



Karlovy Vary
International Film Festival

Festival Daily

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

SPECIAL EDITION OF
PRÁVO

Wednesday, July 9, 2008

free • strana / page 7

Tomorrow's program

strana/page 6, 11, 12

Slovak director
Dušan Hanák

strana/page 8

day
6

Interview with
John Sayles

strana/page 10

DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVO

Vote for the best film of the 43rd Karlovy Vary International Film Festival!
strana/page 2

All you can hope for is contact

Veteran British director Nicolas Roeg rails against corporate censorship

Cóilín O'Connor

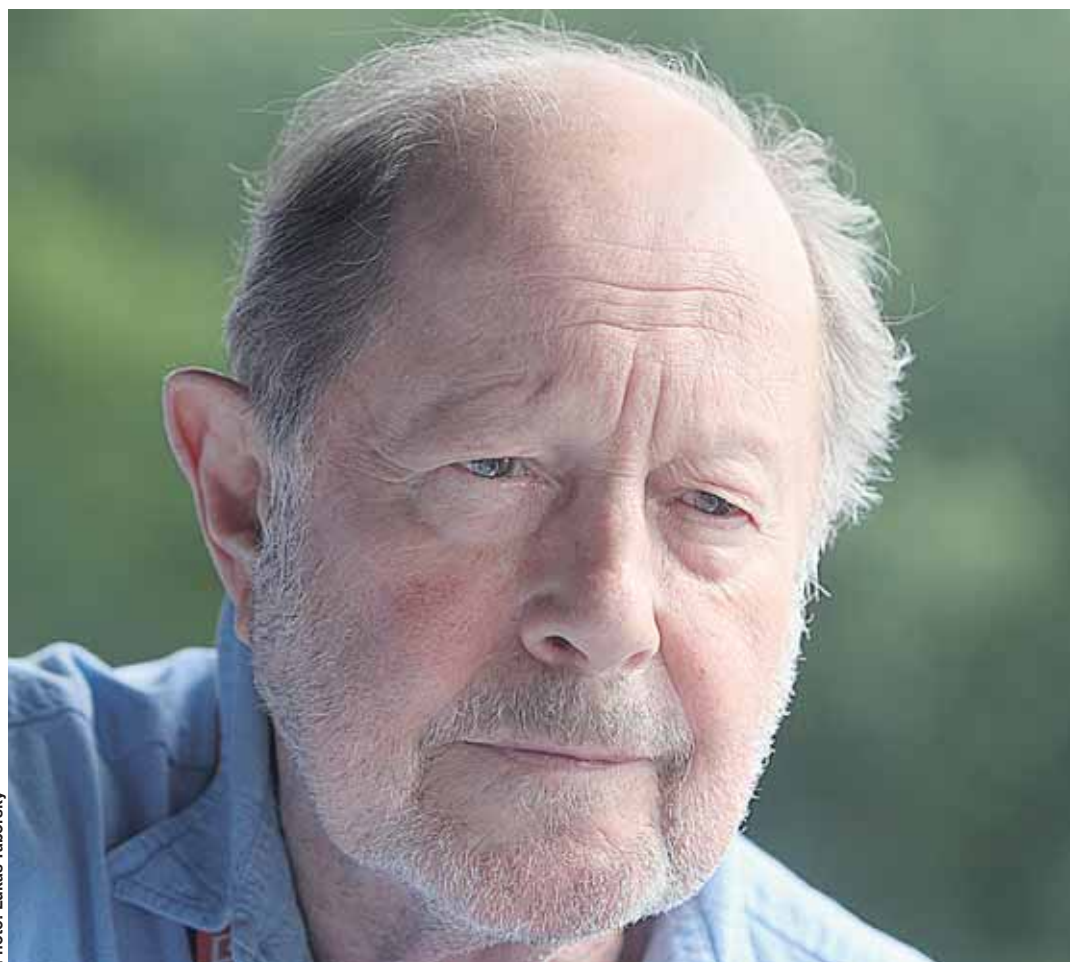
British director Nicolas Roeg, who made his mark with brooding, disjointed masterpieces like *Performance*, *Walkabout* and *The Man Who Fell to Earth*, is the subject of a special tribute at KVIFF this year.

■ You've cast a lot of rock stars like Mick Jagger, David Bowie and Art Garfunkel in your films. Is there anything about these performers that attracts you?

