



Karlovy Vary  
International Film Festival

# Festival Daily

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

SPECIAL EDITION OF

**PRÁVO**

Monday, July 7, 2008

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DENÍKU PRÁVO**

Vote for the best film of the 43rd Karlovy Vary International Film Festival!  
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## Suddenly, it becomes something different

*The Wire* star and filmmaker Tom McCarthy keeps changing roles

Laura McGinnis

Connection is everything. That's the tagline of Tom McCarthy's latest film, *The Visitor*. But it's also a decent summary of how he operates. When discussing his work (he also wrote and directed *The Station Agent*, which screened here in 2006) McCarthy keeps returning to the theme of personal connection – both between colleagues, and between the artists and their work.

■ **As an actor, do you ever feel tempted to change a script someone else has written?**

Some directors and writers are more open to that.... But, coming from the theater, normally I don't think of that first off. I kind of respect the text. If the writer spent enough time working on it, I feel like it's for a purpose. I usually try my best to make it true to the writer's words.

■ **Have you ever found that an actor's interpretation of your character is different from what you put on the page?**

Yeah, I do. I think, you know, that's the wonderful thing. You kind of have to let go of it at that point because suddenly an actor walks into the room and becomes that character. And that's kind of the exciting part of it: that it's not what you've seen in your head for the last two years. It becomes something different.

■ **Both of your movies have slightly withdrawn characters that start to open up to the world around them with the help of an outgoing friend – Joe in *The Station Agent* and Tarek in *The Visitor*. Do you write characters like this because you find them in your own life, or simply because they're fun to work with?**

Probably both. Both were



Director of *The Visitor* Tom McCarthy at the Grandhotel Pupp yesterday.

inspired by real people and, you know, Tarek and Joe have two very different approaches to drawing people out. Joe was just downright active. And Tarek is just... an easy guy to get along with. So he's not pursuing Walter in that way. He just happens to be in the right spot at the right time and he has the type of personality that allows Walter to come to him.

■ **Are Haaz Sleiman and Bobby Cannavale as much fun in real life?**

Yeah, they both are.... Really, really fun. All those guys, the whole cast was. I've had two wonderful casts, not just in terms of being talented actors but just the type of people you want to work with.

■ **In *The Visitor*, was there**

**a message you wanted viewers to take away, or were you simply trying to tell a human story in a political context?**

Possibly a human context with a political story. You know? I think it's impossible, especially in our country right now, to tell a modern day story and not have some relevant political or social theme.

■ **Music is central to the plot of *The Visitor*, particularly drums and piano. Do you have a musical background, or did you have to do a lot of research?**

A lot of research and a lot of faking it. I'm not the least bit musical, so I really had to rely on research and reading and talking with friends and having other musicians take a look at what

I was doing. That was something I was a little nervous about, because a musician will watch a movie and know in two minutes. But I think Haaz [Sleiman] has fooled a lot of people in this movie. I think a lot of people think he's the real deal.

■ **You played corrupt journalist Scott Templeton on the critically acclaimed show *The Wire*. What kind of feedback did you get from the journalism community?**

[Joking] What do you mean by corrupt? I have no idea what you're talking about! I was making the news more interesting....

It was a funny time to do a press junket, right after that show came out. A lot of people, I think, still don't put me as a film

director and me as an actor together, so they'd know they had a meeting and I'd walk into the room and they'd be like, "Oh... Scott Templeton...."

It was actually a lot of fun.

■ **You've acted in both film and television. Is TV a more rewarding medium? When you have such a long time to develop a role, does it affect your relationship with the character?**

It depends. I don't think a lot of television is really that successful at developing multi-dimensional, deep characters.... But I think with a show like *The Wire* what made it such an extraordinary show is it was like a movie. Those characters really had a richness to them.

### The Lowdown

KVIFF attendees are a special breed, of course, and it seems that their habits and lifestyles are just a bit different from that of many KV natives. More than a few visitors from out of town have been surprised by hotel maids, who seem uniquely unsympathetic to the demands of evening revelry.

One was overheard at a well-known hotel Sunday morning at the God-forsaken hour of 10.20am, knocking on guests' doors so that she could clean, and getting a blank expression in return from hungover KVIFF partiers. "It's late, yes?" she informed them sternly. A few minutes later, a colleague performed the same ritual a floor below. The Lowdown is beginning to suspect that these maids actually look forward to this rigmarole every year.

