

Karlovy Vary
International Film Festival

Festival Daily

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

SPECIAL EDITION OF

PRÁVO



Tuesday, July 5, 2011

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House is a creep, I'm a good guy

Actor David Morse reflects on his collaborations

Cóilín O'Connor

Since making a mark as "Boomer" in the popular 1980s' hospital serial *St. Elsewhere*, David Morse has carved out a sizeable cinematic niche for himself, working with directors such as Lars von Trier (*Dancer in the Dark*), Terry Gilliam (*12 Monkeys*) and Sean Penn (*Indian Runner*, *The Crossing Guard*). In recent years, he has also maintained a strong presence on the small screen, as Hugh Laurie's nemesis in *House* and more recently as an honest cop in a corrupt New Orleans Police department in HBO's *Treme*. He came to KVIFF this week to present Official Selection film *Collaborator*, in which he stars alongside director Martin Donovan.

■ **Did playing opposite Martin Donovan, your director in *Collaborator*, pose any unique challenges?**

Obviously, it was a huge challenge for him. If you're at all sensitive to the people you're working with, then the idea [of acting] is to respond to what the other person does. The danger for Martin as a director was trying to have an outside experience – an "observer" experience – while he's also trying to act in the scene. And for me as an actor watching him observe me is odd. But I would say that he was successful most of the time in not having the observer present, if you know what I mean...

■ **Speaking of acting challenges, what was it like playing opposite Björk in *Dancer in the Dark*. Did the fact that she was untrained cause any problems?**

She was extraordinary in so many ways. I think the challenge was more for the technical people working with her, like the hair and makeup, and camera... You know, there are things that have to



Photo: Petr Houšek

Collaborator star David Morse knows cop roles like the back of his hand.

be done while you're making a movie, and Björk was interested in doing them her way. But as an actor you almost couldn't ask for more, because she is so alive, and she was so dedicated to the character she was playing and the truthfulness of it.

Probably the real challenge was the scene where she had to shoot me. She'd never handled a gun in her life and she was totally freaked out to have a gun in her hand. But what you see on the screen is someone who is literally and truly freaked, and she couldn't pull the trigger. I literally had to make her pull the trigger, while Lars was there screaming "Pull the trigger! Pull the trigger!" But it was great for the movie.

■ **How was the Lars von Trier experience? Is there any truth in all the stories that he is difficult to work with?**

The problem is that people hear about the Lars von Trier experience and they think it's one thing. My experience of it was probably different than what most people would understand. I think Lars is one of the most fascinating people I have met. He has a great sense of humor. He actually reveals a lot about what he's thinking through his humor on the set. I don't know what people imagine about him, but to me it was one of the greatest acting experiences I've ever had.

■ **Is it true that you were initially reluctant to take the role of Michael Tritter in *House*?**

It's true. I saw that show while flipping channels and I was seeing this creep on television. I didn't get it at all. I had no idea why people were watching that show.

■ **What made you change your mind?**

I was at dinner on vacation with my family and a lot of friends. We were sitting at dinner and I told them I'd got a call about *House* and they all flipped out and said "You've got to do it! Oh my god, I can't believe you were asked to do *House*..."

I'm both really glad I did it and haunted by having done it. Because people love him so much, and I guess I was such a creep to him. But from my point of view he was the creep and I was the good guy.

■ **Is there any reason why you're cast as a cop so often?**

"I think I've played about three dozen police roles! At times, I feel like there's nobody who's played more cops than me. I'm not sure what it is. Maybe if I let my hair grow long or something... but even that didn't work. I tried that and it didn't work. I played George Washington and still they hired me as a cop. But one of the things I like about it is that within those police there's been a real range of people, including (Lt. Terry Colson) in *Treme*. I like this guy a lot.

Collaborator is showing at 10am this morning in the Espace Dorleans Cinema.

