



Karlovy Vary  
International Film Festival

# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 43RD KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**

Tuesday, July 8, 2008

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Brenda Blethyn

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DENÍKU PRÁVO**

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## Arturo Ripstein: 44 years of darkness

Legendary Mexican director specializes in persistence without hope

Laura McGinnis, Will Tizard

Iconic Mexican director and writer Alfredo Ripstein can, just possibly, come off a bit negative. He's fond of saying, for example, when discussing the influence of Hollywood on world cinema that people like Steven Spielberg and Martin Scorsese "should be killed."

Others not generally considered Hollywood types don't get much more of a break from Ripstein. "Then you have these phonies like Lars von Trier," he says, arguing that to make a film in English while calling it an attempt to reform the dominance of Hollywood is "pathetic."

And, despite 44 years of continuous and critically praised work in Mexican film, he describes that labor thus: "It's just persistence without hope. Which is the only way one can do movies in Mexico."

As for the rewards of hard work and good ideas, he says, "A career in film is based fundamentally on good luck."

Ripstein, who clearly enjoys entertaining and stunning listeners with his sharp tongue, has never been conventional in his thinking, it's fair to say. His first major influence, apart from his producer father, was revolutionary Spanish director Luis Buñuel, who tried to dissuade a young Ripstein from pursuing his career in film, he says. (Ripstein dispels the "rumor" that he was Buñuel's assistant director on the seminal 1962 film *Exterminating Angel*, but does concede he was on set learning everything he possibly could.)

Ripstein's dark, nightmarish visions fill his most talked-about films, seven of which screen this year in his KVIFF tribute: *El castillo de la pureza* (*Castle of purity*), *Los héroes y el tiempo* (*Heroes and Time*), *El imperio de la fortuna* (*The Realm of Fortune*), *Lecumberri* (*The Black Palace*), *La perdición de los hombres* (*The Ruination of Men*), *La reina de la noche* (*The Queen of the Night*), *La virgen de la lujuria* (*The Virgin of Lust*).

Interestingly, the collection includes



Photo: Lukáš Táborský

Veteran Mexican filmmaker Arturo Ripstein.

documentary work that has proven just as unconventional as Ripstein's narrative films. In *The Black Palace*, he set out to explore life in Mexico's largest prison at the time the film was made, 1976, known as Lecumberri. His stark and austere style

was hugely influential with his countrymen for years to come.

His follow-up 30 years later, *Heroes and Time*, in which he locates former inmates who speak about their struggle for revolution and the influence of Che

Guevara, is just as affecting, if on a personal level rather than an institutional one.

Asked today whether he believes the controversial Mexican justice system, which locked up many political prisoners and which at the time of *The Black Palace* president Luis Echeverría was trying to reform, benefitted society in any way, he says, "I couldn't answer that. I still can't."

For that reason, he explains, he decided to make the film "as ambiguous as possible."

He always assumed *The Black Palace* would be seen as his "most Mexican and most national of films" but soon found that it struck a universal chord with audiences and, while traveling to film festivals, saw it had impact around the world.

As for what drives his dark vision, Ripstein says he's drawn to something beyond horror because with horror you can be entertained, knowing it's all going to end and you can walk away safe and sound. "Nightmare" is a better word for his style, he explains.

"With a nightmare you never know if you're going to wake up. Which is why it's better for me."

As for what he considers a high audience number for one of his films, Ripstein makes literary allusions. A great work of fiction, say a book by Carlos Fuentes, may sell 5000 copies worldwide. If a Ripstein film gets the same number of viewers, he says, he'd be in good company.

World attention has focused on Mexican film of late, but, characteristically perhaps, Ripstein does not find this good news. The recent international success of Mexican directors, like Alfonso Cuarón (*Harry Potter and the Prisoner of Azkaban*), Guillermo del Toro (*Hellboy, Pan's Labyrinth*) and Alejandro González Iñárritu (*Amores Perros, 21 Grams*), is a phenomenon he calls "unprecedented." And it has hardly helped Mexican film: "They all left," he says, ruminating.

So how does such a director keep from being bogged down in his own dark ideas?

"Working deliriously," he answers, with a twinkle in his eye.

### The Lowdown

On Monday afternoon, legendary Mexican filmmaker Arturo Ripstein was observed supporting the local economy with some casual shopping. He proudly displayed his latest purchase: a porcelain mug of the style spa denizens use to collect mineral water from the town's bubbling springs. But he had grander plans for the vessel. "This is for tequila," he announced.

