



Karlovy Vary  
International Film Festival

# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 47TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**



Sunday, July 1, 2012

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Vote for the best film of the 47th Karlovy Vary International Film Festival!

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# My work is simply a portrait

Helen Mirren on responsibility and unsung heroes

British actress Helen Mirren came to KV this week to receive this year's Crystal Globe for Outstanding Artistic Contribution to World Cinema. At a press conference in the Thermal yesterday, she spoke to journalists about what she looks for in roles, how she discovers her character, and the work still to do to for women's rightful place in film.

■ How did *Love Ranch*, the film about the first legal brothel in Nevada, which you made with your husband, Taylor Hackford, come about?

We had always been looking for a project we could do together and Taylor would come up with one and we couldn't find the finance for it for whatever reason, and then he came up with *Love Ranch*. I thought it was such an amazing story. I loved it. I loved the milieu it takes place in. I loved that we could work together for the first time in so many years.

■ Do you foresee a role for yourself as a director at this stage of your career?

I'm an actress. That's what I am. I'm not a director. I love being an actress. I think it's my chosen destiny. I don't particularly want to change paths. But I do want to encourage – and hopefully there will be – many female directors in the future.

■ What was it like portraying Emerenc in *The Door*, István Szabó's film about a Hungarian cleaning woman who may have had a dark role in WWII, which is screening at KVIFF?

*The Door* was, honestly, one of the hardest things I've ever done. It doesn't look like that to the eye but I think I felt the responsibility of the fact that it was a Hungarian story, a Central European story, to do with the whole history of Central Europe,



Helen Mirren holds court at the Thermal.

Photo: KVIFF

shown a frankness with the human form – is that liberating?

Nudity is empowerment, is that what you're saying? I don't know really. I mean, you can look at it either way. I never felt particularly empowered by that experience. It was something

I sort of gritted my teeth and got on with. I do believe in a certain amount of liberation, certainly. And it was part and parcel with my journey toward a kind of liberation. But whether it's empowerment or exploitation is a very

blurry line and I don't think anyone's ever really quite defined that.

■ You often advocate for a greater role for women in filmmaking, as you did at KVIFF's opening ceremony. Have things changed in this regard over the course of your career?

A film set is a very, very masculine place and, in my young filmmaking days, surrounded by men, there were very few women in the cast – and that was the great thing about *The Door*: it was a film about two women and

that's fairly rare. There's usually five or ten male characters for every female character.

■ Were there special challenges playing a contemporary, living person as you did in *The Queen*? Was it a bit daunting portraying a monarch who is still on the throne?

It was a major challenge. I looked at a lot of films of the Queen, a lot of paintings...she's been very liberal about her image, unlike Elizabeth I, who controlled her image like a brand. She allows a portraitist to do anything they want, she doesn't try to control them at all. She had Annie Liebowitz come in and do photographs. It's your impression, as an artist, as an actress, of who you think the Queen is. And I thought of my work as simply a portrait. My personal portrait. There's as much of the painter in there as of the person sitting. And that kind of freed me somehow.

■ And lastly, what attracted you to the role of Alma Reville, whom you played alongside Anthony Hopkins in the upcoming film *Hitchcock*?

[It was] really a great script by Sacha Gervasi, who then directed it. Two reasons – one was to have the opportunity to work with the great Anthony Hopkins. We come from a very similar background in the sense of British theater, then coming to America, doing film. But we've never actually worked together before. And to do a film shot in Los Angeles, which is very rare today, believe it or not. And such a great role – Alma Reville [Hitchcock's wife, collaborator and screenwriter]. I mean, talk about one of the great unsung heroes of cinema!

Questions recorded by yesterday's press conference moderator, Veronika Bednářová

## THE LOWDOWN

As the fallout of the KVIFF opening night sorted itself out on the festival's first roasting Saturday, which witnessed some revelers still staggering home, beer in hand, at 9am from the vicinity of the Thermal, all systems seemed to basically be go, as they say at NASA.

