



Karlovy Vary  
International Film Festival

# Festival Daily

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

SPECIAL EDITION OF

**PRÁVO**

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DENÍKU PRÁVO**

Vote for the best film of the 43rd Karlovy Vary International Film Festival!  
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## I am really just a working actor

KVIFF President's Award winner Danny Glover rejects star billing

Veronika Bednářová, Ian Willoughby

Hollywood leading man Danny Glover, who has appeared in a string of hit movies such as the *Lethal Weapon* series, *The Color Purple* and *The Royal Tenenbaums*, is at KVIFF this week to pick up a President's Award for his contribution to the development of film. He also appears in two films scheduled for screening at this year's festival – John Sayles' rock'n'roll-inspired *Honeydripper* and Michel Gondry's quirky comedy *Be Kind Rewind*.

■ Using the microcosm of a rundown bar in 1950s Alabama, it seems to me that *Honeydripper* is very much about the power of rock'n'roll to bring about change. Would you agree with that?

Most music and art is an attempt to break through to something else, whether you're talking about blues, jazz or even gospel music. Before hip-hop there was be-bop and rock'n'roll and certainly the music of the sixties with great folk artists like Bob Dylan, Pete Seeger and so on. Hip-hop is part of that genre and tradition. Because music is always a response to something. It's a reaction to something, and it's a way in which people voice that reaction.

■ You're also appearing in Michel Gondry's *Be Kind Rewind*. What prompted a major Hollywood star like yourself to sign up for this kind of independent film?

I'd like to raise an objection to being labeled a major Hollywood star. I think people simply have these terms they want to use. When you title this article put "Danny Glover – A Working Actor" there. That's what I am. Let's be real about it. We feed people with all this hyperbole, when really I'm just a working actor. And I feel that I'm an artist first. So I get excited when someone gives me an idea that I can run with... or a good script.

■ You are well known as a civil rights campaigner and you come from a family of activists. How far back does that go?

If you went to my grandmother's house – a woman born in the Deep South in 1895 – you would see two pictures right beside each other on her wall. One was a picture

