



Karlovy Vary  
International Film Festival

# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 46TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**



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**DIVÁČKÁ CENA / AUDIENCE AWARD**  
**DENÍKU PRÁVO**

Vote for the best film of the 46th Karlovy Vary International Film Festival!  
(Czech section: page 2)

## Rough diamonds shine brighter

American producer says hope lies in social media

Cóilín O'Connor, Laura McGinnis

Ted Hope has been the producer behind some of the most exciting film talents to emerge since the early 1990s. Considered one of the most influential backers of indies around, he has brought innovative filmmakers such as Hal Hartley, Ang Lee and Todd Solondz to wide audiences. Hope was at KVIFF as producer of actor Martin Donovan's feature debut *Collaborator*.

■ You produced the first, or very early, films of a seminal group of directors. What attracts you to emerging talents?

You can spot a diamond in the rough. They shine brighter than the other people. But a lot of times they haven't learned how to position themselves or their project correctly. Or they don't know how to take authority for their work or take authority on the set. They need somebody to endorse them. Now that I have a track record, I've got something I can lend to them. I can say, "Look, I really respect this person." Sometimes, because they come from a foreign culture or [because of] a gender bias or social issues, it's harder for them to get initial support. I love working with first time and second time directors, because I find sometimes they are the most collaborative. They want your ideas and they want to understand things better.

■ What is the greatest challenge facing young filmmakers?

We have to look at the question of how we, as creators, start to differentiate our work from movies that have already been certified by critics and audiences as masterpieces. I'm a chronic list keeper and I've built my own queue of everything I want to see, and I've already selected enough movies to keep me fully engaged at my peak consumption rate of



Photo: Petr Hloušek

Influential independent film producer and social media evangelist Ted Hope.

about 200 titles a year for five years beyond my life expectancy. I already know what I want to do and what I want to see. So, when somebody makes a new movie, why should I bump a film by somebody I've already spotted and know about and which I know is going to be good so that I can watch their little independent movie?

■ You're known as a social media proselytizer. You've tweeted seven times today. How do you think Twitter and Facebook can help moviemaking?

Our ability to connect with audiences historically has been relegated to a really short time frame. It often takes two to three years [until] your film comes out. Yet we only market movies, gen-

erally speaking, in those final six weeks prior to theatrical release. I think with social media we can start to find that kind of super-fan – that audience that is more engaged with the subject matter or the director, the actors or the producer in it – who would be interested in tracking the film for those two years. And if you give them room to enter the process, they frequently will become proselytizers for the work.

■ And what advantages does that offer?

They help reduce the cost of the marketing; they'll see where they fit in it and they'll start to build a much larger family and friends circle around the movies. When you screen a movie for your friends, no matter how big a piece

of shit it is, it smells like roses to your friends because they know the trouble you went to in order to get the movie made. So hopefully we can build a much bigger circle where the people are more vested in the movie. And I think that starts to move what we call independent film to something much different; something that I would consider more truly free film – where films aren't dictated so much by how widely they can be distributed, or how much you can justify the marketing spend, but instead are justified by the audience's desire to engage around that subject matter.

■ How else can social media and emerging forms of entertainment like gaming affect film?

Film's been basically the same thing for the last 110 years. We have an opportunity now to extend it. To make it a much more immersive experience than what it's ever been. We can tell our stories across different platforms. Transmedia, as people like to call it. We can engage with it in different ways and at different depths; sometimes passively, sometimes very actively. Audiences have changed, partly because of gaming culture, partly because of what modern life is, but they expect to be able to collaborate and to engage, and to not simply have a one way flow... The George Lucas, Godard, Truffaut or Kurosawa of transmedia hasn't put work forth yet.

### THE LOWDOWN

As KVIFF hits the home stretch, excitement is building once again. Yes, we may be **sore, bleary, maybe a little punch drunk**, but festgoers are now finding inner reserves to help us cross the finish line.

Certainly there was no shortage of energy in the corridors of the **Hotel Thermal's Grand Hall** on Thursday, where fest staff were seen scurrying down the back stairs to make use of a little-known secret entrance to the theater. Visibly short of breath and gesticulating like kids given **way too much sugarcoated breakfast cereal**, even the hardened KVIFF veterans found themselves caught up in the excitement.