They're performers. Acting has changed over the years. Performers are great single acts, aren't they? Back then they were very close to the period. They had a closer understanding of the changing form of things. And it's always changing, isn't it. Look at the end of the hippies: That changed and became Wall Street. And now that's going down the drain and we're going through another change. And that will be enacted in a different way. Reality television, for example, is changing what drama means, isn't it?

■ What do you make of the reality TV phenomenon?

"The world is ever-changing, Mr. Farnsworth, like the universe." That's a line from *Eureka* [made by Roeg in 1984]. And that's exciting. Generally, it's corporate censorship that doesn't like change, because they have just invested in something. They're capable of doing things that are 25 years ahead of what they want to put on the market. Change is huge, but that's no good to them. Corporate censorship is the most powerful censorship of all. It's much more powerful than moral censorship, political censorship and sexual censorship. They can be dealt



Pioneering director Nicolas Roeg who is being honored at KVIFF this year.

with, but corporate censorship is about money.

■ Speaking of corporate censorship, your studio was so shocked by *Performance* that they didn't want to release it. Is it true that one of the executive's wives vomited during a test screening?

Performance was a long time ago. It had a very difficult birth. But now it's alright.

■ Clips from *Performance* were actually sampled by Big Audio Dynamite for the song $E=MC^2$, and it also inspired the *Happy Mondays* album

Bummed. What did you make of that?

I reacted in a very flattered and nice way because at least I'd made contact with someone. They had come back and said, "Hello! I know what you're thinking." That's the best I could hope for. I'd said hello to them in my way, and they'd said hello back in their way, which is terrific. It's at least something.

■ You are well known for your non-linear, cut-up editing technique. Do you have anything against traditional plot-lines?

I think linear is more unusual than lateral thinking. Your mind isn't linear is it? When someone asks you, "What was it like growing up in Ireland?" you get a picture that comes into your head. In a film, you are able to go into your eyes and see some incident there, which is what you are thinking. I don't think anyone lives in a linear world. It's just unnatural.

■ So you never deliberately try to wreck audience's heads?

I'm trying to be closer to them. To understand. I'm trying to understand your thoughts right

now. But we won't go into those [laughs]...

■ In films like *Don't Look Now* and *The Man Who Fell to Earth*, you veered quite far away from the original material. Why was that?

I don't like making big plans. You like to think that you can base things on a premise, but that can then change. You often hear authors say how they changed what a character was and nobody pulls them up for that. Painters paint sunflowers in a way that God didn't make them. Everyone's different. We're all individuals interpreting things according to our own way. The only thing you can hope to achieve when you're doing anything is to make contact with someone.

■ From *Walkabout* to *The Man Who Fell to Earth*, your films regularly place the protagonists in an alien environment. What is your interest in having such culturally dislocated characters?

Well I think one stands out more and you see things more in an alien environment. I don't see London the way a new visitor that has never been there sees it. You have been living here for years. I find this place terribly exhilarating and extraordinary. When it gradually becomes familiar you don't see it the same way. It's like an extraordinary painting.

■ Your work is now very much part of the canon in the West, but many at KVIFF will be seeing it for the first time. How do you think a "virgin audience" today will react to your work of several decades ago?

They'll probably be more familiar with that form, which is ok. Any sort of new form – and I wouldn't be so arrogant as to call it that – takes time to be accepted.

The Lowdown

Evidently director Paul Mazursky, known for his Hollywood triumphs in comedy and romance, still possesses the saucy sense of humor that made *Bob & Carol & Ted & Alice* such a hit in 1969. At the New Hollywood II line-up of Hollywood cinema legends, which included actress Rita Tushingham, cinematographer Vilmos Szizmond and writer Lorenzo Semple, Jr., Mazursky cheerfully announced his intention to return to the Czech Republic to shoot a film "with a single Czech woman."

Laughter greeted this declaration, and one cheeky photographer asked when he would cast the part. "Today!" Mazursky responded, beaming at the sea of clicking camera shutters. "It's about a photographer who loses his camera," he elaborated, "and his wife."

Not long after, a member of the KVIFF technical staff incited the wrath of Mazursky, who presumably won't be signing up for assertiveness training any time soon.

"Turn that fucking cell phone off!" he yelled when the unmistakable ring of the staffer's mobile phone interrupted the panel a third time.

Mazursky had just been making the point that modern audiences seem to lack the attention span required to take in big-screen movies because they spend so much time focused on their electronic gear. No verdict yet on whether they can recognize and appreciate irony.

