



Mel Gibson (left) receiving his Crystal Globe for Outstanding Artistic Contribution to World Cinema from KVIFF president Jiří Bartoška

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IF YOU DON'T DIG IT, IT GETS OLD

MEL GIBSON STILL LOVES A GOOD CHASE MOVIE

Veronika Bednářová

Mel Gibson was in KV yesterday to pick up a Crystal Globe for his contribution to cinema. Fresh from wrapping his latest movie, *Blood Father* by Jean-François Richet, not to mention *roo-tanal surgery*, he spoke to the Festival Daily about his filmmaking process and the human need to tell stories.

You've had such a wonderful range of roles as an actor, but when it comes to directing you seem rather choosy and probably for a good reason...

Yeah, for good reason. I think if you embark down that road you have to make sure it's something that you can stand spending eighteen months or two years of your life on because if you don't really dig it, it's going to get old. You have to really like what you're doing.

What's your scriptwriting process?
It's ok. I usually co-write stuff, like I co-wrote *The Passion [of the Christ]* and *Apocalypto* from an idea that I had and other things I've written and co-written.

How did you come up with the idea?

I don't know, I think that stuff like that kind of percolates for years.

Like it lingers in your mind you mean?

Yeah, for a very long time you're like, you know little ideas come together. You know I love the idea of a chase movie, like just a chase, a pure chase, right? And there's a lot of chases, and I thought, well what kind of chase do I want to see? And I thought, let's get down to a really primitive chase, a foot chase. Let's just get it on foot and see what that looks like.

You've donated some money to part of Central America where the Mayan civilization was. Is this something that's close to your heart?

Well, sort of. I think one of the greatest archeological finds in the Western hemisphere is El Mirador. Nobody even knows about it, but it's this tremendous, pre-classic archeological site with more than fifty cities and the biggest pyramid in the world is there. It's bigger than the ones in Egypt. It's in Guatemala.

Nobody really knows about that stuff and nobody really funds it, and I think there's a lot of secrets buried there.

Like what?

Like the history of the whole world, I think. About where people came from, who walked over the straits. It's an opportunity to really find the missing piece of the puzzle to the natural history that we've accumulated.

After such a long career, what drives you to do new projects, write a new script, maybe direct another movie?

I think you have to maintain a child-like enthusiasm for the art of storytelling. I love hearing a story, I love when my little child, she's four years old and I'll tell her a story and you just see her eyes light up. So that's good, its good that you can provide that for somebody, and it's good that you can have the vicarious experience of almost telling yourself a story and getting sort of jazzed on that. But that's what we do, that's what we've always done. Ever since we were sitting around a fire someplace, you know doing paintings on

a wall and then telling stories. I mean, its really part of our society, its amazing.

You originally trained as a theater actor with classical training...

It was; it was classical training. Royal Shakespearean company kind of ethics.

You played Romeo in Australia, right?

Yeah, it was great. I enjoyed the hell out of it. And, you know, when I was in school I disliked Shakespeare. I think people just had a boring way of teaching it, and reading it. But later on when I got to look at it another way, and see it in action and see it as naturalism and see it as human beings, it just took on a whole new life. And it's really dynamic stuff. I began to see the genius of poor old dead Shakespeare.

Would you like to return to the stage at some stage?

I don't know; maybe I will, you know, people go on Broadway and do a stint, why not? It'd be fun. I tend to get a little bored after about eight weeks.

Apocalypto screens tonight at 10:30pm in the Thermal Grand Hall

LOWDOWN

With the grand opening of KVIFF now achieved with an **unusual level of splash**, its first glorious weekend is unfolding with help from thousands of visitors from around the country, most a bit hungover.

And that's not just because the traditional opening night events entail all-night parties extending from T.G. Masaryka street up the Promenade to the **Grandhotel Pupp**. Hi-jinx at these places are rarely disappointing. But the real party pros get to work early, while KV is still being slowly inflated to accommodate the annual deluge of film **freak visitors**.

A full day and night before the grand opening, skeleton crews of artists, crafts people, security guys getting fitted for orange shirts and teens gather to help out with cool summer jobs **watching doors, driving, bartending, movie ushering, cleaning** and everything else you can possibly imagine (and a few things you hopefully can't).

Photogs and media hacks also gather well ahead of the pack and, as duty calls, dutifully inspect local bars. An early favorite this year is **Bamboocha**, where two guys got in a punch-up last night.

