



# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 45TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**



Tuesday, July 6, 2010

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## Ashamed is a big word

Jude Law not sure what Scorsese has up his sleeve

At KVIFF last night British actor and Hollywood heavyweight Jude Law accepted the Festival President's Award and presented the screening of his film *The Talented Mr. Ripley*. He held court at KVIFF yesterday at a press conference for assembled Czech and international journalists.

■ **Would you consider *The Talented Mr. Ripley*, which is screening at KVIFF, to be one of the most important films in your career?**

In hindsight it's true for me to say that *The Talented Mr. Ripley* was very much a turning point for many reasons. The one that comes to mind the most was that it introduced me to Anthony Minghella, who was such an important inspiration and nurturer of my work. And a great friend. And I think also it was the first time perhaps that I really felt I was working with some big players and therefore I was suddenly very aware that the international focus was, in one way or another, on me, because of the company I was keeping.

■ **You recently played a very successful Hamlet at the Donmar Warehouse theatre. Do you have any more plans to go back onstage?**

It's funny, you know, the way it was documented made it seem on a public level that it was this big change in direction for me, but I really saw it as a return to what was very familiar and what was very nourishing, because theater was where I started. I hope to be doing something as soon as next year, because I really enjoyed it, and it felt like a reconnection for me.

■ **Were you nervous about taking on the role of Hamlet, considering the fact that you**



Jude Law who received the KVIFF President's Award last night.

**were following in the footsteps of so many illustrious names before you?**

This is going to sound terribly arrogant, and it's not meant to, but suddenly an awful lot of parts don't seem as challenging or as demanding [after Hamlet]. It's like it offers you the opportunity to really test your mettle. And I think there's also a wonderful sense of introspection that's inherent to the part, that's written into the journey of the young man, but

is also demanded of the actor. One of the best pieces of advice I was given was by another actor who had played him, and he advised me that you don't play the part, the part plays you. And so you find this side of yourself, I suppose, that is looking inwardly, and is looking at the world suddenly with a slightly more poetic coloring. And I enjoyed living in his skin very much for those nine months. I felt I left him having embraced life a little more. I also

miss the opportunity to purge myself every night. It was a great opportunity no matter what was going on in one's own life to go out and exorcise one's demons.

■ **What have you been working on recently and what projects do you have in the pipeline?**

I have had a long period of doing nothing, which has been self-imposed, and wonderfully rewarding I have to say, but mostly so because I knew I've got

a very busy second half of the year coming up. I'm working with Scorsese on his new film *Hugo Cabret*, which I believe is his first film for children. And it's... well, I'm not going to give away too much. I play Hugo Cabret's father. And then it looks more likely than not that we're going to shoot the second *Sherlock Holmes*, which will start in October, and then at the end of the year I'm playing a role in Steven Soderbergh's film *Contagion*, which is an ensemble piece about the spread of an H1N1-type disease on an international scale. So it's going to be a busy second half of the year; very lazy first half of the year.

■ **The book that Scorsese is developing into a film is an experimental mixture of prose and graphics. Will there be something of that in the movie as well?**

What I do know is that it's wonderfully embracing of all the things that he loves: the birth of the original filmmaker, filmmaker as magician. Otherwise, honestly I don't know what he has up his sleeve.

■ **Is there anything you've worked on in your career that you look back on and feel ashamed to have been involved in it?**

Ashamed is quite a big word! And I'm glad I can say that I'm not ashamed of any of the films I've made. In hindsight I can look back and say, er, I don't know why I did that, or that clearly wasn't as celebrated as I'd hoped, but you can't be ashamed of those choices. They're like life choices; you've got to learn your lesson and move on.

*The questions above were recorded by yesterday's press conference moderator Veronika Bednářová.*

### THE LOWDOWN

Well hello Mr. Jude Law, who's come to receive the President's Award this year. We couldn't read your **poker face** behind those dark glasses this morning, but you said that you're glad to be here, and we believe you! Mr. Law had a surprise in store at the press conference when he recognized *Právo's* Věra Mišková, from the night before: "Oh no, I remember you!" he said, "I think you heard me sing," he said, going slightly pink.