Apart from minor glitches, of course, such as one at the opening night ceremony on Friday in which huge photos of jury members projected before the audience at some point fell out of sync with the names of the prestigious guests, resulting in general confusion.

Such is the way with opening-night nerves and no-one was terribly bothered. Neither, interestingly enough, were a group of elite international film journos and critics who found themselves somehow without invitations to the opening proceedings or the gala party at the Pupp afterwards.

Instead, they gathered on the more humble Thermal terrace, sipping Martinis and beer and regaling each other with film fest tall tales. An industry secret among veterans, if you're interested, is that most actually get a touch allergic to ceremonies after attending their 20th or 30th one and much prefer to skip dressing up and follow the proceedings from the nearest TV monitor with a drink in hand.

One such guy, Damon Wise of the British film magazine Empire, helpfully suggested several strategies for crashing parties when your invitation has been "somehow not found" at the protocol desk. One (which has actually worked at KVIFF in the past) is to stand near the entrance and slowly drift in, walking backward, so as not to give away your direction. Another, which would work only in Sundance, is to play the spaced-out American type and exclaim, "Dude! I like totally forgot my invite!"

## SEE YOU THERE

### Péter Bergendy

Director, *The Exam*

I would like to see *She Male Snails* by Ester Martin Bergmark because I find the transgender issue is a very relevant one (I'm also planning to make a documentary about this subject). On the other hand, I like Scandinavian movies with their straight tones, and, to top it all off, people are always starving for fresh, unconventional, experimental visuality. Screening can begin!

*She Male Snails* screens today at 1pm in the Thermal's Congress Hall. It also screens on July 2 at 10am in the Espace Dorleans Cinema and on July 7 at 4pm in the Congress Hall.

Bergendy's *The Exam* screens on July 4 at 4:30pm in the Pupp and July 5 at 10am in Čas Cinema. (WT)



Photo: KVIFF

## EXPLAINER

### KVIFF trailer honors late great

The film before the film is a great tradition at KVIFF, and a long line of prestigious directors have shot the short that is also known as the festival trailer, or *znečka*.

Its form and content are closely guarded secrets in the weeks leading up to opening-night screening, and the film is actually flown in by Blackhawk helicopter by the US elite rapid-strike force known as the Navy SEALs, who deliver it straight to the projectionist from a Kevlar-coated attaché case that is handcuffed to the toughest and meanest member of the team.

And, while only one of the facts in the above paragraph is true, the mystique surrounding the trailer is almost that good. The verifiable facts are that it has been made in past years by the likes of Czech directors Petr Zelenka, David Ondříček and even the surrealist artist František Skála, who came up with arguably the wildest concept ever, in which a man sprouts weird wings of auto glass.



Photo: Jan Handreich

For the last few years, instead of asking a different auteur to create the trailer each year, KVIFF has settled on clips by Czech director Ivan Zachariáš, who has since created iconic looks at how stars and famed film greats such as John Malkovich, Danny DeVito, Véra Chytilová, Jiří Menzel,

Miloš Forman, Harvey Keitel, Jude Law, and Andy Garcia all deal with their respective Crystal Globe awards after the festival's over.

These 1-2 minute films, all shot in gorgeous film noir style, using the classic magic of black and white, invariably get a good laugh and reveal things you probably never wanted to know about the life of festival trophies.

But audiences have finally now seen the newest piece, a tribute to Czech filmmaking mogul Otakar Vávra, the history-making director who died last year at age 100 after surviving and thriving in every regime since WWI. (WT)

# Events line-up oils film-industry wheels

**Gillian Purves**

The KVIFF Film Industry Office plays a vital role in ensuring producers, buyers, distributors and filmmakers have opportunities to meet each other and trade information and ideas while at the festival. Numerous events scheduled from Sunday (July 1) to Tuesday (July 3) will provide a hotbed for film industry professionals to get on with the business of filmmaking. "I think what's very important about the industry days is that, over the three days, people who have films in the program or who are coming to look for a new project get to meet each other," says **Andrea Szczuková**, Head of the Film Industry Office. "We try to get everyone together. We have special events for them."