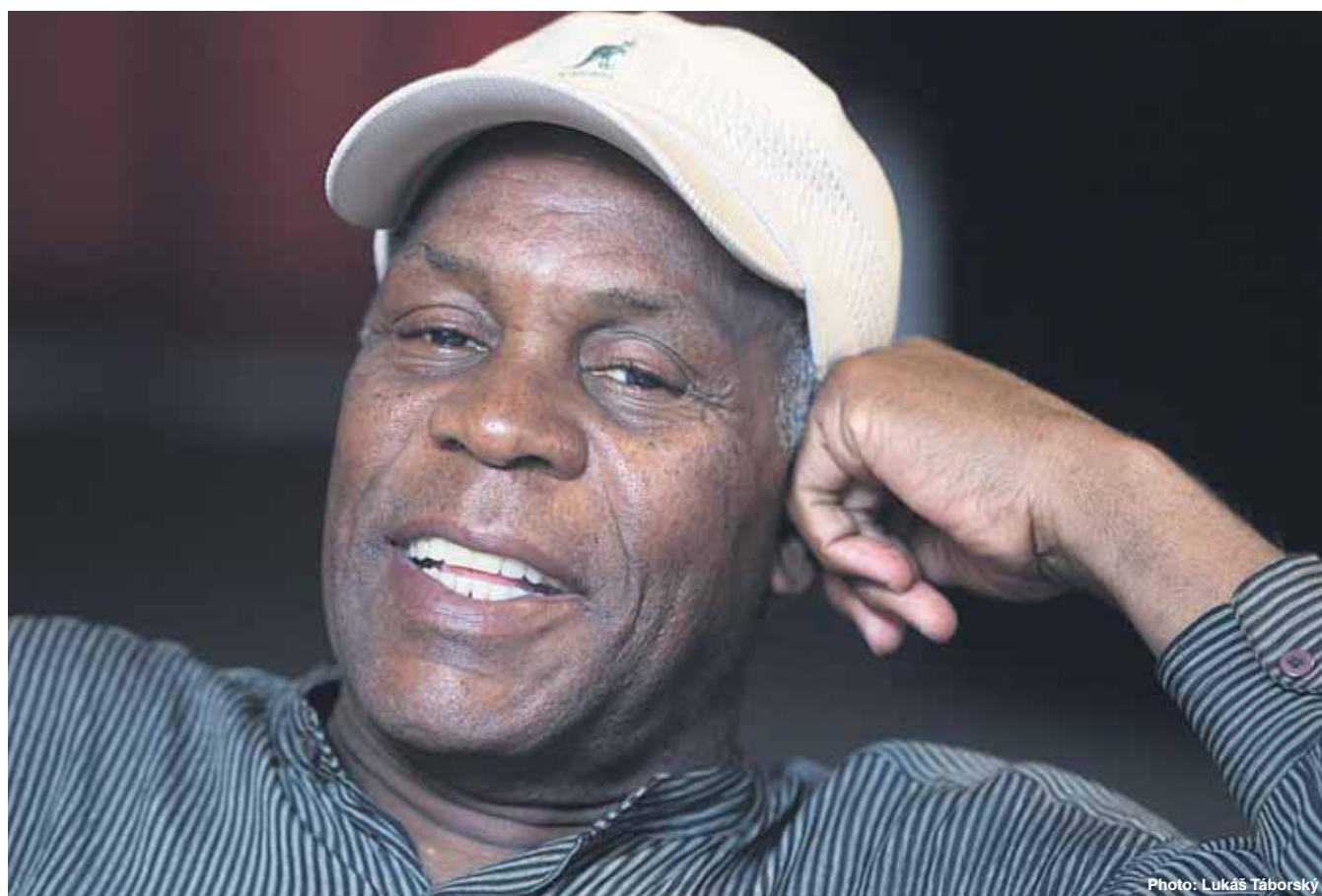


Photo: Lukáš Tábořský

*Honeydripper* and *Be Kind Rewind* star Danny Glover in Karlovy Vary this week.

of Jesus Christ and the one next to it was a picture of Martin Luther King.

■ So you could say you were born to be an activist?

I was born into a movement, of which I'm a beneficiary. And it's not just me. It's also benefited black Americans as well as white Americans. And I think society has been a beneficiary of the civil rights movement. I also think the world has been a beneficiary of these movements for justice. Whenever there is a movement for justice I think the world benefits from that.

■ I suppose it's fair to say you also benefited directly from this movement...

My mother and father were beneficiaries of the movement. After the desegregation of the federal workplace, my parents got jobs at the post office. My mother is from

the South... she told us she would be eternally grateful to her mother and father that she didn't have to pick cotton in September. That's huge – it means that she went to school in September... She was the first to graduate in her family in 1942... imagine what it must have been like for my great-grandmother [a freed slave who was born in 1853 and held Glover when he was an infant] to see her granddaughter graduate from college in 1942. Part of my understanding of the South came from the dynamic of being born in San Francisco but spending time there, going there. I worked on the farm; I picked cotton when I was a kid. In fact I had a kind of subliminal connection to that farm.

■ Do you think the fact that Barack Obama stands a real chance of being

elected US President this year is a sign of how far the civil rights movement has come?

There is no doubt that he is a continuation of some movements for justice, but Hilary Clinton is also a continuation of some aspects of a movement for justice in terms of women. So, on the one hand, I agree with you... On the other hand, I actually began supporting John Edwards. I have recently supported Barack Obama. But you can't judge a person by the color of their skin but by the substance of their deeds.

Part of this interview was done with the collaboration of [www.kviff.com](http://www.kviff.com) (News and Communication Co., Press Center/Media Desk).

### The Lowdown

As many true celebs will tell you, **life in the fast lane** is often a mixed blessing. For all the money, acclaim, power and rights of final cut you may get, you lose the simple joys of going to the grocery store for cereal unmolested or walking the dog without being **mobbed by paparazzi**.

Those who laid claim to the VIP "reserved" area of the basement disco at the Hotel Thermal (this year known as **Tretter's** but still referred to as **Peklo**, its traditional name, by many veterans) were reminded of the price of their glamor Wednesday night as they squeezed their bodies into the special area reserved for the *crème de la crème*. Packed in like sardines, with barely room to cross their legs and nothing but **crimson VIP ropes** to separate them from the unwashed public, they embodied the burdensome life of the modern celeb.

Shortly after addressing a packed master class on the importance of music to an actor's training, master thespian **Christopher Lee** seemed a bit blasé about his fame and status when interviewed by the KVIFF press center's **Ian Willoughby** about how it feels to remain in the limelight after so many of his contemporaries are retired. "Or dead," he said in classic deadpan.