Functioning while **bruised, bloody and booze-addled**, is, of course, par for the course. Real pros barely let it slow them down, as we'll surely see demonstrated repeatedly in the coming week. ■

SEE YOU THERE

DAVID ZELLNER

DIRECTOR
KUMIKO, THE
TREASURE HUNTER

I'd recommend seeing *Solaris*. It's one of my favorite films and I love Andrej Tarkovsky's work. I love the pace and the tone and the room for interpretation with it. And I really love the sound design and the soundtrack – that score is something to listen to a lot. It was actually an inspiration for our score in a couple of parts. It has this kind of haunting, melancholic vibe that really resonates with me.

I'm also really looking forward to **Low Down**. The director [Jeff Preiss] was the cinematographer on *Let's Get Lost*, which is one of my favorite documentaries ever. That film has a really beautiful, evocative feel, so I'm very much looking forward to this movie.

(COC)



Solaris screens tonight at 8pm in the Drahomíra Cinema and on July 11 [10am, Grand Hall - Thermal]. Low Down screens today at 5pm in the Grand Hall, July 6 [9am, Pupp], and July 8 [9am, Drahomíra]. Zellner's Kumiko, the Treasure Hunter also screens today at 4pm in the Pupp, on July 7 [10am, Cas], and July 12 [1pm, Espace Darleans]

EXPLAINER

KVIFF OPENING SINGS IN THE RAIN

Not to burst anyone's bubble on movie magic...but the look and feel of the 49th Karlovy Vary fest is actually the product of months of work and preparations by an elite troupe of professionals, ranging from choreographers and designers to electricians and engineers.

These crafty elves come up with the concept for KVIFF's visage each year and the epitome of the presentation is on stage for opening night. That's when veteran event makers **Michal and Šimon Caban** — who were responsible for the award-winning Czech Olympic House in London 2012 — present their annual fest extravaganza.

The details of the show are



kept carefully under wraps until the big reveal, naturally, but regular fans of KVIFF know to expect an original spectacular. Last year, audiences were enthralled by a balletic wheelchair dance, complete with exploding streamers. Now and then you get hottie aliens or even a heist movie caper on

stage right in front of your very eyes.

Michal Caban says this year they are reviving ideas used 35 years ago by his Ballet Unit Cramp (Křeč) in their daring *Smrkáčův symfonie (Nose-Blowing Symphony)*. As he explains, it becomes increasingly clear you need to see it first-

hand to get the picture. "With simple movements of our bodies we aim to conjure up an illusion of something else. What is that? In the case of KV, where we have been preparing the opening ceremony for 19 years, it is something very characteristic – the vagaries of the [typically wet July] weather."

Brother Šimon puts it this way: "As a former festival architect, I dreaded the cloudbursts which destroyed the outside decor or prevented us from finishing the remaining construction. Therefore, this year we decided to meet it halfway and in the Grand Hall – which has up to now been dry – welcome rain in full splendor... and take it positively." (WT)

MOVIES THE WAY THEY WERE

SOMETHING FOR EVERYBODY IN DIVERSE OUT OF THE PAST SELECTION



Surrealism reigns supreme in Jan Švankmajer's *Lunacy*



Czech New Wave classic *Closely Watched Trains*

Will Tizard

It's a not terribly well hidden film biz secret that the classics from the archives are the real gold that many critics seek out at festivals such as KVIFF.

Sure, we'd all like to catch the Central Asian new wave or the work of some unknown writer/director who won over the jury at Cannes this year...but the place you'll find the career film journalists is at that screening of the Czech silent film just released from the National Film Archive.

Indeed, films such as the 1927 Vlasta Burian comedy *An Old Gangster's Molls* offer the chance to see historic images on screen that you may never again witness in a cinema.

And catching an almost forgotten 1970s gem such as *The Way We Were* — the Robert Redford-Barbra Streisand romance-tearjerker that gave the world the cheesiest lounge torch song ever (no, the song is not titled "Memories") — with an audience of Czech twenty-somethings makes for a unique cultural mash-up, to say the least.

But of the thousands of great and not-so-great-but-possibly-highly-influential films in the vaults, KVIFF has chosen an assortment of 11 highly varied films spanning nearly a century for its vaulted Out of the Past section. Others include two outstanding portraits of great film personalities, *Bertolucci on Bertolucci*, and *Life Itself*, a fond accounting of

the life of master film critic Roger Ebert.