The Lowdown has sadly never heard Mr. Law sing, but we have heard him give a very moving poetry recital on YouTube...

**Talking about the weather** is always a fabulous bet for small talk if you're left with an awkward silence to fill, and nowhere more so than in Karlovy Vary, where torrential thunderstorms appear in an instant and miniature hurricanes leap out of nowhere. No hordes of flooded festival staff sleeping rough in the Thermal as yet this year, but several festival-goers did have a lucky escape yesterday when a freak blast of wind sent a **giant umbrella looming over them** outside the Thermal. Fleeing like a tiny crowd from a 1950s monster movie (*Attack of the 50ft Umbrella?*), people dived out of the way as the heavy concrete base of the sunshade teetered perilously on edge...before the wind died as suddenly as it had appeared, and Umbrellazilla gently returned to its rightful position. [thelowdown.kviff@gmail.com](mailto:thelowdown.kviff@gmail.com)

**NOTICE:** Today's **unscheduled screening of *Devil in the Flesh*** in Lázně III at 7:30pm **will not** have English subtitles. It will be screened in the original French with Czech subtitles.

### EXPLAINER

#### KVIFF trailer latest in long line of small treats

The KVIFF festival trailer goes by quickly but it almost invariably gets a great reaction. This year's edition, which features 2009 guest star John Malkovich, portrays the esteemed thespian riding home from his coup here, gently caressing his Crystal Globe on the seat beside him in the back of a taxi.

As the driver tries gamely to make conversation by asking about the award, Malkovich testily explains that it's not, in fact, a best actor or best director prize but a "lifetime achievement award." An innocent "Oh," by the driver then triggers a venting of ill temper as Malkovich questions out loud whether this means his career is "over."

As the shaken driver tries to



calm him down, the audience cracks up, just as always. The clip, one of a handful in crisp black-and-white featuring stars who have graced KVIFF, is part of an approach to doing the traditional promo spot that changed a few years back.

Traditionally, the festival bestowed on a different Czech director every year the honor of shooting the short trailer and allowed them a wide range of cre-

ative freedom in which to work. The results were impressive for their creativity, humor and wild concepts. Directors included David Ondříček, Martin Krejčí and Jan Hřebejk, among others.

In 2006, the surrealist artist František Skála mounted nothing short of an otherworldly tour through the planet of his mind, inhabited as it is by bug people and creatures in dapper white suits.

Since then, they've settled on the work of talented filmmaker Ivan Zachariáš, who has created new black-and-white spots every year, working with actors such as Harvey Keitel, Danny DeVito and Miloš Forman to come up with the ironic trailers, each one centering on a different use of the Crystal Globe. (WT)

### SEE YOU THERE

#### Craig McCall

Director of *Cameraman: The Life and Work of Jack Cardiff*

I'm going to see three short documentaries that are screening in one block this evening. I am primarily going for *Mum*, which deals with Alzheimer's. My mother suffered from Alzheimer's and, as a documentary-maker, dealing with it in that way did cross my mind, because it is a very traumatic experience.

As my own documentary is about the cinematographer who shot three of the seminal Powell/Pressburger films, I would recommend going to any of them, but *Black Narcissus* is the one that Jack won the Oscar for in 1947 and it had a huge influence on Scorsese, Coppola and Lucas. This is the one to see if you want to appreciate Jack's Technicolor work. As Scorsese says, color is literally one of the elements of the story.

*Mum, Little Bride and Notes on the Other* screen today at 7pm in *Drahomíra Cinema*. *Black Narcissus* screens tomorrow at 11:30am in the *Thermal's Grand Hall*.