The **Works in Progress** presentation, which offers producers an opportunity to pitch their post-production-stage films, is popular every year, but now it has taken on a new significance. "A jury of three internationally known people [**Ivo Andrlé** of Czech distributor Aerofilms, **Silje Nikoline Glimsdal** of Denmark's TrustNordisk international sales company and **Amy Dotson** of the US-based Independent Filmmaker Project] will select the best project, and the selected project will be awarded services worth 10,000 euros by Barrandov Studios," says Andrea. This will provide an invaluable boost for producers who need support while finishing their film. The 18 films being presented at this event on Monday, July 2 (from 1:30 to 5pm) in the Congress Hall of the Thermal Hotel include a range of strong works from Central and Eastern European countries.

Festivalgoers are invited to attend what is sure to be a lively debate entitled **ON THE WAY TO CREATIVE EUROPE – Defining the Future of MEDIA and Culture Programmes** taking place at 10:30am today at Becher's Villa (Král Jiřího 9). Various film professionals will take part in the debate, and **Katarína Nevedalová**, member of the European Parliament, Culture and Education Committee will be a special guest. The event has been organized by the European Parliament and


*The head of KVIFF's Film Industry Office, Andrea Szczuková.*
*Photo: Jan Handreich*

## OFFICIAL SELECTION

**Camion – how can we pardon ourselves?**

**Peter Le Couteur,**  
**Kristýna Pleskotová**

Rafaël Ouellet's latest feature *Camion* explores something that, as he told the *Festival Daily*, "has to be one of our darkest fears." And it is a dark subject, killing someone accidentally; it drains the meaning from life for the characters involved. Though not at fault, they cannot forgive themselves. As the Canadian puts it, "How can someone live through this? How can we pardon ourselves?"

These are big themes, and one striking component of the film's success is its lack of sentimentality, enabled by the honesty of the directorial approach. Rafaël Ouellet is notable for not going to film school, which he says enabled him to be a "late bloomer" and to "grow as an adult and as an artist." Although he claims he's not a writer, and that his screenwriting method is "waiting till the last minute," Ouellet now has five titles to his name. He's also no stranger behind the camera or in the editing room, performing all these roles successfully in his previous features.

But for the cinematography in *Camion*, he says, he "wanted someone who is really skilled, faster... and used to working with a large crew." He chose Geneviève Perron, known for her shorts and documentary work, because she had "that sensibility


*Truck-driving tragedy strikes in Camion.*

that I'm looking for," and was willing to take risks. Ouellet used the same intuition with the cast.

"It all begins with choosing the right ones for it," he says. "People you love, you believe, that are sensitive. True artists. A lot of meetings with them – one on one, or all together – talking about the film, the characters, arts in general, how we feel, getting to know each other... After that it gets mysterious, the way it works. Sometimes magical."

This "magical" methodology put together a cast who are palpably in touch with one another, giving an impression of closeness far beyond the ephemeral nature of on-set relationships. But even beyond his deft choice of cast and crew, there's an emotional reality behind Ouellet's subject that gives the work solid experiential grounding.

"My father is a trucker and he was involved in a small accident,

and waited for a few weeks before finding out how the woman he hit was doing," he says. "She was fine, but the whole time he was really nervous about it. Feeling guilty... I drew from that, but it's all fiction."

This could explain Ouellet's singular approach, focusing exclusively on the suffering of the killer rather than the victim. He pulls this often-sidelined side of traumatic events in to focus by not naming the victim, highlighting the anonymity and meaninglessness of the accident. "I don't know anything about her, except that she's from Maine," he says. *Camion* is the work of an *auteur* who knows exactly what he wants, gets results, and (as he says) is proud of his film, and proud to be part of Karlovy Vary again.