Ripstein was particularly taken with the mug's cylindrical shape and the hollow stem, which functions as a straw. "This will get you drunk faster," he proclaimed, but further elaboration was checked by the arrival of a colleague, filmmaker John Sayles.

Ripstein isn't the only guest interested in the Vary shopping scene. Jury member Brenda Blethyn stumped a Czech journalist by inquiring about the local grocery situation.

"Where do locals go shopping for a loaf of bread?" the star of *Secrets and Lies* asked. "Or a tin of beans? Where do they go? I can't see any shops." The hack was nonplussed – no doubt because extreme dedication to his reporting duties has prevented him from locating any sustenance beyond the press room's cappuccino machine.

The Beatles were not the only 1960s icons to hail from Liverpool. With a captivating smile and big blue eyes, *Puffball* star Rita Tushingham was one of the faces of the flower-power era. This is actually her second time at the Karlovy Vary International Film Festival. She came here over 40 years ago with *A Taste of Honey* and it seems that KVIFF's organizers might be the reason she has not had such a high profile the swinging sixties. "They locked me up in a cupboard and only let me out now," she said.

### SEE YOU THERE

#### Vic Pratt

Curator (Fiction), British Film Institute National Archive

Well, *I'm Not There* is about Bob Dylan – an interpretation by lots of different actors and actresses. I missed it when it was out in England so I'd like to see that. Also anything about Lightnin' Hopkins would be a good choice for me. *The Blues Accordin' to Lightnin' Hopkins* is a documentary about him. He's one of the legendary blues men so I'd definitely like to see that too. *Bob & Carol & Ted & Alice* is well worth seeing. It's an old one. I like old stuff. I'm a bit of a retro film freak. Paul Mazursky is a great filmmaker who was also instrumental in creating *The Monkees* TV series as well.

*Bob & Carol & Ted & Alice* screens today at 9.30am at the Small Hall at the Thermal. *The Blues Accordin' to Lightnin' Hopkins* also screens today at 9.30pm in the Small Hall at the Thermal. *I'm Not There* screens tonight at 12am in the Čas Cinema.



### THE KNOWLEDGE

#### So what's KV famous for besides its film fest?

Conveniently for those film fans who may have overdone it a bit (or had to sit in the aisle of a sold-out movie), Karlovy Vary happens to be about more than film festivals. It's also the most celebrated – and arguably the prettiest – of West Bohemia's famous spa towns.

Folk have been coming since at least the Middle Ages for curative treatments and a soak in the steamy mineral water from local springs.

Legend has it that the first hot spring was discovered by a hunting dog used by Czech king and Holy Roman Emperor Charles IV in the mid-14th century, near the confluence of the Ohře and Teplá rivers, which snake through the center of town today. The historical fact is that Charles did found the city in 1370, the location chosen for its proximity to 13 main springs and about 300 smaller ones. The name Teplá, or warm in Czech, is apt – this is why a ghostly mist engulfs



much of the promenade that KVIFF attendees stroll along on cool days.

The town's fortunes really took off, however, in the 19th century, as famous literati and glitterati began spending regular amounts of time here and Carlsbad, as it was then known, began to seep into their poetry, novels and parlor room talk. And everyone from Peter the Great to Goethe, Beethoven and Karl Marx have taken to the healing waters. The town's reputation was further enhanced by the spread of the popular Czech liqueur Becherovka and the fine porcelains and crystal of local producers like Moser.

Appropriately enough, Karlovy Vary has recently served as an evocative setting for films, from 1992's *Utz* through to 2006's *Casino Royale*. West Bohemian spa-town romance also inspired Alain Resnais's 1961 classic *Last Year at Marienbad*, of course, but that's another story...



# Latest local films showcased at KVIFF

Popular sidebar highlights the wealth of Czech movie talent

Laura McGinnis

It's 2pm and the Thermal's press conference hall is buzzing as fans and journalists file in to meet the cast and crew of *Night Owls*.

One of two Czech features competing in this year's Official Selection, *Night Owls* draws a decent crowd. Most of the hall's seats are full, and several spectators stand at the back of the room as journalists and fans ask the panel questions about music selection and how director Michaela Pavlátová transformed Czech heartthrob Jiří Mádl into the homely misfit he plays in the film. (Answers: Pavlátová specifically sought out a contemporary sound, and Mádl submitted to the transformation with full professionalism, although he was initially reluctant to accept the role.)