Like every filmfest KVIFF has its fair share of exclusive events. Saturday's gig by electro-pop legends Technotronic in Tretter's basement club was one such occasion. In theory, only those with the right sort of magic card were let in, but it seems a small band of intrepid fans managed to find a little-known back route into the venue. In a manner reminiscent of a Hammer Horror film, they followed a secret passage into the bowels of the Thermal. By all accounts, however, that turned out to be the most exciting part of the evening as the gig was over by the time they reached the inner sanctum.

Robert De Niro, meanwhile, obviously still has it: Like many great actors, he has the ability to become anonymous at will and slip undetected into crowds. He did just that after introducing *New York, New York* Saturday night when he got separated from his entourage and had to wait for them to notice he was missing and backtrack. Not one of his hordes of fans even spotted him alone by the Thermal.

### SEE YOU THERE

## James Marsh

Director of *Man on Wire*

I'd strongly recommend *Poppy Shakespeare*, which was made by a really good friend of mine [Benjamin Ross]. This is a really compassionate and provocative account of a woman who gets caught up the Kafkaesque bureaucracy of a day-care centre for mad people. It's very funny, but moving at the same time. *One Flew over the Cuckoo's Nest* is an obvious reference point. It has some of the humor of that film, but is also very different because it's set in contemporary Britain. I'm not just plugging a friend's work here. This is a really great, beautifully shot film that is well worth discovering.

*Poppy Shakespeare* screens today at 9.30pm in the Čas Cinema and tomorrow at 4pm in the Espace Dorleans Cinema.

You can also catch James's documentary *Man on Wire* today at 7pm in the Panasonic Cinema.



### THE KNOWLEDGE

## Does Karlovy Vary have a local cuisine?

Karlovy Vary isn't exactly a hot destination for gourmet globetrotters, but it actually has two major culinary exports: wafers and Becherovka.

Wafers (*oplatky* or *Karlovarské oplatky* to the locals) are actually rumored to be part of the spa cure, along with the 12 hot springs for which the town is named. And what trouble would not be improved with a thin, crispy disc of sugary goodness the size of your head? Wafers come in several flavors – such as chocolate, hazelnut and cinnamon – and can be consumed as individual discs or as layered stacks, cut into wedges. Many vendors have hot presses that look a bit like smooth waffle irons. These are used to warm the



wafers and melt the gooey goodness within.

Although it may not be an essential part of the prescribed spa treatment, its proponents insist that a shot of Becherovka will cure what ails you. Medicines rarely go on to become a pub staple, but Becherovka, which was initially sold as a tonic to aid digestion, has been produced in Karlovy Vary for over 200 years and can be found on

most Czech bartenders' shelves.

The herbal liqueur can be consumed straight or in a variety of cocktails – recipes for which can be found on the company's website. One of the most popular is a *Beton*, which blends the "Becher" (as the locals affectionately call it) with a refreshing dash of tonic water.

While descriptions of the Becherovka vary – herbal, bitter, medicinal and sticky were among those offered by the *Daily* staff – most agree that it's easier on the palette than a hot mineral swig from the local *kolonáda*. There are also some hacks who swear by its ability to rapidly settle an upset stomach after a night on the tiles.

Na zdraví!



# Go to the head of the Master Class

Five great film personalities share their expertise

Will Tizard

The Karlovy Vary festival has always had a significant educational aspect to it, dedicated as it is to bringing hundreds of films from around the globe to local audiences who would otherwise not be able to see most of them. But the new Master Class sessions, in which audiences can meet great directors firsthand and ask them in detail about their work for five days, is a film student's dream.

The series kicked off Sunday with legendary Mexican director and writer **Arturo Ripstein** talking about his career spanning 40 years in cinema, dating from his early days on the set of Luis Buñuel's *Exterminating Angel*, a film ranked by most scholars as among the top 1000 ever made.

Speaking as part of the tribute to his work, in which seven of Ripstein's most controversial and critically acclaimed films screen, the sharp-witted director entertained listeners Sunday with tales of the "history of crises" that comprise Mexican film in his view.

The series continues today with a talk by Danish documentary maker **Jørgen Leth**, who chairs this year's documentary Crystal Globe jury. Leth, a poet and film scholar, is former chair of the Danish Film Institute. Good topics to ask him about might be



Director Arturo Ripstein gave the first KVIFF Master Class.

food and music (he's been a professional critic of both) and *The Perfect Human*, his acclaimed 1967 short film.

