not least, a group of talented directors are arriving: **Pavel Kostomarov** and **Alexander Rastorguyev** (*I Love You*), **Sasha Matijević** (*He*), **Grzegorz Muskala**, and from the Young Greek Cinema sidebar, **Athina Rachel Tsangari** (*Attention*). (PLC)



Vladimir Blaževski Sasha Matijević Radim Špaček

REVIEWERS RECOMMEND

Damon Wise

Contributing Editor, *Empire* magazine



The Skin I Live In

Director: Pedro Almodóvar, Spain, 2011, 117 min
July 2, 10am, Čas Cinema

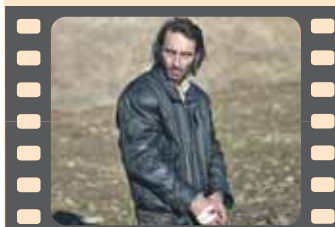
Pedro Almodóvar's latest is his best attempt yet to fuse noir shading with his usual Technicolor style, reteaming him with his 1980s star Antonio Banderas, who plays an ambitious plastic surgeon with a shocking secret. The less known about this delirious, deranged thriller the better; the director not only handles the twists and turns with a card-sharp's dexterity, he does so with surprising warmth and humor, helped by a star-making guest turn by the beautiful Elena Anaya.



Shock Corridor

Director: Samuel Fuller, USA, 1963, 101 min
July 2, 4:30pm, Lázně III

No tribute to Sam Fuller would be complete without this thriller, in many ways his signature film. Made in 1963, it stars Peter Breck as Johnny Barrett, an investigative reporter who goes undercover in a mental hospital in order to solve a murder. The proximity of so much madness causes Barrett to lose his emotional compass, and Fuller makes magnificent use of the protection afforded by the subject matter to jab and poke at such still-tender American subjects as racism and war.



Once Upon A Time In Anatolia

Director: Nuri Bilge Ceylan, Turkey, Bosnia and Herzegovina, 2011, 157 min
July 2, 7pm, Pupp

The latest from Turkey's Nuri Bilge Ceylan isn't the genre piece the title suggests but a glacial, hypnotic murder mystery more minimal than previous festival hits *Uzak*, *Climates* and *Three Monkeys*. It begins with a police hunt for a corpse that takes up almost two-thirds of the film's forbidding 150-minute running time, but the build-up pays off in a mesmerizing final stretch, in which Ceylan teases out the hidden tensions in the now-fraught relationships of his protagonists.



Win Win

Director: Tom McCarthy, USA, 2011, 106 min
July 2, 10:30pm, Grand Hall

Tom McCarthy specializes in ensemble films in which people's lives are changed by the surprise intervention of others (*The Station Agent*, *The Visitor*), and though it seems at first glance to be a sports movie, this is no exception. Paul Giamatti stars as a struggling lawyer who "adopts" an elderly client (Burt Young) to pocket his care fee, only to find his ruse rumbled when the old man's nephew unexpectedly turns up. Giamatti is as low-key and terrific as ever, but his co-stars hold their own.

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A Czech classic steps out of the shadows

Cóilín O'Connor

One of the most eagerly awaited events at KVIFF this year is the screening of a restored version of Czech director František Vlácil's epic masterpiece *Marketa Lazarová*. The film has long been a favorite with Czech audiences and critics alike. It has repeatedly beaten off some stiff competition to be voted the **best Czech film of all time** in numerous polls, although it has never really attained similar recognition beyond this country's borders. According to KVIFF executive director Kryštof Mucha, this new reproduction could help rectify that anomaly.

"I think that one of the reasons why this film is not so popular abroad is that the quality of the old print was very, very bad," he says. "You didn't get a chance to see it as it was meant to be seen."

With visuals that cineastes have often compared to Tarkovsky and Kurosawa, Czech film critic Michal Procházka expects KVIFF audiences to be impressed by Vlácil's distinct cinematic approach.

"You'll see an old style film of visual black-and-white beauty and hypnotizing dialogs," he says. "What is interesting is that it has not aged as much as you'd expect in terms of rhythm and storytelling. Last but not least you'll be amazed by how huge and monumental the film is. No one will ever get the opportunity and money to shoot this kind of film again



Photo: KVIFF

František Vlácil's 1967 masterpiece *Marketa Lazarová*.

without any commercial criteria." Described by *Sight and Sound* as one of the most convincing films ever made about the Middle Ages, *Marketa Lazarová* offers an often brutal depiction of the struggle between two warring clans, one Christian, one pagan, and the ill-starred love affair between a man and woman from opposite camps.

Based on an "untranslatable" avant-garde novel by Vladislav Vančura, the film is equally experimental and daring, using episodic narrative techniques and an entire battery of cinematic devices to produce a work of incredibly expressive force.

"You can see the whole Middle Ages from a perspective you would not expect," says Procházka.