The opportunity to meet the creative minds behind their favorite films draws hundreds of Czechs to KVIFF every year, which is one of the reasons festival organizers always screen a handful of recently distributed Czech films. This year there are Czech features and documentaries in the Official Selection, East of the West, Fresh Selection and the Best of the Prague Short Film Festival. But the Czech Films sidebar is specifically dedicated to films that were distributed in the Czech Republic in 2007 and 2008. This sidebar gives members of the international film industry a chance to see the films for the first time, and allows national audiences to catch up on films they may have missed in the cinema.

"The 10 films we selected are the ones we think would be most interesting for the filmmakers and industry people that come to the festival," says festival programmer



Citizen Havel, one of the movies featured in the Czech Films section.

Lenka Tyrpáková. Some Czech films have a distinctly national flavor and don't resonate as well with international audiences, she says. So the festival staff tries to choose films with more universal appeal.

"The most important characteristic is, of course, quality," Tyrpáková says. "But we also try to select films which are understandable abroad and are not focused on Czech viewers."

The staff also invites filmmakers and actors to present the films and discuss them with the public. The Q&A sessions are extremely popular, Tyrpáková says: "Czech viewers can see the films in the cinema, of course, but the festival is the place where they can actually meet the directors and ask questions."

The films in this sidebar include works by new and established directors covering

a variety of genres, topics and styles.

*The Can* is a story about youth and maturity, rebellion and responsibility. Two schoolboys defy their parents by cutting class and tagging the neighborhood. The two generations lock horns over this behavior, each mystified by the values of the other.

*Citizen Havel* documents personal and political events in the life of former president Václav Havel, one of the most influential characters in modern Czech history. This documentary is a collaborative effort between Miroslav Janek and the late Pavel Koutecký.

*Dolls* is the directorial debut of FAMU graduate Karin Babinská. Three teenagers hit the road, but discover that freedom and maturity sometimes have a steep price.

Messy modern relationships, a popular

theme in Czech film, form the foundation of *Frankie Is a Womanizer*, a story about a middle-aged psychiatrist whose love of the fairer sex gets him into heaps of trouble.

*Little Girl Blue* won three Czech Lion awards for this story about a woman who has everything – except a piano. Her quest to find one forces her to reevaluate her seemingly perfect life, and her future.

*Peace with Seals* is a documentary about the dwindling Mediterranean seal population and the sunbathers who threaten them. This is a light but serious treatment of a significant problem: humankind's detrimental domination of the global habitat.

In the multi-national production *Roming*, a Roma man sets out with his son and a friend, ostensibly to find a wife. Along the way, their trip takes absurd and occasionally dangerous turns, and all three come to know themselves and one another in a new way.

*Sorrow of Mme. Schneider* is a Czech-Albanian production directed by Albania's Piro Milkani. The semi-autobiographical film is set in 1961, as three FAMU students attempt to make a graduate film.

In *Teddy Bear*, Jan Hřebejk presents a story about three friends whose lives diverge after they leave school. As they grow older, their personal relationships are tested by secrets, lies and misunderstandings.

Based on a true story, *Václav* is a tragicomedy about an autistic villager who frequently comes into conflict with the members of his community. Tension escalates when one of his actions lands him in prison.

"We hope the films in this section and the other sidebars will be interesting for the festival's international guests and for Czech fans as well," Tyrpáková says.

## FACES

Producer **Kristina Löbber** and director **Nana Neul** arrived at the festival today with their film *To Faro*. Directors **Jan Hřebejk** (*Teddy Bear*), **Miloslav Novák** (*Peace with Seals*), **Jana Boková** (*Bye Bye Shanghai*) and **Martin Duda** (*I Am Bigger and Better*) are also expected to arrive today. And you will still have a chance to catch up with filmmakers **Vassilis Douvlis** (*The Homecoming*), **Marion Laine** (*A Simple Heart*) and **Miroslav Janek** (*Citizen Havel*). DP **Ramunas Greičius** (*The Bug Trainer*, *Little Girl Blue*), director/producer **Lukáš Příbyl** (*Forgotten Transports: To Estonia*) and producer **Kateřina Černá** (*René*, *Night Owls*) are in town and producer **Petr Oukropec**, director **Michaela Pavlátová**, and actress **Lenka Termerová** are also here with *Night Owls*.



