



Photo: Jan Handreich

Three of Oliver Stone's films have been screening at the fest as a special tribute sidebar to the director.

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# BIG BROTHER WILL LAST

STONE'S COLD FACTS ON THE AMERICAN EMPIRE

Veronika Bednářová

Oliver Stone is being honored at the fest this year with a Crystal Globe for his contribution to world cinema. Besides last night's screening of *Alexander: the Ultimate Cut*, the controversial director is also presenting a version of his latest project, *The Untold History of the United States*, which he says charts the rise of American imperialism.

**You've been working to get the book that accompanies *The Untold History* into libraries.**

I flew in from Chicago, from a librarians' convention – 15,000 librarians; 2,000 showed up for a talk we gave, [historian] Peter Kuznick and I, for *The Untold History of the United States*.... The librarians are very smart, very humble people.

**I'm sure they're thrilled they have the book in their libraries now.**

It's a big deal to get that out there. They come from small towns, from all over the world...from Prague too.

**Is it going to become a part of the school curriculum?**

I hope so...We're working at it. High school is very important in the US. Very

controlled politically. Conservative. And bullshit history; really bad history. Atomic bomb, Cold War. And I think college courses sometimes deal with this area, they're more specific, but actually the U.S. curriculum is very poor, with history... And I said to the librarians that I think the reason American history is so boring is that they sanitize it so much. They make it like a Disney movie, where you know over and over again that the "good guy" wins – and the United States is the good guy. So I said we have to make it more like a horror show; bring the fear back, the fear of history, because kids like fear.

**Speaking of history, you studied at Yale with George W. Bush...**

Bush was in my class. I didn't know him, but he pointed it out to me years later, when he was running for president. But he was typical of the class. I would say to you that's the reason I pulled out of Yale, because... I didn't feel comfortable with – there's a certain elitism, a privileged mentality. A lot of people like Bush: good families with money who could go to the school and get a "C" and not care. And actually find their way in the world and end up as president of the United States. I made a movie about it, called *W.*

**You first made your mark as a screenwriter with *Midnight Express*. Is screenwriting what still comes to you first?**

For me it's a foundation. Writer-director: writer and director. Still to this day, really I take a very strong approach to script. Even if I'm not credited, I'm working on the script all the time... and I have a good structural analysis of it. Not to say I'm good, but it's my foundation. I've never been a hired director in that sense. Even *World Trade Center* – which came as a script – I really worked on it a lot, although I don't know if I'm credited on it. But I really worked on it a lot.

**Along with Bush, Obama is the focus of the last episode of the history project...**

Obama – I despise him. I've come to despise him, because he's part of the American empire. I always thought that 2008 was a hat-trick. I thought he was really going to bring some Roosevelt-type reforms to the system, but he couldn't do it. Didn't have the guts. He was a compromised candidate from the beginning... We thought it was a great moment for reform. Many of us, not just me. But the hardcore Democratic left supported him deeply, so

they were very upset. They don't want criticism of Obama. But what we have is "Bush's fourth term," if you think about it: The "War or Terror" has continued the same way; the United States continues to intervene in other countries, continues to dominate. And this eavesdropping scandal is disgusting. It's a disgrace. They're establishing precedents that will never go away. Orwell is here, Big Brother will last.

**Twenty-six years after *Wall Street*, do you think it's still relevant?**

I hate Wall Street. I love my father [a stockbroker]: I hate Wall Street. I hate what Wall Street's become. Wall Street did have a purpose, but now it's perverted. It's become a market, just a market for profit, and it's not productive. In some ways, it's counter to the real economy, because nobody's working. Unemployment's everywhere. And at the same time the market keeps going up. But it doesn't reflect the economy, it reflects greed.

**The Untold History of the United States screens today at 3:30pm in the Thermal's Small Hall. Oliver Stone is also giving a KVIFF Talk in the Thermal's Congress Hall at 2pm tomorrow. I**

## LOWDOWN

Great film transcends time. And now and then a film from 40 years ago strikes modern audiences with such impact that it can be a bit scary. So it seemed at a screening of Jerry Schatzberg's powerful story of junkie love, *The Panic in Needle Park*, at a Hotel Thermal cinema hall when one audience member actually lost consciousness following a particularly realistic scene involving shooting up.

As it happened, Schatzberg himself was in attendance and made a point of personally checking up on the **man who passed out**, then helping him out of the theater. Fully recovered, the guy then announced he wanted to go back in and finish the movie. Schatzberg wisely advised him not to try his luck again with the film, which is strong stuff indeed and not for the faint of heart.