Meanwhile, blocks away, at a former palace that's looking a bit run down these days, journalists at the HBO Press Brunch were enjoying old-school atmosphere in a rare old Karlovy Vary edifice that has not been made over and turned into a cash cow. Good location scouting, club Aeroport!

SEE YOU THERE

Anna Negri

Director of *Good Morning Heartache*

I am a little ignorant about the movies that are showing because I just arrived yesterday. I think I would go and see *Lou Reed's Berlin* first, because I love both Lou Reed and Berlin – and Julian Schnabel. And probably *Ciao, Bella* just because the title is in Italian and it's about something which really interests me – comedies about the integration of different cultures. And also there is an all-time masterpiece, which is *Bad Timing* by Nicolas Roeg.

Bad Timing screens today at 11am in the Karlovy Vary Theater. *Ciao, Bella* screens today at the Panasonic Cinema. And *Lou Reed's Berlin* screens today at 10.30am and July 11 at 10pm in the GH Pupp Cinema. You can see Negri's *Good Morning Heartache* today at 10pm in the Espace Dorleans cinema.

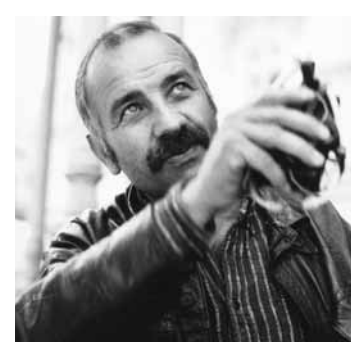


THE KNOWLEDGE

How did we get here? A brief history of KVIFF

It's the 43rd year of KVIFF so the festival started in 1965, right? Not quite. The film festival was launched in 1946. Films were presented by the nationalized Czechoslovak film industry, along with films from Europe and the USA. Each day a single film was screened three times in Mariánské Lázně and then rushed off to be shown the next day in Karlovy Vary.

However, the Communist takeover in February 1948 meant the festival faced decades of being used as a propaganda tool. The changeable political climate was reflected each year in the festival program and in the conferral of awards. In 1958 the festival became a biannual event, alternating with the Moscow International



Armin Mueller-Stahl at the Karlovy Vary fest in the 1980s.

Film Festival, as it had been decided to allocate only one category "A" festival per year to socialist countries. Hence the "lost years" of KVIFF. Things started to look up in the mid-60s when Hollywood stars like Tony Curtis

and Henry Fonda started to discover its delights and it became a forum for directors of the Czech New Wave, such as Miloš Forman and Jiří Menzel.

This optimism came to an abrupt end in 1968 with the arrival of the Russian tanks and during the 1970s and 80s Karlovy Vary largely became a festival of dull or pompous films from the Soviet Union and "brother nations" that were often presented in conjunction with Communist party meetings. Thankfully the massive social and political changes of 1989 meant that the festival was finally liberated from political pressure to gradually become the annual, international, star-studded, audience-friendly affair you see today. ■

Timeless pictures of the old world

Crystal Globe winner Dušan Hanák looks to express a little truth in his films

Kristýna Pleskotová

Along with Robert De Niro and Juraj Jakubisko, veteran Slovak director Dušan Hanák is one of this year's recipients of a KVIFF Crystal Globe for his outstanding contribution to world cinema. It is a timely acknowledgement of the work of an artist who is perhaps not as well known to Western audiences as other filmmakers of the Czechoslovak New Wave, such as Jiří Menzel and Miloš Forman.

This is probably due to the fact that several of his films fell foul of communist censors and languished in vaults for years. Many of Hanák's works were deemed too realistic a depiction of life in socialist Czechoslovakia, and were quickly withdrawn from circulation by the powers that be.

This is the fate that befell *Pictures of the Old World*, one of two Hanák films being screened at KVIFF this year as a tribute to the director. Made in 1972 at the height of "normalization" (a period of socialist entrenchment following the Soviet invasion of Czechoslovakia in 1968), this moving documentary looks for real human values through interviews with old people who now live on the edge of society. This beautifully shot montage of life stories portrays a generation of people who have managed to retain an old world decency despite the moral degradation of the dark times in which they found themselves living out their twilight years.