*McCall's Cameraman: The Life and Work of Jack Cardiff* screens today at 4pm in the *Espace Dorleans Cinema* and on July 9 in the same venue at 7pm. (COC)



# Europe asserts its independence

Gillian Purves

The Forum of Independents section is known for providing a platform where movies with a certain independent spirit can find an audience. "The section is very special in that most of the movies featured in this section are DVD submissions, not from other festivals or other sources," says Karel Och, KVIFF program director, "so it's really films that are being submitted by young filmmakers. Our aim is to highlight young filmmakers and make them more exposed. And we try to discover new talents by featuring their first or second films that we find remarkable." The notion of "independent film" is something that has spread from the US all over the world and particularly to Europe. Of the 12 films that feature in this year's FOI section, eight are European productions. "The Forum of Independents started back in the 1990s basically as a showcase section for American independent films, which were very strong in the nineties," Karel says, "but since then the term 'independent' has become very confusing. Nobody knows what independent means. Is it institutional independence?



Pitch-black British comedy *Four Lions*.

Is it independence of mind? Even big studios create independent branches so you can't really say what's independent any more. These films we consider independent by their nature, by what the filmmaker is trying to achieve without compromising."

The desire to make films without having to bow to the demands of those holding the purse strings is a sentiment echoed by *Nuummioq* co-director and screenwriter Torben Bech, who would like to cut his teeth on a few more indie films before

tackling bigger budget projects. "I would like to decide what to do," he says, "and the more money that's involved the more compromises have to be made." *Nuummioq* is a very strong entry in this section, telling the tale of Malik, a guy's guy with a soft heart, set against the backdrop of Greenland's stunning landscape. Greenlander Otto Rosing's involvement as co-director means that we finally have a filmic glimpse of Greenland through the lens of one of its natives. "Greenland is used to people coming and using Greenland as scenery or using Greenlandic people as a prop and telling stories about us, and we don't tell the stories about us," he says. "I wanted to make a film from inside out instead of outside in."

Awareness of one's mortality and even impending demise is a theme that features in several of the films in this section. We see it in *Nuummioq* and also in *Consolation*, a nicely paced, intimate portrayal of what may be the last day in the life of 77-year-old Nechama. This 50-minute drama is Israeli filmmaker Edit Sheratzki's medium-length debut and had its world premiere this year at KVIFF. The unlikely heroes of British martyrdom-comedy *Four Lions* are acutely aware of their mortality, as they intend to blow themselves up, taking as many infidels with them as possible. The humor is, of course, pitch black and highly original. Sharp dialog, hapless-yet-engaging characters and a variety of situations loaded with comedic potential make this roller-coaster ride to heaven an unquestionable audience-pleaser.

Continuing the life-and-death theme, French film *E.N.V.I.E.*

presents us with a young punk-rock fan with a death wish. Drama and humor are skillfully balanced in this sensitive portrait, which will have its world premiere at KVIFF today. There are more echoes of punk to be heard in Russian production *I Am*, featuring a young man who hits on the idea of checking into a psychiatric hospital as a way of dodging the draft. Tense drama *Picco* from young German director Philip Koch gives us another slice of institutional life. The film is based on a true story set in a prison for young offenders.

US production *Cherry*, which had its world premiere at KVIFF this year is, according to Karel Och, "a remarkable film from a very talented director, which reminded us of *sex, lies, and videotape*." *Cherry* explores questions of human nature and character as it gives us a fly-on-the-wall view of a love/hate triangle in party town Los Angeles, where seemingly your oldest friend is the last person you can trust. Czech film *Twosome* will have its international premiere at 3:30pm today in the Thermal's Small Hall. Director Jaroslav Fuit's take on the love triangle theme gives us a young Czech couple, Michal and Veronika, who set off on a road trip to Scandinavia where they encounter a free-spirited fellow Czech traveler. The addition of this third wheel to a twosome already on shaky ground has dramatic consequences for the relationship. Canadian film *Suspicious* starts on a similar path. This time it is Thomas and Marie who decide to get away from it all to work on their rocky relationship. Again, the arrival of a third party sets off a chain of events that the audience has to reconstruct from the non-linear narrative. *Circuit* also denies the audience the luxury of being spoon-fed with a linear narrative. It takes us on a trip to the stylish world of Barcelona's modeling, photography, fashion and art circuit. *Bang* (France, Switzerland) is the work of creative team TK. Kim and Pat Marcel, who both directed and starred in this film about a couple who hit upon the ruse of secretly filming people in compromising situations and then blackmailing them. Zamani Esmati's compelling drama *The Orion* takes an unsettling look at life in contemporary Iran, where the trappings of modern day life contrast sharply with the persisting beliefs of traditional Muslim society.