THE LOWDOWN

Film fests – much like the fantastical creations of demented scientists in classic horror flicks – have short lives, but a wonderful story arc.

As we reach the KVIFF mid-point today, this is the reel in which the characters, at first blissful and full of hope, become just wee bit more anxious. They're now pretty well sleep-deprived, hungover, over-caffeinated and, if they spend much time in the Thermal, oxygen-deprived.

If they quit smoking years ago, likely they've lit up again.

Thus it is that the first frantic demands for more perks begin to surface. Jumpy journos and other fest attendees, finding themselves thwarted at every turn, start to turn on the helpless festival staff with occasionally ominous insinuations. This kind of bite the hand that feeds you behavior isn't without its consequences however.

You may have noticed the Sherman tanks dressed as pilots now guarding the doors of hotspot Aeroport. Coincidence? You decide... ■

FILM MAGAZINE

A special English-language edition of the Czech cinema magazine *FILM A DOBA* is being distributed free-of-charge at KVIFF. Co-produced by the Czech Ministry of Culture, this magazine contains nearly 80 pages of reviews, essays and articles on film and television culture. This issue includes an essay on Czech director Otakar Vávra by former KVIFF artistic director Eva Zaalová, as well as reflections on the Czechoslovak New Wave of the 1960s. You can pick up a free copy at the Press Center or Program Department on the first floor of the Thermal. ■

SEE YOU THERE

Joseph Madmony

Director, *Restoration*

I would like to see *Play* because it's shot over a number of years and seems to offer a microcosm of the real world by only focusing on children. That sounds very interesting because I haven't seen a movie like this. It sounds a bit William Golding in that it focuses on children, but these children are a big metaphor for the real world. It also won a prize in Cannes so it must be at least ok. I also want to check out the short films that are being screened. When I go to a film festival I always look for the shorts. They are good because you'll see five films and you'll probably like at least one or two of them. As I get older, I realize that you don't need 90 minutes for most stories. A shorter length sometimes makes for a better film. Students also make films more out of intuition than us older directors. It's always more interesting for me to look at the shorts program.

Play screens today at 10am in the Čas Cinema. Five films from the Prague Short Film Festival will be presented today at 3:30pm in Cinema B at the Thermal. (COC)



EXPLAINER

Yes, this town does look like a movie set

There's no denying that Karlovy Vary's one photogenic little town – or at least the wedding-cake style promenade is, with its famous colonnades, springs and coffeehouses right out of the Habsburg era. The rest of the city, where the locals live, looks not so different from Czech small towns everywhere – and in fact shows a few signs of the economic doldrums.

But, like an aging diva, the city's best face is invariably what's shown off when it has a starring role in movies – as it often does. Many directors will tell you that the setting of a film is essentially one of the main characters in many cases. Certainly, Wim Wenders (of the legendary *Paris, Texas* and *Wings of Desire*) has always believed that, and re-



minds his film students of this every semester.

So it's no surprise that Karlovy Vary has starred in all manner of films, from the Bond flick *Casino Royale* to the Queen Latifah fantasy *Last Holiday* or that it's been cast in such vintage classics as *The Unbearable Lightness of Being* and *Last Year at Marienbad*.

Czechs can hardly think of the town without invoking the beloved 1981 Ladislav Smoljak

comedy *Vrchní, prchní!* or *Waiter, Scarper!*, which centered on an ingenious con man making a killing off the well-heeled customers at Karlovy Vary's upper-crust restaurants.

Penned by Zdeněk Svěrák, the film culminates in a mass chase scene down the city's Promenade in which all the waiters whose cash has been stolen by a waiter impersonator throughout the film attempt to exact a brutal revenge.

