



Jamie Dornan wows the crowd with a fleeting visit to the fest.

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DORNAN: 'I'D KILL HEYDRICH MYSELF'

LOWDOWN

Having made a splash starring opposite Gillian Anderson as the serial killer Peter Paul Spector in the popular BBC series *The Fall*, Jamie Dornan became a household name this year thanks to the erotic romance *Fifty Shades of Grey*. He gave a presser at KVIFF yesterday on his new project *Anthropoid*, which he's due to start shooting in the Czech Republic. Helmed by Sean Ellis (Cashback, Metro Manila), Dornan will play alongside fellow Irishman Cillian Murphy as Jan Kubiš, one of two Czech resistance fighters who assassinated the infamous Nazi Reichsprotektor of Bohemia and Moravia, Reinhard Heydrich, in WWII.

What attracted you to *Anthropoid*?

I think when I first read the script, the fact that I didn't know about the story – something like that, which had such a massive knock-on effect on an entire nation – I found it kind of mad to have not known about that. The heroism involved, the sacrifice involved...they felt – particularly Jan – like someone you could relate to. Guys who were fighting for something that they truly believed in, but who were normal guys.

What do you like about the part?

You always need a drive in everything you do and a reason to tell the story. As an actor, you've got to have something that drives you every day on the set. Could there be any stronger drive needed than the opportunity to assassinate someone so horrific. There's nobody in the world now who can't see that Heydrich was evil... So to have that, to bring that to work every day, I'm so excited about the idea of having that as my drive....

How will you be preparing for the role?

People have different ways and means of researching characters and getting into the mindset of whoever they're going to play. Sometimes you do things that you feel are right to embody a character, and sometimes you push limits. The way I prepared to play someone like Spector in *The Fall* – you take yourself to dark places. You find out a lot about yourself that maybe you don't always want to find out and it's quite an interesting process. For this particular project, I don't think I have to go to those similar kinds of places. I think there are things about Jan that will make sense to me more personally rather than having to really dig too far.

He's a man with a mission to carry out and it's a mission for the right reasons. It's not someone like Spector who is murdering people just for no good reason... This is murder in a sense, but it's for a greater good.

And what's your view of Jan Kubiš?

I feel that Jan's the closest character to myself that I've played. And so that means that there's parts of the research that I've done for other characters that don't need to be done. They don't make sense just as long as you have a very strong idea of why they are doing what they are doing and the situation at the time. I think that is enough.

You'll be playing a Czech national hero. Will you be trying to "humanize" the man behind the myth?

I think you said it there [it's about] trying to make him someone people can relate to...These were just normal guys who were fighting for something they fiercely believed in. A lot of that work, thankfully, is done for me on the page. All the human flaws and all the things that make him a tangible person, the everyman you can relate to are on the

page, which is great. They're heroes in the sense of what they did, but very much on the page you see that they are flawed, and have very human aspects to them that would hinder trying to carry out an exercise like this.

Some people say that the Heydrich assassination was pointless. And that it only resulted in horrible reprisals like the Lidice massacre. What's your take on this?

I guess it's not really my place to say. People are going to look at it from both sides. Ultimately, I think it sent a very strong message to show that the Czech people were up for a fight and weren't willing to be treated in that way. For me, I see it as a very heroic act. I think if I was in that position myself, I probably would have done the same thing. I have a strong understanding of why people see it the other way, based on events afterwards, but for me personally, I think they ultimately had to do what they had to do.

The questions above were recorded by yesterday's press conference moderator, Veronika Bednářová. ■

There's far more to doing a film fest than scoring great tickets, crashing parties and riding around in sleek BMWs with stars and bad boy geniuses. But skills at doing this last item gain importance during KV's notoriously schizoid weather patterns, of course.

During the most recent heavy downpour one soaked soul who happened to find himself midway down the Promenade when the sky opened up was none other than the phenomenally prolific bad-guy actor Udo Kier. Huddling with a small group that was trying to flag down one of the fest transport cars, the veteran thesp found himself overlooked when a passenger in the sedan asked if the younger woman next to him needed a lift.