What was driving it all? Yet another presidential visit? The unveiling of a hot new handheld camera ideal for cheap indie use? None of the above. No, it was the surprise appearance of master thespian and newly minted **fashion mogul John Malkovich**, who made popped up at the cinema to share the stage with **KVIFF prez Jiří Bartoška** before the screening of Aki Kaurismäki's *Le Havre*.

Just after the audience caught Malkovich's uproarious trailer, in which he plays a vainglorious actor hurt by the idea that his career may be waning, **the real thing** strolled onto the stage, greeting the crowd, with Bartoška simply announcing "Deus ex machina."

Well said, Mr. President.

Nearly equal excitement descended on a press conference Thursday as journalists got into a spirited discussion on the real price of creating a digital print of a classic film such as the **Czech cultural treasure Marketa Lazarová**. As the Culture Ministry's Helena Fraňková debated the finer technical points for what seemed like 20 minutes, KVIFF juror and **head of the Czech Audiovisual Producers' Association Pavel Strnad** finally had to invoke executive authority and declare a ban on the topic.

### SEE YOU THERE

## Paul Barbeau

Producer, *Romeo Eleven*

I'd recommend seeing *Win Win*. I haven't seen it myself yet, but I am a big fan of Paul Giamatti, who is a great actor. There's also *32nd Day of August on Earth* by Denis Villeneuve, a fellow Quebecois. It's one of his first films and it's very, very good. With its visuals it's very cinematic. I think Villeneuve has a great talent for giving very strong images and frames. It's a very compelling film. I also know a bit about *Attenberg* because it screened at the same festivals as a previous film I produced [*Jo for Jonathan*]. It deals with themes like relationships, family and sexuality in a very original way.

*Win Win* screens today at 11:30am in the Grand Hall. *32nd Day of August on Earth* also screens today at 9:30am in the Small Hall and *Attenberg* is showing at 10:30am in the Lázně III cinema.

You can also see Paul's *Romeo Eleven* today at 1pm in the Espace Dorleans Cinema. (COC)



### EXPLAINER

## What's going down off screen at KV?

So, you've done or had done to you everything physically possible with hot mineral water, you've walked the main drag dozens of times, and you've spent so long staring at the instructional videos in the windows of Russian hair-replacement shops that you've caught yourself seriously considering the purchase of a pair of white crocodile-effect loafers. You need something to fill the hours until the next screening, and you need it bad. Do not despair! Hidden around KV are several unexpected attractions you might well have missed completely.

Standing an impressive 35 meters high, the Diana Lookout Tower offers you unparalleled views of the town and its environs. Good news for those not keen on a five floor climb; the top can now be reached by elevator. And with the delightful funicular railway to take you there straight from the



Mlýnská kolonáda, you can save your energy to take in the views or gaze at the peacocks by the hilltop restaurant.

Or try the sparkling Moser glass factory and museum, the place that makes KVIFF's coveted Crystal Globes. Browse through an unparalleled collection of the world-famous brand of luxury crystal glass, and perhaps even pick up a few pieces yourself at the factory shop. But

the real treat here is the glassworks itself, where you can watch master craftsmen shape molten glass into exquisite forms. Full entry to the museum and glassworks is 180 CZK, but get there early; the glassworks close at 2:30pm. Just take a 10-minute ride on the 1 or 22 bus from the market hall bus station to Sklářská (Glassworks). And that's not all there is for magpies in this town – why not feast your eyes on a wealth of gemstones in KV's very own Diamond Museum (Bělehradská 14). (PLC)



# Grand jury gets ready to step out

Will Tizard

The KVIFF grand jury this year is an august body, led by the Oscar-winning Hungarian director **István Szabó**, whose 1981 film *Mephisto* singlehandedly advanced the reputation of filmmaking in Eastern Europe. He has forged international projects ever since, including the English-language *Meeting Venus*, in which Slovak actor Marián Labuda worked alongside American actress Glenn Close.

Serving on the KVIFF jury is particularly rewarding for a film auteur from this part of Europe, Szabó says. "I think film festivals are really valuable events, because they can help draw attention to special and strange films, and arouse the interest of the audience, too."