However he feels, it must be said that Lee has **great dental hygiene**. Not true of all KVIFFers, alas; some have been known to neglect meals, sleep and even brushing in pursuit of their work. Thus one journalist was slightly taken aback when her subject halted an interview to ask if she possessed a toothbrush. The writer's stammered excuses were cut short when she saw that the woman merely wanted to offer a bit of promotional swag from the **Fresh Film Fest**: a free toothbrush bearing the festival name. ■

### SEE YOU THERE

## Charlie Cockey

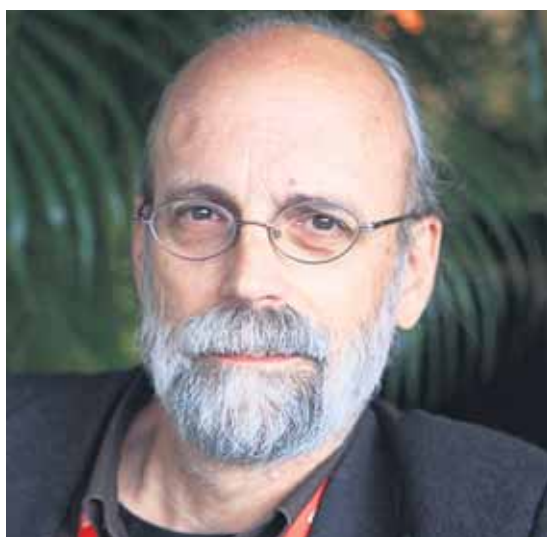
European Film Programmer, Cinequest Festival, San José

In the afternoon, I'd like to go and see *Performance*, the Nicolas Roeg film from the 1970s starring Mick Jagger and James Fox. When this came out, it was a film everybody I knew went to see as many times as they could, desperate to understand what really happened – and we never did...

Later on, I'd recommend *Slingshot*. This is a wonderful, intense, handheld-video portrait of life in the Philippine slums. It completely surprised me when I saw it. It's very impressive.

*Performance* screens today at 1.30pm in the Karlovy Vary Theater.

*Slingshot* also screens today at 7pm in the Espace Dorleans Cinema and tomorrow at 1pm in the Panasonic Cinema.



### THE KNOWLEDGE

## So, who wins what at KVIFF?

KVIFF has earned a reputation for being energetic and audience-friendly, but there's more to the festival than **backpackers and Becherovka**. At the closing ceremonies tomorrow night, one lucky filmmaker will walk away with the **Grand Prix – Crystal Globe**, KVIFF's award for the best feature film in the Official Selection. In addition to the statuette, the grand prize winner receives 30,000 USD and considerable prestige. Past recipients include *Sherrybaby*, *My Nikifor* and *Amélie*. Only films that were made after January 1 of the previous year and have never competed in another international film festival can compete for the award – a sleek statuette raising a crystal ball. Because of the restrictions,



Official Selection competitors are generally world, international or European premieres.

In addition to the Grand Prix, competitive feature films can be considered for the Special Jury Prize (worth 20,000 USD) and awards for Best Director, Best Actress and Best Actor. Special awards and cash prizes are also given out in several other sections. (You can get a full list of these

awards on the KVIFF website).

Competition films aren't the only ones getting in on the fun. Every film in the festival is a candidate for the Audience Award – so get your votes in now! And of course, KVIFF also recognizes individuals for cinematic excellence. **Jiří Bartoška** confers the Festival President's Award on deserving recipients (Danny Glover and Christopher Lee are the thespians being honored this year). KVIFF also recognizes individual film professionals with **Crystal Globes for Outstanding Artistic Contribution to World Cinema**. Actor Robert De Niro and directors Juraj Jakubisko, Dušan Hanák and Ivan Passer are the 2008 recipients of this award. So what can you do with a Crystal Globe? Well, if you have to ask, you clearly haven't been watching the trailer... ■

# I want to be known for my work

Hot property Melonie Diaz has no interest in superstardom

Honza Dědek

After debuting in Tom DiCillo's *Double Whammy* in 2001, Puerto Rican-American Melonie Diaz has gradually become one of Hollywood's hottest properties. The 24-year-old actress was dubbed the queen of Sundance this year, with a phenomenal four films screening there. She was also a juror for that festival's Short Film Competition. Diaz is at KVIFF this week with Michel Gondry's *Be Kind Rewind*, which is just one of six films she has coming out in 2008.