When Kier asked why he wasn't offered the ride himself, the still-dry BMW blogger added insult to injury, replying that in any such contest an attractive woman would usually get the nod. Kier, ever the good sport, drew on his years of comic timing and took it all with ironic grace. ■

SEE YOU THERE

JAKOB OFTEBRO

ACTOR, GOLD COAST

Today, I would love to see *Bridgend* and *45 Years*, if I can make it. I've read about these films and I've heard the acting in both movies is really good. I'm interested in *Bridgend* because it's by the director Jeppe Rønne, who's also Danish [like our film]. I don't know him personally, but I've heard a lot about him. I would also like to see *Virgin Mountain* tomorrow. It's screening very early, but I think it's worth it, because I've been told it's great. I also know the director Dagur Kári personally, so I'd like to catch it as I still haven't seen it yet.

Bridgend screens today at 9:30pm (Thermal Cinema B). *45 Years* is also screening today at 5pm (Thermal Grand Hall). *Virgin Mountain* screens tomorrow at 9:30am (Thermal Small Hall).

You can still catch Norwegian actor Jakob Oftebro in the Danish main-competition entry *Gold Coast* today at 1pm (Pupp Cinema) and tomorrow at 8pm (Drahomíra Cinema). (IP) ■



GETTING A FILM INTO A GREAT FEST? HERE'S HOW

Filmmakers wondering how best to get their work screened at a major festival know they need not have massive budgets, stars, or even revolutionary cinematic genius. What really counts, based on the films screening at top fests such as KVIFF, Cannes, and Berlinale, is creativity.

This quality is something of a know-it-when-you-see-it thing, of course, but with the help of a few rules and best practices approaches, hundreds of emerging Godards and Herzogs have made it to the Thermal Grand Hall screen with their premieres – and if they can do it, so can you.

First, it's about being first. The requirements of all the competitive cate-



gories at KVIFF is that your film be a world, international, or European premiere. Screening in your home country if it's not the Czech Republic might still be OK before coming to KV but your film will need to have been finished within the last year. So fresh is also key.

But it's mainly about exploring – the KVIFF bylaws specify that the fest is dedicated to promoting "artistic cinema" so, as programmer Martin Horyna puts it, "We have to feel it's in some way innovative."

TV" films are out. But the good news is, the subject could be anything – so long as it avoids clichés.

"In terms of topic, it's not specialized but more about formal style and narrative pattern."

If you're going the non-fiction route (where more and more creative filmmaking is winning attention these days) do remember at KVIFF you also need to be under 30 minutes or over 60.

Now finish polishing up that rough cut and submit! (WT) ■

FESTIVAL FLIGHTS OF FANCY

Gillian Purves

KVIFF's **Imagina** section is a playground for directors who like to push the boundaries when it comes not just to content but also form. "The idea is to give space to films that are even beyond what we call a festival film," says KVIFF programmer Viktor Palák, "something that even festivalgoers will not expect – films that experiment with style, with narration, very often films without narration, completely abstract works, sometimes films that we take out of different contexts like a gallery context and screen them at a film festival, which gives them a different perspective."

Six short films from Imagina's line-up are screening together today as a block called Imagina – Short Films I: *Twelve Tales Told*, *Things*, *Nipomo*, *Vanishing Circuit*, *The Old Jewish Cemetery* and *Back Track*. "Back Track and *Twelve Tales Told* are in 3D," says Palák, "which is, I wouldn't say a trend, but something that has been appearing more in the past couple of years – experimental films in 3D." *Back Track* takes snippets from more than 20 old movies and rearranges them into a new narrative, a similar device to that used in *Lost Case*, where Czech director Roman Štětina remixes scenes from the American TV series *Columbo* to create an entirely new episode.

The Forbidden Room is a collage of a different kind. With bizarre scenes such as sailors on a submarine trying to make their air supply last longer by inhaling the air pockets from flapjacks,



Lost Case remixes old scenes to create a new Colombo episode.

it seems it is a film that fits the Imagina brief perfectly. According to Palák "the co-director Guy Maddin pops into my mind immediately as an artist with completely boundless imagination and this shows very much in *The Forbidden Room*." German actor Udo Kier, who appears in the film, will be present at the screening today.

However surreal *The Forbidden Room* may seem, Palák believes that "the most radical out of these [films] would be *natural history* by James Benning, who is very well known to people following this kind of experimental cinema." In this case Benning takes us behind the scenes at Vienna's Museum of Natural History. "He always makes just static shots of various lengths," says Palák. "It could be just seconds or it could be 15 minutes. The films he makes are capable of broadening

the idea of what a film could be and of how we perceive films in general."