This is an especially important role these days, he adds, when European film reaches global audiences less and less, "and truly valuable art-films get lost on the market."

Juror **Vladimír Balko** brings both filmmaking experience (*Soul at Peace*) and a broadcast journalism background to his role, having worked for Slovak TV as an editor, writer, director, and producer.

Having traveled the globe producing programs on everything from Vietnam to street children in Nairobi, Balko takes the moving image very seriously and has high standards for the kind of film he'd want to award.

"You know, for me, cinema is played like a mission," he says. "Do not take it as an industry, or entertainment. You have to give up a lot of things if you want to do it properly and honestly."



The KVIFF grand jury (left to right): Sibel Kekilli, Vladimír Balko, Edna Fainaru, Pavel Strnad, István Szabó (chairman), Michel Demopoulos and Michel Ciment.

Balko credits his mentor Jiří Křižan for his success, leading to the post on KVIFF's grand jury. The celebrated screenwriter believed that a filmmaker must consider from every angle why he is making the films he takes on. Presumably, this is something else Balko will expect the winning filmmaker to have done.

French critic and columnist **Michel Ciment** brings a well-developed background in film theory to his duties as a jury member. He has authored books on directors, including Stanley Kubrick, John Boorman, Francesco Rosi and Fritz Lang.

He celebrated the Czech New Wave in the pages of *Positif* and

was thus drawn to Karlovy Vary four decades ago, and has been passionate about new visions for at least that long.

The role of a juror is key in finding them, clearly. "Every period makes the same mistakes and ignores some important people," he says.

"There have never been so many films produced all over the world. We have no time to see all the films that are being shown. In Paris there are 18 new films every week."

In such a sea of work, he says, organizations like KVIFF play an increasingly critical role in helping to curate the best. "We have to rely on the festivals," he says.

Greek film critic and festival organizer **Michel Demopoulos** also has an extensive background in film and television and edited the prestigious film magazine *Synchronos Kinimatographos*. He has also created documentaries, led film acquisitions for Greek public station ERT and programmed the channel's weekly movie club.

Demopoulos says he's happy to serve at a festival that is celebrating the revival of fresh Greek filmmaking.

The new generation is "more oriented to a new vision of the world and not so rooted in the traditions of the Greek literature and poetry. This new generation's made a very strong appearance

with the films you have here, like Athina Rachel Tsangari's *[Attention]*, the film of Yorgos Lanthimos *[Dogtooth]*, and Syllas Tzoumerkas *[Homeland]*.

"That is very fresh in this period when Greece is in very difficult shape and there is no help from the state as there used to be. They are trying to make films on their own – low-budget films. This obstacle is maybe an advantage for being more independent and for doing what they want."

German juror **Sibel Kekilli** brings an actress's perspective to her work, best known to American audiences in Fatih Akin's acclaimed *Head-On* and Hal Hartley's *Fay Grim*. In 2006 she

brought the German film *Winter Journey* to KVIFF to compete in the Official Selection.

She confesses to being a bit in awe of her fellow jurors: "There are great masters who have been involved in filmmaking for decades. I am completely new there and so is my view. But perhaps it's not to do with age. Those people have seen so much that I would have to sit at home and watch movies forever to catch up."

Juror **Edna Fainaru**, an Israeli film journalist and festival consultant, has published interviews of leading filmmakers from Sydney Pollack to Martin Scorsese and contributes to *Variety*, *Moving Pictures* and *Screen International*. She and her husband founded Israel's only film magazine, *Cine-mattheque*, which she has edited since 1982.

Czech producer **Pavel Strnad** has been one of the country's most successful backers of emerging filmmakers, having founded the company Negativ, an organization with more than 30 features to its name, including 2002 KVIFF Crystal Globe winner *Year of the Devil* and 2005 San Sebastián winner *Something Like Happiness*. He also chairs the Czech Audiovisual Producers' Association.

Strnad will doubtless be appreciative of bold filmmaking that showcases new ideas, having nurtured such diverse work as Helena Třeštíková's award-winning documentaries and the pending feature *Alois Nebel*, which blends rotoscope technology with the art work of popular graphic novels.