So popular is the scene that Czechs to this day have taken to re-enacting it, with hundreds dressed in formal waiter costumes, black vests and all, for a run over the same course. The last one in May resulted in looks of mild panic from thousands of stunned witnesses who weren't in on the joke. As seen on YouTube. (WT)



ČT+FILM=



CZECH TELEVISION Festival Dept. presents at 46th Karlovy Vary International Film Festival

ODCHÁZENÍ Leaving

Czech Films 2010-2011
Directed by Václav Havel
35mm, DCP, 94', © 2011

HLAVA-RUCE-SRDCE Head-hands-heart

Czech Films 2010-2011
Directed by David Jařab
35mm, DCP, 110', © 2010

OSUDOVÉ PENÍZE Fateful Fortune

Czech Films 2010-2011
Directed by Jiří Krejčík
HDcam, 110', © 2010

ŽENY SHR Coal in the Soul

Documentary Films - Out of Competition
Directed by Martin Dušek
and Ondřej Provazník
Beta Digital, 58', © 2010

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FACES



Matej Mináč



Igor Voloshin



Alexis Alexiou

Russian drama *Bedouin* is competing in the Official Selection this year, and writer/director **Igor Voloshin** and DP/co-producer **Alexander Orlov** arrive in Karlovy Vary today with lead **Olga Simonova** to present the international premiere. Another strong Official Selection entry, *Lollipop Monster's* director **Ziska Riemann** and co-producer **Andi Wecker** are both expected today.

Arriving today for their East of the West competition entry *Sneakers* are co-director **Ivan Vladimirov** and writer/director **Valeri Yordanov** (who also acts in the film), producers **Galina**

Toneva and **Kiril Kirilov**, and actors **Philip Avramov**, **Ivo Arakov**, and **Ina Nikolova**. Also here for East of the West today is lead **Sergey Puskepalis** (*There Never Was A Better Brother*). And here to compete in a different section are documentary makers **Martin Mareček** (*Solar Eclipse*) and **Eva Mulvad** (*The Good Life*).

Lech Majewski, the director and producer of genre-defying *The Mill & The Cross* arrived today for the Another View selection.

Greek writer/director **Alexis Alexiou** (*Tale 52*) and **Argyris**

Papadimitropoulos, one half of the writing/directing team behind *Wasted Youth*, are both expected today.

Local talent arriving today includes **Matej Mináč** and **Patrik Pašš**, the team behind *Nicky's Family*, and writer/director **Robert Sedláček** and actor **Jiří Vyorálek** (*The Greatest Czechs*). They're joined by local documentary maker **David Vondráček** (*Love in the Grave*).

Also look out for British actor **John Moulder-Brown**, here for the Out of the Past screening of *Deep End*, along with the making-of documentary. (PLC)

REVIEWERS RECOMMEND

David D'Arcy

Film critic, *The National*



Arab Attraction

Director: Andreas Horvath, Monika Muskala, Austria, 2010, 118 min
July 5, 3:30pm, Čas Cinema

Andreas Horvath and Monika Muskala's documentary is a new twist on *The Odd Couple*, except it's real. Strident feminist Barbara Wally goes to Yemen and falls head over heels for Khader, a truckdriver who's monosyllabic even in his own language. She returns to her native Austria as his second wife, with her head covered as a newly observant Muslim. The pair conjures up memories of Fassbinder's *Ali: Fear Eats the Soul*, but love in this film, if we can call it that, is far more mysterious – and odd enough to make you laugh.



Detroit Wild City

Director: Florent Tillon, France, 2010, 80 min
July 5, 6:30pm, Čas Cinema

Don't let this doc fall off the radar screen. The title of Florent Tillon's meditative film suggests science fiction. Think instead of a post-apocalyptic documentary in Michael Moore country. Not just the factories are empty in Motown. Despite Obama's GM bail-out, so many buildings have been gone for so long that some remaining residents are practicing subsistence farming on huge tracts of *terre sauvage* in what had been one of the world's most productive (and dangerous) industrial cities. From ghetto to grassland? The silver lining is that Detroit's mayor, a former basketball star, is now proposing to pay artists to live there – if they dare.



