



Karlovy Vary
International Film Festival

Festival Daily

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

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PRÁVO

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DIVÁČKÁ CENA / AUDIENCE AWARD
DENIKU **PRÁVO**

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Music stopped with Stravinsky

Actor Christopher Lee reveals his passion and interest in music at KVIFF

Honzá Dédék

Hollywood veteran Christopher Lee has played hundreds of roles, many of them villains – from Count Dracula to Lord Summerisle in *The Wickerman* and Francisco Scaramanga in the James Bond movie *The Man with the Golden Gun*. He is at KVIFF this week to accept a President's Award for his work in cinema, and he also gave a Master Class on the importance of music in the training of actors.

■ At your Master Class it was obvious that you know a lot about the history of the Czech Republic and Czechoslovakia and how the country came into being.

All of these things interest me. This country's changed a lot, for the better obviously, politically and in every other way. But your political past is not so long ago. The Prague Spring is not something you can forget. I think it's important to know something about a country when you visit it for the first time. I've been here before when it was Czechoslovakia under Communist rule. I did a terrible film here. And then I back came back to do Young Indie for TV with George Lucas. I also came once just to come here.

■ And have you heard much Czech music?

I was brought up in music so obviously I know a lot of music from a lot of countries, both old and modern, to an extent. For me, in a way – and some musicians would be very shocked to hear me say this – but for me, music, real music, stopped with Sibelius and Stravinsky. And the same thing applies to painting. It stopped for me with people like Klimt and what they call the



KVIFF President's Award winner Christopher Lee in Karlovy Vary this week.

impressionists. And the early Picasso, not afterwards. But the modern stuff – the things that they put out in art galleries as art are ridiculous and very unattractive too sometimes.

■ I understand you come from a family with a great musical history.

My great grandparents on my mother's side founded the first opera company in Australia, in the 1850s. He was Italian. She was called the Tasmanian nightingale. She had this fantastic voice and sang all the great soprano parts. She was very famous. She had five daughters and they all sang opera. These girls, who were all beautiful, went in wagons to see the miners and to sing opera to them. So my great

grandmother was a woman who had a very strong personality, very strong indeed. She had to be in those days with those girls.

■ Your mother was painted by several famous artists. Do you own any of the paintings?

Yes, I have one painting of her by Oswald Birley. She was also painted by [John] Lavery and [John Singer] Sargent. She had a bust taken of her by the cousin of Winston Churchill, whose name I don't remember. But the bust ended up in the Kremlin. I don't know why. She was very beautiful.

■ Is it true that she was related to Ian Fleming?

Yes, Ian Fleming was my cousin, and I used to play golf with him a lot. I used to talk to him a lot. I think I know more

about James Bond – who he was based on and who he was supposed to be – than anyone alive, because Ian told me. But I'm not telling anyone because I can't. It's not possible.

■ Did you ever want to play James Bond in a movie?

No, I haven't got the body to play Bond. You need a lot of muscles and things. I was perfectly happy to play in one of the films. The interesting thing is that the one I did was the last one Ian wrote and the character that I played was not the same as the character in the book. It was much more interesting. The dark side of Bond. And he had a sense of humor.

■ You mentioned before that you wanted to play Ivan the Terrible.

Yes but that was a long time ago. I'm much too old now. He wasn't just a brutal murderer. He was a very intelligent man. So he was actually a very interesting character. He was a crazy homicidal maniac but there were other sides to him.

■ Is it true that you were involved in the Winter War?

No, in the Christmas holidays at school in England about 15 of us said, "Look, the Finns are fighting the Russians, why don't we go over and help?" We were 17 or something. It was ridiculous. We all rushed over there and when we arrived they said, "What do you want?" We said, "We've come. Can we help in any way?" Of course they never let us go anywhere near the Russians. We never saw one.

The Lowdown

Tonight's awarding of the Crystal Globes will surely make global headlines, as usual, but for those who can't take the suspense any longer, the *Festival Daily* critics' poll on page 14 may provide relief. Their vote may not tell you who gets the Grand Prize but it establishes artistic creds without a doubt.

Artists like Swell Season, aka the Oscar-winning musical duo Glen Hansard and Markéta Irglová are not doing too many interviews these days but some lucky 300 KVIFFers got to see them up close Thursday night, performing their smash hit "Falling Slowly" from *Once*.