Another film that certainly does that is Belgian director Gust Van den Berghe's *Lucifer*, which twists our ideas of film format completely by presenting us with a circular rather than a rectangular image. This simple adjustment throws all the rules of composition out the (rectangular) window and it's almost as if the director is working with a brand new medium as he explores themes of heaven, hell, and paradise on Earth in a Mexican village.

Lost Case will be screening at the festival tomorrow (12:30pm, Thermal Cinema B), natural history will screen today (12:30pm, Thermal Cinema B), and all of the other films mentioned in this article are also screening today in one block (3:30pm, Čas Cinema). ■

Eileen Hofer

Director, *Horizons*

What was your inspiration for this documentary on Cuban ballet legend Alicia Alonso, the mentor in her 90s who lost her vision during her 20s?

A friend of mine told me about this amazing dancer who became blind and despite this handicap she decided to struggle and to get on stage and to learn how to handle her art, her work. For me it was a human message in the sense that whenever you have a problem we usually say, "I can't do it anymore." But the message is you have to struggle and you can go beyond the horizons.

How did you get access to the three generations of dancers in the film?

When I met Alonso in Cuba I also met the prima ballerina. She's 35 years old and we followed her and we brought her to her physiotherapist. He asks her, "Do you remember the first time you showed up? I asked you, 'What is your aim? Where do you want to go? To the beginning of the beach? Or more near the sea?'" And you said, "Beyond the horizons to infinity." So the prima ballerina had no limits. She was ready for anything.

What was it about ballet that you felt would make such a powerful metaphor about freedom under dictatorship?

I was interested in this woman and that's why it became ballet but it could have been football or anything. Once I was there I realized there was a big metaphor between the way she is still, at 94, taking care of her castle, which is ballet, and the image of the Castros – the two brothers who are still dealing with their island. They're tired, exhausted and at the end of a dream that never came true.

And you met the legendary singer Omara Portuondo, learned she also studied ballet, and are putting her in a new short you're developing...Any other adventures?

We were followed by a spy. The press person they gave us had two assistants and every time we tried to shoot something, someone would show up in 10 seconds and say, "No, no, no, no..."



What else is on your list of things to do while here?

I'm taking a trip to Marienbad because I had a dream to visit it and I was sad because I forgot my book by Milan Kundera, *The Unbearable Lightness of Being*, as it's set [in a Czech spa town like] Karlovy Vary and I read it when I was 15 but I really wanted to read it again here. And I saw the *Arabian Nights* trilogy by Miguel Gomes. Next we take *Horizons* to Locarno.

Horizons screens today at 2pm (Drahomíra). It does not feature Omara Portuondo as suggested by an earlier Festival Daily article. (WT) ■

NOTICE

Today's screening of *The Falling*, originally scheduled for the Thermal Congress Hall at 4pm has been **moved** to the KV Theater at 9:30pm. Today there will be an **added screening** in 3D of *Love* by Gaspar Noé (midnight, Čas Cinema). ■

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MUSÍTE VIDĚT

RAW DRAMA IN TEXAS

Veronika Bednářová

Director and screenwriter Micah Magee is at KVIFF with her feature debut *Petting Zoo*, about a 17-year-old girl who discovers she is pregnant. The film was also presented at the Berlinale and SXSW in Austin, Texas.

Was the film a long-term project for you? Did you have it in mind for a long time?

I guess I have several movies in mind all the time. But this was certainly one that was important to make. It was my graduation film from the German Film and Television Academy Berlin, so it's also special because it finally got me out of the school.

How much of your real life is depicted in it?

Like with most first features, you draw a lot on your own experiences. I grew up in San Antonio, Texas. I went back and got all of the sounds of crickets and birds and went to all my favorite places. There were a lot of things that I wanted to take with me from my home because I'm living away from home now, so it was important for me to kind of hold on to some of those things. So it's autobiographical in that sense.

Was your family also a challenging one?

Well, my parents are both dancers. They had a dance company. So I don't think they necessarily belong to the same milieu that is described in the film. I think not having money in the States is a lot different from not having money in Europe because there's an idea that if you don't have money it's your own fault – people are actually angry with people who don't have money. I guess I grew up very well educated but without any money.



Micah Magee's Texas childhood was a source of inspiration for *Petting Zoo*.