It's anyone's guess what kind of Crystal Globe winner such a diverse range of styles and expertise will select.

## One for the ladies with classic Czech comedy

Laura McGinnis,  
Veronika Bednařová

Three blue collar workers travel to Prague for some renovation work. While fixing the facades of buildings in town, the men decide to spruce up their own in the bargain. Hoping to pass themselves off as cultured city folk, they get fancy threads and etiquette lessons, then head out to paint the town red.

Even without the sartorial advice of John Malkovich, they manage a passable impression of urbane sophisticates and it's not long before they've met and impressed three elegant ladies. Little do they realize the women are grifters, out for the money they assume such erudite, well-dressed men must have... A stolen-identity comedy of errors, *Man About Town* stars Czech cinematic legends Jirí Sovák, Vlastimil Brodský and Jan Libíček as the workers, Oldřich Nový as the etiquette teacher, and Jiřina Jirásková, Jiřina Bohdalová and Iva Janžurová as the women – all under the expert direction of renowned helmer Zdeněk Podskalský.

The festival is screening the film twice this week in recognition of its fab female leads, all of whom celebrated important birthdays this year. Iva Janžurová turned 70, and Jirásková and Bohdalová are both 80.

The film was released in 1969, shortly after Soviet troops had invaded Czechoslovakia to crush Alexander Dubček's attempt to



Iva Janžurová, Jiřina Bohdalová and Jiřina Jirásková in *Man About Town* (1969).

introduce a more liberal form of socialism, known as the Prague Spring.

For Bohdalová, the film is intimately linked to the time in which it was created and released. While *Man About Town* was produced with comparatively little difficulty and played to positive reviews in Prague, her next film (*The Ear*, a drama about the human consequences of government surveillance) underscored how much the film industry had been influenced by the takeover. Soviet regulations restricted the production process, and the film was immediately banned. In fact, audiences didn't see it until after the Velvet Revolution.

"I had quite a lot of worries with *[The Ear]*, because it was no joke. It never saw the light of

day," she says. "And it was put into some vault straight away. It wasn't even premiered."

While *Man About Town* is hardly an anti-communist screed, there is a bit of tension in the film, perhaps most notably in the reminiscences of the etiquette teacher about his high society days before the Communist takeover. Its writer, Václav Blažek, emigrated to Germany in 1968 to avoid reprisals for his satirical writing. He died in 1973.

In exile, Blažek never managed to achieve the success Czech writers like Kundera enjoyed, a fact Bohdalová attributes to the symbiotic relationship between the author and the Czech audience.

"Blažek was a genius. It was an awful pity. He just completely

dried up when he was away," she said. "He needed the Czech milieu, but he was afraid it would break its vengeance on him."

Janžurová never had the opportunity to meet Blažek personally, but says that his absence made an impression on the Czech cinema community.

"I have to admit that I know him only from photographs," she says. "But I also know him because of frequent wistful sighs he provoked. He emigrated shortly after [the film was produced] and we all sighed because a writer like that couldn't stay here. He was sorely missed."

Today, Blažek's final screenplay is widely recognized as one of the greatest Czech comedies of the 1960s. For Bohdalová, the enduring popularity of the film is unsurprising.

"It is such a cult comedy that even I, when it comes on the television, I say to myself, 'I'll just watch a little bit,' and then I end up watching it right to the end. It's full of laughs, because the jokes are always fresh and so funny, but it's a healthy laughter. It's not vulgar or profane. It's just pure fun. That kind of refined humor is lacking nowadays."

KVIFF audiences will soon have an opportunity to judge for themselves.

**Man About Town screens today at 2pm in the Karlovy Vary Municipal Theatre and tomorrow at 10:30am in the Lázně III Cinema.**

## Habemus Magister Jerzy Stuhr



Jerzy Stuhr is hosting today's master class.

Veteran Polish filmmaker, dramatist, actor and academic Jerzy Stuhr is here at KVIFF to present his new feature, Nanni Moretti's *We Have a Pope*. The fact that Moretti is clearly unafraid of controversy – he's known for his searing and outspoken critique of the Berlusconi regime – makes the sensitivity of his latest offering all the more impressive.