The Czech Republic's first lady, Livia Klausová smiled throughout in the front row, while ukulele playing US writer-director Ari Gold joined them on stage for two songs. The duo were later seen at the wine bar Bokovka, run by director Jan Hřebejk and named after the Czech title of US film *Sideways*.

They were also spotted chilling at the lively Aeroport bar on Karlovy Vary's promenade. Now guess which KVIFF publication recommended the place to readers in yesterday's edition...

NOTICE: There will be five additional screenings of films today. They are: *The World is Big and Salvation Lurks around the Corner* (11am, Cinema C) *Paris* (1:30pm, Cinema C) *Citizen Havel* (3:30 pm, Cinema B), *Be Kind Rewind* (4pm, Cinema C), and *Bob & Carol & Ted & Alice* (6:30pm Cinema B). These five films were among the top ten chosen as part of the Audience Award sponsored by the PRÁVO daily. Cinemas B and C are located behind the Press Center near the snack bar on the first floor of the Thermal.

SEE YOU THERE

Jiří Bartoška

KVIFF President

Today, I'm particularly interested in two films included in the Horizons section which traditionally features quality cinema. In my view, domestic distributors should not overlook *The Visitor*, which promises great performances and an original story packed with emotions. Director/actor Tom McCarthy was a guest at this year's festival and the previous two screenings were among the most successful with viewers.

It is not every year that an action drama wins at the Berlinale. That is one of the reasons to watch the controversial Brazilian film *The Elite Squad*, a dynamic insight into the favelas of Rio de Janeiro.

The Visitor screens today at 7.30pm in the Karlovy Vary Theater.
The Elite Squad also screens today 9.30pm in the Thermal's Small Hall.



THE KNOWLEDGE

Taking in the town beyond the Thermal

So you've just spent a week in the soothing silver glow of the cinema screen and emerged to discover something surprising: There's a town around you.

Some tourists never see any part of Karlovy Vary that doesn't have ushers and a lobby, but the spa town has many delightful sights that are worth a visit before you pack your bags.

Karlovy Vary has 12 mineral springs, but if you don't have time to visit them all, you should at least stop by Mlýnská kolonáda (pictured). This Mill Colonnade is Karlovy Vary's largest, boasting five of the town's springs and a stunning design by architect Josef Zíték.

What better way to celebrate KV culture than with a shot of Becherovka? Learn all about the town's iconic beverage – affectionately referred to as the "thirteenth spring" – at the Jan Becher



Museum at T.G. Masaryka 57. Although production of the herbal liqueur is shrouded in mystery and the recipe for the herbal blend is revealed only to a select few, the museum offers guided tours of the premises, including the original cellars.

If you'd like to take in the entire city, you can't beat the views from the Diana lookout tower. Rising from the hill behind the Grandhotel Pupp, the tower offers breathtaking views of the town below. On a clear day you may not be able to see forever, but you can take in miles of Bohemian countryside. Cable cars transport visitors up the steep hill, but it's also accessible on foot for those with the stamina. For visitors who would rather see the land close up, the tower is surrounded by several footpaths through the town's beautiful forest hills.

It's Crystal Globe time! And the jury's out...

The *Festival Daily* talks to the people who decide on the Karlovy Vary festival's top film prizes

Will Tizard

Whoever wins the KVIFF Grand Prize this year will have something beyond the prize and \$30,000 in funding – they'll also know they have impressed a group of serious international pros.

The seven members of the Grand Jury represent some of the best in classic and modern filmmaking, music, producing and performance. Chairman **Ivan Passer** was a key figure in the Czech New Wave, making films like *Intimate Lighting* before going on to make *Cutter's Way* in the US; producer **Ted Hope** helped launch the career of Hal Hartley and Ang Lee; **Brenda Blethyn** (interviewed in *Festival Daily* July 8) is a top British actress who has starred in *Pride and Prejudice* and *Atonement* as well as Mike Leigh's *Secrets and Lies*; **Ari Folman** caused a stir at Cannes with his bold animated documentary *Waltz with Bashir*; **Jan P. Muchow** is known to Czechs and foreign music fans for the edgy sounds of his band, The Ecstasy of Saint Theresa, and has composed ten soundtracks; actress **Johanna ter Steege** has worked with Robert Altman, István Szabó, and Bruce Beresford and features in the psychological drama *Guernsey*; and **Vilmos Zsigmond** is a legendary cinematographer who shot *McCabe & Mrs. Miller* and Oscar-winner *The Deer Hunter*.