*Camion* screens today at 5pm in the Thermal's Grand Hall and tomorrow at 1:30pm at the Pupp

## OFFICIAL SELECTION

**Your Beauty Is Worth Nothing... communicating across borders**

**Jaroslav Švelch**

Hüseyin Tabak's cross-cultural tale of a young Turkish immigrant's emotional trials in Germany is a lyrical fiction just a step away from reality.

■ You both wrote the script and directed the film. How did you come up with the story?

I met a boy in my village in East Anatolia... who was going to move to Germany but had never been to a big city, even in Turkey. Well, I thought a lot about him for months... and then, one night, I started to write and after three nights, full of coffee and some alcohol, I had written the basic story... I am familiar with immigrants. My parents are immigrants... I know a lot of people around my private life who are new in Austria or Germany, and I know what kind of problems they have... But those people also bring a lot of conflicts and problems from their native country along with their own culture and traditions.

■ How do you think your film fits among other European, especially German-language, films about immigrants? I think you've taken a much more lyrical approach...

When I want to tell a story, I just write down what my heart screams. I love cinema, I love films, I love great directors,


*Strangers in a strange land.*

but... I don't make the films to compare them, I make them to tell the audience a story which my heart screams. That's all... You find in the simplicity of a life the biggest tragedy. You have to find the way to show it.

■ How hard was it for you to find the right actor for the lead role?

First we wanted to get the boy from my village to play the main role, but we could not get a visa... We looked in over thirty high schools in Vienna, over 800 kids. We found Abdulkadir... I invited him to the next casting round. He had to learn a scene. One day before the casting... Abdulkadir forgot his [email] password... so he could not learn the scene... So he picked a scene by himself, which was five pages.

He learned his own lines and the lines of the other roles, too, and was calm and brilliant during the casting. He knew how this kid

## WHAT AM I DOING HERE?

**Anna Voňáková**  
**Publicist, Mezipatra Queer Film Festival**



■ I guess you're here to plug your festival?

We're here to meet our partners, our friends, to see them somewhere other than press conferences. What I'd like to do is to meet new journalists, there are good opportunities at the parties, and to spend time with our existing and possible future partners, sponsors, and filmmakers. Cooperation is very important for us because we're a smaller festival, and everything we do is volunteer-based, so it's important for us to meet new volunteers!

■ Mezipatra's quite a small operation, do you have any dealings with KVIFF?

Not directly, but some members of our team are also members of the KVIFF team. It's not cooperation, but we can learn something from them. And the interesting thing is that at KVIFF every year there are queer movies, like *Keep the Lights On* this year, which is a movie that we will have at Mezipatra, too. Today's masterclass with its director, Ira Sachs, [at 2 pm in the Jameson Lounge] will be moderated by Aleš Rumpel, the director of our festival, which is a small example of cooperation between us and KVIFF. (COC)

**FACES**

Sergey Loznitsa Timo Novotny



Juraj Nvota Jan Prusinovský



Bojan Vuletić Filip Marczewski

**Sergey Loznitsa** arrives today with *In the Fog*, his re-working of Vasili Bykov's novel selected for the Horizons section. This is Loznitsa's second feature; he's also known for the beauty of his documentary work. Another *docu-auteur* arriving today is **Timo Novotny**, who wrote and directed competing documentary film *Trains of Thoughts*, and also has co-credits for editing and camera-work. Forum of Independents selection *Gilitte Pik Chi Leung* is also noteworthy for retaining complete control over her process, not only writing, directing and editing her feature debut *Love Me Not*, but also composing the music and co-directing the photography.

Look out for **Sharon Bar-Ziv**, writer/director of *Room 514*, and **Babis Makridis**, director and co-writer of *L*, both selected for Another View this year. Also arriving today for his Another View offering is writer/director **David Lambert**, here with *Beyond the Walls*.

Prague-born **Michal Hogenauer**, director and co-writer of *Tamblyles* is here for the Czech Films 2011–2012 selection, along with director **Juraj Nvota**, here with *The Confidant*, and **Olmo Omerzu**, director and co-writer of *A Night Too Young*. Also look out for Czech director **Jan Prusinovský** (*Sunday League – Pepik Hnatek's Final Match*).