■ **Your first movie was *Double Whammy*, directed by Tom DiCillo. How do you remember your collaboration with him?**

I was 16. I remember being really scared and intimidated because I'd never been on a film set but he was so kind and thoughtful. He convinced me to be relaxed. That was my first opportunity to work with a director. I was really lucky because it was Tom DiCillo, this independent film genius, so my entrance into the film world was really warm.

■ **You're at KVIFF with *Be Kind Rewind*, directed by Michel Gondry. Can you compare his directing to Tom DiCillo's?**

I think Michel's very spontaneous. He's more in the moment.



Photo: Lukáš Táborský

Nuyorican actress Melonie Diaz, who stars in Michel Gondry's *Be Kind Rewind*.

But I think Tom's much more by the book. With Tom I always stuck to the scripts. With Michel you can do improvisation. I think there's a little bit more freedom with Michel.

■ **Your parents are from Puerto Rico. Is it important for you that you have Puerto Rican roots?**

My nationality definitely influences who I am. But as an actress I try to do roles that are not just designed for Puerto Rican women. I feel that in the States it's very common to stereotype Latina women. It is a part of who I am

and I embrace it, but I definitely try to have my career be about me as a woman and not just a Latina woman.

■ **Has Jennifer Lopez been a role model for you?**

I just did a *Vanity Fair* photo shoot with her. We remade *Westside Story*. She's amazing. I think she's changed over the years but if you think about it she's really been a pioneer for young Latina women. She's a businesswoman, an entrepreneur, she's extremely intelligent and beautiful and she is the boss. She's definitely been a big influ-

ence on me. When I met her in person I was like "oh my god." She has a presence. She's magnetic.

■ **What does it mean to be Nuyorican?**

I'm Puerto Rican but I was born in New York, where there's a big Puerto Rican population. New York is a very special place. The word means to be from both. To identify with your Puerto Rican roots but also to identify with being a New Yorker.

■ **What does the term "independent movie" mean to you?**

I think a big part of independent

cinema is having no money and working with what you have. And because of that, everyone who's working on the film really wants to be there. You're not getting paid for it so you're obviously doing it out of the passion of your heart, you're doing it because you're drawn to it, inspired by it. And I also find that independent films, in terms of story content, are so much more original than mainstream movies. They're unconventional. I feel like the casting choices are a lot bolder and that in mainstream movies there are a lot of stereotypes. I don't know how I would fit into a mainstream movie. I feel like independent cinema is much cooler.

■ **Couldn't you do both? Some actors manage it, Tim Roth, for example.**

What I feel about actors like Tim Roth is that he does one for them and one for him. He splits them. I feel the same about Tim Robbins. He's the same kind of actor. He'll do a big studio blockbuster but then he'll do a small independent movie because he's really inspired by the material. I hope that I'll get to that point in my career that I'll be able to do that. You want to be a working actress. You want to do things that push you and take you to a different place.

And I want to be known to be a good actress, not just a superstar, you know? ■

## FACES

Producer

Ferenc Puzsai, director Attila Gigor, actor Zsolt Anger and actress Judit Rezes are still in town with *The Investigator*. You may also spot directors Nan T. Achnas (*The Photograph*) and Rodrigo Plá (*The Desert Within*) or actress Melonie Diaz (*Be Kind Rewind*). Producers Petya



Attila Gigor



Rodrigo Plá

Braykova and Vladimír Shishkov are here with Bulgarian production *Seamstresses*. Director Zhang Chi, producer Hu Guipu, and actresses Wang Li and Zheng Luoqian are at KVIFF with *The Shaft*. And you still have a chance to meet producer Kira Saksaganskaya, director Alexey Uchitel (*Captive*), director/producer Ed Gass-Donnelly and actor Kat Germain (*This Beautiful City*).



Zhang Chi



Alexey Uchitel

Uchitel (*Captive*), director/producer Ed Gass-Donnelly and actor Kat Germain (*This Beautiful City*).