I waited tables through college and high school.

So is your movie a kind of social statement?

In making the film I wasn't trying to say that life in Texas is really hard or anything, it was more trying to portray that I missed it in a way. And to figure out how people deal with women and with girls, and with themselves. All the different potentials that a young woman has – the potential to be a mother and to be something else or to be both. And so I wanted to describe this moment when you have all this potential and also the moment when you start to realize that it's your own responsibility to take it and make it yours.

One almost wants to say [spoiler alert] it's a good thing

that the character lost the baby. Or how do you see it?

I don't think it's a good thing that she lost the baby. I think that's a really hard thing.

I also lost a baby at about six months and actually I called the university and said I'd really like to go back to school. And the woman on the phone said "I know this must be hard for you but I think it's the best thing for you right now," and I said "You fucking bitch!" I was really mad at that point. I did a lot of research when I made the film. It's actually a really common story that repeats itself. And you find out that each story is not so unique.

Petting Zoo screens today at 1pm (Thermal Congress Hall). ■

KARLOVY VARY SHOWS OFF ITS SHORTS

Laurence Boyce

Amongst the glittering delights of the features on offer for cineastes to enjoy at Karlovy Vary, there are more than a handful of short film gems just waiting to be discovered. As KVIFF does not currently have an official short film competition (though short docs are eligible in the documentary competition) the shorts on offer can sometimes get lost in the sheer size of the festival. But if you take a closer look, you'll find some perfectly formed examples of amazing filmmakers and astounding stories.

The best place to discover shorts is in the program **Prague Short Film Festival Presents**. Included in the section is Christophe M. Saber's *Discipline*. The film, set in an Arabic shop in Switzerland, sees a man slap his little girl as a punishment. Soon arguments spread throughout, debating the rights and wrongs of his actions. The film is the perfect example of what makes a short film work: in a little over 10 minutes it shows how small and seemingly insignificant moments in life can have seismic effects on our thinking. The same can also be said for Icelandic film *Chum* about two elderly men whose friendship is disrupted when a woman enters one of their lives. It's a clever, gently funny, and pointed work about masculinity and growing older.

More overtly dramatic is *Castratus, the Boar*, an epically staged tale of a loner who hides a secret from a girl he begins to date. The Latvian film is an ambitious piece of work that already



The ambitious Latvian film, *Castratus, the Boar*, won the Grand Prix at the Tampere fest.

has a healthy festival pedigree (it won the Grand Prix at the prestigious Tampere Film Festival). With a strong central performance and a sense of impeccable style, the film demonstrates how short films can be intimate yet grandiose at the same time.

The highlight of the programme is perhaps Jennifer Reeder's *A Million Miles Away*. The US film has won a tremendous number of awards across the European short film circuit and is a beguiling piece of work about female empowerment and growing up. With a patchwork style influenced by 1980's US teen films, the movie soon drifts into a set piece which ensures you'll never listen to Judas Priest in the same way again. It's a moment of transcendence that makes the film not only one of the best short films of the past year or so, but also one of the best films period.

Away from the joys of the Prague Short Film Festival, the **Imagina** section also has plenty of short films worth finding the time for. Films to look out for include *The Old Jewish Cemetery*, directed by Sergei Loznitsa. Loznitsa – known for such features as *My Joy* and *In The Fog* – has crafted a simple yet affecting work examining an old burial site that lacks distinguishing features but speaks of a time past and the complex weight of history. *Back Track*, the latest film from Oscar nominee Virgil Widrich, is also highly anticipated. Playing with cinema history as he did in movies such as *Fast Film*, he creates a twisted take on the film noir which is exhilarating.

And let's not forget **Future Frames: Ten New Filmmakers To Follow**. The festival's new section that highlights those filmmakers who may well be making

movies that play in KVIFF's feature competitions in the future. Each of the ten films shows a unique style and authorial voice with particular movies to check out including Patrick Vollrath's *Everything Will Be Okay*. Vollrath's film is a brilliantly tense story about a father who picks up his daughter and soon discovers that the day is not going to be a normal one. Urgent and emotional, the film showcases an undoubted talent.

So make sure that you catch up on the short films at Karlovy Vary, especially if you've never really given shorts a chance before.