"During the period of normalization, I found inner freedom in these people and continuity with the ideals of the 1960s, which helped me to carry on," says Hanák. "Had I given them up, I would have had



Dušan Hanák receives a Crystal Globe from KVIFF director Jiří Bartoška.

nothing left. They kept me alive. Those simple people carry the archetypes of our ancestors and really open up the hearts of viewers around the world. I knew they were the most beautiful people in my life."

Hanák's other work being shown at KVIFF is the feature-film *The Rosy Dreams* (1976). This lyrical love story set in a Slovak village tells the tale of a young postman who has to face the wrath of his community for having a relationship with a beautiful gypsy girl (played by renowned violinist and singer Iva Bittová, who was then just 18 years old).

Hanák was probably allowed to shoot the movie because it paid lip service to the regime's interest in Roma integration. But beneath a veneer of (socialist) political correctness, the film is a humanist tale of individual experience. The movie focuses on the joy of everyday life in rural Slovakia and the age-old story of love between two young people. Like many of his New Wave peers, casting both amateur and professional actors is one of the key principles of Hanák's work. Many of the gypsy characters in *The Rosy Dreams* were played by the inhabitants of the village

where it was shot and this gives the film a genuine aura of authenticity.

Other notable works by Hanák include, *I Love, You Love*, a sensitive depiction of a lonely alcoholic who fantasizes about his friend's lover. Although it was made in 1980, it was nine years before this realistic depiction of a young man searching for love in the grim setting of communist Czechoslovakia finally made it to the big screen. When it eventually did get shown, it immediately won a Silver Bear at the 1989 Berlin International Film Festival.

"That was a great satisfaction after all those years of isolation," says Hanák. "I was again at the center of the filmmaking world. It gave me great encouragement. And I also got to stand on the stage next to Dustin Hoffman!"

Because of his uncompromisingly humanist approach, Hanák's films from the normalization era have survived the political changes since 1989 and still resonate with audiences today. "I am glad that people don't look at them as old films," says Hanák. "In the period of severe censorship you had to fight to even be able to say that something was black and that something was white. I looked for opportunities to at least express a little truth that could be generalized. This is a good principle. I wanted my stories to be specific and universal at the same time."

The Rosy Dreams screens today at 10.30am in the Lázně III cinema. Pictures of the Old World screens tomorrow at 10.30am in the same venue.

Notes and References, an exhibition of Dušan Hanák's photographs, is also running throughout the festival on the first floor of the Thermal Hotel.

FACES

New arrivals to the festival today include filmmakers **Jeon Soo-il** (*With a Girl of Black Soil*), **Jan Prušinovský** (*Frankie Is a Womanizer*),



Jeon Soo-il

Ángel Loza (*Heroes, Wings Are Not Necessary to Fly*), **Vladimír Michálek** (*Of Parents and Children*), **Sakamoto**

Junji (*Children of the Dark*) and producer **Marek Rozenbaum** (*Vasermil*).

Director **René Vilbre**, producer **Riina Sildos**, and actors **Rasmus Kaljuri** and **Tambet Tuisk** are in town with *I Was Here*. **Claudia Landsberger**, Head of Holland Film, is here with films from the Dutch Focus section, including *Drift* directed by **Michiel van Jaarsfeld**. You may also spot actress **Monic Hendrickx** (*Nadine*), **Loic Magneron**, head of the sales company Wide Management (*Divizionz*, *Distant Tremors*) or director/producer **Paul Mazursky**

(*Bob & Carol & Ted & Alice* and *Yippee: A Journey to Jewish Joy*). Filmmakers **Xavier Baig** and **Oscar Angel Loza Moreno**

(*Today, the Same Day Is Different*). Director **Les Blank** is at KVIFF for the tribute to his work, including *Burden of Dreams*.



Angel Loza

REVIEWERS RECOMMEND

Nick Holdsworth

Eastern Europe Bureau Chief, *Variety*



Walkabout

Director: Nicolas Roeg, UK, 1971
July 9, 1.30pm, GH Pupp Cinema



This is the sort of film that makes Karlovy Vary such a special festival. One of the Tribute to Nicolas Roeg presentations, the 1971 story of a teenaged girl (played by the captivatingly beautiful Jenny Agutter) and her little brother stranded in the Australian outback has a mystical magic that stays with you. It must be 20 years since I last saw *Walkabout* and yet its deep, almost mesmerizing energy remains as vivid as the starkly beautiful landscape in which it is set.