## REVIEWERS RECOMMEND

Damon Wise

Contributing Editor, *Empire*



### The Guitar

Director: Amy Redford, USA, 2007  
July 11, 8pm, Grand Hall – Thermal

Loosely based on a true story and scripted by NY downtown veteran Amos Poe, this lyrical, almost fantastical first feature by Amy Redford includes a standout performance by Saffron Burrows as an office worker diagnosed with throat cancer and just weeks to live. Burrows gives it her all as the dying woman, exploring all the sexual avenues that present themselves while wallowing in previously denied luxuries and hanging the expense. Don't be fooled by the twist that threatens to bring her crashing to earth; it's just another detour en route to a redemptive climax.



### Gomorrah

Director: Matteo Garrone, Italy, 2008  
July 11, 9.30am, Small Hall – Thermal

A film so dangerous its screenwriter needs police custody, Matteo Garrone's layered crime drama is a compelling and disturbing study of Napoli's crime network. Filmed in an unblinking fly-on-the-wall verité style, it follows different members of the Camorra organisation – including a bagman who pays off the families of prisoners, a white-collar refuse worker laundering mob money and two teenage upstarts who threaten to upset the status quo – as they conduct their business, building up a clinical dissection of vice that owes more to the films of the Dardenne brothers than *Goodfellas*.



### Somers Town

Director: Shane Meadows, UK, 2008  
July 11, 3.30pm, Čas Cinema

After his semi-autobiographical skinhead-culture hit *This Is England*, British Midlands director Shane Meadows reteams with that film's teenage star, Thomas Turgoose, to fashion something altogether gentler. Shot in black and white, it finds a young runaway (Turgoose) taking the train to London, where he becomes friends with a lonely Polish boy whose father works on the Eurostar. Dealing with Meadows' usual themes of youthful idealism and childhood bonds, it's a deceptively soft take on some hard subjects, with superb performances from its effervescent leads.



### Wild Combination

Director: Matt Wolf, USA, 2008  
July 11, 4pm, Husovka Theater

Of the music docs and features screening here, this portrait of New York musician Arthur Russell is the most arcane and possibly the most rewarding, even if you've never heard his still-ahead-of-their-time avant-disco club grooves from the 80s. Drawing on reminiscences by family and friends, Matt Wolf's vox-pop biopic paints an engaging picture of a true maverick and oddball, a gay cellist whose collaborations ran the gamut of modern pop culture – composer Phillip Glass and beat poet Allen Ginsberg to name but two – before his untimely and still-raw death from AIDS in 1992. ■

## 2008: A Musical Odyssey rocks

Will Tizard

As media converge, with film melding into music, art and digital formats, KVIFF is on top of the trend with its continuing series of music films, this year called 2008: A Musical Odyssey.

This year there were nine films scheduled in this innovative sidebar, ranging from biographies of seminal music talents like Lee "Scratch" Perry to New York-based musician and Buddhist Arthur Russell.

In addition, a fascinating collection of band films like *Sigur Rós: Heima* (about the Icelandic group's quest to harmonize their sound with the back roads of their island), proves this section is not just of interest to music fans.

For music lovers, there are vintage and hard-to-find films on a wide range of innovators and probes into contemporary pop culture issues, says organizer and programmer Pavel Klusák, a Czech author and authority on music.

One of the highlights of the sidebar this year was a screening of *The First Emperor* by Chinese composer Tan Dun (who won an Oscar for his score for the film *Crouching Tiger, Hidden Dragon*) This was originally shown as part of the Met in HD project, which comprised a series of live, high definition broadcasts of performances from the Metropolitan Opera House in New York.

Klusák adds that the collection offers viewers a rare experience to absorb great and diverse music in greater dimensions than are possible



Photo: KVIFF archive

*The Upsetter: The Life & Music of Lee "Scratch" Perry.*

on YouTube, the Internet video website which provides millions with their most accessible music source. As great as the advent of Internet music archiving has been, says Klusák, the low resolution of web video is frustrating for fans.

Regular followers of this sidebar have been willing to head "off scene" for the last five years to the Husovka Theater, several minutes' walk from the Hotel Thermal, to catch these unique films, he says, and the venue's 140 seats are often sold out.

"Almost all performances are packed," says Klusák.

The question-and-answer sessions with filmmakers and musicians are also a hit, as seen this year by audience exchanges with György Durst, the producer of *A Guest of Life – Alexander Csoma de Kőrös*, a Hungarian film that masterfully uses the Himalayas as a backdrop.

The winning idea of the series, says Klusák, is simple: "It's to provide windows into contemporary aesthetics and be entertaining at the same time."