Marketa Lazarová

Director: František Vláčil, Czechoslovakia, 1967, 162 min
July 6, noon, Čas Cinema

This 1967 Czechoslovak epic was released around the same time that Andrei Tarkovsky unveiled his classic *Andrei Rublev*, with a smaller budget and far less attention. This masterpiece by director František Vláčil remains the most popular Czech film 44 years later. The saga set in 13th century Bohemia is an endless battle of revenge back and forth among warring clans – one pagan, one Christian. The luminous black and white of Bedřich Bařka's cinematography argues eloquently for more digital restoration. Filming *Marketa Lazarová* would be ambitious with today's technology, but in the Czechoslovakia of the 1960s, the result must have looked like a miraculously detailed canvas. Watching it, you see the kind of grand drama that Hollywood would need \$200 million to make today.



Nader and Simin, a Separation

Director: Asghar Farhadi, Iran, 2011, 123 min
July 5, 10:30am, Pupp

This prize-winner from the 2011 Berlinale is realism at its finest. Two couples from two poles of Tehran society are locked by circumstances and wild emotions into situations that fuse together and spiral into hopelessness. On the surface, politics seem to be absent from Asghar Farhadi's extraordinary portrait of everyday life in Tehran. Yet one couple's decision not to leave the stiflingly oppressive place turns their lives upside down. The religious fervor that rules another couple lights the fuse. Shake well and serve.

KVIFF gives voice to Vox Humana

Journalist **Gideon Bachmann**, who co-hosted a Master Class at KVIFF with Grand Jury president István Szabó on Sunday, is also the initiator of the **Vox Humana** project. Just as film archives conserve cinematic works, Vox Humana attempts to conserve the personalities behind these works.

The recordings that are col-

lected by Vox Humana usually comprise in-depth conversations with filmmakers on cinema and other topics. To date, the voices of more than 500 film professionals have been recorded and digitized, and are available for selected applications. Vox Humana will be cooperating with film festivals around the world in extending this endeavour.

This cooperation involves recording conversations with filmmakers attending these cinema showcases to present their films. This year, **KVIFF** is proud to be the **first film fest to host this project**.

If you are interested in finding out more about this "voice bank" write to:

Vox-Humana@web.de

Goran Bregović: making music to drink to

Zdeněk Bělohávek,
Laura McGinnis

Contemporary composer and performer Goran Bregović is one of the world's most famous Balkan musicians. His unique style blends Bosnian, Serbian, Romani and Latin influences with a brass band sound to create what his website describes as "music that our soul recognizes instinctively and the body greets with an irresistible urge to dance." His compositions include scores for the films *Arizona Dream*, *Queen Margot* and *Underground*. On July 3, Bregović and his Wedding and Funeral Orchestra entertained KVIFF guests with a concert in the newly refurbished open-air cinema. He sat down with the *Festival Daily* to discuss booze, the Balkans and the relationship between culture and music.

■ You were born in Sarajevo in 1950. Have you been back since the Bosnian war?

After the war, I worked a little in Sarajevo, which is a huge step for me. I did one German movie and I have an assistant in Sarajevo, and for the first time after the war, I was walking on the streets... I don't know how to explain it. I was so surprised that I still felt such strong emotion... The problem with the war is not just that it kills people and destroys the houses. It destroys much deeper; it destroys the, how do you say, cultural infrastructure... In communist times it was difficult to explain why such a small town had such importance in the cultural life of Yugoslavia. Nowadays I know why: because it was a mixture, like in big towns, it was a mixture



Photo: Jan Handrejch

"Music is the deepest language we have, but it has to be well spoken."

between Catholics, Muslims, Jews and everybody else... This was a necessary mixture, like for every good food; it's not just a schnitzel, it has to be more than just one schnitzel. So it has to be a mixture.

■ What projects are you working on now?