The Karamazovs

Director: Petr Zelenka, Czech Republic-Poland, 2008
July 9, 5pm, Grand Hall - Thermal



Petr Zelenka is one of the brightest, most talented young directors in Europe today. His adaptation of Russian writer Fyodor Dostoevsky's *The Brothers Karamazov* is a film about a stage play set inside a steelworks during an alternative drama festival in Krakow, Poland. Zelenka uses the tension between the "fictional" world on stage and the "reality" that surrounds it to flesh out themes familiar from much Russian fiction: God, immortality and the human soul. It may sound heavy, but in Zelenka's hands it's a masterpiece.

Captive

Director: Alexey Uchitel, Russia-Bulgaria, 2008
July 9, 8pm, Grand Hall - Thermal



An unusually sensitive Russian examination of the war in Chechnya and its corrupting effects on humanity. Set during one 24-hour period when two Russian soldiers are sent with a young Chechen rebel captive into enemy territory to try to rescue a group of their comrades, the film examines the intimacy, absurdity and terror of one day in a senseless war. With its homoerotic undertones and breathtaking mountain and forest locations, Uchitel achieves an almost pastoral effect that does not shy away from its inevitably tragic ending.

Citizen Havel

Directors: Pavel Koutecký, Miroslav Janek, Czech Republic-USA, 2008
July 9, 3.30pm, Small Hall - Thermal



Afforded unprecedented access to former Czech dissident and president Václav Havel and made over a period of 13 years, this two-hour documentary is a treat for Eastern Bloc political junkies. A hit at the Czech box office, this afternoon's screening in the Thermal's Small Hall is likely to be packed. With a cast of characters that include Havel's political friends and allies such as Bill Clinton, Madeleine Albright and Jacques Chirac (not to mention members of the Rolling Stones), the film is an intimate portrayal of the sort of statesman the world is sorely lacking today.

KARLOVY VARY ROZHLEDNA DIANA 9.7.2008 od 19:00

TANEC NAD FESTIVALEM

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DJs: BODY (WWW.TOMARES.CZ), DAVE NOVACEK (WWW.UNICOMECLUB.CZ), ROCKSTAR (WWW.ROCKSTAR.DJ), LEON (WWW.DJLEON.EU), DJ MANIAC (JIGGA WEAR, SUPRA, STANTON), DJ ICE (WWW.DJSHOP.CZ), DJ OTIK (WWW.PEKELNEJBAR.CZ)

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OFFICIAL SELECTION

The Karamazovs – a moral murder mystery

With *The Karamazovs*, director and screenwriter Petr Zelenka has taken a long-running and successful stage adaptation of Dostoevsky's *The Brothers Karamazov* by a well-known Prague theater company and committed it to film. "The first impulse was an attempt to record and keep the Dejvice Theater's production," he says. Although, there are several dramatized versions of the classic novel, Zelenka chose this one by Evald Schorm because of what he describes as its straightforward qualities. "It's a kind of detective story and is therefore quite suitable for film."

With a few minor exceptions he has retained the cast of the original stage production. "The film is tighter and simpler and therefore more poignant than the theater play," he says. "It is the Dejvice Theater guys at their best. When the audiences see this film they will know what we mean when we talk about a 'theater ensemble.' In a sense it can resemble a rock band."

Schorm's adaptation of Dostoevsky's novel is framed by the story of a Czech theater group that arrives at a Polish drama festival to play *The Brothers Karamazov*. During the rehearsal we follow their actions offstage as well as a tragic moment in the life of an audience member.

The plot, which centers on a patricide investigation, raises a number of existential issues.



Photo: KVIFF archive

The theme that interested Zelenka the most was the responsibility of the intellectual for the thoughts he spreads in a society that has lost its faith in God and in its own basic moral instincts.

"What happens if someone murders another person in the name of our ideas and according to 'our instructions'? Are we responsible for that?" he asks. "To put it simply: Is an intelligent person responsible for the behavior of morons?"

Zelenka draws parallels to the present. "Czech politicians are like the Smerdyakovs, who commit serious crimes under the veil of a misguided idea of democracy," he says. "And what about us? Are we responsible? In a broader context, the film is about the ambivalence of human nature."

In the film, strong emotions like passion, hatred, love and jealousy reverberate inside the cold walls of a steel mill. In Zelenka's opinion, the choice of location was an apt one. "I have always been attracted to industry, and the Karamazovs evidently belong in a factory, he says. "It's interesting that movies from a working class environment – like that of factories – are no longer made in this country. Perhaps it's too demanding technically or too expensive. Whatever the reason, it's a shame."