Manuel Poutte

Producers **Michaël Goldberg** and **Boris Van Gils**, director **Manuel Poutte**, actress **Amélie Daure**, and actor **Jean-François Stevenin** are here with *Distant Tremors*. Producer **Alasdair Flind** and director **Benjamin Ross** (*Poppy Shakespeare*) are also at KVIFF.



Benjamin Ross

## REVIEWERS RECOMMEND

**Anna Franklin**  
Executive Editor, *Film New Europe*



**The Bug Trainer**

Director: Donatas Ulvydas, Linas Augutis, Marek Skrobecki, 2008  
July 8, 1pm, Panasonic Cinema

This is an example of a Central European documentary co-production functioning as it should. This Lithuanian, Polish, Japanese, German joint effort is about Ladislav Starewitch (sometimes called the European Walt Disney), who was one of the pioneers of animation. Starewitch was a Moscow native of Polish descent. He comprised an interesting mix of cultures and is a fascinating subject. Not mainstream fare for sure, but should not to be missed, especially by animation buffs.



**Teddy Bear**

Director: Jan Hřebejk, Czech Republic, 2007  
July 8, 3.30pm, Small Hall – Thermal

Jan Hřebejk is arguably one of the finest Czech directors of his generation. While he often delves into a nostalgic look at Czech recent history with *Divided We Fall*, *Big Beat* and *Cosy Dens*, this time he and his favorite scriptwriter Petr Jarchovský look at their own generation. Both tragic and comic, the film has already been a major success in the Czech Republic. While it might not have the cozy feel of some of his recent films, foreign audiences should still enjoy Hřebejk's signature humor.



**Katyn**

Director: Andrzej Wajda, Poland, 2007  
July 8, 5pm, Karlovy Vary Theater

Poland's greatest living director Andrzej Wajda's own father was killed at Katyn, the notorious massacre of Polish intelligentsia by Soviet troops in WWII. Perhaps the most extraordinary thing about this film is that it portrays the Russians not as monsters but as human beings who also suffered under Stalin's oppression and – as in the case of the Russian officer portrayed by Sergei Garmash – even risked their own lives to help save the Polish civilians. A must see.



**Pictures of the Old World**

Director: Dušan Hanák, Czechoslovakia, 1972  
July 8, 12.30pm, Small Hall – Thermal

Banned in Czechoslovakia under communism, this film is part of the homage to Slovak director Dušan Hanák and gives today's audiences a chance to see why he is considered one of the greatest filmmakers of the Czech New Wave even though his films are less well known to foreign audiences than those of Jiří Menzel or Věra Chytilová. *Pictures of the Old World* is inspired by the work of the Slovak photographer, Martin Martinček, but Hanák turns it into a film of epic poetry. Don't miss a rare chance to see this movie on the big screen.

**FRESH SELECTION – PĚT FILMOVÝCH NADĚJÍ THE FRESH SELECTION – THE PROMISING FIVE**

**8. 7. 15.30, hotel Thermal, sál B July 8 3:30 pm Thermal Hotel, B Hall**

Krátký profil současné nejoceňovanéjší studentské tvorby z celého světa.  
A short profile of the most-praised current student works from the whole World.

ADJUSTMENT  
2006  
Ian Mackinnon

MILK TEETH  
2007  
Tibor Banoczki

LILLI  
2007  
Oliwia Tonteri

CONVITE PARA JANTAR COM O CAMARADA STALIN / INVITATION TO DINE WITH COMRADE STALIN  
2007  
Ricardo Alves Junior, Gianfranco Rolando

TAŠKY / PLASTIC BAGS  
2007  
Miloš Tomić

Po projekci proběhne setkání s mladými režiséry a organizátory Fresh Film Festu – 17.00, Meeting Point, hotel Thermal  
Meet young directors and Fresh Film Fest organizers after the screening in the Meeting Point, 5 pm, Thermal hotel

Program kurátorsky zaštilil Mezinárodní festival studentských filmů a debutů Fresh Film Fest.  
Program is held under the auspices of the Fresh Film Fest International Festival of First Features and Student Films.