I have this record called *Alkohol* which has two parts. The first part was out already more than one year ago and it was recorded live... And I discovered that I drink really well on stage with this music because I didn't play my normal program... so I was thinking probably to [continue] this tradition of drinking on record. And then I knew immediately that I would like to make

a second one for soft alcohol. So the second part of the record will be called *Champagne for Gypsies*.

■ What pushed you in this direction?

I was commissioned one year ago to write some violin concerto so I thought to put this violin concerto on the second part... It was two orchestras and one violin, and live it was very good. And then when I recorded it I thought, *Who will drink with this shit? No one will drink with this*. So, then around that time, this pressure comes out on the gypsies, you know, in the last year. That was really ugly to watch in France and Italy and Hungary and everywhere... which is ridiculous. Gypsies

are not the problem of this world, they were always the talent of this world... So I [decided to] collaborate with some Gypsies that I respect, just to send the sign that they are not problems.

■ Do you think music can shape a culture's attitudes?

I saw last year I think or two years ago they found one flute in Germany like 30,000 years old, which means that ... music was the first foreign language. Human beings were making music before they learned how to speak, before religion and politics. So this is probably why the music communicates so easy. Because this is the deepest language that we have... but it has to be well spoken. ■

Musical Odyssey takes us to strange places



Photo: KVIFF

Young musicians communicate via the universal language.

Few things could be farther apart than the deeply unsettling experiments of English transsexual performer Genesis P-Orridge (*The Ballad of Genesis and Lady Jaye*) and the flourishing DIY music scene in Iceland (*Backyard*). This year's **Musical Odyssey** takes us from surgical body modification to charming Nordic people inviting their neighbors to a backyard concert, taking in a lot of strange places on the way. We have *Deconstructing Dad*, an investigation of the life and music of pioneer Raymond Scott, "the Frank Zappa of his time," by his son Stan J. Warnow. A blend of animation and documentary is used to tell *The Extraordinary Ordinary Life of José González*, a Swedish songwriter whose popularity has rocketed in recent years. And on the other side of the world, *We Don't Care About Music Anyway* is an enlightening portrait of the Japanese avant-garde sound art scene, proving once again that when it

comes to undertaking seemingly-insane activities with deep seriousness, the Japanese do it best. Two shorter pieces, *Ilja* and *Komeda-Soundtrack for a Life*, look at the lives and music of two leading local film composers, one from Slovakia and the other from Poland. And fresh from Austria, we have *VINYL (Tales from the Vienna Underground)*, a mosaic depiction of the lively contemporary music scene in Vienna, compiled from over 200 hours of footage shot over the course of one year. And so finally to Estonia, where we meet the country's "second most famous composer." *Erkki-Sven Tüür: 7 Etudes in Pictures* introduces us to a prolific and internationally-respected contemporary composer whose works have been commissioned by the Helsinki Philharmonic, the Hilliard Ensemble and the Birmingham Symphony Orchestra. A long way from his former job as lighthouse-keeper on the Faroe Islands. (PLC)

OFFICIAL SELECTION

Gypsy - A Roma Hamlet in modern Slovakia

Zbyněk Vlasák

Slovak director Martin Šulík's movie *Gypsy*, screening in a world premiere at KVIFF, was inspired by the nearly 200,000 Roma who live in poverty in Slovakia.

■ Where did the idea for *Gypsy* come from?

Many Roma villages have no electricity, no water, no heating in winter. Often as many as 15 people live crammed into small huts on a few square meters. Diseases are rampant... And all of that is taboo in our country. The media show the Roma only as criminals, as if to relieve the conscience of the majority... Writer Marek Leščák and I wanted to learn more about the Slovak Roma, to break the taboo and open a space for discussion.

■ Was it difficult to overcome the mistrust of the Roma with whom you collaborated?

During the preparations we visited many Roma villages and each was slightly different. Some have good experience with the non-Roma and they received us warmly, made coffee, shared their stories with us. On the other hand we encountered downright animosity in some places. We had to find a different key to every village. And of course, we were greatly helped by people whom the Roma trust – social workers, ethnographers, activists.