**Zdeněk Jiráský**, writer/director of Czech Lion winner *Flower Buds*, arrives for the East of the West competition today. He's joined by **Bojan Vuletić** the director and co-writer of *Practical Guide to Belgrade with Singing and Crying*, and **Filip Marczewski**, director of the uncomfortable half-sibling romance *Shameless*. Also presenting a surprisingly delicate treatment of this troubled area is the Another View selection *The Unspeakable Act*, represented by writer, director, editor and co-producer **Dan Sallitt**.

And last but not least, we welcome actor **Kento Fukaya**, here to support *Kamihate Store* in the Official Selection competition. (PLC)

**Czech, please!**

Most KV restaurant staff speak English these days, but you will still find some places where you might have to negotiate ordering your dinner exclusively in Czech. The best way to approach such situations is to simply ask for an English menu by saying *Anglický jídelní lístek, prosím* (Anglitsky yee-delni leestek pro-seem). After that you can then just smile sheepishly and point at the meal you want. Here's a quick pick of some of the other phrases you're most likely to need to know on such occasions.

*Co si dáte?* (Tso see dahte) – What will you have?

*Co vám mohu nabídnout?* (Tso vahm mohoo nabeed-note) – What can I get you?

*Pivo, prosím* (pivo proseem) – (One) beer, please

*Máte vybráno?* (Mahte vee-brano) – Are you ready to order? (lit. Have you chosen?)

*Ano/ne* (anno/neh) – Yes/No

*Dobrou chut!* (Dobro khoot) – Bon Appetit!

*Všechno v pořádku?* (Vshekno v porsch-adkoo) – Is everything OK?

*Dáte si kávu?* (Dahe si kaah-woo) – Would you like a coffee?

*Účet, prosím* (Ooh-chet proseem) – Check, please!

*Zaplátíme* (Za-platee-may) – We'd like to pay

*Zvlášť/Dohromady* (Zvlasht/Dohromaddy) – Separately/together

(COC/PH)

**REVIEWERS RECOMMEND****Alissa Simon**

Film critic, *Variety*

**Jackpot**

Director: Magnus Martens  
Norway, 2011, 90 min  
July 1, 6:30 pm, Small Hall – Thermal



Nesbø story written with the screen in mind. This blackly comic, pulpy caper about dishonor among thieves unspools at a rollicking pace, with multiple homages revealing both Martens and Nesbø's keen knowledge of genre. It is highly entertaining fare for those not averse to well-contextualized gore, with shades of the Cohen brothers and Quentin Tarantino.

**Come As You Are**

Director: Geoffrey Enthoven  
Belgium, 2011, 115 min  
July 1, 9:30 pm, Small Hall – Thermal

Three Belgian guys in their twenties love wine and women. Wine they have savored abundantly, but they have never had a woman. Under the guise of a wine tour they embark on a journey to Spain hoping to lose their virginity. Nothing will stop them. Not even their disabilities: one is blind, the second is confined to a wheelchair and the third is completely paralyzed. This enormously likeable road movie has been racking up festival awards from Montreal to Valladolid to San Jose. Geoffrey Enthoven once again proves a deft director, eliciting spot-on performances even as his subject matter alternates between comedy and serious drama.

**The Hunt**

Director: Thomas Vinterberg  
Denmark, 2012, 111 min  
July 1, 10:30 pm, Grand Hall – Thermal

Leading actor Mads Mikkelsen justly won the Cannes Film Festival's Best Actor prize for his role in *The Hunt*. He gives a quiet tour-de-force performance as a nursery school teacher in a rural Danish community falsely accused of sexually abusing his young charges. Wisely sticking to the point of view of the beleaguered Mikkelsen character, director/co-writer Vinterberg plays with notions of political correctness, so much so that viewers will get really steamed over the small town sanctimony of the other characters. Like Vinterberg's earlier *Festen*, this is a tense thriller about the ugly side of human nature.