Also in the heady mix are two Jan Švankmajer works, *Dimensions of Dialogue* and *Lunacy*, Derek Jarman's *Edward II*, Andrey Tarkovsky's classic sci-fi *Solaris*, and Billy Friedkin thriller *The Sorcerer*.

Personally overseen by festival director Karel Och out of love for vintage cinema, the Out of the Past section's mantra, "classic, cult and overlooked films in original and restored versions," offers some insight into the dizzyingly diverse range and scope of the collection this year. One true treasure screening is the 1966 Oscar winner *Closely Watched Trains*, justly known as a film that helped forge the Czech New Wave of the late

1960s and early 70s. Jiří Menzel, who directed the emblematic work at 28, has said he feels privileged that it's been newly restored by the National Film Archive (NFA). The process, which involves digitally capturing, optimizing and sometimes repairing every frame of the original film, is neither cheap nor fast.

As Aleš Rumpel of the NFA says, "It cannot be emphasized enough that no digital restoration would be possible without the original film materials, including the precious camera negative and dup positive, which, in the case of *Trains*, are both in great condition."

It's a worldwide process of gold mining, he explains. "Examples from abroad (*The Wizard of Oz*,

Gone with the Wind and many others) show us that film materials continue to be scanned repeatedly as the digital technology evolves and previous generations of digital projects become inadequate."

The restoration process is not well understood, even by professionals who chronicle the industry every day, Rumpel adds. "Many journalists make the mistake of writing that digital restoration somehow equals preservation or 'saving' of the film. This is by no means accurate. Keeping the original film materials in good condition is of upmost importance and the NFA has invested around 72 million CZK (2.6 million USD) on photochemical preservation since 2005."

The České Bijáky Foundation,

which helped fund the restoration of *All My Good Countrymen* by Vojtěch Jasný for last year's KVIFF and, before that, the 1967 Czech classic *Markéta Lazarová* by František Vláčil, again stepped in to restore the still remarkably fresh *Closely Watched Trains* to its original glory. Now its iconic images — the would-be kiss spoiled by a parting train, the infamous bottom-stamping scene — play with incredible new crispness and depth.

The NFA also has a 1 million-EUR project with Norwegian film funds for the digital restoration of 10 Czech classics to be done over the next two years. They plan to announce the titles when the funding agreement is signed after KVIFF. ■

FACES

Director **David Mackenzie** (*Starred Up*, Horizons sidebar) will join the festival, as well as **Fanny Ardant** with a special presentation of *Obsessive Rhythms*.

Directors arriving today for the East of the West Competition include; **Jitka Rudolfová** with her international premiere of *Delight*, and **Ivan Ikić** presenting a world premiere of *Barbarians*.

Lookout for directors **Rok Biček** (*Class Enemy*), **Noaz Deshe** (*White Shadow*), **Eugenio Mira** (*Grand Piano*), and **Sudabeh Mortezaei** (*Macondo*), who may be out before presenting in the Variety Critics' Choice: Europe Now! section.

Directors **Andrew Huculiak** (*Violent*), and **Anggun Priambodo** (*Rocket Rain*) might be spotted; both are presenting films in the Forum of Independents sidebar.

Appearing today to present documentaries are directors **Miroslav Janek** (*Olga*), **Olga Sommerová** (*The Magic Voice of a Rebel*), and **Andrew Renzi** for *Fishtail's* international premiere.

Director **Shawkat Amin Korki**, arrives to show *Memories On Stone* (Horizons sidebar), and also director **Asaf Korman** (*Next to Her*, Another View section).

The Official Selection directors to keep an eye out for are; **Pascal Rabaté** with the world premiere of *Patchwork Family*, **Nariman Turebayev** (*Adventure*), **Ludwig Wüst** along with starring actress **Claudia Martini** (*Farewell*), and actor **Jean-Michel Balthazar**, who stars in Official Selection Competition title *All Yours*.