"You get the feeling that you are living, smelling and sensing the dilemmas, fears and questions of the people of that time. It is like that era is being brought back to life on the screen."

In setting the film in the 13th century, just as Christianity was about to supplant paganism in this part of the world, *Marketa Lazarová* grapples with many ideological issues. It concentrates on the struggle of individuals as they try to survive in a societal system that can often be heartless and inhumane. Given this context it's no wonder that Vlácil fell out of favor here during the Soviet crackdown in the late 1960s.

Procházka describes the director's approach as "very Czech" and is not surprised that it contin-

ues to resonate so strongly with local audiences. "Our culture used to always oppose big religious and revolutionary fanaticism," he says. "Many of our big stories and films like *Marketa Lazarová* prefer to celebrate the nature, beauty, humor and simplicity of ordinary lives."

Following the popularity of screenings of the restored version of Michael Powell and Emeric Pressburger's *The Red Shoes* at last year's festival, Kryštof Mucha hopes that presentations of revamped classics like Vlácil's masterpiece will become a KVIFF tradition in the future. He has already identified a number of old Czech movies that he would like to see restored, if partners can be found to help fund this costly work.

Hopefully, the successful outcome of *Marketa Lazarová*'s restoration will encourage sponsors to step up to the plate.

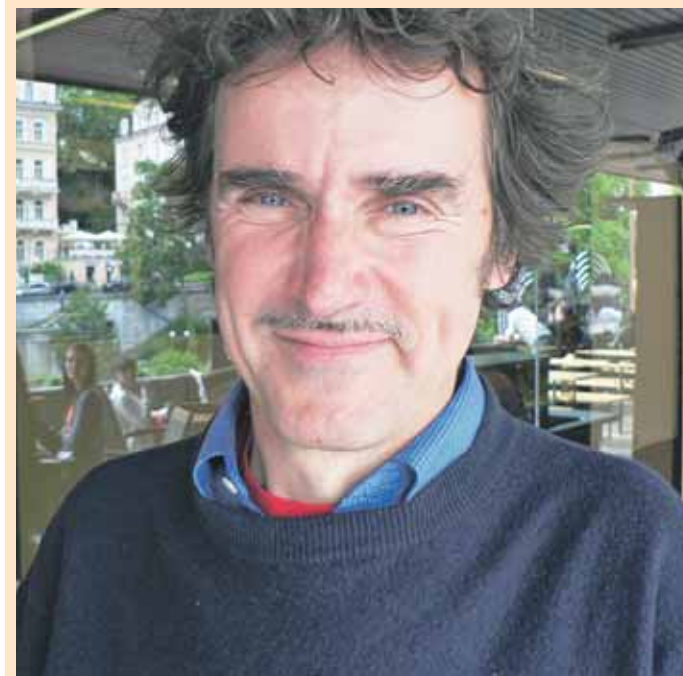
"I saw the restored version a few weeks ago and the film is *incredibly* strong, not just visually, but also in terms of the music, the story and everything else," says Mucha. "For me, it's just pure art. And I think a festival like this is probably the best place to see it – spending the afternoon in the comfortable seats of our Grand Hall with our biggest screen. I'm sure it will be quite an experience."

Marketa Lazarová screens today at 2pm in the Grand Hall and at noon on July 6 in the Čas Cinema.

WHAT AM I DOING HERE?

František Skála

Surrealist and filmmaker



■ Are you looking for some inspiration in the movies you'll see at KVIFF?

I'll probably see four films each day. For me, it's most important that the film be a very strong picture. Last year it was Russian and Ukrainian documentaries. But when I went out from the cinema I was so happy that I live here! The reality there is really horrible.

■ What new art works are you developing that might have film connections?

We've been trying to distribute my comic book in English, *Cecil's Quest*, which I made three years ago. It's for children but completely taken in nature with photos. It was an inspiration for Jan Svěrák's film *Kooky*.

■ The KVIFF trailer you made a few years back, in which a man is sort of transformed into a beetle, is still being talked about. What's your impression of the new series of trailers?

I like them but last year I felt it was a little bit "still the same." It's funny because last week I showed the one I made to my friend and I hadn't seen it in three years maybe. I wanted to put everything into it. It was a little bit complicated for people but I really enjoyed this work. I would like to make more of this work, these short films. I used some of the props from the film for an exhibition, the suitcase as something like an altar with lights. (WT)

ON THE TOWN

Charleston

Bulharská 1
Karlovy Vary
☎ 353 230 797
<http://www.charleston-kv.cz/>
Open Mon-Sat 10am-midnight,
Sun noon-midnight