**Run For Money**

Director: Reha Erdem  
Turkey, 1999, 100 min  
July 1, 7:30 pm, Lázně III

This engaging morality tale about the high cost of living illuminates the hardships of urban life in contemporary Istanbul. When Selim, a happily married shopkeeper revered for his honesty, happens upon a large bag of American dollars accidentally left in a taxi, his scruples take a momentary holiday. Although the windfall (from a bank heist) weighs heavily on his conscience, the once-thrifty Selim cannot resist spending some of the alluring greenbacks. Soon his lies lead to even greater betrayals. The great Turkish actor Taner Birsel makes Selim's agony palpable as he struggles to preserve his dignity and sense of self.

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# Variety sidebar has the spice of life

**Gillian Purves**

The Variety's **Ten Euro Directors to Watch** sidebar has something for everyone. Diversity is important for this section because "it is like a microcosm of the festival, a snapshot of young European filmmaking," says *Variety* critic Alissa Simon. "If someone were coming to the festival for only a few days and had time for only ten films, if they followed the 'Ten to Watch' they would see an interesting range of styles and genres." *Variety* magazine has been cooperating on a section for KVFF for 15 years now. "The program started its life as a Critics' Choice program," says Alissa, "and even though it has a different title now, it remains a showcase of critics' picks of films that we, the *Variety* critics, liked and which we think would work well in Karlovy Vary."

Genre films feature heavily this year. "I am a big fan of genre films and this year I think we have some of the finest," says Alissa. "Fans of Scandinavian crime will love *Jackpot*; post-apocalypse enthusiasts get the thrilling *Hell* and we have three great road movies."

*Jackpot*, from Norway, is a fast-paced, darkly comic escapade that we undertake in the company of a bunch of ex-cons and their beleaguered supervisor. Partially set in a neon-lit sex shop/strip club, the film takes on a special visual flavor as the hapless criminals and the equally inept sleuth on their tails have to repeatedly push their way through suspended plastic sex dolls.

German/Swiss production *Hell*



Heat and tension rises in Slovenian director Nejc Gazvoda's *A Trip*.

is director Tim Fehlbaum's feature debut. This is a slick and atmospheric take on the post-apocalyptic genre that artfully strips human nature down to its essence by removing food and water from the equation.

Providing a neat titular counterpoint to *Hell*, Dutch/Spanish production *Hemel* (the Dutch word for "heaven") delivers up slices from the chaotic life of the eponymous leading lady. Young Hemel's sexual misadventures and unhealthily close father-daughter relationship serve up fascinating fodder for this intimate character study. *Hemel* has road-movie elements in it, fol-

lowing our dysfunctional heroine and her daddy from the Netherlands to Spain.

*Come As You Are* is a road movie with a difference. Three men in their twenties, one almost blind and two wheelchair-bound, hatch a plot to escape their overprotective parents' gaze and travel from their homes in Belgium to Spain to visit a wheelchair-accessible brothel and have the obliging *senoritas* relieve them of their virginities. With the unraveling of their initial plan to hire a specially adapted bus usually tasked with transporting the infirm to Lourdes, the guys have to come up with an alternative. There are

plenty of laughs in this tragicomic flick, which never lapses into being oversentimental or patronizing.

A very different trio of friends takes to the road in Slovenian production *A Trip*. We can feel the heat and the tension rising as former schoolmates Ziva, Gregor, and Andrej catch up on each other's news and reminisce about old times. Along the way, secrets are revealed that drastically change the nature of their friendship.

"Also, we are pointing out some trends," says Alissa. "For instance, the outrageous genre parody *Iron Sky* provides an ex-

ample of crowdsourced filmmaking and the young director, Timo Vuorensola, is much sought after for his expertise in using the internet to raise funds and market his work." With Udo Kier in the role of Führer leading a Nazi invasion from the Moon, *Iron Sky* can't really go wrong.

*Black Pond* is a stunning feature debut for young co-directors Tom Kingsley and Will Sharpe, proving that you don't need big bucks to make a quality film. Chris Langham shines in the leading role in this British black comedy with a whiff of kitchen sink drama.