Laurence Boyce is a journalist for Screen International and the editor of Cineuropa Shorts. The Prague Short Film Festival movies will screen together at 4pm today in Národní dům. ■

FACES

Director **Slobodanka Radun** is expected to arrive at the festival today with her debut feature *US 2*, which was filmed in Prague. Director **Saverio Costanzo** (*Hungry Hearts*) will be in Karlovy Vary along with actress **Alba Rohrwacher** (*Hungry Hearts* and *Sworn Virgin*). **Harvey Keitel** is still

here with *Youth*, which is screening today. Actress **Iva Janžurová** (*Coach to Vienna*) will be staying in town to accept the Festival President's Award, which is given to actors, directors, and producers who have contributed in a fundamental way to the development of film. (GP) ■



Iva Janžurová



Harvey Keitel



Saverio Costanzo



Slobodanka Radun



CRITIC'S CHOICE

Etan Vlessing, Canadian Bureau Chief, *The Hollywood Reporter*

Small-town life need not be suffocating, except in indie dramas, and Jan Prušinovský's main-competition title is the latest addition to the genre. Brothers Viper and Cobra, played by real-life brothers Matěj and Kryštof Hádek, in their own way deal with the desolation and poverty of their small central Bohemian town. Viper, without work or



THE SNAKE BROTHERS

Director: Jan Prušinovský
Czech Republic, 2015, 111min
July 10, 11:30am, Drahomíra Cinema

a partner, fights to escape the shadow of his younger brother Cobra, a junkie and troublemaker. *The Snake Brothers* is a fol-

low-up to Prušinovský's soccer-based TV series, *Sunday League*, eventually made into a movie prequel.

Don't expect *Boogie Nights* or *Magnolia*. But Paul Thomas Anderson's 1970's L.A. retro treatment of Pynchon's 2009 novel – the first of the writer's books to make it to big screen – is still impressive. Joaquin Phoenix plays a fun-loving, forever-stoned detective solving the case of a kidnapped girl. Along the



INHERENT VICE

Director: Paul Thomas Anderson
USA, 2014, 148min
July 10, 7pm, Národní dům

way, he confronts corrupt cops, druggies, cultists, neo-Nazi bikers, and free love babes. Look for

cameos by Josh Brolin, Benicio Del Toro, Reese Witherspoon, Martin Short, and Owen Wilson.

The 1692 Salem witch trials have provided no end of artistic inspiration over the years. But writer/director Robert Eggers gets downright spooky capturing New England puritans turning on one another in *The Witch*, a breakout Sundance hit, and a debut feature to boot, that screens at midnight. This not-so-scary horror tale has no stars, yet draws strong per-



THE WITCH

Director: Robert Eggers
USA/Canada, 2015, 90min
July 10, midnight, Small Hall – Thermal

formances from leads Anya Taylor-Joy, Ralph Ineson, and Kate Dickie. And it has an authentic period feel that places you

in ancient forests oozing with ethereal terror that fuel local hysteria after a family's baby vanishes. That's frightening.

Guy Maddin and Evan Johnson's epic ode to lost cinema confounded audiences in Sundance, before impressing cinephiles in Berlin with its doomed submarine characters and phantasmagoric drama. Adventurous film aficionados should show up as Maddin takes them down the rabbit hole with wild tales of captivity, deception, and murder. If that's not enough,



THE FORBIDDEN ROOM

Directed by: Guy Maddin, Evan Johnson
Canada, 2015, 128min
July 10, 1pm, KV Theater

there's a lesson in how to take a bath, and images of skeleton women and vampire bananas. An ensemble cast that includes

Udo Kier, Charlotte Rampling, Geraldine Chaplin, and Roy Dupuis play a memorable band of misfits, thieves and lovers. ■

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THE FABULOUS WORLD OF A CINEMA PIONEER

FILM ADVENTURER KAREL ZEMAN SHEDS LIGHT ON A MASTER ANIMATOR'S SECRETS

Brian Kenety

"I wanted only one thing – to create a fantastic world," Karel Zeman, considered a national Czech treasure, once said. "And film gave me the chance." He returned the favor, a hundredfold, pioneering and mastering special effects, stop motion, and animation techniques in the 1940s and 1950s that contemporary filmmakers of the genre in the digital age – from Tim Burton to Terry Gilliam – still find a marvel today.

Film Adventurer Karel Zeman, a documentary by Tomáš Hodan celebrating the life and work of this exceptional talent had its world premiere at KVIFF this year. It not only tells his story but answers the question raised time and again during Zeman's lifetime: How on Earth did he do that?