KVIFF Grand Jury (from left to right): Jan P. Muchow, Johanna ter Steege, Brenda Blethyn, Ivan Passer, Vilmos Zsigmond, Ted Hope and Ari Folman.

The *Festival Daily* spoke with several jurors over the past week and picked their brains for some insight into Hollywood and filmmaking in general.

Ted Hope

On discovering great indie filmmakers

Ang Lee was somebody whose student film I had seen in college

and I thought it was great. I thought it was the best student film I had seen. The first director I really wanted to produce ever was Hal Hartley. And that came about by reading his scripts. And the first scripts I read weren't movies that we made but it was clear there was a voice there, that he had something unique to say and a unique way of saying it. At

the time I read the scripts I was very much interested in Sam Shepherd and David Mamet and I felt that Hal was somewhere in between those two – in his dialogue.

And we worked about three years together before we got his first film, *The Unbelievable Truth*, made and that was mainly due to Hal's efforts. He got fed up with me taking him around to meet money people and convincing him where the money was. And he finally said, 'I'm just gonna do it.' And his cousin, his brother and him all took out loans, got like \$50,000 together, one day told me to meet him at the train station. He was going to take me to look at the town he grew up in. And he said we're gonna shoot this movie in five weeks.

Jan P. Muchow

On jury duty

Last year I was jury member at the Prague shorts festival. The winning film, *Tony Zear*, is being shown here in Karlovy Vary so everybody can judge my taste as a jury member.

Of course, as a jury member I can't leave the cinema but it's true that I sometimes do leave in the middle of a screening. I am convinced that watching films is not supposed to be torture, so if I start feeling that way, I leave the auditorium. But that has more to do with common sense than strictness.

Being a jury member entails many duties but also advantages. While in the past my main problem was whether I could get tick-

ets to a film. I don't need to worry about that this year, nor about the choice of films, nor who to talk to about them afterwards.

On film vs. music:

I try to watch a film as a whole but naturally I cannot refrain from paying more attention to music. Particularly if it is very good. Or very bad. But what I am most sensitive to are things like a microphone in the frame, the crew reflected in the window shop, tasteless product placement or a continuity mistake. It always distracts me from the narration and I have problems returning to the story.

Ivan Passer

On finding the right script

I make two kinds of films. The ones that I write myself and the other ones I come across by chance. I co-wrote *Born to Win* (Robert De Niro's feature breakthrough) with an American screenplay writer, the next one about the cab drivers in New York, *Law and Disorder*, I wrote, too. With *Stalin*, it was Robert Duvall who called me and said, 'Do you want to go to Russia with me? I'm making a film about Stalin.' Without giving it a thought I said yes, without even knowing the script. *Nomad* was a similar case. The Kazakhs wanted to make a Hollywood movie about themselves for the world to become aware there was such a nation. I like making films that I have never done before and that are interesting to boot. They make me try and figure out how to make them.

Ari Folman

On making animated Israeli war documentary Waltz with Bashir

Basically the film was first shot on video. I wanted it to be for the audience like going into a trip. A hallucinatory trip, a bad one. Some of them are good, most of them are bad. This should have been a bad one.

So that when you go into it and you fly with it, you never can predict what's on the next turn. In terms of screenwriting, design, you name it. Everything. So we had to build it from scratch, from design, colors, environment, atmosphere, and I was working with the illustrators until we got to the precise look that I wanted.

It took us a lot of time. I personally do not draw. I'm bad at it. I have some really talented people doing that.

Johanna ter Steege

On making it as an actress in Europe and in Hollywood

It's a tough world. Is there any difference for women or men? In Europe and America there's a huge difference. The mentality is very, very different. I think. In America, of course, maybe 80 percent of it is about money. And then you have this 20 percent that is art-house films. And Europe is another part of the world. I've had both experiences. Honestly I have to say that I prefer the European movies. It's also true that I have more chance to play leading parts. And I feel very close to the history and the way we tell stories.