The success of the film ultimately rests on the shoulders of the three leading men – Michel Piccoli's distraught papal candidate, Moretti's frustrated analyst and Stuhr's Vatican spokesman, "Il portavoce." Frantically trying to simultaneously protect a bewildered public, an ineffectual and unworried College of Cardinals, and a new pope on the edge of complete nervous breakdown, Stuhr's character is the lynchpin of the film. With anything less than Stuhr's compellingly honest performance, Moretti's film could never have achieved its

seemingly impossible goal. Somehow, Piccoli, Moretti and Stuhr manage to bare the delicate flesh of Italy's emotional makeup without going for the throat. *We Have a Pope* is an extraordinarily sensitive exposé of the vulnerable human reality behind the twin edifices of Catholicism and psychoanalysis.

Stuhr is giving a master class today at 2pm, though unless you can speak Czech and Polish you might have trouble following the repartee, as no translation is planned. This is a great loss for the anglophone audience: Stuhr's utterly convincing performance of a man desperately trying to hold the Vatican together manages to negotiate an extremely difficult path between the equal dangers of farce and melodrama.

**Catch the final screening of *We Have a Pope* tonight at 10pm in the Karlovy Vary Theatre.** (PLC)



# Falling down the punk rock rabbit hole

Filip Šebek

Jim Lindberg's 2007 book *Punk Rock Dad* chronicles his life as front man for the punk rock band Pennywise – and father of three. Lindberg's book was the inspiration for Andrea Blaugrund Nevins' latest documentary, *The Other F Word*, which chronicles the experiences of Lindberg and others navigating the shoals of punk paternity. A mother of three, Nevins is a director, producer and writer in Los Angeles, California.

■ **Why did you decide to make this documentary? Do you have some friends inside the punk movement?**

I do! In fact, my producer, Cristan Reilly grew up with Jim Lindberg, who's our protagonist in the movie, and he had written a book called *Punk Rock Dad* and that premise was a very funny one to us, so that was the reason why we decided to start looking into it. And then of course we fell down the punk rock rabbit hole and it became a much larger story about fatherhood.

■ **And were you a huge punk rock fan?**

I wasn't, but now I love it!

■ **Do you think your position as a woman and mother of three children made the men more comfortable talking to you about parenthood than they might to a male director?**

I think that's a very wise obser-



The Other F Word helmer Andrea Blaugrund Nevins.

vation. I think that almost any time you go into a subculture or an environment and you're a foreigner, people feel a little more comfortable opening up to you because they're not competitive. They're not hiding things because they need to figure out what level you're at.

Instead I think, as a woman and as a mother, they were able to talk about things that nobody had ever asked them before. Usually they're being interviewed by other punk rockers and journalists who are in the music industry and so they're talking tough guy talk, they're talking their punk rock credo. When you ask them about

what it's like to hold a child for the first time, that's a whole other question, and I think it ended up being very successful because of that.

■ **How hard was it to get inside the hearts and souls of your subjects?**

I think any time you start into a subculture you need a guide. You need somebody who's going to trust you and then through their trust introduce you to the next person... and it was that kind of a daisy chain all the way through. They never would have talked to me or Cristan had we just walked in the door and they didn't know us. The fact that each punk rocker

felt safe and told the next punk rocker it's ok made it possible for us to walk in those doors.

■ **You include a lot of brilliant archived material from the history of American punk scene. Where did you find it?**

We dug and dug and dug and dug and dug. Some of it was from the guys themselves... A lot of the photographs came from one wonderful photographer who has a treasure chest full of punk rock. He just loved the scene and took these pictures.

■ **All of the film's subjects are American punk rockers. Did you consider interviewing a father from the English punk rock scene?**

We did [but] it's such a big, big story we felt that if we focused on the microcosm it would lend itself to all the other stories. Sometimes if you really focus on the smaller picture, it allows you to tell it with more substance and more depth than if you moved to all of them.

And we were very interested particularly in the derivation of that story. Here were all these guys who mostly grew up in the same town and were rebelling against the same thing. All the other punk rockers were rebelling against slightly different things. Although I would guess that they all had difficulty with their fathers.