Photo: KVIFF

Shakespearean challenges face a young Rom in *Gypsy*.

■ Were people interested in playing parts in your movie?

The Roma did not rush to be in front of the camera. They were not willing to play negative parts at all, for fear of bad reactions. For the casting we traveled around half of Slovakia. We looked in theater and dance ensembles, church centers. Also the actors needed to speak the Roma dialect from Spiš. For most people who appear in the movie, it was their first time.

■ Where did you shoot the movie?

In Richnava. What we liked about the village was that the houses are really crammed together, on a hill, not far from railway tracks. The villagers have a similar experience to our characters – there is high unemployment in the region. We spent three months with the locals and eventually learned everything about

them: who is bereaved, which family has a new baby, who has been sentenced to prison.

■ Will they see the film? The conditions for it are not ideal in the village, I suppose.

In mid-July we plan a screening at the football pitch. I'm really curious about it.

■ I would say the final result is less poetic than your other work. It seems as if you restrained yourself this time. Was it intentional?

During the very first days of the shooting I realized that the environment and the people in front of the camera were convincing and interesting without any formal frills. So I tried to hold back and not bring myself to the forefront.

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

OFFICIAL SELECTION

The Jewel - time to cry over spilled milk?

Jakub Anděl, Zbyněk Vlasák

Once there was a small Italian dairy firm called Leda with just a few offices and employees, a family business headed by a fatherly boss named Rastelli. But, like Andrea Molaioli's film, the business expands rapidly and the company gets out of control, creating a drama of almost classical dimensions.

The Jewel works above all as a character-driven story. For Rastelli, played by Remo Girone, Leda is like a child, "the jewel" that opened his door to fame, wealth and important people. It has given him power he's not willing to give up. He and his accountant, Botta (Toni Servillo) begin covering up Leda's financial problems and they quietly multiply, away from the public gaze.

It is Botta who gradually takes control of the fate of the firm and the film. He's no black-and-white character, enthusiastic about his cause and incapable of emotions other than loyalty to his employer. Paradoxically, he is the greatest victim. When everything is disclosed, he's convicted and his whole world crumbles.

"It is important to realize that both characters are hostages of the system, they are in no way forbidding, they essentially act logically," Molaioli says. The film was inspired by the bank-



Photo: KVIFF

It's not all peaches and cream for the *The Jewel*'s protagonists.

ruptcy scandal of Italian dairy giant Parmalat.

"I researched the case while trying to get familiar with the rules and vocabulary of the whole economic system. I suspect it is based on terms that only a minority can understand. And it then usurps the right to decide."

The film posits that the fall of the Iron Curtain is actually one of the roots of the financial crisis, which drives the collapse of Leda (and Parmalat). The small family business suddenly experiences what seems like the possibility of infinite growth. Eastern markets seem thirsty and America is suddenly forthcoming.

But confrontation with competition and a different way of thinking make failure inevitable. Panicking, the company resorts to financial trickery.

"I believe the basic mistake

was that we thought money on its own could generate more money," Molaioli says. "The crisis shows that this concept has failed even though some of its proponents still act as if nothing had happened."

And what impression would the director like to make on audiences? "I would like them to appreciate the complexity and originality of the characters," Molaioli says.

"I am not so conceited as to think that we can trigger a serious debate about the essence of the financial crisis, from which we haven't yet fully recovered. But maybe we can at least point to the fact that there is no such public debate as yet."

The Jewel screens today at 5pm in the Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema. ■

Small budget, big heart for independents flicks

Laura McGinnis

Aaron Houston was thrilled when he learned his feature debut would screen at KVIFF.

"I was shocked that we got in," the writer, producer and director of *Sunflower Hour* confessed. "I mean, our budget on the film was like 28,000 Canadian dollars."