Short and sweet: Five films under 20 minutes



Tony Zear, winner of the Prague Short Film Festival's main prize in 2007.

Laura McGinnis

"Short films have become a phenomenon in recent years," says Karel Špěšný, program director of the Prague Short Film Festival (PSFF). The festival – which was born four years ago in response to the growing popularity of the short film programs in the Forum of Independents – is screening five films at KVIFF this year.

The popularity of short films is hardly a uniquely Czech phenomenon. Around the world, festivals, television and Internet screenings mean the films are reaching larger audiences than ever before.

"The likely reason for their growing popularity among audiences is a simple matter of their being an alternative to mainstream cinema," Špěšný says. "Young filmmakers manage to show at times a near brilliant

grasp of their trade combined with absolute creative freedom. In this way short film has become a unique film genre in its own right which offers a kind of cinematic experience that feature film can seldom provide."

The selection includes award winners and audience favorites from the PSFF's first three years. Each film has a running time of 9-20 minutes, perfect for film fans whose attention spans have been fried by a weeklong cinema binge.

Delivery tells the story of a lonely old man who receives a mysterious package that allows him to change the environment in which he lives. This film received the 2006 PSFF Audience Award. *Hibernation* is the first short film of music video and commercial director John Williams. The plot involves a secret house in which two unusual creatures try to revive a bee.

Spider is an imaginative short, with a twist in the tail that's not for the squeamish. A recipient of a PSFF Audience Award in 2007 and Special Mention at Sundance in 2008, the film goes to show that your mother was right: It's all fun and games until somebody loses an eye.

In *Tanghi Argentini*, an office clerk tries to give his co-workers a special Christmas present. This film received a PSFF Special Jury Mention in 2007 and an Oscar nomination in 2008.

The protagonist of *Tony Zear* is born with outrageously large ears that complicate his life and make dating almost impossible. Things start to look up when a beautiful girl decides to give him a chance. This film won the PSFF Main Prize in 2007.

The Best of the Prague Short Film Festival screens today at 4pm in the Panasonic cinema.

KVIFF in Numbers

Looking for the skinny on KVIFF? Here are the numbers that define the festival.

- 10,846: accredited participants
- 9,028: festival passes
- 309: filmmakers
- 886: film professionals
- 623: journalists
- 235: films shown
- 20: world premieres
- 5: European premieres
- 31: international premieres
- 4: trailers
- 424: screenings
- 133,317: tickets sold

- 81,943: pounds of fried cheese consumed
- 39: percentage of fried cheese purchases conducted in a state of inebriation
- 27: percentage of fried cheese purchases regretted
- 7: number of jurors in the grand jury
- 1: number of festival guests who sang opera in the Captain Morgan tent
- 179: promotional balloons stuck in the Thermal rafters

† At press time. All statistics checked, cross-checked, double checked and verified by the exhaustive researchers in the *Festival Daily* numerology and make up department.

I just felt I wasn't entirely in my skin

Saffron Burrows says she found modeling contradictory to her existence

Honzá Dédék

Since her debut appearance in Jim Sheridan's *In the Name of the Father*, Saffron Burrows has proven herself a versatile actress who can flit effortlessly between different roles and genres, having appeared in such diverse projects as the Maeve Binchy-inspired drama *Circle of Friends* and the shark thriller *Deep Blue Sea*. Burrows is in KVIFF this week to present *The Guitar* (which screens today at 10am in the Espace Dorleans Cinema). She will also be presenting a Master Class today at 2pm in the Captain Morgan Tent.

■ This is your third time at Karlovy Vary. You're almost becoming part of the furniture...
Funnily enough, Hal Hartley was here last year and he e-mailed me to tell me that he was walking past the Pizzeria Capri and saw my photo hanging there. You know how they have the photographs hanging in the restaurant. And Hal saw mine and he had to tell me. Hal loves this festival.

■ This time you are at KVIFF with *The Guitar*, which is part of the Official Selection. How did you get involved in this film?
I was sent the project and someone said to me that if I liked it I should go and see the filmmaker (Amy Redford). We didn't know each other at all. I called her and said I love your script. She said:



The Guitar's Saffron Burrows who is at KVIFF this week for the third time.