The setting for the Master Classes, in the Captain Morgan tent, adjoining the south end of the Thermal hotel, can be a bit warm on sunny days, with crowds of festgoers filing past who may be unaware of the filmmaking greats in their presence (in fact, Ripstein chose to move his class to the quieter, cooler terrace of the hotel on Sunday, so it doesn't hurt to be prompt and make sure of the location).

Open to the public, sessions

like these provide valuable insights for would-be filmmakers, critics, fans and anyone else interested in some of the most interesting moviemakers around.

On July 9, director **Tom Schreiber**, along with the producers of the Official Competition film *Dr. Alemán*, speaks about shooting in Columbia, which should prove valuable for any European filmmaker considering such an exotic location. The film, which was shot in the Cali area, tells the tale of an idealistic young German physician who travels to the South American nation to help

provide medical care to the poor but soon finds himself ensnared in narco-mafia plots and dangers.

Schreiber's work evolved from shorts to the 2003 feature *Fools (Narren)*, produced by Road Movies, Wim Wenders' production company. He is currently working on the documentary *Vaterland* with Francisco Hervé, and a screenplay for the feature *The Pool*.

The British cinema legend **Christopher Lee**, who turned in a chilling performance as Saruman in the *Lord of the Rings* trilogy and has worked with everyone from Steven Spielberg to Tim Burton, will be leading the July 10 Master Class, speaking about the importance of music in

the training of an actor. The veteran actor with more than 250 films under his belt, including standout thrillers, horror and fantasy work, is also a lifelong opera lover, which moderator Phillip Bergson will be discussing with Lee when he chairs the session. Come early for a good seat at this one.

The final Master Class session, held July 11, will be led by American documentary maker **Les Blank**, who for over 30 years has chronicled everything from gap-toothed women to beer and the misadventures of Werner Herzog while filming *Fitzcarraldo* in the Amazon. He speaks as part of the Forum of Independents tribute to his work, which is screening five of his films.

## Upcoming Master Classes

**July 7, 1.30pm**

Jørgen Leth, Danish documentary filmmaker and chairman of the KVIFF documentary section jury.

**July 9, 3pm**

Tom Schreiber, director of Official Competition film *Dr. Alemán*, along with producers of the film, speak on the challenge of shooting in Colombia.

**July 10, 2pm**

Christopher Lee, master British actor, veteran of suspense and horror films and operatic talent, speaks on the importance of music to an actor. Moderated by BBC contributor and critic Phillip Bergson.

**July 11, 2pm**

American documentary filmmaker Les Blank, whose films *The Blues According to Lightnin' Hopkins*, *Always for Pleasure* and *Garlic is as Good as Ten Mothers* are screening at KVIFF, speaks as part of the festival tribute to his work.

## FACES

Today you may spot dir. **Thanos Anastopoulos** (*Correction*), prod.

**Luis Minarro**

(*In the City of Sylvia*), produc-

er **Judi Sydes** or

dir. **Ramón**

**Costafreda**

(*Dead Hand*

*Knocking*), actor

**Dar Salim** (*Go*

*With Peace*

*Jamil*), actress

**Anjorka Strechel** (*To Faro*), dir.

**Mariana Rondón**, prod. **Marite**

**Ugás** (*Postcards from Leningrad*),

and directors **Götz Spielmann**

(*Revanche*), **Umesh Vinayak**

**Kulkarni** (*The Wild Bull*) and

**Barbara Caspar** (*Who's Afraid of*

*Kathy Acker?*). Producer **Karl**

**Baumgartner** is here with *The*

*World Is Big and Salvation Lurks*

*Around the Corner*, co-produced

with **Stefan Kitanov**, and **Tulpan**,

directed by **Sergey Dvortseyov**.

Docu-makers in town include

**Václav Reischl** (*Back to the*

*Fatherland*), **Bettina Timm** and

DP **Alexander Riedel** (*Cosmic*

*Station*), **Filip Marczewski** and

DP **Szymon Lenkowski** (*Just Like*

*Heaven*), dir./prod. **Marko Škop**

and **Juraj Lehotský** (*Blind Loves*).

Dir. **Radu**

**Muntean** is

here with

screenwriter

**Alexandru**

**Baciu** and actor

**Vlad Muntean**

(*Boogie*). Prod.

**Marian Urban**

and dir. **Juraj**

**Nvota** (*Music*), and actors **Jiří**

**Mádl** and **Tomáš Matonoha** (*The*

*Can*) have also arrived.