A sort of hybrid between a Czech restaurant and an English pub, Charleston is a Karlovy Vary staple. It's only about a six-minute walk from the Hotel Thermal, but even that short distance can be daunting to harried festival patrons. What it lacks in convenience, however, it makes up for in elegance. With dark wood paneling, sepia-toned wall decorations and burgundy window treatments, Charleston is a bit more upscale than many of the town's food venues, and that's reflected in the cost and quality of its food. Appetizers run the gamut from chicken noodle soup (40 CZK) to beef carpaccio (189 CZK). They offer a variety of beef and pork

dishes, cooked to order (most under 399 CZK) as well as fish, chicken, and superior salads (89-179 CZK), featuring such KV rarities as arugula, pear and capers. There's plenty of outdoor seating available. For those who enjoy people-watching. With consistently good food and service, it's hardly surprising that those seats are often full. (McG)

Aylin Döner Kebab

4 Dr. Davida Bechera
Open nonstop during KVIFF

If you are wary of the convenient but stodgy fare served up at the refreshment tents in front of the Thermal, it's worth trekking up the main drag past McDonalds to this charming Vietnamese-run hole-in-the-wall. Open nonstop, this place is a real no-brainer for fast, cheap eats. One of the best döner kebabs this reviewer has had in the Czech Republic will only set you back 65 CZK. And



Photo: Jan Handrejch

Aylin Döner Kebab – the hole in the wall that has it all.

a can of Gambrinus if you're not quite done drinking yet costs a very reasonable 25 CZK. Whatever you order will be served smartly, in perfect English, and with a smile (!). There are plenty

of other meal deals for around 75 CZK as well as a plate of some extremely tasty Vietnamese spring rolls for just 60 CZK. Very hard to say no to at four in the morning. (COC)

F-Bar Thermal

Thermal Hotel
Open daily from
9am to "around 6am"

Despite being located right in the heart of the Thermal, beside the last-minute box office, this place can be easily overlooked. However, if you ignore the "Box Offices" sign on the door and walk past the ticket sellers, you'll find a charming drinking hole that is usually full of KVIFF veterans. Admittedly the bar itself is not terribly inspiring, with shabby retro Thermal furnishings, but it does boast a long, covered terrace overlooking the Teplá River. This makes it a great place to enjoy a beer-break in the open-air after emerging from the cavernous darkness of yet another screening. It's also one of the cheaper places to drink during the fest with a half-liter of Pilsner or Budvar costing 35 CZK and a standard range of shooters for around 40-70 CZK. (COC)

From 1pm today to 1am in the morning, check out the third year of the **ČEZ Energy Fest** at Poštovní dvůr, a one day music festival with a constant lineup of local talent open to anyone with a fest pass. And if that gets you full of energy, the **ČEZ Orange Bicycle** opens at noon today, letting you cycle for charity on a static bike. If you're after something a bit quieter, your fest pass will let you into the **press conference with Dame Judi Dench at 12pm** if there's room. You might also want to check out the press conferences for French comedy *Holidays by the Sea* at 3pm or the powerful study of child abuse *Don't Be Afraid* at 3:45pm, which are both screening in this year's Official Selection. And for a more atmospheric musical experience, visit the **open-air theater under Chebský Bridge at 8pm** for a concert by Prague goth group Serpencia. (PLC)

DAILIES



Photo: Petr Hloušek

Win Win star Burt Young puts in some face time with his public at the Pupp.



Photo: Petr Hloušek

Dame Judi Dench embraces her Crystal Globe presented to her by KVIFF president Jiří Bartoška.

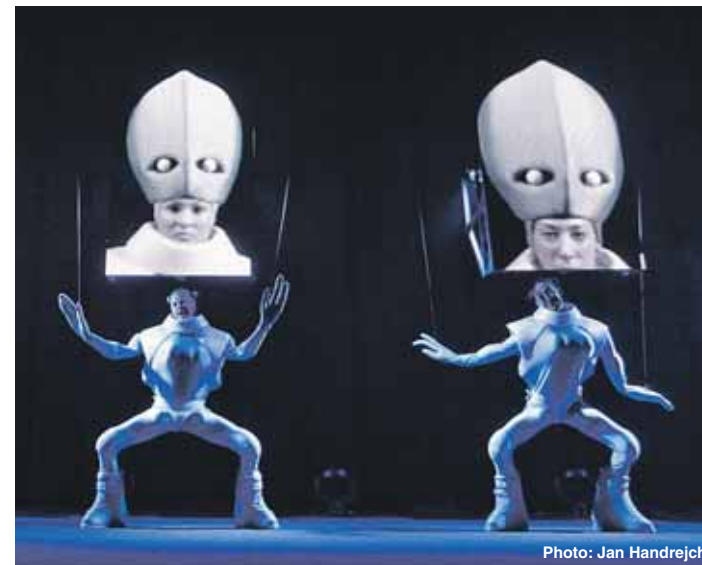


Photo: Jan Handrejch

Mechanical precision ensures the KVIFF opening bash goes off without a hitch.