[www.freshfilmfest.net](http://www.freshfilmfest.net)



## OFFICIAL SELECTION

**Dr. Alemán –  
an innocent abroad**

German director Tom Schreiber's *Dr. Alemán* is a classic tale of cultural dislocation. August Diehl (whom you may have seen in this year's Oscar-winning foreign-language film *The Counterfeiters*) plays a young German doctor, Marc, who takes up an internship at a hospital in the Colombian city of Cali. The curious physician becomes interested in the mafia-controlled favela of Siloé after encountering several horrific gangland injuries in his work. He soon becomes immersed in the life there, befriending young teenage assassins and falling in love with a beautiful kiosk owner. When a vicious local gang leader attaches himself to Marc and tries to enlist him as his personal doctor, the naive idealist finds himself being forced to make choices that have tragic consequences.

The picture's strikingly realistic depiction of life in a Colombian slum has much to do with the fact that the story is based on letters Schreiber received from a medical-student friend of his who worked in Cali.

This detailed firsthand information was then augmented by some meticulous research, which saw Schreiber and his crew travel out to Colombia one and a half years before shooting.

"We visited Cali for the first time not only to see whether our imagination had anything to do with reality, but also to see whether Cali was the right place to tell this story," he says. "And of



Photo: KVIFF archive

course we wanted to find out if it was feasible to shoot a film the way we wanted to in Colombia, because even after all our research we still had all the fears and clichés most people have about that place."

Thankfully, Schreiber found Cali to be the perfect location. Besides offering a visually authentic backdrop to the story, the Siloé district also epitomised the dichotomy of existence in a South American favela. "It constantly seemed to change between two opposite faces," says Schreiber. "On the one hand it said a huge 'yes' to life and happiness; on the other hand it was full of violence and the people living there faced a very serious struggle for survival."

The film crew had to elicit the support of the locals in order to be able to make the film there. Naturally, there is great suspicion on both sides when you start to

make contacts in a place like Siloé, says Schreiber. "On one side, there are our fears and, on the other side, there is the people's fear that a film will only cover the negative reputation of the place and spread it throughout the world."

To allay these concerns, the movie's producers worked closely with community leaders and even came to an agreement with crime bosses so that they could shoot in the favela. They also recruited people from Siloé to play the roles located in the area. "This turned the film into a project of the district itself," says Schreiber. "Many people could take part and identify with it."

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

**Cóilín O'Connor  
Kateřina Rathoušká**

## OFFICIAL SELECTION

**Pretexts –  
a study of  
bourgeois ennui**

Today's Official Selection film *Pretexts* is the feature-film debut of well-known Spanish actress and classically trained dancer Silvia Munt. It focuses on the fraught marriage of theatre director Viena (played by Munt herself) and her geriatrician husband Daniel (Ramon Madaula). As the couples become increasingly estranged, Viena finds herself gravitating toward the lead actor in her latest play while Daniel becomes increasingly close to Eva, a meek and conscientious nurse at the hospital where he works. Munt spoke with the *Daily* before coming to KVIFF.

■ **What inspired the story for *Pretexts*?**

The story arose from the intent to be sincere and to reflect my own reality – the reality of our coddled, unsatisfied, middle-class lives. It appears as though we don't have problems, but we keep having the same problems as always: love and the passage of time, which, definitively, are the essential problems.

■ **So is the film autobiographical?**

I am not Viena. All the characters actually reflect generational problems, peculiar to people of my age. I am more normal: I am the mother of three daughters; I have a different relationship with work. In fact, Viena and Eva [played by Laia Marull] are two faces of the same coin. Eva would be the more tragic. Eva sees



Photo: KVIFF archive

through people... is sensitive to the pain of others, fragile, generous. She is like a character of the night, with a dark side. In all of the characters, there is an impressive jumble of experiences.

■ **You co-wrote the script for *Pretexts* with Eva Baeza, who's a good deal younger than you. Was there any generation gap in the way you work?**

The difference in age was no influence. Me and Eva understand one another. I believe that we have complementary characters: I am more chaotic and passionate, and Eva is more rational and structured. This is how she is; it has nothing to do with age. She is a friend and a collaborator.

■ **What prompted you to make the documentary *Elena Dimitrievna Diakonova: Gala, about Paula Éluarda, Salvador Dalí's muse*?**

I wanted to show the true face of the character – a very strong,

intelligent woman, mistreated by misogyny and machismo and also a personality with contradictions. I wanted to reclaim a character who had been greatly maligned by a macho and misogynistic world. It was a passionate experience.