**The Other F Word screens today at 1pm in the Drahomíra Cinema.**

## FACES



Aaron Houston

Željka Suková

Martin Dušek

Actors **Josef Abrhám** and **Barbora Seidlová** arrive today, joining producer **Jaroslav Bouček** and guest **Jiří Macháček** for the screenings of Václav Havel's new film *Leaving* today and tomorrow. Also arriving today is documentary maker **Martin Dušek**, whose *Coal in the Soul* screens today, joining his producer **Pavel Plešákis**. Also staying on are producers **Brooke Dooley** (*I Think It's Raining*), **Radim Procházka** (*The Greatest Czechs*), **Viktor Tauš** (*The House*) and **Gia Bazgadze** and guest **Constantine Lusignan-Rizhinashvili** (*Salt White*). And keep a look out for **Emilie Los**

and **Olga Titova**, here with *Generation P*.

Director **Petr Nýdrle**'s 1981 classic *Eugene Among Us* is showing again today and **Ondřej Trojan**'s *Identity Card* is showing again tomorrow. Canadian writer/director **Aaron Houston**'s well-received *Sunflower Hour* had its final screening yesterday, but he and his team are still about, as is debut Croatian writer/director **Željka Suková** (*Marija's Own*). And if you haven't yet congratulated **Ivan Zachariáš** on another excellent KVIFF trailer, don't worry: he's planning on staying here for a day or two.

(PLC)

## PRÁVO Audience Award

Here are the latest results for the **Top 5 Films as selected by you, the audience!** If you want to participate in this competition, 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 collector, or drop it into one of the ballot boxes provided by *Právo*, the Czech dai-

ly newspaper that organizes the competition. The votes will be counted each evening so we can provide regular updates.

### Current Standings

1. **Nicky's Family**
2. **Almanya**
3. **Incendies**
4. **Collaborator**
5. **Hello! How Are You?**

## REVIEWERS RECOMMEND

Ronald Bergan

Film historian and critic, *The Guardian*



### The Kid with a Bike

Directors: Jean-Pierre Dardenne, Luc Dardenne, Belgium, 2011, 87 min  
July 8, 4:30pm, Pupp

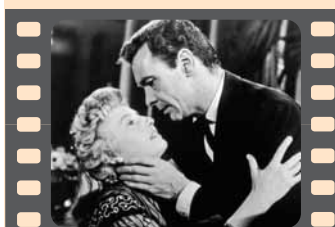
The films of Belgian brothers Jean-Pierre and Luc Dardenne give new meaning to the term "motion picture." Their protagonists are continually on the move, with the camera following doggedly behind them. It was therefore logical for the Dardennes to put their latest character, Thomas Doret, on a bike, which he uses as an instrument of freedom. As in the brothers' previous films, there is the theme of revenge or forgiveness. This is approached in a non-didactic, non-sentimental manner, yet the film is as much an "emotion picture" as a motion picture.



### Dogtooth

Director: Yorgos Lanthimos, Greece, 2009, 96 min  
July 8, 7:30pm, Karlovy Vary Municipal Theater

*Dogtooth* involves three teenagers confined by their parents behind the walls of a country estate. Isolated from the world outside, they even learn a new "untainted" vocabulary. An impressive allegory, it is so tightly constructed that it's irrelevant to describe it as too schematic. The intriguing movie is the best illustration on film of the poem by Philip Larkin: "They fuck you up, your mum and dad. They may not mean to, but they do. They fill you with the faults they had. And add some extra, just for you."



### Forty Guns

Director: Samuel Fuller, USA, 1957, 79 min  
July 8, 10am, Drahomíra Cinema

This pacey, economic and witty black-and-white CinemaScope Western is up there with Nicholas Ray's *Johnny Guitar* and Fritz Lang's *Rancho*. Notorious for its portrayal of a strong all-controlling woman, with a weakness for an equally strong man. However, Barbara Stanwyck outdoes Joan Crawford and Marlene Dietrich in her hyper-feminism and stylized melodramatics. As usual with Fuller there are superb tracking shots and haunting close-ups, while still maintaining the directness and rawness that attracted the likes of Jean-Luc Godard.