Czechs coming today are actress **Petra Špalková** (*Like Never Before*) and director **Petr Václav** (*The way out*). ■



David Mackenzie



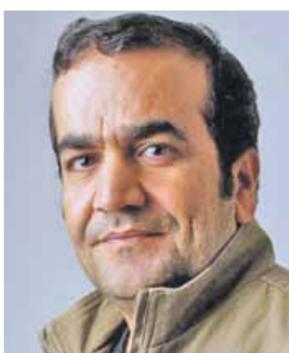
Ivan Ikić



Sudabeh Mortezaei



Olga Sommerová



Shawkat Amin Korki



Ludwig Wüst

CRITIC'S CHOICE

Alissa Simon, Film Critic, *Variety*



Aboriginal actor David Gulpilil made his screen debut in Nicolas Roeg's *Walkabout* at the age of 16. Since then, he has limned indelible characters in films such as Peter Weir's *The Last Wave* and Rolf de Heer's *The Tracker* and *10 Canoes*. Now 60, the actor and traditional dancer teamed with de Heer for a third time, to co-write



CHARLIE'S COUNTRY

Director: Rolf de Heer, Australia, 2013, 108 min
July 5, 10am, Pupp Cinema

and star in a hypnotically beautiful film that provides parallels with his own troubled life and epit-

omizes the cultural dislocation faced by aboriginal people in contemporary Australia.

Seize this great opportunity to see one of the most beloved films of the Czech New Wave on the big screen in a newly restored version. This charming, delicate, coming-of-age story, based on Bohumil Hrabal's novel of the same title, is both comic and tragic. Our hero, who comes from a family of misfits and malingerers, becomes an apprentice



CLOSELY WATCHED TRAINS

Director: Jiří Menzel, Czechoslovakia, 1965, 85 min
July 5, 2pm, Grand Hall - Thermal

train dispatcher at a small-town Bohemian station during the German-occupation of WWII. *Trains* was the second

Czechoslovak film (after *The Shop on Main Street*) to win an Academy Award for Best Foreign Language Film.

Here's another not-to-be missed restoration from the festival's stellar Out of the Past section. Given the nearly 3-hour running time, some viewers may want to wait until it screens in the more comfy surrounds of the Grand Hall on July 11, but if you are only in KV for the opening weekend, and you want a dreamlike exploration of



SOLARIS

Director: Andrey Tarkovsky, USSR, 1972, 167 min
July 5, 8pm, Drahomira Cinema

faith, memory and the transfiguring power of love, then this is the film for you. Adapted from the

novel by Stanislaw Lem and voted by critics as the no. 6 best sci-fi fantasy film of all time.

A playful, music-filled, creative documentary with and about pioneering rock poet and writer Nick Cave. Indeed, the Aussie alt-rock legend (now based in Brighton, UK) co-wrote the film with directors Forsyth and Pollard. In an inspired bit of business, a visit to a psychiatrist lets the film delve into Cave's past and his thoughts on



20,000 DAYS ON EARTH

Directors: Iain Forsyth, Jane Pollard, UK, 2014, 95 min
July 5, 12:30pm, Small Hall

love and marriage, family and performance. Figures from his past such as Ray Winstone and Kylie

Minogue also add their two cents. Winner of direction and editing awards at Sundance. ■

OFFICIAL SELECTION

LOW DOWN – FLOATING ABOVE LA'S DARKEST ERA

Will Tizard

Jeff Preiss's portrait of Amy-Jo Albany's relationship with her father, a junkie with a genius for jazz piano, is as raw, affecting, tough and tender as a Joe Albany solo on "Round Midnight." Shot on the dilapidated Hollywood locations where she grew up, witnessing her father's torments as an artist just a step ahead of the law, **Low Down** shows off a phenomenal touch for complex characters. Family, bandmates and movie biz failures face down addiction, prostitution, and a generally merciless food chain of predators while fighting for a scrap of dignity, love, and the occasional chance to create art that rises above it all.

What qualities in Amy-Jo Albany's book on her father inspired you to adapt it as a film?

I met Amy some 10 years back when she was working on my crew (craft service at the time, later a script supervisor). She seemed quite formidable, from another time – and slightly unapproachable. But she was listening to a cassette of "Chet Baker Sings" on an old boom box while she worked and I thought I could introduce myself as the cinematographer of *Let's Get Lost*.

She was unimpressed, saying "I knew him too. My father played with him." When she discovered that I was a big fan of her dad's music – on only one prior occasion had a random non-musician



Glenn Close doles out tough love in Jeff Preiss's film.

recognized the name – she softened and we began a discussion that, I'm not exaggerating, seemed like *The Arabian Nights*! Her stories and her story-telling skills were astonishing.