Although there are several similar themes running through this year's indies, the one thing that unites all 12 films in true independent fashion is that they are uncompromising in their vision and in their execution. ■

## FACES

From the Official Selection – Competition look out for entrancing actress **Maria de Medeiros**, who is in KV for the world premiere of *Hitler in Hollywood* tomorrow. Also competing are **Igor Šterk**, director of *9:06*, a Slovenian exploration of the reasons for suicide from the East of the West selection.



Igor Šterk

Competing in the documentary section are **Elena Hill**, co-producer of *Together*, a touching depiction of an artistic Russian couple, and **Anna Juhlin**, Swedish writer/director of *Poet of the Elephant House*, an intimate portrait of her grandfather. Another documentarist you can also spot today, though this one is not competing, is **Ivan Vojnár**, director of the camera confessional *Cinematography*.

Several people to look out for from the Forum of Independents sidebar today. Here for the international premiere of intriguing no-budget crime/love story *Bang* are directing, editing and production team **TK. Kim and Pat**

**Marcel**, who also star in the film. Also expected today is **Jaroslav Fuit**, director of *Twosome*, who arrives with actors **David Máj, Jakub Wágner** as well as his wife **Kristýna Fuitová-Nováková**, who also features in Svěrák's *Kooky*.

Also from the Forum of Independents is **Ali Zamani Esmati**, Iranian writer/director of *The Orion*, a film that demonstrates the impossible position of an educated, intelligent young woman in traditional Iranian society.

From the Another View selection we have another Iranian film exploring similar themes, though this time from a young man's perspective. The director, **Amin Farajpour**, and editor, **Majid Asheghi**, of *Running Among the Clouds* both arrive today.

Look out for experienced Italian filmmaker **Giorgio Diritti**, who also had a hand in writing,

editing and producing his new feature *The Man Who Will Come*. We also have **Ola Simonsson** and



Ali Zamani Esmati

**Johannes Stjärne Nilsson**, the writing/directing duo behind *Sound of Noise*

Local talent arriving today include **Jiří Vejdělek**, director of *Women in Temptation*, which is being rated very highly by the KVIFF audience, and **Tereza Voříšková**, who acts in Irena Pavlásková's *An Earthly Paradise for the Eyes*. She's joined by Greek actress **Sofia Georgovassili**, the female lead in Vardis Marinakis's *Black Field*. (PLC)

## REVIEWERS RECOMMEND

**Boyd van Hoeij**  
Film Critic, *Variety*



### The Be All and End All

Director: Bruce Webb  
United Kingdom, 2009, 90 min.  
July 6, 10am, Drahomíra Cinema

A 15-year-old lad from Liverpool is afraid he'll die a virgin after he's diagnosed with a fatal heart condition, prompting his best mate to launch a search for the perfect bedmate in all the logical (as well as some illogical) places. This hilarious yet also touching directorial debut of British producer Bruce Webb is an impressive mix of comedy and drama, and features two genuine, lived-in performances from the two young leads.



### The Misfortunates

Director: Felix van Groeningen,  
Belgium, Netherlands, 2009, 108 min.  
July 6, 4pm, Congress Hall

Another mix of crazy antics and more poignant material can be found in this third movie from Flemish director Felix van Groeningen, which is shown here as part of the Focus on Belgian Film. A sensitive kid, who will later become a writer, tries to grow up in a family of incorrigible louts in this story adapted from Dimitri Verhulst's semi-autobiographical novel. Thankfully, the film is much more sophisticated than the characters it portrays.