### Upcoming Musical Odyssey screenings

**Music Video – Another Body**  
July 11, 1pm, Husovka Theater

**Wild Combination: A Portrait of Arthur Russell**  
July 11, 4pm, Husovka Theater

**The Upsetter: The Life & Music of Lee "Scratch" Perry**  
July 11, 10pm, Husovka Theater

**Sigur Rós: Heima**  
July 12, 7pm, Husovka Theater

## OFFICIAL SELECTION

**The Photograph –  
a poignant tale  
of friendship**

Six years after her *Whispering Sands* appeared in KVIFF's Another View section, Indonesian director Nan Triveni Achnas returns to Karlovy Vary with her Official Selection feature *The Photograph*. This film stars Shanty (whose screen kiss in *Kala* caused a major scandal) as a poor young country girl who is working as a prostitute in the big city. Her life takes a different direction when she is befriended by a terminally ill photographer, whose dark, tragic past is slowly revealed to her. It makes for an intriguing drama, which depicts living conditions in Indonesia with startling authenticity.

**■ Why did you make this movie?**

The birth of *The Photograph* started with the death of my film professor who had cancer ten years ago. His dying words to me were if God were to give him another year to live he would finish a cinematography book for his students. The story evolved into the story of a photographer and a prostitute around the theme: what would you do if you only had a few months to live? What would be your closure to this life?

**■ Do you think your film can raise awareness of conditions in Indonesia and of the terrible poverty that exists there?**

My films do not address the themes of poverty *per se* but they



Photo: KVIFF archive

are in the narrative settings and milieu of my movies. I believe that every film in existence is similar to opening a book filled with knowledge and human emotions. I try to share my specific perception of Indonesia with my audience.

**■ Are there any other Indonesian issues that you would like to deal with through your films?**

There so many problems in Indonesia that have to be addressed in films. I have just finished producing a film entitled *Pesantren* (directed by Nurman Hakim), which is a story about three students in an Islamic school and it touches on the themes of fundamentalism, tolerance and polygamy.

**■ You make both documentaries and feature films. Which genre do you prefer?**

I started my film career by making documentaries before going into fiction films. I love both mediums for their respective power in changing the world-views of an audience. Sometimes a story is better told in a documentary than in fiction and vice versa.

**■ How realistic a picture does your film provide of conditions in Indonesia?**

Reality in films is a construct. It is how the filmmaker recreates the world of its characters and stories in them. The reality in Indonesia about prostitution is even harsher than how I portray it in my film.

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

Barbora Baronová

## OFFICIAL SELECTION

**The Guitar –  
Amy Redford makes  
her directorial debut**

What would you do if, in one day, you lost your job, your relationship ended and you found out you had only two months to live? This is the unenviable situation director Amy Redford cast her lead character into in *The Guitar*, her feature debut. This film, which premiered at Sundance in February and is also included in KVIFF's Official Selection this year. The film's protagonist, Melody Wilder (Saffron Burrows), decides to make her wildest dreams come true. "I think it's about how so often we don't understand the value of the things we have until we have them taken away," says Redford. "[Melody's] mortality all of a sudden makes much more vivid the fact that she was not living an inhabited life. The film is about asking yourself questions about whether or not you recognize the life that you're in as the life that you're meant to lead."

Melody's journey through various material and sensual pleasures ultimately leads her to music and a 1963 red Fender Stratocaster electric guitar. Redford dedicated the film to her brother James, who underwent a liver transplant in the 1990s. The philosophy behind the film as well as the music created strong links for Redford between the stories of her brother and Melody. "My brother's guitar is his weapon," she says. "I've seen how he has let music be feelings for him. As a kid he was the per-



Photo: KVIFF archive

son who had total authority over my record collection. Every time I brought home some disco nonsense he would take it and throw it out and give me a Led Zeppelin album, or Pink Floyd or The Beatles, or the blues. He had a lot to do with my musical sensibility. And also my brother, especially since his transplant, hasn't wasted a day of his life. He lives in an incredibly involved way. He understands the value of life in a way that many of us don't and I have tremendous respect for the way that he approaches living."

Coming from an acting background, Redford first read the script with a view to playing the lead role but finally decided that this was the film she would use to launch her career as a director. "At one point in my life I had to decide between photography and acting," she says. "The synthesis

of photography, acting and storytelling culminates in directing."