"What should I see of your work to make me think I should cast you?" And I said, "There's nothing you should see because I haven't done it yet and that's why I want to do this film." That made her laugh. I then flew to New York. I wanted to convince her that I should get this film, so we had dinner and halfway through she asked me to make the movie with her.

■ What was it like working with someone who was directing for the first time?

Amy was an actress and now she has become a director. So she obviously has a wonderful affinity with actors. So you are very spoilt

when you work with her. It's a specific way of working which is much closer to theater and theatre rehearsal. Film should be that way, but often the circumstances won't allow for it. I never felt rushed, which is rather special. We could just let things play out.

■ Besides acting you have also worked as a model. Would you do that kind of work again?

I guess it wouldn't be a bad way to pay the mortgage! No, I actually stopped modeling when I was 20 years old because I decided that in England you really couldn't do both professions. It was a good decision to make.

a decade when there was a little bit of a feminist backlash. There wasn't much of Simone de Beauvoir in Paris when I was there. And it was Thatcher in England, so it was a bit of a reactionary time. So I felt that I wasn't entirely in my skin.

■ Would you still describe yourself as a feminist? That word often makes some people think of an ugly old woman with no man.

Well the women I grew up admiring were people like Vanessa Redgrave and Julie Christie, who were in the arts and you could see that they were managing to combine a life where their integrity was intact and they were making beautiful films and plays. And they certainly weren't any of the things you've just described!

■ You joined Britain's National Civil Rights Movement when you were just 11...

I did join very young. I got involved in a local anti-racist organization. My friends and I would do some illegal activity, which I shouldn't mention... Unfortunately, the extreme right and the National Front were doing quite well in London at the time. So, if you lived in the community, you couldn't ignore what was going on. I was in a very multi-cultural community and things would happen. When you saw people being racially harassed, you just had to become involved to stop those things occurring.

■ Why do you say that?

I was very politically active as a teenager, so I found the whole thing very contradictory, because I was a feminist, I was involved in various political campaigns and I found that my existence was contradictory to my work.

■ So for a while you were a feminist, activist, actress and model?

Yes it was a tricky combination. Of course, there are many women who have defied that and managed to make a life for themselves that is cohesive. But at the particular time I was working it was

WHAT AM I DOING HERE?

Ed Gass-Donnelly
Director/Writer
Toronto, Canada



■ Why are you here?
I'm at the festival for the European premiere of my film, *This Beautiful City*. It's been going really well. The premiere was last night (Wednesday, July 9). There was a sold-out crowd. It's been a while since I've been to an international festival so it's just great meeting people from all over as well as getting to see films and drinking a lot of Czech beer.

■ What's your favorite bar?
The Becher Bar always gives you Budvar so I think that's kind of a winner.

■ Is there a big difference between Canadian and Czech audiences?

I'm always amazed at what carries through in translation in terms of humor. There's one moment in particular in my film, something that I'd always thought was funny and nobody had ever laughed at, and then a whole bunch of Czechs started laughing and I thought: "Great. Somebody finally got it."

REVIEWERS RECOMMEND

Theodore Schwinke

Eastern Europe correspondent, Screen International



Delta

Director Kornél Mundruczó, Hungary/Germany, 2008
July 12, 10pm, Panasonic Cinema

It's tempting to speak about this film in hyperbolic terms, from its simple but devastating story, the understated performances by Orsi Tóth and musician Félix Lajkó, to Mátyas Erdély's masterful camera work. The dark tone of the film came about when actor Lajos Bertók died tragically halfway through filming. Inspired by and set in the sublime wildness of the Danube wetlands of Romania, Delta portrays love and hate as implacable forces of nature. The film screened in competition at Cannes, where it won the FIPRESCI prize.



Little Girl Blue

Director Alice Nellis, Czech Republic/Slovakia, 2007
July 12, 10am, Cas Cinema

This was one of the best Czech films of last year so it's a pity that it hasn't attracted more international interest. Alice Nellis is a great storyteller, and with this film she has a cast that engages the audience frame after frame. In many ways it's a modern fairy-tale, but the indulgences the director and her actors ask of the audience are a pittance for such entertainment. The picture was named Best Feature Film at the Plzeň Finale festival of Czech film in April.