### The Double Hour

Director: Giuseppe Capotondi  
Italy, 2009, 95 min.  
July 6, 4:30pm, Pupp

Both *The Be All and End All* and *The Misfortunates* mix elements from different genres, but none of the films do it as audaciously as this debut of music-video director Giuseppe Capotondi. This story of an immigrant hotel worker and a serial speed-dater starts as a romance before transforming itself several times, going from thriller to horror to mystery and then psychological drama. Ksenia Rappoport is mesmerizing in the lead, holding all the different elements together.



### It's Your Fault

Director: Anahí Berneri  
Argentina, 2010, 87 min.  
July 6, 9.30pm, Small Hall

Like *The Misfortunates*, this third feature from Argentinean director Anahí Berneri explores the milieu in which children grow up and the extent to which the adults in the lives of the little ones are responsible for their upbringing. Starting as a claustrophobic drama in a cramped flat before moving to a hospital that feels unnaturally calm at night, this layered film also has a strong woman who's not immediately readable in the lead: Erica Rivas.



### October

Directors: Daniel and Diego Vega  
Peru, 2010, 83 min.  
July 6, 9am, Grand Hall

Also from South America is this Peru-set comedy/drama, about a sour-faced moneylender who finds himself in the awkward position of having to take care of a baby. Directorial duo Daniel and Diego Vega are obviously interested in questions of care and responsibility,

but focus mainly on the effect these alien notions have on their deadpan protagonist, played to stone-faced perfection by Bruno Odar. ■

## PRÁVO Audience Award

Here are the latest results for the **Top 5 Films as voted by you, the audience!** If you want to participate in this competition, which runs until 10am on July 2, pick up your voting cards whenever you see a film, and on the way out, tear the card at your chosen place – 1 for **Excellent**, 2 for **Good**, 3 for **Average**, and 4 for **Poor**. Then hand the card to a hostess, or drop it into one of the ballot boxes provided by *Právo*, the Czech daily newspaper that organizes the competition. The votes will be counted each evening so we can give regular updates.

### Current Standings

1. *Women in Temptation*
2. *Katka*
3. *Mr. Nobody*
4. *Woman With a Broken Nose*
5. *Kooky*

## OFFICIAL SELECTION

**There Are Things You Don't Know - waiting for an earthquake**

Barbora Baronová

Debut director Fardin Saheb Zamani is the latest in a long line of Iranian filmmakers to produce fine work despite the obvious obstacles artists face in their embattled country. With obvious echoes of Scorsese, his Official Selection entry *There Are Things You Don't Know* looks at the underbelly of Tehran through the eyes of an introverted late-night taxi driver. His encounters with various nocturnal characters in this city paint a disquieting, but fascinating, picture of contemporary Iran.

■ **How do so many Iranian directors manage to make extraordinary movies in a country where conditions are far from ideal for filmmaking?**

The fact is that the situation in our country has always been like this for us, and from the very beginning we learn how to work in this situation. The truth is that we don't know any other working conditions, so we gradually learn how to function properly in a situation that is difficult for others and of course for us too. You must remember that necessity is the root of novelty, and this is the story of Iranian artists.

■ **What was your inspiration for the movie?**

The inspiration for this film was the situation facing intellectuals who live in Iran – people like my friends – and what forces them to distance themselves from society and lock themselves away



Photo: KVIFF

*Tensions in Tehran – There Are Things You Don't Know.*

in their caves. The hero tells a story from his childhood that when other kids irritated him he would rush into a dark place. The less visible you are, the safer you are. This is the story of the film.

■ **The protagonist in your movie is expecting an earthquake in the fault-line city of Tehran. Is his anticipation akin to the European idea of "waiting for a miracle"?**

This is in fact the same idea. A couple of people use it interchangeably. Even though there is nothing positive about an earthquake, the film's characters are waiting for a miracle/earthquake since this means a drastic change in their present situation. From the time Islam came to our country our people have been waiting... waiting for an extraordinary power to come and save all

of them. This is part of our religious culture.