One might think that being the daughter of Hollywood legend Robert Redford, her father would perhaps have been heavily involved in her first feature as director but it appears he was very much hands-off. "He saw it for the first time at the Sundance festival on opening night," she says. "His first reaction was that he was relieved. He was hoping he would like it. I think there are certain things that we share in terms of our sensibility so he understood the film and I think he really loved it."

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

Gillian Purves,  
Veronika Bednářová

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# Cannes films showcased at KVIFF

Sidebar opens audience eyes to best of world cinema

Laura McGinnis

Last year, KVIFF introduced the **Open Eyes sidebar** to showcase some of the highlights of the Cannes International Film Festival. The title refers to “film-makers who are open to new cinematic approaches and new ideas,” says KVIFF program director Julietta Sichel. “And also audiences that should have open hearts and open eyes.”

Sichel collaborates with artistic director Eva Zaoralová to select films that resonated with Cannes audiences and set critics abuzz. This year, the programmers selected 13 movies to represent the spirit of the 2008 Cannes festival. Most of them have already had at least one screening at KVIFF, and responses have been positive. These films have already played well with one audience of international film fans, so it's no surprise that they're popular with KVIFF audiences as well.

Of the 13 films in this selection, 10 are screening today and tomorrow. All of these films screened at Cannes and attracted a lot of attention there, Sichel says, but beyond that, they have little in common. Most of the films were made in Europe although a few are from the Americas. The lineup includes features, documentaries and animated films. They deal with romance and violence, wilderness and community, political triumph and personal struggles – but each does so with the fresh perspective and deft style for which Cannes films are famous.



Of Time and the City – Terence Davies' homage to his hometown of Liverpool.

*Delta* is a story of personal and communal turmoil set in a remote village. A young man returns to his isolated hometown and begins to get acquainted with his sister – a little too well, in his neighbors' eyes.

Cannes Grand Prix winner *Gomorra* is a bleak, gritty portrait of northern Naples, where the fingers of the mafia are wrapped around every aspect of daily life. Warring clans battle to control the markets for everything from textiles to tourism to hazardous waste. And families and friendships are split apart as the inhabitants choose sides.

*Il Divo* is Italian for “the

divine” – the ironic nickname of political powerhouse Giulio Andreotti. The real Andreotti described the film as “malicious” and “cynical,” but his portrayal of a six-decade star of Italian politics won director Paolo Sorrentino a Jury Prize at Cannes.

*Involuntary* uses unconventional camerawork and a series of seemingly unrelated narratives to create a story about mob mentality. Drunk teenage girls, sexually experimental young men, a bullying teacher and a busload of hostages are at the heart of this film, which shows what happens when we overthrow logic in order to save face.

The Argentine film *Lion's Den* follows Julia – a young woman who wakes up in a blood-spattered apartment beside her dead lover and an unconscious man. For this “crime of passion,” Julia is sent to a women's prison, where her story unfolds with quiet confidence and atmospheric beauty.

*Moscow, Belgium* won several awards at Cannes during the International Critics' Week. The film is an unconventionally romantic tale about a woman whose husband abandons her and their three young children. She's bitter and hurt, but her life starts to change when she meets

a truck driver 12 years her junior.

The subject of the documentary *Of Time and the City* is director Terence Davies' native Liverpool, a town widely known for a certain mop-topped foursome and two of England's greatest football clubs. Davies turns his camera on the city and its inhabitants with a balanced, though hardly objective, eye.

*O'Horten's* life is tied to a timetable. For 40 years he's been a train engineer, but with retirement a new era of his life begins. This witty comedy approaches absurdity in subtle increments, winning audience accolades in the Un Certain Regard section this year.

Best screenplay winner *The Silence of Lorna* is a new drama from the award-winning Dardenne brothers. Lorna is a young Albanian living in Belgium, willing to go great lengths – including a fake marriage or two – to achieve her dream of opening a snack bar. But the path to dreams is complicated, and hers becomes more so when her fake husband becomes one of the biggest roadblocks in her way.

*Three Monkeys* is a brooding, polished family drama. A man takes the fall for his politician employer and goes to jail in his stead. His wife tries to enlist the politician's help in getting a car, but the situation takes an unwelcome turn. Director Nuri Bilge Ceylan received the Cannes Best Director award for his beautiful, shadowy depiction of a family in crisis.