The Karamazovs screens today at 5pm in the Thermal's Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema.

Kateřina Rathoušková

OFFICIAL SELECTION

Captive – male intimacy in a time of war

Official Selection film *Captive* is set against the backdrop of the much-neglected conflict in Chechnya. Leningrad native Alexey Uchitel's feature follows two Russian soldiers who take a young Chechen rebel captive and force him to guide them along mountain trails into enemy territory with the intention of rescuing a group of their comrades. Despite the language barrier and the fact that they are on opposite sides in a vicious war, an unlikely bond develops between the troops and the boy while they make their way through a precarious but breathtakingly beautiful landscape. As they near their objective, however, the men's fragile rapport disintegrates with tragic consequences. *Captive* is Uchitel's second appearance in the KVIFF competition. The Russian filmmakers' *His Wife's Diary* also screened here in 2000.

Where exactly did you shoot? I can't imagine you were able to make the movie directly in war-torn Chechnya.

The film was shot on various locations in the Crimea: outside Sevastopol, Feodosiya, in the mountains, especially near mountain creeks. We consulted the choice with people from Chechnya who confirmed that the locations looked like places in their country. We needed everybody to feel safe during the shooting and to concentrate on the work. By the way, all the



Photo: KVIFF archive

Chechen characters are played by theater actors from the capital Grozny.

The actors had to manage a lot of difficult action. How did they cope?

Two thirds of the shooting was crazy – bad weather, cold and mud combined with gunfire and mass battle scenes. Absolutely the most difficult part was the ascent of the three heroes on a mountain peak in the rain. We shot it practically in real time; the sequence lasts seven minutes. I must say that the guys climbed, scrambled and scaled with great endurance. Another crazy shot was in the middle of a mountain stream. The actor Irakly Mskhalala refused a double and swam very bravely in icy water among rocks. It was quite dangerous.

Do you think the story could take place in reality?

It could definitely happen. I would even say that it could happen in any turbulent part of the world. The credibility and universality were important for me. To achieve a certain documentary feel, we deliberately cast unknown actors who had never been in a movie before.

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

Kateřina Rathoušková

Correction: Director Arturo Ripstein's first name was written incorrectly in an article in the July 8 issue. *Festival Daily* regrets the error.



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Making movies on a New Jersey spaceship

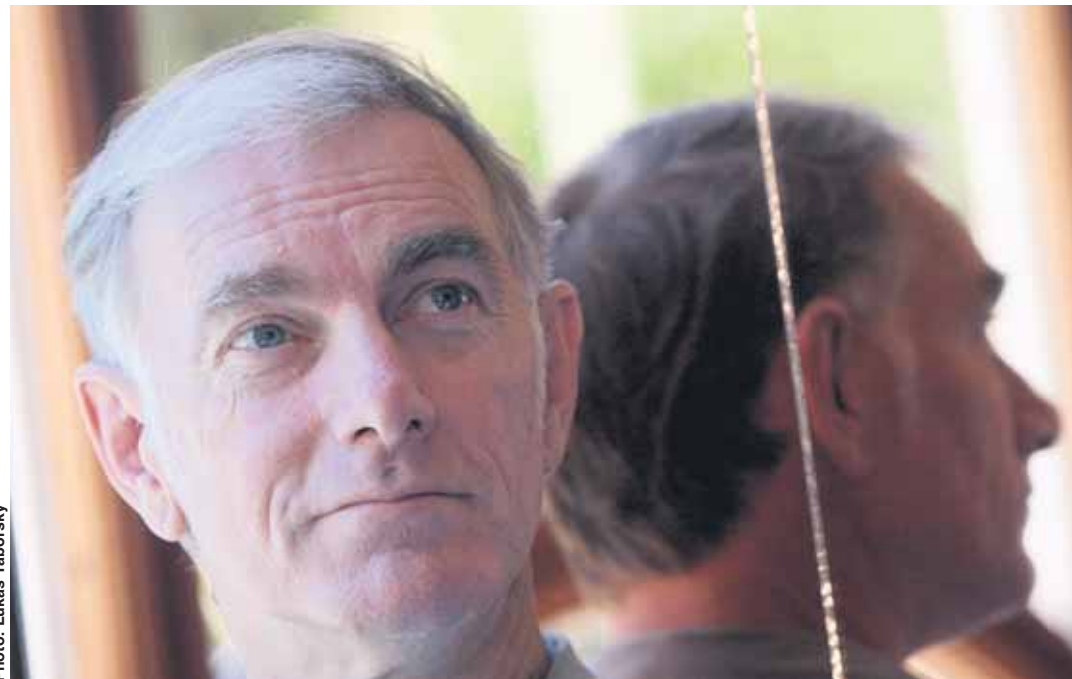
John Sayles says you must connect with the locals when shooting on location