■ **Are there any other topical issues in Iranian society that you might like to tackle in your next movie?**

What is interesting for me is that ordinary people subconsciously believe that no one is using their full capabilities. They all believe, for instance, that their present job has been forced on them out of desperation or economic necessity, and deep inside they hope that one day they may find the position they yearn for, which is compatible with their dignity.

**There Are Things You Don't Know screens today at 5pm in the Thermal's Grand Hall and tomorrow at 1pm in the Espace Dorleans Cinema.**

## OFFICIAL SELECTION

**Mother Teresa of Cats - studying the origins of evil**

Barbora Baronová

"The initial impulse for making the film *Mother Teresa of Cats* was shock," says Polish writer-director Paweł Sala, whose film screens as an international premiere in KVIFF's Official Selection today. "Many years ago I read in a newspaper about a woman's body being found with a severed head. The body was hidden in her own sons' room and they had been living with it for several days. It was so impossible to understand that I started probing the subject."

Although Sala's film was inspired by a real event, in which two boys killed their mother, he took pains to ensure it was not directly connected to the actual crime itself.

"While studying the case I faced a moral dilemma – how deep can one dig into the events when searching for the truth; how much can one be nosy about someone else's life?" he says. "That's why I constantly emphasize that the film is only *inspired* by real events. Poking into someone's traumas just because I want to make a film is indecent. I'm not a hyena, looking for sensation. I never wanted to meet the actual killers."

For his feature debut, Sala decided to focus on the circumstances that led to such a horrific killing. "I tried to reconstruct the facts that had an influence on what happened. I wanted to capture the moment in which evil was born."

Although a number of situations and characters are similar to those



Photo: KVIFF

*Matricidal brothers in Mother Teresa of Cats.*

recorded in the original crime, the story takes place here and now, and the family in the film resembles many other Polish households. Initially, even the tensions that lead to murder are no different to those that exist in most families. "They have their own little problems," says Sala of the protagonists. "They quarrel, reconcile, and instead of living together, they live side by side. I wanted the viewers to see what may be happening in their own homes. I personally believe that in many families a symbolic murder of one of the parents takes place, even though it of course does not lead to physical destruction. In my film, murder is a symbol of something worse, something invisible."

The disturbing impact of *Mother Teresa of Cats* owes a lot to the two young leads, who play

the matricidal brothers Mateusz Kościukiewicz and Filip Garbacz, who was awarded a KVIFF Special Jury Mention for his role as an underage male prostitute in the last year's *Piggies*.

Considering that two such demanding roles in succession can take their toll on one so young, Sala took pains to ensure that his youthful charge was protected as much as possible when filming. "Filip was not yet fifteen during the shooting," he says. "That's why we had a psychologist on the set all the time who kept an eye on him. I tried not to lead him to the very heart of evil."

**Mother Teresa of Cats screens today at 8pm in the Thermal's Grand Hall and tomorrow at 10am in the Espace Dorleans Cinema.**

## CZECH TELEVISION

FESTIVAL DEPT. PRESENTS AT  
45<sup>th</sup> KARLOVY VARY  
INTERNATIONAL FILM FESTIVAL

## MEN IN RUT

MUŽI V ŘÍJI

Variety Critics' Choice

Directed by Robert Sedláček | 35mm, 109', © 2009

## CINEMATHERAPY

CINEMATERAPIE

Documentary Films - Out of Competition

Directed by Ivan Vojnár | 35mm, 110', © 2010

## AN EARTHY PARADISE FOR THE EYES

ZEMSKÝ RÁJ TO NAPOHLED

Czech Films 2009-2010

Directed by Irena Pavlásková | 35mm, 114', © 2009

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# KV gets first Micheline star

Honza Dědek

Micheline Presle is something of a French national cultural treasure, with nearly 180 films in her repertoire, shot in both English and French. She's best remembered for such roles as the one she played in Alain Resnais's comedy *I Want to Go Home*, the 1989 portrait of trans-Atlantic cultural clashes. She received an honorary César for her life's work in 2004.