## WHAT AM I DOING HERE?

**Mustafa Zaveri**  
Producer/Director  
Mumbai, India



■ **Is this your first time in the Czech Republic?**

My first time in Europe, actually. I'm loving it, I'm loving Karlovy Vary. I've been watching films, attending a few parties and meeting people.

■ **What brings you to the festival?**

I work for myself, with a small production company I've started called Revolution Films. *R(evolution)* is the first production of that company. I'm here because the film has been selected in the Forum of Independents. I'm here to promote the film along with my father. Yesterday was the world premiere of the film. It went very well. I think the audience response was good. The Q&A actually lasted – I think it's a Karlovy Vary record – 90 minutes. The Q&A was longer than the film itself. The film has to do a lot with philosophy and film. A few questions pertained to the film and a lot of it was just an open discussion about philosophy.

## ON THE TOWN

### Pub Watch

#### Freddie

Above the Hotel Thermal's pool  
☎ 777 049 717  
Open 10am-2am daily

Sadly, they no longer let KVIFF guests to swim in the Thermal pool, which perches invitingly on the hill above the main hotel building. But you can still go through the only-in-Karlovy-Vary experience of riding the elevator up to the pool building, threading your way through the locker rooms and then hitting the bar with the festival cognoscenti. Mixed drinks go for about 80-180 CZK and popular DJs lay down the tracks. With late hours, this makes for a great rendezvous spot with a romantic view of the town.

#### Sushi Oki

Stará louka 22  
☎ 608 607 101  
Open 11am-10pm daily

As the enchanted hamlet of Karlovy Vary increasingly embraces the world beyond (probably driven by the annual global influx of exotic KVIFFers), it's sprouting more world cuisine options than ever. One international-food joint that is difficult to find, but well worth hunting down is Sushi Oki. This place is yet another local establishment that is admirably keeping up with the growing Czech passion for raw fish in vinegar rice and seaweed. Whether in nigiri or maki form, or with

### Food and Drink

a side of noodle soup, this little unpretentious spot offers a tasty, refreshing and healthy alternative to goulash and pork schnitzel. They deliver too.

#### Bodam Rybí Restaurace

TG Masaryka 10  
☎ 353 222 473  
Kitchen open from 10am to 9pm

Located beside the park across the bridge from the Thermal, the Bodam Rybí Restaurace (Bodam Fish Restaurant) offers – as the name suggests – an extensive selection of fish dishes, ranging from traditional carp fried in beer with horseradish (79 CZK) to coquilles St. Jacques with asparagus (299 CZK). There is

also some reasonably priced classic Czech fare such as a smoked loin of pork with cabbage and potato dumplings (159 CZK). Bodam's shaded outdoor seating makes it a nice place for some *al fresco* dining if the weather's good, but its weird “neo-communist” interior with fish tanks is also quite an experience.

#### Venezia

Zahrádní 43  
☎ 353 229 721  
Open daily from 11am to “at least eleven”

Just a one-minute walk from the Hotel Thermal, this favorite of festivalgoers and staffers for years back is still at it, with an airy ter-

race overlooking the action. It's a great place to meet, deconstruct a film and take in pasta or a steak and a frothy *Budvar* (35 CZK). The Italian sauces and cheeses are tasty and the pizzas, with generous toppings, are a step above what others offer, all in the price range of 100-290 CZK. Steaks and grilled seafood are more pricy but also well done. Particularly delectable are the trout, pike-perch and turbot. As these fish dishes can cost as much as 850 CZK, they're probably a bit beyond the budget of most KVIFFers, but if you have the funds, the novelty of eating seafood in the land-locked Czech Republic is probably worth shelling out for.

### Side Events

You might be surprised to know that KVIFF is not the only festival in town. The eighth **Festival of Glass Art** in Karlovy Vary has just opened on Vřídelská kolonáda. This is the largest showcase of glass design in the Czech Republic, which has a rich glass-making tradition. You can check out the work of more than 30 designers on the kolonáda from 7am to 7pm (part of the exhibition is also housed in the Sanssouci Hotel). Entry is free. Later on, the **Night of Pink Fans** kicks off at the **Vodafone FÉR Klub** (Lázně I, Mlýnské nábrží 5) at 10pm. A strong line-up of DJs will keep the party going until 6am and the program includes dancers and a drag show.

## DAILIES



Veteran actor Christopher Lee packs them in for his music Master Class.



The KVIFF Documentary Films in Competition jury.



Artist František Skála struts his stuff.