It required some insistence that she write them (which, being from another time, she did on a manual typewriter).

Many of the most powerful moments are almost without dialogue, such as little LaPrez obliviously watching the lobby TV while the coroner comes for his mother. Did you strip away lines from the script or was it written this way from the start?

Yes, absolutely! The film was conceived to balance visual story-telling with dialogue. Both because of my filmmaking philosophy – and as a kind of homage to silent film – which Amy and I both adore. In fact – there were long silent sequences that were trimmed – I was surprised by the

challenge it posed to contemporary audiences – but I think purely visual story telling goes to a deeper place in the heart of the viewer – akin to non-verbal, emotional memory.

Was it a challenge to get backing and stars such as Glenn Close, and Flea from the Red Hot Chili Peppers for such a non-commercial story?

Very hard to get backing. The very word "jazz" is as financially off-putting as it is misunderstood. We simply had an 11th hour miracle – executive producer Burton Ritchie coming on is another great long story.

Flea helped with financing because telling the story of jazz was so important to him. A real passion.

Low Down screens today at 5pm in the Thermal Grand Hall, on July 6 (9am, Pupp Cinema), and July 8 (9am, Drahomira Cinema). ■

OFFICIAL SELECTION

ALL YOURS – A LOVE TRIANGLE THAT DARES SPEAK ITS NAME

Brian Kenety

It's scarcely a minute into *All Yours*, and the scrawny twenty-something Lucas (Nahuel Pérez Biscayart), his doe eyes staring unblinkingly into the camera, has simulated fellatio, tied a bow around his junk while gyrating to Jamaican dancehall, and settled in to perform an online for-pay wank session, with little – make that nothing – left to the imagination.

"Money, money, money" are the first words uttered by this scruffy rent boy from Argentina. Lucas begs his clientele to look deep into their hearts, and dig a bit deeper into their wallets, to save him becoming destitute. "Come on, guys, you don't want me to die, do you?" he says, offering himself up to whomever will send him a ticket out of squalor.

Enter Belgian bakery owner Henri (Jean-Michel Balthazar), a gay bear of a man in his fifties with a passion for opera and an explosive temper, who before long shall have buyer's remorse. Initially exuberant, it is Lucas, though, who is first disenchanted with the arrangement – for starters, he was promised his own room, and the streets of Europe are not paved in gold. But there is more to his angst. For a seasoned twink escort, Lucas is oddly reluctant to become the paid paramour of Henri, who promises to take care of him (though hardly in a position, financially, to do so).



David Lambert explores the illusion of love and the price people pay for it.

So begins **David Lambert's** engaging second feature film exploring relationships between (primarily) men of different nationalities and varying sexual orientations. His first, *Beyond the Walls*, which won the Grand Golden Rail award for best feature at the Cannes critics' week sidebar in 2012, charted an affair between moonlighting musicians (one gay, one bisexual). *Variety* spoke of Lambert's debut film as a well-crafted instalment in the "arthouse normalization of the gay romance" albeit "not as sexually frank as other notable recent queer dramas."

Lambert bristles at the label "gay cinema," which in his view simply does not exist – he says his films are about love or rather the illusion of it. And while there are no body doubles (à la Lars von Trier's *Nymphomaniac*), but the scenes between Lucas and Henri are plenty graphic, just not gratuitous (a softer version may also be

released). More importantly, in *All Yours* such scenes serve to show the physical manifestation of how the balance of power – or rather, neediness – is constantly shifting in the relationship. Outside of bed, this plays out mainly in the petty ways that Henri tries to control the purse strings, that Lucas asserts his independence, and the price both pay for it.

The act of sex – paid sex, and not just with Henri – itself also darkly contrasts the lengths to which Lucas is willing to go for the love of Audrey (Monia Chokri), a young widow working at the bakery and still pining for her dead husband, and to show a kindness to her son, as he himself truly becomes a man.