But according to KVIFF programmer Lenka Tyrpáková, Houston's low-budget film (a cheerfully irreverent mockumentary about the seedy underbelly of puppeteering, in which four wildly inappropriate candidates compete for a slot on a children's television show) is in keeping with the ethos of the Forum of Independents.

"The programming office tried to find really independent movies which were made with a low budget, but have great ideas and interesting screenplays," she says.

This year, the sidebar includes 12 movies selected from around the globe, 11 of which are premieres.

What sets the sidebar apart, Tyrpáková says, is independence. Specifically, the KVIFF programming office seeks out films that create top shelf products at happy-hour prices, where budget constraints spur the imagination, rather than restrict it.

Joshua Moore, writer and director of *I Think It's Raining*, agrees the sidebar's directors excel at creative budgeting.

"All of the [Forum of Independents] films I've seen so far have been really strong," he says. "I haven't seen them all, but I'm just proud to be in the section."



Imagining a better life on the streets of Gothenburg in *Maybe Tomorrow*.

Moore's film is an intimate portrait of a self-destructive young woman, whose behavior leads to her increasing isolation. A detailed personal study, the film is a wistful character-driven piece in the spirit of John Cassavetes.

Like *Sunflower* and *Raining*, the sidebar's other entries reflect a diverse collection of genres and styles, but they have one thing in common, Tyrpáková says: "These are all films where you can feel the passion of the filmmakers."

The Soul of Flies also reflects the sidebar's economic ethos. This story of two brothers who meet each other for the first time en route to their father's funeral was filmed for less than 1000 Euros, and employs an innovative visual style.

He is another character-driven piece that focuses on a young television reporter who meets a charismatic homeless man while writing an assignment and adopts him as a mentor. Through his guidance, the young man also adopts a new attitude toward life. In *Stranger Things*, a grieving young woman takes comfort in the company of a fellow introvert: a homeless man she encounters while settling her mother's affairs.

Set against the politically charged backdrop of Israel and Palestine, *Man Without a Cell Phone* is a largely apolitical tale about a Muslim college student's struggles with school, girls and family. The protagonist of *Ok, Enough, Goodbye* also yearns to be free from his family's influ-

ence, but when his mother leaves for Beirut with no warning, he discovers that living alone is less exciting than he imagined.

Both films explore questions of family and individuality in the modern world, as does *Wangliang's Ideal*. Wangliang has always wanted a family. But six months after their wedding Li Qiao still refuses to sleep with him, saying pregnancy could destroy her university dreams. Their conflicting goals play out in a modernizing region of southern China, where tradition and progress are often at odds, and dreams don't always come true.

Mad Bastards also employs non-actors in a feature debut set in Aboriginal Australia. When a teenage boy gets in trouble with

the law, his long absent father decides to return – provoking various responses among the family and community he left behind. Father-son relationships also lie at the heart of *The Pier*, which tells the story of a man who returns to Ireland when he learns his father is dying, only to discover a 20-year absence has not solved their relationship's complications.

An imaginative thesis film by director Mariken Halle, *Maybe Tomorrow* asks people on the streets of Gothenburg, Sweden, how they would envision a movie in which they were the star. Working with some of the more imaginative respondents, Halle's project evolves into an open ended mystery that explores the boundaries between truth and fiction.

Finally, *Weekend* is a thoughtful film about two young men whose one-night stand turns into a long weekend in which their conversations bring them to a better understanding about themselves and one another.

Since 2004, the sidebar's films have competed for The Independent Camera Award for the best film from the Forum of Independents. The winner, selected by a jury of three, receives a digital camera and a statue. This year, for the first time, the winner will be recognized at the KVIFF Closing Ceremony.

Now in its eighteenth year as a sidebar, the Forum has stayed true to its original goal, Tyrpáková says: "It's important to show that with a really small amount of money, you can make a great film that touches people."

WHAT AM I DOING HERE?