■ You appeared in the 1947 film *Devil in the Flesh* alongside Gérard Philipe. What was he like?

It started like this. I got a telegram from producer Paul Graetz from Universal saying he saw me in *Angel and Sinner* and would like to meet me. I wrote all this in my autobiography and I keep repeating this again and again. This is not a proper interview if I am telling you something you can read anywhere. I have come here to introduce the film *Hitler in Hollywood*.

■ *Hitler in Hollywood* is a mockumentary, half fiction, half reality. How did you accept this idea, this philosophy?

It was an encounter above all. He was about to make this movie. The idea of which involved me – it was me, because I play myself in the film. But the story does not belong to me. What I like about it is that I am something like a cartoon character in it. There are many other things, like meeting famous personalities from the film industry, like Gilles Jacob who is the President of the Cannes festival. Of course, it was staged, like I was in Cannes



Photo: Milan Malíček

Grande dame of French cinema Micheline Presle.

receiving ovations. I won't go into detail but it's an encounter like in real life with Frédéric Sojcher, the director. We immediately established a relationship. Everything depends on the first encounter, something must take place then. I don't ask questions about the philosophy of the movie, that's not up to me, but it's a part of life which can be different and that is the interesting thing.

■ Your daughter Tonie Marshall, a famous filmmaker herself, appears in the film.

Yes, she does, because there is this scene from Cannes. Many French actors arrived there as extras in that scene. Maria, the character of the reporter who is trying to find the personality with whom, as Micheline Presle, I lived in the film. So it's half fiction, half reality. So it is a story that I never actually experienced but then again I did, on the screen. I am both of those.

■ Your daughter was born in America. How did you like that period of your life?

She was not born in the United

States. She was born in France in an American hospital. I left the US when I was pregnant with my daughter because I couldn't stand it any longer. That's my personal life and that's all I'm saying.

■ What was the big disappointment in the US?

It wasn't a disappointment. I did not leave for Hollywood with some big expectations; I had great relations with Paul Graetz, I went there with him. I went there with the hope of perhaps making movies there. We met for lunch with Max Ophüls and we

spoke about Zweig's *Letter from an Unknown Woman*. The second interesting film I was about to make was Joseph Mankiewicz's *5 Fingers* with James Mason but I was five months pregnant. So I didn't shoot it and returned to France.

When I returned to France it was a catastrophe. Because at that time no one was interested in me. I was like a woman who left her husband for a lover and won't be forgiven. Then it changed with the New Wave, and now it continues with Frédéric Sojcher, with young filmmakers. And thanks to them I still exist.

■ What did your parents say to your desire to become an actress?

When I was little I played acting, I played theatre. I guess I was eight when I told my dad that I was going to become an actress. He said that was out of the question. My parents divorced and my father went to live in the States. Then I wanted to change my name, Chassagne because of my father, but I have no imagination, so my partner from my first movie, André Luguet, told me why don't I change my name to Presle, which was the name of the character I played.

■ You must have met so many famous actors in your lifetime...

That's a difficult question. I know people ask this. I like what I do, I am an actress but I never really lived among actors. I had different personal interests. I was more interested in the artistic milieu, I knew painters better... and I also knew Edward Albee in New York. I remember him very drunk one night. He said to me: "You are Virginia Woolf!" ■

## WHAT AM I DOING HERE?

Sudhir Nandgaonkar  
NETPAC Jury Member



■ What is NETPAC?

Apart from Kurosawa and a few others, Asian cinema was little known around the world until about 1990, even though cinema had been really developing in the region since post-colonial times. But after 1990, Asian cinema started winning prizes in European festivals. The Network for the Promotion of Asian Cinema (NETPAC) was set up in the same year to promote Asian film around the world. We are celebrating our 20th anniversary this year.