Will Tizard

Oscar-nominated John Sayles is the kind of independent who dispels the cliché of the angry outsider artiste. Having started his career with the infamous king of low-budget schlock (and big profits), Roger Corman, Sayles is happy working on the script for *Jurassic Park IV* and still joyously recounts creating the crash landing of an alien spaceship for 1984's *The Brother From Another Planet* with construction paper. Yet his films, from 1979's *Return of the Secaucus Seven*, through *Matewan*, *Lone Star*, *Men with Guns*, *Sunshine State* and *Silver City* are gutsy, socially relevant probes into questions of civil rights, industrial exploitation, racial tension and immigration issues. They are also highly entertaining yarns, as is his current release, *Honeyripper*, an account of the roots of rock'n'roll among black blues musicians of the deep south who were given little credit for their art.

You're very much in demand as a script doctor, having helped shore up the writing for films like *Apollo 13* (though you weren't credited). But you were first published as a novelist about the time you got started in film. How has your approach to authoring books overlapped with the way you write screenplays?

You know, in a movie you have to be constantly aware it's taking place in time. Yes, a lot of people now rent the video and they see 20 minutes and they go to sleep



Director and scriptdoctor extraordinaire John Sayles.

and then they see 20 more minutes, but really it's meant to be seen in two hours, an hour and forty minutes, whatever. You have to be conscious of time as you reveal information. Whereas, with a 1000-page novel, nobody's going to read it in a day. So what you're able to do is leave a character for longer. Or have a rhythm within a chapter but not worry too much about the rhythm from chapter to chapter. You get to digress.

You generally insist on shooting in the real location where your film is set, even if it means moving for weeks into the jungles of Mexico, and casting locally. What do you gain that makes it worth the trouble?

Some if it really is: Is it a place that still has some personality, not just a Wal-Mart? There probably is a Wal-Mart – you can't avoid that – but as American society gets more homogenized it's harder and harder to find those places. Like southwest Louisiana, where the Cajun thing really is a part of the culture.

We've always kind of done it. You don't have to fly the people there. They have the local accent. They look like somebody from there and have local knowledge. I also think it's a nice way to kind of make a bond with the community so that you're not coming down on a spaceship from Hollywood. Or, in our case, New Jersey.

Both of the Mexican movies I made were set in unnamed Latin American countries. I love Mexico and I'd love to go back there and shoot again. But you never know. It's so hard to know what happens to your movies once they go overseas. We were just in Denmark and in Israel and each country we go to, having now made 16 movies, it's a different movie or two or three or four that they've seen in that country and you just don't know what they're going to be.

We've sold packages to so-called Eastern Europe before but then you don't know what individual countries are getting or if it's just on TV.

But we weren't really talking

about Mexico. With *Men with Guns*, we did shoot in three different states within Mexico.

In *Men with Guns*, the local characters are very strong, as is the setting. Did they end up influencing or changing the story at all?

We were shooting in three very spread-out places in Mexico so in that case you actually have to stay very close to the script. But what you tend to do, though, is go on a trek. And they go through towns that should look different.

So we said to our production manager, find the local people and say what do you make your poor people's houses out of? So the look of the film changed because the building materials – what you could hack down with a machete – changed. And the look of the people changed because we were in different parts and there's different indigenous groups in Mexico. And the languages change.

But I had one scene, in Chiapas, where the actors spoke six different languages. And I spoke Spanish and the main actors spoke Spanish, so I said, 'OK, so explain what the scene's about to them.' So they knew what the scene was about but they'd never seen a movie before. So we said, 'OK, a movie is like television.' But they didn't know what television was.

So we said, 'You're Catholics, right? You've gone to the Catholic Church? So we're going to do it over and over and over and a lot of it's not going to make any sense to you.' And they said, 'OK, we get that!' ■

WHAT AM I DOING HERE?

Aleksandra Biernacka
Poland



Why are you at KVIFF?