### Run of the Arrow

Director: Samuel Fuller, USA, 1957, 86 min  
July 8, 11am, Karlovy Vary Municipal Theater

Interesting to compare the two Fuller Westerns made in the same year. The monochrome *Forty Guns*, with a strong female lead, and *Run of the Arrow*, in color, featuring Rod Steiger, both leading characters diverting from the myth of the American West. Steiger, as a Southerner who won't accept defeat in the Civil War, and joins the Sioux tribe to get his revenge on the Yankees, gives one of his most impressively bullish performances, probably sparked by his clashes with the director. The brilliantly photographed exciting title sequence (i.e. the Sioux initiation test of endurance) stands out.



Nebotická 459/1, 118 00 Praha 1, tel.: 233 088 888, www.MandarinOriental.com/Prague



# From cutting *Hair* to *Deconstructing Dad*

Jaroslav Švelch

American cinematographer and editor Stan J. Warnow has worked with Miloš Forman, Michael Moore and Kermit the Frog, and is perhaps best known for music documentaries and dramas such as *Woodstock*, *Hair* and *Ragtime*. He is in KVIFF this week with a feature-length documentary about his father, composer Raymond Scott. In *Deconstructing Dad*, Warnow examines his father's musical and technological innovations, as well as the challenging nature of their relationship.

## ■ What was the most surprising thing you learned about your father?

He had formed the first racially integrated network radio orchestra in the mid-1940s, when that was really something very radical... I think from his point of view, he just wanted the best musicians, but at the same time he was breaking ground socially... On the technical side, when I started this film, I knew a little bit about electronic music but I wasn't a fan particularly and it was only during this film that I learned what a sequencer is – the device that allows the programmed playback of sounds – and basically he invented that machine... And then of course I found out some things about him personally, some of which is in the film.

## ■ From the film, it seems as though you didn't know your father very well.

As a parent he was very distant and he really wasn't that interest-



Miloš Forman collaborator Stan J. Warnow.

ed in his children, and so I reciprocated quite consciously and felt like, well, I'm not interested in him, he's not interested in me... I knew basically what he was doing, and I do remember in college (this was way before the Internet) going to the library sometimes and looking up magazine articles about him from 20 years ago. But at the same time I just wasn't involved in his life on any regular basis. He certainly wasn't involved in mine.

## ■ Your editing career started in the late 1960s. Did you con-

sider yourself part of that social movement?

Yeah – in certain ways, because I always wanted to work, I always wanted to earn money, so I can't claim that I ever dropped out or lived in a commune. But at the same time... when I went to Woodstock I felt very much a part of being there. I actually was not going to go there except I was there on the film. I knew about it and everything but I thought it was going to be incredibly crowded, which it was! I said, I don't wanna go, it's gonna be too

crowded... Woodstock was obviously wonderful too but it was huge and overwhelming and I don't really like crowds like that. But I love that this festival that we're at now has that feeling of a combination of the original Woodstock festival and a film festival. I don't know, it's probably unique in that way.

## ■ Then you moved on to work with Miloš Forman. How was that?

When I worked with him he had already won an Academy Award. He was very much a force in the business and he's a fascinating man, a very talented, dedicated man. It was my first introduction to the rarified world of high-end Hollywood production and so it was a real educational experience.

## ■ What are your memories of working together?

How can I say this? You work with people and it doesn't always end up where everybody feels wonderful about the experience. So I did one film with him, and I think we both did feel wonderful about the experience on *Hair* and then I did a second film with him, *Ragtime*, where I kind of was having trouble understanding what he was looking for and I had maybe different ideas of the way that book should have been adapted, but I wasn't in a position as the editor to be reshaping the film... It was a difficult film for everybody concerned, but every film is difficult in different ways.

**Deconstructing Dad screens today at 4pm in the Husovka Theater.**

## WHAT AM I DOING HERE?

**Alberto J. Gorritiberea**

Director, *Arriya – the Stone*

## ■ So what brings you to the festival?

We are here to present the international premiere of our film. After presenting it at a national festival in Malaga, where we won five awards [including best actress and best first feature], it was really important for us to take the film to a culture that was very remote and different from our own. In this sense, it was a big honor for us to be able to come to Karlovy Vary and to present the film in this section [Official Selection – Out of Competition].