■ **You trained as a dancer. How did you move into acting?**

I was choreographing for a theater group and they offered me the role of Puck in *A Midsummer Night's Dream*, one of the most complicated and emblematic Shakespearean roles. This enabled me to continue experimenting. In my opinion, there are no watertight divisions. All the disciplines are media for expression.

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

**Honza Dědek**

**Zvláštní cenu 43. MFFKV  
za nezapomenutelný zážitek  
všech smyslů získává ...**

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## Docu-makers show more than talent

Documentaries are hot properties these days, as KVIFF programmers know all too well. Their **Docu Talents from the East** event provides scouts from the West with a look at nine of the most interesting documentaries from the region that are seeking distributors.

Some are in mid-production while others are complete and just undergoing final soundtrack adjustment, and the range of ideas – and technical quality – is wide. But the energy level of filmmakers is uniformly high, with backing from Prague's Institute for Documentary Film, which organizes the event, along with the Jihlava International Documentary Festival and KVIFF.

Projects that generated a buzz at a special presentation yesterday included, Vit Klusák and Filip Remunda's *Radar – The Czech Peace*, an ironic view of the United States' lobby to install a military radar base on Czech soil. The film strikes a similar tone to that of *Czech Dream*, the documentary the pair made in 2004 as a send-up of Czech consumer mania. A Slovak film by Marko Škop, *Osadné-Brussels-Osadné*, gently pokes fun at a small village's big dreams for scoring European Union funding for new amenities. *Black and White Window*, an Estonian film that takes a fond look at memories of receiving forbidden Western television signals before 1989, was another film that generated a lot of interest. *Cinema Komunisto*, a Serbian look at massive film studios set up by movie-obsessed dictator Josip Broz Tito, also created a stir. **WT**

# Actors were from another planet

Former secretary Brenda Blethyn can't believe her luck

Honza Dědek

Grand Jury member Brenda Blethyn is one of Britain's most acclaimed actresses. In recent years she has appeared in the film adaptations of literary works, *Pride and Prejudice* and *Atonement*.

### ■ Did you always want to be involved in film?

As a child I loved going to the cinema, but to me those people up on the screen were from another planet. They weren't real people. They were far more remote than actors are today. I never even dreamed that I would be part of that. I didn't even think about it. And I came into the profession by default really. I joined an amateur dramatic group when I was working for British Rail as a secretary. The drama group was entering a competition and somebody was sick so they asked me to come in and do one line. I had never done anything like that but they were desperate so I helped them out.

### ■ Then you got the acting bug?

Yes, I enjoyed the ethic of everybody working together. Somebody building the set, then there were actors, somebody making the costumes, somebody selling the tickets, somebody doing the lights. And I loved that ensemble of togetherness, the camaraderie of making an evening work.

### ■ When did you start acting in film?

Nick Roeg gave me my first job in film – in *The Witches*.



Jury member and "actress by default" Brenda Blethyn.

That was my very first job in a feature film. And what a wonderful man he is. I was so excited to see him the other

night at the Grandhotel Pupp in Karlovy Vary.

■ Were you surprised at the success of your third feature

film, Mike Leigh's *Secrets and Lies*, for which you received an Oscar nomination?

Well, yes and no, because I like all of his films. I was always surprised that the other films had never had that trajectory. To be honest, I didn't really know what it was about till I saw it in the cinema, because it's all improvised. There's no script so you're only aware of your own participation. So naturally I assumed it would have the same response as all the others. But it didn't. It suddenly captured that international appeal and it just took off. Lucky for me!

### ■ What direction would you like your career to take in the future?

I am somebody devoid of ambition. I never have had ambition. What I want is never very far out of my grasp. I have to stretch for it sometimes, on tippy-toe, maybe jump a little bit, and I can just reach it. I'm not somebody who wants the stars.

### ■ What does it mean for you to be on the Jury at Karlovy Vary?

Everyone is a critic. We all have our opinions of every film we see. It's just so nice to be with people such as Ivan (Passer), the president of the jury, and all these wonderful people, including an Oscar-winning cinematographer. I'm a bit of an ignoramus but to be able to sit and talk about film with people like that is a pleasure. And here in Karlovy Vary it's an added pleasure. ■

## WHAT AM I DOING HERE?

Marian Masone  
New York, USA



### ■ Why are you at KVIFF?

I'm with the Film Society of Lincoln Center in New York. I'm here mostly as a programmer, looking at films that we may put in future programs. I'm looking for new filmmakers and I'm also looking at a lot of documentaries. It's also an opportunity to play a little catch-up on some things I maybe didn't see at Cannes so I try to do everything. I try to do too much. It's the wonderful problem that I have.