All Yours screens today at 8pm in the Thermal's Grand Hall, tomorrow at 3pm in the Pupp Cinema, and on July 8 at 11:30am in the Drahomira Cinema. ■

THE SLOVENIAN FILM CENTRE
Proudly congratulates the authors of the Slovenian film
in the **East Of the West Competition**

THE TREE
FIRST FEATURE FILM BY SONJA PROSENC / PRODUCED BY MONOO

6.7.2014 17:30 Cinema A __ Press & Industry screening
7.7.2014 16:00 Karlovy Vary Theatre __ Official screening
8.7.2014 13:30 Lazne III __ Official screening

SLOVENSKI FILMSKI CENTER JAVNA AGENCIJA SLOVENIAN FILM CENTRE

OBSESSED WITH CINEMA

MICHAEL PITT ON HIS WORKING 'METHOD'

Šimon Šafránek
Veronika Bednářová

He's back! Michael Pitt plays the lead in festival opener *I Origins*, his Brooklyn buddy Mike Cahill's sci-fi flick about a scientist fascinated by the human eye. Since presenting Gus Van Sant's *Last Days* at KVIFF in 2005, he has attained leading man status (thanks in part to television, via *Boardwalk Empire*). Having his pick of scripts, he is looking to work with young directors – and one day helm a film himself.

Are you in some ways like the character you play in *I Origins*, interested in science or metaphysics?

I'm very interested. I was happy to make the film because of the director, script and character, but also because I got to do some research. [Cahill's] brother Hugh is a molecular biologist, so they set up time for me to work in a lab in Baltimore, at the Johns Hopkins research center, one of the biggest in America. They're doing amazing things there.

You were also a co-producer of *I Origins*, your first producer's credit. Do you plan to get more into that, or maybe into directing?

Yeah, it's the first time I got credit [laughs]. I would love to direct. I've directed some music videos and there's a short film I'm going to direct in October. I'm very happy to take my time, you know, to not rush. But, yes, I will definitely direct something.

Mike Cahill said you found Astrid Bergès-Frisbey for this movie...

I'd met Astrid in London and was struck by her eyes. Mike was having some trouble finding the right girl, and I said, 'you know, there's this girl – I don't know her



Actor Michael Pitt got his first producer's credit on *I Origins* and also wants to direct.

very well, but I think you might respond to her.' She was perfect for the role and lovely to work with.

Were you ever obsessed with something as your character is with eyes?

I'm kind of obsessed with cinema. I'm obsessed in that I work all the time. I don't take a break. Ever. I'm always working on the weekends, when I go on vacation I'm always thinking about what to make, how to make it. So maybe if I have a "method," it's obsession.

How do you choose your roles now that you've already worked with big directors such as Van Sant and Bertolucci?

I ask how much money they are going to pay me and is there a very beautiful woman I can fall in love with, and for a car [laughs]. No, I try to choose my movies in this way: one, have I done the character before? If it's too similar, I try to do something different. I'm trying now to work with young directors, find new voices – which is difficult when you've worked with guys like Martin Scorsese, Bertolucci, Michael Haneke, and Gus Van Sant.

How do you go about it?

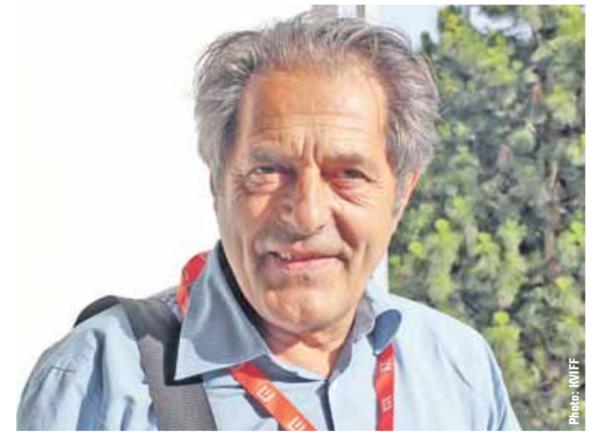
When I first came here nine years ago, I was 24. Then I read the scripts that were out and met

with the available projects. Now I'm trying to be more active. If a film inspires me I write a letter to the director. With Mike Cahill, on this film, I just had a general meeting with him. I live in Brooklyn, so I called my agent and said, 'I'd like to meet everyone you represent who lives in Brooklyn.' Mike was one of them. They sent me his film *Another Earth* and we met in a coffee shop... Maybe the next week he sent me a treatment and two or three weeks later the script. I said, 'Okay, this guy is serious.' He's also really funny and nice, so I was very happy I took that meeting. ■

MY KV

Paco Poch

Producer, distributor, www.pacopoch.cat



So, what are you doing in KVIFF?