## ■ Besides presenting your film, are you going to do anything else while you are here?

I'm trying to instill some Czech culture into me. I'm also trying to use this time to see good films. I'm making a special effort to see Czech films. Being Basque, and having my own special language, I am attracted by the very special language I am hearing here. The Czech Republic has a very different, very specific language. So, I'm also trying to get this language "into my ears."

## ■ What happens to your film after KVIFF?

We're going to put it into distribution at the end of August and at the beginning of September, just before the San Sebastián festival. We also think we'll have opportunities to show the film at other parallel festivals all over the world.



## ■ Have you any other projects lined up?

Yes, I'm writing something at the moment, but to be honest I think I will have to continue my project as a father, because I had to leave it for a while. Now I think it's time to have a bit of rest, because I've made four works in the last four years, and two of them were documentaries. After this film, which was very important for me on a personal level, I think I should take some new cinematographic steps.

**Arriya – the Stone screens tomorrow at 2pm in the Karlovy Vary Municipal Theater.** (COC)

## ON THE TOWN

### Cafe Thermal

IP Pavlova 11  
www.thermal.cz  
Open 11am–8pm daily

Green space and fresh air, always in short supply inside the KVIFF mothership Hotel Thermal, are closer than you think. A short lung-refreshing stroll up the path that begins in the north end of the Thermal's parking lot leads to the airy, glass-walled Cafe Thermal, which overlooks the hotel's pool and much of the spa district. Its interiors are commie classic, virtually unchanged from the 1970s, complete with Star Trek-style furnishings, concrete walls and lots of brown aluminum siding. Budvar bottles (45 CZK) and Red Bull (59 CZK) are the hottest items on the limited menu, filled out by cakes (35–45 CZK) and a small selection of

liquors. Yet it's quite appealing for all that, especially if you're planning a swim in the pool later on (100 CZK for 90 minutes, open 8am–9pm daily). All in all, not a bad way to clear the head for more marathon movie viewing. (WT)

### Panoptikum

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

A cozy restaurant with relaxed service, Panoptikum specializes in traditional Czech fare at reasonable prices. A generous serving of pork, dumplings and cabbage runs to 165 CZK, and spicy chicken breast with a side of fries goes for 215 CZK. A garlic soup starter is a mere 25 CZK, and the *pivo*, at 25–30 CZK for a half-liter, is some of the cheapest in town. The



Cafe Thermal, right by the pool.

food is a little heavy, as traditional Czech mains often are, but the service is friendly and the atmos-

phere less hectic than you'll find in most of the restaurants on the main strip. *Dobrou chut'!* (McG)

### Klub Peklo

Basement of the Thermal  
Open 8pm–5am (or later...)

*Peklo* means "hell" around these parts, and if the age-old association of red with the devil's lair has any truth to it, Klub Peklo is suitably lit. With red neon under the bar and a glowing red dance floor, much of the available light comes from the giant flat screen showing non-stop Jameson ads. It's a strange place, and getting served is awkward with evenly spaced swiveling chairs the entire length of the bar. Nonetheless, once you down a small glass of cold Budvar (40 CZK) or two – or a bottle of Mumm (2200 CZK) if you really fancy pushing the boat out – you'll find plenty of comfortable booths in which to conduct intimate conversations at the top of your lungs. (PLC)

Want to know more about contemporary Czech film? Stop by the **Thermal Hotel's gala entrance at 3pm today** for Tea at Three: a cuppa and a conversation with Czech filmmakers. And **Aeroporto** promises a **rocking dance party**, with lessons for advanced students, **from 10pm**. If you didn't bring your dancing shoes, you can just rock out and wait for daybreak and the arrival of what the club cryptically refers to as "dance creations from *Star Wars*." Admit it, you're curious. Finally, fans of Prague's club scene will be delighted to hear that DJ Dan Cooley (of Radio 1 and Roxy fame) will be spinning discs at **Klub Peklo** (in the lower level of the Thermal) **from 11pm to 1am**. (McG)

## DAILIES



Some off screen action between movies.



The "cast" and crew of *Sunflower Hour*.



John Malkovich puts his models through their paces.