"The thing that always amazed me was the sense of scale in his work," says Gilliam, the *Monty Python's Flying Circus* animator turned film director, in an interview for the documentary. "I think Zeman's films didn't...even need the dialogue, to be quite honest. They were told visually, which is what was wonderful, and I think that's the key to it. Everybody in the world can understand it."

But few can understand how he did it in an age before CGI. Hodan's documentary, which naturally recounts seminal moments in Zeman's life and career through clips, archival footage, and interviews, also tracks a group of current animation students who try to recreate some of the most famous scenes from his extensive filmography.

"The audience will thus be able to see the sheer amount of work and time that was required for the special effects at that time," notes Hodan; for example, by making a woolly mammoth model, playing with split screens and perspectives to try to meld live and stop motion action (just some of the basics tool of the trade that Zeman perfected).

Apart from the documentary, a restored version of one of Zeman's most famous feature films will also screen today in the KVIFF **Out of the Past** sidebar: **Invention for Destruction** (1958), in which a submarine crew explores a fan-



Karel Zeman was a master of live-action, animation and scenographic sleight of hand.



Zeman's *Invention for Destruction* is among the most successful Czechoslovak films abroad.

tastic undersea world in a tale inspired by his hero Jules Verne's novels, including *Facing the Flag*.

Invention, also known as *The Fabulous World of Jules Verne*, screened at the World Fair held that year in Belgium and took home the Grand Prix at the Brussels International Film Festival, impressing the jury with its live-action, animation and scenographic sleight of hand, foreground matte and cross-hatching techniques; it delighted audiences, and went on to become the most successful Czechoslovak film screened abroad, selling in 70 countries. At one point in New York City alone it was showing in 96 film theaters simultaneously each evening.

"In all of his films are all these ingenious tricks that he either pioneered, or was inspired to experiment with by the work of George Méliès, the great French filmmaker and another hero of his," says Cerise Howard, Artistic Director of the Czech and Slovak Film Festival of Australia, which will have a retrospective of his work this autumn.

"All of Zeman's trickery done on camera, with trick perspectives and back projection and having so many layers to a shot, and very cleverly – seamlessly – incorporating animation in some part of the frame but live action in another. And it's often very difficult to tell where those

joins are even when you know everything about the shot is impossible, it's often impossible to deconstruct those images somehow and see how the trick was done," she says.

Adventurer's producer Ondřej Beránek (Punk Film), is also a co-founder of the Karel Zeman Museum in Prague, which opened in 2012 and supported the creation of the documentary, both of which explain the filmmaker's techniques. "But even knowing how it's done, you still have to marvel that it was done – as it required quite some dexterity and determination," Howard says. "It's absolutely painstaking work."

From selling soap to creating worlds

Karel Zeman was born in 1910, in Oströměř, a tiny village northeast of Prague in what was then part of the Austro-Hungarian Empire. After his father died, his mother got remarried – unhappily – to an unexceptional man who pressured her to have young Karel study business though his teachers had long recognized his exceptional creativity.

"His teachers suggested that his mother send him to art school because not only could he write quite well but he could also do illustrations and drawings," his daughter Ludmila Zemanová says in an

interview. "But she was under the influence of his stepfather, who wanted him to become a businessman."

Zeman did as he was told, and studied business at high school in the central Bohemian town of Kolín, while staging puppet theatre for local children in his leisure time. "He had devoured Jules Verne novels as a child and as an adult was enthralled by the way small children love puppets and think they are truly alive," Zemanová says.

In the 1920s, Zeman, longing for adventure, seized an opportunity to study advertising at an art school in France, and would go on to work in a private studio in Marseilles. It was there that he got his first big break. From a local cinema, he borrowed *Felix the Cat* shorts and night after night trained himself in the secrets of animation – as he worked on a short soap commercial that showcased his newly developed skills.

In 1936 he returned to his homeland, by then the independent First Czechoslovak Republic, to do his military service in a cavalry regiment. For a time, he later indulged his wanderlust, traveling through Yugoslavia, then on to Italy, Turkey, Egypt, and Morocco, among other exotic places, before getting a job in Brno in the advertising department of the Czechoslovak shoemaker, Baťa – whose

owner had fortuitously decided to establish a film studio to shoot instructional shorts for his workers.