We are transported to 1980s

Iceland in *Either Way*, a character-driven tale of two very different men set the task of painting a yellow line down the middle of miles of remote roadway. As Alfred and Finnbogi knock corners off each other we are treated to stunning Icelandic scenery and nostalgic nods to the 80s, such as Alfred's period Nintendo and state-of-the-art waterproof digital calculator watch.

Danish film *This Life – Some Must Die, So Others Can Live* will have its international premiere at KVFF tomorrow. This moving historical drama, based on fact, tells the story of the Hvidsten group – ordinary Jutland villagers who put up resistance to the German occupation in 1940. "When I was watching it," says Alissa Simon, "I thought about Jaromil Jireš's 1972 Czech film *And Give My Love to the Swallows*, not for any reasons of style, but for the subject, about WWII and the German occupation, and young people doing their best to resist."

"Lastly," says Alissa, "we have the section's first ever animated selection *Wrinkles*. The director Ignacio Ferreras has a really interesting background and teaches animation all over the world. Given the Czech Republic's great history of animated film, I thought it would be really great to have him here interacting with other young animators." *Wrinkles* tackles an oft-neglected theme – what happens to us when we get old and walk through the nursing-home doors? The old-timers in this touching tale may look 2D but their characters are multidimensional and leave a lasting impression on viewers.

## ON THE TOWN

### Café Bar Retro

T. G. Masaryka 18  
353 100 710  
Open 10am–midnight  
(Fri & Sat 3am/Sun 11pm)

Tucked down a side street, under the Rossmann store, is a cavernous bar/restaurant serving reasonably priced Czech fare. Besides the usual fried chicken and pork dishes (costing around 110-230 CZK), you can also get a standard selection of pastas (110-140 CZK) and steaks (200-350 CZK). There's a choice of fish as well, including pike-perch (*candát*), which is a popular freshwater specimen in this country. Budvar beer is available on tap for 35 CZK and there's even a pretty extensive range of cocktails (75-100 CZK). With 15 types of rum on offer, ranging from the local radiator fluid (40 CZK) to Havana 10-year-old

(150 CZK), this is a good place to let your hair down on the small dancefloor while shaking a leg to the Czechs' own unique brand of Eurotrash. (Look up Helena Vondráčková on YouTube and you'll get the idea...) (COC)

### Aylin Döner Kebab

Dr. Davida Bechera 4  
Open NONSTOP during KVFF

If you are wary of the convenient but stodgy fare served up at the refreshment tents in front of the Thermal, it's worth trekking up the main drag past McDonalds to this charming Vietnamese-run hole-in-the-wall. Open nonstop, this place is a real-no-brainer for fast, cheap eats. One of the best döner kebabs this reviewer has ever had in the Czech Republic will only set you back 65 CZK. There are also plenty of other tasty Asian noo-



Café Retro is just a short hop from the Thermal.

dle and rice dishes for around 50-100 CZK, all served up promptly by staff who always

seem to always be friendly no matter how late it is. Make sure to sample their "bubble tea" –

a strangely refreshing fruity tapioca drink that'll only set you back 50 CZK. (COC)

There's a talk with Ira Sachs today at 2pm in the Jameson Lounge, one of the leading figures of New York's queer cinema scene. The discussion will be in English, focusing on his award-winning work in this field, and will be moderated by Aleš Rumpel, director of the Czech queer film festival Mezipatra.

And if you're in the gallery mood, there are some great exhibitions around town. Try the Symphony of Handbags at the Karlovy Vary Museum (Nová Louka 23) for a look into the history of this essential accessory and a chance to buy some contemporary gems. Or for something combining fashion and film, try Barrandov Studios present: How are film costumes made? at the Becher Villa (Krále Jiřího 9).

## DAILIES



Danish actor Thomas Bo Larsen puts in some face time.



Catching some rays at the ČEZ music festival.



Iranian director Amir Naderi at the Pupp.