Autumn Ball

Director Veiko Õunpuu, Estonia, 2007
July 12, 1pm, Congress Hall - Thermal

Fans of Aki Kaurismäki and Brent Hamer should enjoy this film, which examines a handful of characters in a bleak Tallinn housing estate. Veiko Õunpuu's wry observations on the nature of human relations offer very little redemption but audiences will discover catharsis and even humor. Taavi Eelmaa's performance as a cynical cost-check attendant stands out. The director's first feature, *Autumn Ball* won the Horizons Award competition at last year's Venice Film Festival and was widely hailed as the beginning of a Baltic Wave.



Intimate Lighting

Director Ivan Passer, Czechoslovakia, 1965
July 12, 4:30pm, Cinema Lázně III

Aside from being an important piece of film history and essential to understanding Czech cinema, *Intimate Lighting* is a joy to watch. The film premiered at Cannes in 1966 and established Ivan Passer as a master before his emigration to the United States. Passer and writer Jaroslav Papoušek here are planting a seed which blossoms in later films, including Forman's *The Fireman's Ball* and *The Loves of a Blonde*. The humor still has the restraint that Papoušek abandoned in his own, admittedly genius, Homolka comedies.

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"KVIFF in Kvotes"

What they said at the fest this week

"Where do locals go shopping for a loaf of bread? Or a tin of beans? Where do they go? I can't see any shops."



Actress **Brenda Blethyn** on the influence of Hollywood on world cinema.

"There was a line I always liked in the pilot: Batman goes into a night club with a girl. And the head waiter rushes up to him obsequiously and says, 'Table for two, Mr. Batman?' And Batman says, 'Yes, but not too close to the music. I wouldn't want to appear conspicuous.'"



Scriptwriter **Lorenzo Sample Jr.** on writing for the cult series *Batman*.

"The Soviet Union dissolved on December 21, 1991, which was the last day of shooting in Stalin's dacha. Around 60 tipsy Russians staggered into the place celebrating the end of the USSR. The only problem was all the actors were made up like Beria or Stalin."



Ivan **Passer** on shooting Stalin.

"They tune in to watch a couple of old people like animals in the zoo. And then they find, to their surprise, that it's interesting and they learn something."

Sample Jr again, this time on the popularity of his *'Reel Geezers'* YouTube videocast with producer and fellow octogenarian **Marcia Nassari**.

"I think Steven Spielberg should be killed. And Martin Scorsese too. And that big phony Lars von Trier for making films that are supposed to reject all the conventions of Hollywood. If he really wanted to do that, he would make them in Danish, not English."



Mexican director **Arturo Ripstein** on the influence of Hollywood on world cinema.

"In the same way you don't eat the bones when you're eating chicken, he wouldn't eat the sole. He took some poultry scissors and sliced up the top of the shoe into little slivers. Then he'd put one at a time in his mouth and take some bread, beer and garlic before forcing it down. I wanted to see what he was experiencing so I tried a little sliver myself, but I couldn't swallow it. It tasted of horrible tanning chemicals and I immediately threw it up. But he managed to get the whole shoe down."



Les Blank on filming Warner Herzog *Eats His Shoe*.

"I want to be like a good actress and not just like a superstar, you know?"



Up and coming actress **Melonie Diaz** on her future ambitions.

"We both liked to drink beer and we both liked to talk about movies. And so we kind of made a pledge that we would drink a lot of beer and talk about a lot of movies and see if we could actually get our films made."



India producer **Ted Hope** on his fruitful collaboration with **Hal Hartley**.

"To show solidarity with the actors I like to try every thing they do - from lying in a corpse-freez-

er to drinking Coke with tomato. And you know what? It kind of tastes good! OK, it's not that bad. Everyone should try it!"



Director of *The Investigator* **Attila Gábor** on how he wins the trust of his cast.

"Well, when you're in a war there's the opportunity of being killed or being made to kill somebody else, in many different ways. If you make a movie and you're killed it's not real."



Christopher Lee when asked by a reporter to compare his time in the RAF during WWII with the business of acting.