### ■ Is this your first time at Karlovy Vary?

This is actually my third time. I came three years ago with a colleague – Linda Blackaby, who's the director of programming at the San Francisco International Film Festival – and I liked it so much that I decided to come back. It's a really enjoyable festival. There's a lot to see, but there's also this really wonderful sort of casual atmosphere. Already I've got some ideas for future programming at the Walter Reade Theater at Lincoln Center. So all in all, I'd say it's been pretty valuable so far, and I've got two more days! ■

## ON THE TOWN

### Pub Watch

#### Restaurace Vostok

Divadelní 1036/13  
☎ 773 252 034

Fest opening hours:  
12pm "till the last person leaves"  
(usually around midnight)

Smelling something like moldering cigarettes and old carpet, Vostok doesn't make a fabulous first impression. But plunge past that olfactory assault at the door and you'll find a cozy establishment within. Service is prompt and the atmosphere is cheery and bright. The bar plays pop tunes just loud enough to cover any lulls in the conversation, a welcome change from the skull-pounding bass at many of the watering holes along the main thoroughfare.

#### Re Carlo Pizzeria-ristorante

Moskevská 5  
☎ 733 217 388

Open daily from 10am to 2am.  
Bar open around the clock.

If you're looking for something hot, filling and close-at-hand, **Re Carlo** is an obvious choice. About a 5-minute walk from the Hotel Thermal, the pizzeria offers light, crisp pies with all the standard toppings – and a few more adventurous options – most of them about 95-155 CZK. The restaurant also offers palatable pasta dishes for 79-135 CZK. With pockets of backpackers and other film fans passing by the terrace, you're

### Food and Drink

unlikely to mistake your location for Rome proper, but **Re Carlo** does offer some of the more authentic Italian interpretations available in Karlovy Vary (79-135 CZK).

#### Repre Restaurant

Jana Palacha 2  
☎ 733 122 293

Open daily from 10am to 10pm

Another restaurant in the hot-and-close-by file is **Repre**, which offers daily lunch specials at great value (85 CZK for soup and lunch). The menu lineup includes the usual Czech suspects – goulash, fried cheese, gnocchi, etc. – plus a few more surprising choices, such as

Mexican goulash and noodles with broccoli. Dinner prices are slightly higher, with chicken dishes running from 130 to 170 CZK and Czech cuisine running from 69 CZK (bratwurst) to 180 CZK (pork knee). **Repre** offers both outdoor and subterranean dining.

#### XXX Long

Vřídelská 23-94

☎ 353 224 232

Fest opening hours: 11am till 1 or 2am as required

With a wall-to-wall chic ethic, this plush little Italian eatery is a place to nosh your gnocchi in style to be sure. Its motto, "Not everything cool must be expen-

sive," is encouraging, though you could easily blow through a few bucks here. Nonetheless, the creamy color scheme, Philip Stark designs, banquette seating and chrome accents do make for a Hollywood-style experience if you need to woo a star or impress a potential producer. Aside from the delicious pastas and delicate pizzas, the grilled steaks (200-390 CZK) and fish (up to 850 CZK) are prepared with a deft touch and flavorful sauces. One word of caution: take your mother's advice and dress for dinner. You don't need to pull out the tux and ball gown, but you're likely to feel awkward if you don't spruce yourself up a bit.

### Side Events

Got a minute? Stop by the orange tent at the base of the Hotel Thermal this week and hop on a stationary bike. You'll be stretching your legs and supporting several charities, as the **CEZ Orange Bicycle Foundation** will donate a sum equal to the amount of energy generated. From 11am to 5pm, non-profit **Helping Paws** will demonstrate assistance-dog-training techniques. Round out your day with a relaxing swim at the Thermal pool (open 8.30am to 9pm). In the hills above the hotel, the Thermal pool offers a stunning view of the town for hotel patrons and the general public. A one-hour ticket costs 80 CZK, but discounts are available for students, families and large groups.

## DAILIES



A KVIFFling samples the local specialty.



Behold! The Crystal Globe!



Fun and games outside the Thermal.