I'm from TVP [Telewizja Polska S.A.], that's Polish Public Television. We produce and distribute feature films, documentary films, animation films... actually, the majority of films produced in Poland. Since I am festival coordinator, I am responsible for screening our films in the program of international festivals and we do have *Katyn* by Andrzej Wajda screened here. This is the official Czech premiere. The film will be released in Czech theaters quite soon. There will be a Czech distributor, obviously, and we hope that the Karlovy Vary audience will like the film. The film itself was already shown in Berlin and it got nominated for the Oscar for best foreign language film.

What have you done at the festival?

Mostly I speak to people and watch films... I also presented our films in production in the Works in Progress special panel. And right now I'm trying to see some things I couldn't see in Cannes. ■

ON THE TOWN

Pub Watch

Bamboocha

Dr. Davida Bechera 27
☎ 777 877 665
Open from 2pm to 3am Mon-Fri.
4pm to 3am Sat and Sun.

If you want a more "authentic" experience than you can get in the yuppyish cocktail bars, or just a very late night beer, head on over to Bamboocha. When we last visited, the (very loud) jukebox thrashed out one Czech rock "classic" after another. The clientele in this subterranean late-night hangout don't look like they see much daylight, but perhaps the Hawaiian-inspired décor is as much sun as they need. 0.5l of Pilsner here will set you back (a very reasonable) 25 CZK.

Schaffy's Garáž

I.P. Pavlova
(100 m from the Thermal)
☎ 775 727 928
Open daily from 5pm
till at least 1am

With a rollicking American college bar feel, a close proximity to the Hotel Thermal and a huge cocktail menu (starting at 89 CZK), Schaffy's would be a good find even if it didn't feature a secret weapon. But it does: This lively little spot offers hot food until late into the night. It's also got a decent selection of non-alcoholic cocktails, another welcome and rare innovation in Karlovy Vary. Do try the Sticks Menu (don't be put off – it's

Food and Drink

actually an appealing range of mozzarella pieces, chicken strips and such). Besides offering 0.4 l glasses of Granát (a malty amber-coloured Czech lager) there is also a whole range of shooters (50 CZK).

Hotel Promenáda

Tržiště 31
☎ 353225648
Open daily from 12pm to 11pm

This high-class establishment is a firm favorite every year with KVIFF luminaries. It's also one of just two eateries outside of Prague to have been included in the latest list of best Czech restaurants compiled by the *Grand Restaurant Guide*, which

is kind of like a local *Zagats*. Specialties include *foie gras* roasted with Calvados and venison medallions with cranberries. With most main courses costing around 400-500 CZK, you'll definitely have to fork out more than you would in a lot of other local eateries, but it's definitely worth it if you feel like treating yourself to a real gourmet experience.

Tandoor

IP Pavlova 25
☎ 353 224 800
Open Mon-Fri from 10am-10pm,
Sat-Sun 12pm-10pm

Clearly a festgoer's insider tip, Tandoor is a rare oasis of spicy,

punchy, ethnic food in a town that otherwise seems content with schnitzel and pasta. Just a no-nonsense dining room hidden in a building courtyard with customers sharing tables, but a great option for lovers of Indian food. Family-run, Tandoor serves up properly marinated and fired tandoori meats, along with pappadums, naan bread and appetizers from bhaji to dahl soup. It also offers the more exotic stuff: fiery chicken jalfrezi, hot tomato-centric korai dishes, korma, bhuna and Madras versions for all meats. Go for the lhassi yogurt drinks and the sweet almond and cream kulfi for dessert. You can afford it here.

Side Events

With the fest well and truly in full swing, there is plenty of late-night action to ensure that you have enough opportunities to indulge in some festival revelry. As usual, the Captain Morgan tent is a popular fest hangout. One reason for this is the daily set by DJ Petr K from Prague's legendary Radost club, who plays a special set with a singer every night at 8pm. Tonight's vocalist is well-known Slovak singer Linda Hammelová. Later on, the gritty Rotes Berlin club café (Jaltská 7) should be packed tonight for a late-night gig by local guitar-rock combo *The Prostitutes* at 11pm. There's also a breakbeat DJ line-up to keep the party going until the wee small hours.

DAILIES



New Hollywood cinema legends get cozy for the cameras.



Charity wheelchair dance performance on the colonnade.



Semra Turan dazzles the crowd with a star-power smile.