Thanos Anastopoulos



Bettina Timm

7.7.2008 19:00 Espace Dorleans Official screening  
9.7.2008 12:30 Kino Cas (Cas Cinema) Official screening

7 games of love, death and sex...

# dead hand knocking

mà morta truca a la porta

**Pablo Derqui Leticia Dolera Gonzalo Cunill Carol García**  
Written by Miquel Obiols based on the stories of Sergi Pàmies.  
Directed by Ramon Costafreda

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## REVIEWERS RECOMMEND

**Nick Roddick**

London *Evening Standard*



### Il Divo

Director: Paolo Sorrentino, Italy, 2008  
July 7, 9am, Grand Hall – Thermal

Sorrentino is probably the most interesting young director in Europe at the moment, and his stylised biopic about Italian political dinosaur Giulio Andreotti is both ravishing to look at and extraordinary in its subtle bending of reality to make a dramatic and political point. Whatever you do, don't miss the beginning.



### Involuntary

Director: Ruben Östlund, Sweden, 2008  
July 7, 11am, Karlovy Vary Theater

The skill demonstrated in Östlund's award-winning short, *Scen Nr: 6882*, translates to feature-length with only a slight feel that the stories – there are five of them – need a little further development. But the framing and the confidence to let a scene play out suggest the emergence of a major new Swedish talent.



### Vogelfrei

Director: Janis Kalejs, Gatis Smits, Janis Putnins, Anna Viduleja, Latvia, 2007  
July 7, 10pm, Karlovy Vary Theatre

The ages of man, Latvian-style. A low-key but superbly filmed and wonderfully cumulative study of Teodors as child, teenager, pushy young businessman and grumpy old hermit go to prove what Janis Joplin knew all along: that freedom's just another word for nothing left to lose.



### Boogie

Director Radu Muntean, Romania, 2008  
July 7, 7.30pm, Lázně III Cinema

A Romanian film defiantly *not* set in December 1989, Radu Muntean's wry observation of 30-year-old Boogie (short for Bogdan) is a skilled and engaging riff on how hard it is to say goodbye to one's youth. The film goes off a bit at the end, but the first half adds another powerful surge to the Romanian New Wave.



## OFFICIAL SELECTION



Photo: KVIFF archive

### Distant Tremors – exploring the realm of mysticism and reality

In *Distant Tremors*, Belgian director Manuel Poutte has crafted a Jamesian world in which the influence of the supernatural is persistent, but unverifiable. The film tells the story of Bandiougou, a Senegalese youth whose desire to escape to Europe is thwarted by a series of misfortunes. As his troubles mount, so does his conviction that he's been bewitched. His journey to break the spell – if, indeed, one exists – draws him further into the interior, both physical and personal, with three Westerners in tow.

Bandiougou's seemingly hopeless dream is hardly unusual. When casting the principal role, Poutte and his colleagues interviewed hundreds of young Senegalese men and discovered that more than 95% had attempted to leave for Europe. Their assumptions about the imagined

utopia of Europe and the sacrifices these youths were willing to make to get there was one of the main impulses driving the film, Poutte says. One of his principal goals was to show the power that the mere image of Western society has on Africans, even those who have never left the continent and may live in remote provinces.

"The quest for material happiness, for success, for individualism creates great confusion" in people from cultures with different values, Poutte says. The differences between European and African culture are significant parts of the film. These differences are heightened by Poulette's decision to cast professional European actors and amateur Africans.

Mixing professional and amateur actors is a technique he's employed in the past, because it enables the cast to benefit from both experience and spontaneity, he says. But he had another agenda in selecting non-professional

African actors for this film.

"Professional African actors would have done nothing but follow my directions, which I did not want," he says. "I did not want the movie to be a projection of my own assumptions. It was essential to me that Africans would recognize themselves there."

The film leaves much room for interpretation. *Distant Tremors* is mystical, without being explicitly supernatural – a deliberate intention.

"I wanted to avoid any simplified or caricatured depiction of magic," such as one frequently finds in fantasy films," he says. Instead, he chose to focus on "the border between the visible and the invisible realm." Navigating that border is the response of the viewer.

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

Štěpán Kučera

## OFFICIAL SELECTION



Photo: KVIFF archive

### Night Owls – a gritty Prague love story

Michaela Pavlátová is part of what the director of the Cannes Film Festival's Cinéfondation, Laurent Jacob, has described as an "increasingly feminine presence" in Czech cinema. Like Karin Babinská (*Dolls*) and Olga Dabrowská (*Marbles*), she is one of a number of talented female directors who are making their mark in the local movie industry. Her second feature *Night Owls* is one of two Czech entries in KVIFF's official selection this year. This intimate coming-of-age story focuses on Ofka (Martha Issová), a young convenience-store night clerk who finds herself drifting aimlessly through life after a failed relationship.