Ondřej Provasník

Director, *Coal in the Soul*



■ So what has you at Karlovy Vary?

I'm here to present our movie. It's great for us to be here again, because [co-director] Martin Dušek and I started our directorial career here in Karlovy Vary. Our first movie [*A Town Called Hermitage*] also had its first public screening here.

■ How has your film been received?

I'm very happy because our first screening was perfect. It was also great that the audience was so young. It was a nice contrast to our last screening in Tel Aviv where 90 percent of the audience were pensioners!

■ Have you got anything lined up after the festival finishes?

Shortly after the festival finishes, myself and Martin are going to start writing our new film. Our first two movies were documentaries, but this will be a feature film, so we hope the festival will give us an injection of energy and enthusiasm for this project.

Coal in the Soul screens on July 8 at 3:30pm in Cinema B. (COC)

ON THE TOWN

Sakura

Dr. Davida Bechera 7

☎ 777 912 311

Mon-Fri 11am-10pm, Weekends 12pm-10pm

Part of the recent arrival of sushi culture, *Sakura* has four restaurants, one here in Karlovy Vary. And we're lucky to have them – *Sakura* has an extensive menu with something to suit all tastes and pockets. If you're not into sushi, they have a wide range of pan-Asian food. For sushi-lovers, they've got everything from a little salmon maki and nigiri board (150 CZK) to the vast "Oke 18" platter (3100 CZK). While there's no vegetarian section in the menu, dishes are there if you look – there's plenty of veggie sushi, or try the Tofu Thai Pot for 145 CZK to warm you up. The service is attentive, there's plenty of comfort-

able seating, and you can watch two very capable men with large knives prepare the fish at the back. A fresh, friendly find. (PLC)

Aeroport

Divadelní náměstí 43

10am – 5am

A relaxed cafe by day, Aeroport turns into one of KVIFF's most animated clubs after the sun goes down. Searching for seats in the club's crowded upper floor on a recent evening, I asked a taller colleague what he could see. "Hipsters," he said, "as far as the eye can see." While this may have been a slight exaggeration, Aeroport's popular live acts and guest DJs make it a major draw for all manner of night owls. Bartenders will happily serve up a Pilsner for 38 CZK or a Cuba Libre for 85 CZK. Set up in an otherwise vacant palace, halfway



Salman and soft seating at *Sakura*.

between the Thermal and the Pupp, Aeroport churns out boisterous dance tunes all night long. But if you're seeking a cozy spot

for heady conversations about the meaning of film – or any conversation at all, really – you'd better keep looking. (McG)

Tulip Restaurant

Hotel Thermal

Breakfast 7am – 10am

Lunch 12pm – 3pm

Dinner 6pm – 9pm

For a quick and convenient meal, you really can't beat Tulip, the restaurant on the Thermal's lower level. Tulip no doubt has a lovely view during most of the year, but in fest season the windows look onto the tent flaps of the Jameson Festival Lounge, so there's little to distract you from its authentic retro-commie decor. For 300 CZK, you can help yourself to a generous lunch and dinner buffet, which includes a salad bar, two soups, a daily selection of main courses and a few desserts. For a more economical – if less filling – alternative, the adjacent Rose restaurant has an affordable selection of traditional Czech mains (around 80-100 CZK). (McG)

We've got two exciting MASTER CLASSES today. The digital revolution of film is now fully underway, and who better to lead a discussion of the profound implications for the industry than producer **Ted Hope** (*American Splendor*) and digital philosopher **Brian Newman**. Catch them at 11am in the Jameson Festival Lounge. And later on, at 2pm in the same place, we're lucky to have the chance to talk with respected actor **Martin Donovan**, who recently made the difficult jump to writer/director with *Collaborator*. He'll be talking about an actor's experience of directing for the first time with critic **Mike Goodridge**. (PLC)

DAILIES



Goran Bregović charms the crowd.



Variety's 10 European directors to watch.



KVIFFers cool off between flicks.