After Zeman won a company-wide competition for best show-window, a filmmaker from Baťa's studio in Zlín came to film his work; Zeman, who had been experimenting with animated films of homemade puppets, showed them to the filmmaker – Elmar Klos, who later co-directed the Oscar-winning *Shop on the High Street*. Klos ended up inviting Zeman to work with him.

The Czech filmmaker went on to become director of the studio's stop-motion animation production group in 1945, the year, in collaboration with his brother Bořivoj Zeman, he made *A Christmas Dream*, his first short film combining animated puppets with live-action footage – which debuted in Cannes. And the rest, as they say, is history.

"Why do I make movies?" Zeman says in the documentary. "I'm looking for terra incognita, a land on which no filmmaker has yet set foot, a planet where no director has planted his flag of conquest, a world that exists only in fairy tales."

Film Adventurer Karel Zeman screens today at 10:30am (Thermal Congress Hall). You can catch *Invention for Destruction* tonight at 8pm (Thermal Grand Hall). ■

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Bulharská 1, Tel. 353 230 797, charleston-kv.cz
Open Mon-Sat 10am-midnight, Sun noon-midnight

If you need a brief respite from the breakneck pace of the festival take a right at the new Národní dům cinema and make a beeline for Charleston. Sounds of Sinatra are soothing to the soul after the techno thumping of the beer tents around KVIFF central. This English-style pub, reminiscent of Sherlock Holmes' living room, is a great place to grab a steak (420 CZK) or lamb cutlets (479 CZK). There's a decent selection of pastas and a range of salads for 120-190 CZK. But what we really like about Charleston is how its dessert menu goes beyond the stodgy KV standards to deliver a sugary fix of a lighter kind. Classic crème brûlée (89 CZK) really hits the spot and the chocolate profiteroles are a sight for sore eyes (95 CZK).

Staročeská Restaurace

Zahradní 49, Tel. 353 221 836, staroceska-restaurace.eu
Open 11am-11pm

Despite its name the Staročeská (Old-Czech) restaurant is a relative newcomer to the Karlovy Vary dining scene. It is conveniently located just across the river from the Thermal, making it an excellent choice for a quick dash out between screenings. The fare is Czech-International, from beef goulash with bread dumplings for 159 CZK to a huge T-bone steak for 490 CZK.

U Švejka

Stará louka 10, Tel. 353 232 276, svejk-kv.cz
Open 11am-11pm

U Švejka, named after Czech author Jaroslav Hašek's famous antihero the Good Soldier Švejk, offers some shady respite and good eats at the Pupp end of town. The Old Bohemian Platter



Charleston is a sweet spot for a light dessert.

(249 CZK) offers the opportunity to sample a few different Czech smoked meat specialties along with three types

of dumpling and two types of cabbage. It's quite a feast. It could even be enough for two. (GP) ■

EVENTS

KVIFF TALK WITH HARVEY KEITEL

There will be a Q&A session with American actor and winner of the 2004 Crystal Globe for outstanding artistic contribution to world cinema **Harvey Keitel** at the Thermal Hotel's **Vodafone Lounge**, on the first floor near the terrace at 2:30pm today. Before making his way to the talk Mr. Keitel will introduce Paolo Sorrentino's film *Youth* in the Thermal Grand Hall (2pm).

TORINOFILMLAB:

You are invited to the **Blue Lounge, Lázně III**, today from 11am to 12pm for a conversation with **Azize Tan**, director of the Istanbul Film Festival. In an event called **Film Festivals at the Mercy of Politics**, he will revisit the events that shook the IFF last April, when Turkish filmmakers pulled out their films over a censorship row.

Titled **Shall It Be Forbidden to Forbid?** a TorinoFilmLab talk will be held with documentary filmmaker Peter Kerekes about his film project *Censors*, which should inspire lively debate on the theme of censorship at Blue Lounge, Lázně III today from 4pm to 5pm. (GP) ■

DAILIES

- 1/ The *Anthopaid* cast and crew (l to r): producer Pete Shilaimon, actor Jamie Dornan, director Sean Ellis, actor Aña Geislerová, and producer David Ondříček.
- 2/ Czech cinema legend Iva Janžurová shares a laugh with KVIFF emcee Marek Eben.
- 3/ Harvey Keitel arrives at the Pupp in style.