"You can sit in a café waiting for the waiter for two hours and

they don't come over. You're just sitting there. By the time they come over, you're so tired, you're not hungry anymore. I asked the guy in the lobby where the bathroom was. He's the guy who works there and he says 'I don't know'... but he gave me a sweet."



Director **Paul Mazursky** on Czech hospitality.

"No other A-category film festival falls on my birthday and I would never get to see anything like Václav Havel and Danny DeVito performing Happy Birthday to You for me somewhere else."



Teddy Bear star **Jiří Macháček** on KVIFF's unique atmosphere.

ON THE TOWN

Pub Watch

Bokovka

Divadlo Husovka, Husovo nám. 2
Open 11am-2am daily
A satellite of the popular Prague wine bar of the same name, set up just for KVIFF, this watering hole has functioned as a quiet scene for artist types all week and the action is only heating up as the festival gets set to wrap. With a great selection of light bar food, sweets and coffee, there's no need to leave the cinema for that conversation deconstructing the last music film you've seen (the specialty at Divadlo Husovka is titles in the 2000: A Musical Odyssey section). Recommended: Pinot Grigio, Parma ham and discussions of jazz greats.

Potrefená Husa

Sedlečká 271
☎ 353 541 541
Open 11am-1am daily
Yes, it's part of a nationwide Czech restaurant chain, but it's a chain that's been a decisive hit since it opened a few years back. Crowds pack the bench seating and jostle for a space at the bar to try one of seven different draft beers, follow the big match on the screens overhead, or load up on chicken Caesar salad, traditional Czech soups, hearty steaks and potato pancakes. Fast, friendly service doesn't hurt either, even if prices seem to continuously inch up at Husa. Not for those seeking quiet con-

Food and Drink

versation and a place to mull Italian neo-realist film, perhaps.

Sklipek

Moskevská 2
☎ 353 220 222
Open daily from 11am to 11pm
This subterranean restaurant serves a hearty selection of wild game and solid Czech fare. If ostrich, venison and kangaroo don't appeal (160-180 CZK), Sklipek also offers more traditional meals. Tasty local standards such as *vepřoví panenka s chřestem* (pork tenderloin with asparagus) and *smažený sýr* (fried cheese in breadcrumbs) may not do anything for your blood pressure, but they'll cer-

tainly fill a hole and are also good value (main courses range from 70-230 CZK). Situated at the top of Moskevská Street, Sklipek is at a slight remove from KVIFF central, which makes it the perfect place to take a break over a few ice-cold Zlatopramen beers on its outdoor terrace, well away from the festival hordes.

Pizzeria Paradiso

Zahradní 41
☎ 603 316 029
Fest opening hours: 10am to 4am
The more popular and versatile place next door, Venezia, is probably where you intended to score an outside table with

a "glorious" view of the Thermal hotel. But, with Venezia as popular as it is, you may well end up at this handily placed eatery instead. Its range of bog-standard pizza and pasta dishes is more expensive than most Czech establishments (115-260 CZK), but Paradiso's location is probably worth it for hungry festival-goers who are pressed for time. It also offers a rather expensive selection of steaks, pork medallions and chicken dishes for 350-500 CZK. People with deep pockets might even be tempted by the fresh fish they have displayed on ice. These cost around 1200 CZK, but some of the more exotic seafood dishes can set you back as much as 9900 CZK.

Side Events

Tonight at Chebský Bridge (Karlovy Vary Music Theater) there's a **Hard Attack heavy metal show** and some **Tajfun modern rock** going down at 8pm. Or if that's not your scene head to the stage in front of the Hotel Thermal to catch Prague jazz ensemble **S.O.L.L.**, also today at 8pm.

Most of the hotspots in town are having festival closing parties tonight so you're sure to find one to suit your rhythm. **Rotes Berlin** has a line-up of six **Czech hip-hop DJs**, while **Acroport** brings back its **Aeromixers** for a grand finale and **Tretter's Club** has a **Game Over night** with **DJ Brian** from the Misch Masch team Praha.

DAILIES



Czech cartoon characters Moss and Fern meet their fans.



It's been a long, hard week for some KVIFFers.



Jiří Bartoška goes all Bela Lugosi on Melonie Diaz.