I have a distribution company in Barcelona. We distribute *auteur* movies. Every year, we take a choice of one movie from the selection presented here at KVIFF. For example, we have taken movies such as *Stopped on Track* by Andreas Dresen – a German movie I saw with a lot of people in the cinema. It was really nice to see this festival with the young people following the movie with passion – it was a difficult movie – and with great interest. They had good questions for the director and the producer. The producer was Peter Rommel, who's a friend of mine. We ended up taking the movie from here.

We have distributed a lot of films from KV. We are thinking of taking *Amour Fou* this year. I've seen it in the video library and I like it very much. I'm also going to look at *Corn Island*, because I know the script. We tried to co-produce it at one stage. I also hope to see *Hard to be God* – a Russian movie by Alexey German – because I know the director is very good.

You're also a producer?

Yes, we had a film here three years ago that I produced – *The Mexican Suitcase* – a documentary about rediscovered photographs from the Civil War in Spain by photographers like Robert Capa. It screened here in the official documentary section.

So you're a KVIFF veteran in many respects?

Yes, I like this festival very much – how the young people go to the cinemas. It's very well organized. You find lots of young people – who participate a lot – but also experts and industry people.

Do you find KVIFF particularly good for specific kinds of films?

For me, yes. You can find films with a lot of risk, where it's not a question of making lots of money but using the medium to study the psychology of human behavior with a high-level concept of cinematic description and cinematic work. There are always films that are very interesting, even the ones that we end up deciding not to distribute. (COC)

ON THE TOWN

Fire Station

Bezručova 6,
Tel. 775 878 651
Open 1pm-5am

Found up a poky little street about 200 yards from the Thermal, Fire Station is definitely a good option for late dining. Admittedly, their kitchen serves up a selection of basic international fare, but there are few better eating options in the wee small hours. There's a familiar college-bar feel to the unfussy surroundings of exposed brick and gleaming ducts and it's a nice place to down a few cold beers from the nearby Chodovar brewery (35 CZK) even if you're not hungry. If you are feeling peckish, the beef and chicken burgers will give you a good bang for your buck (100-150 CZK). The tasty, albeit slightly chewy, steak sandwich (119 CZK) also fills a hole and the spicy buffalo wings go down really well with the beer. There's also a good choice of cigars (200-1700 CZK), and cocktails (90-140 CZK) for those in a party mood. (COC)



Fire Station's kitchen will still be open after midnight screenings.

Panoptikum

Bělehradská 3
Tel: 728 520 822
Open: 10am-midnight

Panoptikum is a little off the beaten track (about 10 minute's walk from the Thermal) but is definitely worth the trek if you fancy a less hectic and crowded dining experience than you'll find in most restaurants on the main strip. With pleasant wood-lined walls displaying fascinating photos from Karlovy Vary's rich and colorful past, Panoptikum is a cozy eatery specializing in traditional Czech fare at reasonable prices (around 150-350 CZK). As is typical for such dumpling-friendly cuisine, the food is a little heavy, particularly as the portions are almost ridiculously generous. That is just a minor quibble though, as overall we were very impressed with the personable and relaxed service as well as the delicious light and semi-dark draft beers on offer from the boutique Švijany brewery (around 30 CZK). (COC)

EVENTS

The Czech Television House (Divadelní náměstí) will host their daily Tea at Three, regular discussions with filmmakers over a cup of tea. Today's pick is the Burmese-Czech coproduction, *The Monk* with *The Maw Naing*, producer Vít Janeček, Director of Studies at Prague's FAMU film school, Ondřej Šejnoha, and Jaroslav Sedláček from the Czech TV Film Center.

Be sure to visit the ČEZ Energy Festival at Poštovní dvůr, featuring the best groups on the Czech music scene. This year's line-up showbiz stalwarts such as the Eben Brothers, Aneta Langerová, J.A.R., Monkey Business, Mig 21, and Tata Bojs-free for all Festival Pass-holders or those with festival accreditation, 3pm-midnight.

The "Mysteries of Vary: What You Won't Find in the Guidebook" nighttime tour promises to reveal little-known fragments of KV's history shown through street theater. It starts at the KV Info Center (T.G. Masaryka 53) at 9pm and it's free. (MT)

DAILIES

- 1/ Mel Gibson ahoy!
- 2/ Michael Pitt at the Pupp
- 3/ Some last-minute postering