■ And what does NETPAC do at festivals like KVIFF?

We have established a NETPAC jury at around 30 festivals, including KVIFF. We give out a prize at festivals to one of the Asian films they screen and we usually choose a movie by a new up-and-coming director, if the film is good. Giving out these awards should help promote Asian cinema. ■

## ON THE TOWN

### Panoptikum

Bělehradská 3  
☎ 728 520 822  
Open daily from 10am till "at least 11pm"

A hip new eatery ideal for dissecting films over dinner or lunch is the cozy but stylish Panoptikum. Just a short stroll from the Thermal, it's won upbeat reviews so far, with service notably sharp, all the usual Czech trad menu offerings done with speed and skill, and an exceptional range of beer choices: *Gambrinus*, *Pilsner Urquell* and the hard-to-find dark *Kozel* are on tap. The roast duck is a classic (195 CZK), though fresh trout in butter sauce is equally tempting and a great Bohemian strong suit (109 CZK). The chicken schnitzel, or *řízek*, is reliable comfort food (155 CZK) and for the same price they'll do you one

of pork stuffed with smoked meat and cheese. A crowd of mixed locals and film fest cognoscenti populate this easygoing venue, done-up as it is in warm browns and cottage-style interiors.

### Ristorante La Strada

Jaltská 12  
☎ 353 223 878  
www.restaurace-lastrada.cz  
Open daily 11am-11pm

With a special menu offer during KVIFF and brunch for late risers, this classy, handy establishment is great for modern, healthy fare in a cool, modernist environment. The five fixed-price menus (189-499 CZK) range from a game platter including pâté and fresh strawberries with rosemary to a simpler lunch of schnitzel and plum cake. They often stay open way past the official closing hour and have a well-stocked cabinet of Moravian, Italian and French



Photo: Jan Handrejch

Panoptikum – a new addition to KVIFF's restaurant scene.

wines. The house special is Italian food, as you might expect, and the sauces that top the *trenette* and *pappardelle* are delectable. The sleek style of this place sets it

apart in tradition-minded Karlovy Vary and it tends to attract a good-looking crowd to match the gold and plum-colored décor accents. There's none of the attitude you

might expect with such a setting, however, which makes it worth considering if you can't face another pub lunch or, god forbid, yet more *halušky*.

### Ventura Pub

Jízdárenská 1  
☎ 353 228 507  
www.evropak.cz  
Open Sun-Thur 10.30am-midnight, Fri-Sat 10.30am-1am

The interiors are unimaginative, the place is smoky and loud, yet the good vibes are undeniable and the *Gambrinus* (17 CZK) and *Pilsner Urquell* (31 CZK) are cold and well priced. Wines are nothing to write home about either, but service is affable and it's a very non-judgmental kind of place in which to while away your between-movies time among pals. It also, for some reason (probably location) attracts an international clientele, at least during KVIFF. (WT)

Come along to *Mlýnská kolonáda* between 11am and 6pm to take part in or cheer on the participants in the **Running for Paraple** charity event. By taking part in the 100-meter dash, you can help those who cannot run.

Today's **MASTER CLASS** will be with Scottish director **Kevin Macdonald**, whose impressive list of credits includes the Oscar-winning *One Day in September* and *The Last King of Scotland*. Macdonald is at the festival to present the films in the Tribute to Michael Powell and Emeric Pressburger (his grandfather). His class is open to the public in the **Radio 1 Lounge** on the first floor of the Thermal at **2pm**. Kevin Macdonald was supposed to be joined at KVIFF, by his brother Andrew but unfortunately he could not attend at the last minute. (GP)

## DAILIES



Photo: Milan Malíček

Goran Paskaljević gives his KVIFF Master Class.



Photo: Jan Handrejch

You gotta get it while you can at KVIFF.



Photo: KVIFF

Oscar-winning Scottish director Kevin Macdonald.