■ **Why did you want to make this movie?**

What I really liked was the fact that Irena Hejzdová's screenplay follows only the main character Ofka. It focuses on her various

moods without distracting us by other developments. I sometimes like films where nothing seems to be happening. In real life, there are seldom any great twists but we still perceive our lives as quite dramatic. I had exactly that feeling when I read Irena's script.

■ **Did you feel any personal affinity with the story?**

There was a certain similarity to my own life and that is what intrigued me. I also liked the setting – the Prague district of Karlín. It could be situated in any other district or city but what I like about Karlín is that it is a relatively small and quite precisely defined area. It has its own unique charm.

■ **I have to admit that I found it hard to like Ofka...**

Were you irritated by what a brat she is? You were angry with her, right? We can all see that she is ignoring a very nice guy. We feel that she could do something about her life just like other people do, but she is not into it. Everybody finds her silly, maybe

even irritating, but I don't think she is unlikeable enough for the viewer to stop enjoying the film. I think most people will be interested to see what becomes of her...

■ **Night Owls' gritty authenticity has prompted some critics to label it a "social drama"...**

I don't see it that way. For me the film's milieu is quite common. I read the reactions from a pilot screening for high school students. Those from the more academic schools said it was about "losers." None of the students from industrial schools said that. I felt the first group was passing judgment. Perhaps they didn't like that fact that some people are poor and kind of grubby. I believe they have no idea that the word "loser" can be easily replaced by "authentic."

*Night Owls screens today at 5pm in the Thermal's Grand Hall and tomorrow at 10pm in the Espace Dorleans Cinema.*

Honza Dědek



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## Czech Television Telexport presents at 43rd Karlovy Vary International Film Festival

### Dolls Pusinky

Directed by Karin Babinská | 35 mm, 99', © 2007

### Year '68 – Hope/Betrayal Rok '68 – Naděje/Zrada

Directed by Viktor Polesný | Video, 2x 52', © 2008

### Martin Frič, A Classic of Czech Film

### Martin Frič, klasik českého filmu

Directed by Zdeněk Zelenka | Video, 53', © 2008

### Well Paid Stroll 2007

### Dobře placená procházka 2007

Directed by Olga Špátová | Video, 52', © 2008

### History of Jaroslav Šabata

### Dějiny Jaroslava Šabaty

Directed by Vít Janeček | Video, 79', © 2008

### Czech Television - Telexport

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# William Houston: Finding new pastures in an agrarian role

Gillian Purves

William Houston is used to receiving rave critical acclaim for his stage performances, with a long list of classical roles behind him, including an almost two-year stint as Prince Hal and King Henry with the Royal Shakespeare Company. In recent years he has been working on making the leap to the big screen with notable appearances in *Puffball*, which is screening at KVIFF as part of the Tribute to Nicolas Roeg, *Elizabeth: The Golden Age* and, most recently, *Fifty Dead Men Walking*.

The *Festival Daily* caught up with Houston in Karlovy Vary this week to talk farming, fighting and finding a balance. The world of *Puffball* is in stark contrast to the arena his classical high-blooded characters normally inhabit, but the film ironically took him back to his rural roots in Northern Ireland. "What I loved about doing *Puffball* was that it's thoroughly now, thoroughly modern. I'm playing a farmer in the film," he explains. "He's a very earthy character, very Pan-like, his name's Tucker, which rhymes with something." Despite taking on the role of a man who drives a tractor and de-horns cattle on a daily basis, Houston found it less of a physical challenge than his traditional parts as "playing royals means taking that 'poker up the spine' stance, which is very physically demanding."



Photo: Milan Malíček

Shakespearean actor and *Puffball* star William Houston.

Although not an issue in *Puffball* Houston has identified one other bright side of film – "the swords can be plastic and light. In theater they've got to be real. You can easily take a finger off."

Houston is keenly aware of the vast difference in skills required for the stage and the screen.

is that you never see your own performance. One of the shocking things about films is having to watch yourself. You can't take it back. With *Puffball* I know there are scenes I'm wary of my mother and my grandmother watching. It's very earthy."

Moving from England to Ireland with his family in the 1970s at the height of the Troubles may have contributed to the ability Houston has to switch between accents, which helped when he found himself filming *Puffball* at the exact same time as he was playing a Spanish Ambassador in *Elizabeth: The Golden Age*. "I was night-shooting *Elizabeth* in London and then popping back over to Ireland and shooting during the day. So I was an Irish farmer and a Spanish Ambassador at the same time and I was terrified I'd get them wrong and be an Irish Ambassador and a Spanish farmer."

For the legendary Nicolas Roeg he has nothing but admiration. "Working with him was eye-widening," he says. "He trusts his instincts and casts with his guts." Houston is as willing to teach as he is to learn, coaching young actors whenever possible. "As I'm getting older now I realize it's not so much about learning new things, it's about remembering old things. And what's so great about working with young people is that they're in touch with the now, they are aware of the power of now. It's a wonderful way to stay in touch and to remember."

## WHAT AM I DOING HERE?

### Torene Svitil

Los Angeles, USA  
(Oscar Awards Coordinator)



#### ■ What brings you to KVIFF?

I work for the Academy of Motion Pictures, which gives out the Oscars, and I'm here to give a workshop on the rules for the foreign-language, short films, and documentary categories. I think it will be of interest to filmmakers as well as people who work with film production and distribution.

#### ■ What will it involve?

I'm going to explain a little bit about the Oscars and how they work, as well as why these particular categories are not like the regular Oscar categories. We're going to go through all the relevant rules and then take questions.

#### ■ What do you make of KVIFF?

This is actually my first film festival. The Academy likes to send members to film festivals, not staff. I really enjoyed the opening ceremony, which was fun and had a lot of humour. It's so unlike the Oscars, which are very serious. For me it's been a lot of fun. I've seen some interesting films and met some great people.

*The Oscar Competition Workshop takes place today at 2pm in the Chopin Lounge of the Grandhotel Pupp. It will be moderated by Steven Gaydos, Executive Editor of Variety Magazine. Besides Torene Svitil, foreign-language film publicist Tatiana Detlofsen will also be on hand to answer questions.*

## ON THE TOWN

### Pub Watch

#### Sport Casino Karlovy Vary

T. G. Masaryka 11  
Open Non-Stop

With bright neon lights and rows of slot-machines, this all-night bar would not normally appear in pub reviews. During the fest, however, it comes into its own. For anyone who has had their fill of the manic loud music and bright young things of the Captain Morgan Tent, this hostelry is an oasis of calm amidst the festival madness. It may have as much atmosphere as the moon, but it's the perfect place to briefly get away from it all. You can get a comparatively cheap half liter of Gambrinus beer here for 23 CZK and shooters for 40-50 CZK.

#### Bodam Rybí Restaurace

T. G. 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

### Food and Drink

some *al fresco* dining if the weather's good, but its weird "neo-communist" interior with fish tanks is also quite an experience.

#### 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.

#### Charleston

Bulharská 1  
Tel.: 353 230 797  
Kitchen open from 10am to 11pm  
Located down a quiet side street, Charleston is a port in the

KVIFF storm – an elegantly decorated bar-cum-restaurant with an English-pub atmosphere. The food on offer here has a British feel that matches the décor. You can get a pretty good "English steak" for 389 CZK or pork tournedos for 179 CZK. For those who feel a little more adventurous, there is also a palatable selection of wild boar and venison dishes (300-330 CZK). There are a number of beers on tap including Czech Krušovice (44 CZK) and Heineken (79 CZK). Charleston's friendly, English-speaking staff is also one of this establishment's biggest selling points.

### Side Events

Besides laying on an extensive showcase of film, it's now customary for KVIFF to host several complementary exhibitions as part of its rich accompanying program. One thing you shouldn't miss this year is an **exhibition of paintings and drawings** by veteran German actor and festival guest **Armin Mueller-Stahl**. A selection of his distinctive works are currently on display in Karlovy Vary's Art Gallery ([www.galeriekvary.cz](http://www.galeriekvary.cz)) at Goetheova stezka 6. The Vodafone Fair Club (Lázně I) also has an interesting selection of celebrity photos by Tomáš Nosil, a photographer whose distinctive work often features in leading Czech culture and arts magazine *Instinkt*.

## DAILIES



Photo: Laura McGinnis

KVIFFers resort to bum-soothers after hours in the cinema.



Photo: Lukáš Tábořský

Crystal Globe winner Juraj Jakubisko meets his public.



Photo: Cöllin O'Connor

Not quite Clark and Vivien...