Nor are interviews with Irish journalist **lan Willoughby**, of course. In the line of duty, the hardy fellow has bagged everyone from **John Travolta** to **Robert De Niro** for red carpet conversations, but his meeting the other day with *The Manar* director **Shawney Cohen** was a first, even for him. It turned out that not only are both men major fans of NPR, the US public radio network...but both had on their identical well-worn NPR T-shirts. Awkward...[see page 4] **I**

## SEE YOU THERE

### DANIEL DENCIK

DIRECTOR, *MOON RIDER*,  
*THE EXPEDITION TO THE  
END OF THE WORLD*

I'd recommend *Harry Dean Stanton – Partly Fiction*. I've just come back from the Los Angeles film festival where it was the opening film, and Harry Dean Stanton was playing music at the event. We went to a party in the Hollywood Hills with the director, Sophie Huber, afterwards and it was really a magic night. Ever since he appeared in *Paris, Texas*, he has been like a magical figure to me. I don't know why, but I wanted this picture of me hugging him and I got it exactly as I wanted. He's so fragile and yet he's still a womanizer. He's nearly 87-years old, but even at that party, all the women were around him. He's amazing. He says some good things in the film. It's a really good portrait. You feel like you are just hanging out with Harry Dean Stanton for over an hour. I can strongly recommend it. **I (COC)**

Harry Dean Stanton – *Partly Fiction* screens today at 3:30pm in the Thermal's Cinema B. You can also see *Dencik's The Expedition to the End of the World* today at 9:30pm in the Thermal's Small Hall and on July 6 in the Cas Cinema at 6:30pm.



## ŠVIHÁK LÁZEŇSKÝ – THE 'SPA DANDY'

For Czechs, a weeks-long stay in the spa has long been the prescription for whatever ails you. Doctors literally prescribe spa treatment, and a daily regime of baths, massage, and imbibing KV mineral waters, first mentioned in print for their healing properties in 1370.

Beethoven, Chopin, Freud, Karl Marx all took the cure – more than once – as did thousands of others looking for relief from digestive disorders, diabetes, joint problems, high cholesterol, and countless other ailments.

But there's one kind of man who comes to cure "heart trouble" or "organ failure" of an entirely different kind: the "spa dandy" or *švihák lázeňský*, a mythical tragicomic figure in Czech culture, an aging self-styled Casanova, on the prowl for ladies of leisure and perhaps of means, and randy.



In fact, Casanova himself – who lived the last decade of his life as a librarian in Bohemia and visited Karlovy Vary often – may be the original spa dandy.

But in Czech popular culture, the archetypical figure (an endangered species, as spas get more chic, and the state insurer less ready to pay for stays in them) was immortalized in 1997's *A Wonderful Spa Life (Báječný lázeňský život)*, itself inspired by the '70s pop hit "*Švihák lázeňský*":

*On a warm summer's day, music softly plays/ The dreaming spa dandy saunters by/ to the girls by the spring, he says "hi,"/early this 'morn, 'round about half past eight./ He's a gent, by chance in Karlovy Vary/ Next to him all others seems scary/ On a warm summer's day, you'll know it's he/ the straw hat, fine suit, cane, pageantry/ How proudly he strolls in the colonnade, with a skip in his stride, the spa dandy./ He's oh so regal and snide, the spa dandy. **I (BK)***



# DIRECTORS GET FRESH

Brian Kenety

**The Fresh Selection – The Promising Five** sidebar offers a sneak peak at some of the best student films and first features heading to the 10th **Fresh Film Fest**, itself part of the KVIFF line-up for its first six years, under the auspices of the FAMU film school, but now held in Prague (28 Aug –1 Sept). All the shorts have been selected by the juries of various others fests and shown in competition – stand-outs in a treasure trove of gems by emerging talents.

One of those generating a buzz is NFTS grad **Timothy Reckart's** stop-motion short **Head Over Heels**, which won Best Student Film at the Annie Awards — and has been nominated for an Oscar. His tale of a marriage literally turned upside down (the husband lives on the floor, the wife on the ceiling) was inspired by Rembrandt's *Philosopher in Meditation*. The tag line: How do you rise above your differences when you can't agree which way is up?

"It started with the idea of a husband and wife separated by gravity...who see the world differently but still have to find a way to live together," Reckhart told AWW. "This is an idea that could apply to political, religious, really any sort of ideological disagreement. It was a great metaphor for that."

**Written in Ink** is a poignant doc about a homeless man hoping to reconcile with his siblings after 14 years of silence. Can he change the story of his life, or is



Slovak **Matúš Vizár's** animated short *Pandas*

it as indelibly written as the tattoos covering him from the neck down? Shot by Berlin native and Edinburgh grad **Martin Rath**, and produced at the University of Łódź, *Ink* has screened in competition at SXSW.

**The Mass of Men** also tells the (fictional) story of an aging man down on his luck. Richard arrives late for his job center appointment, gets a tongue-lashing for doing so, and takes desperate measures to avoid a fine (and plunging further into destitution). French-born director **Gabriel Gauchet's** short has been selected at 20 festivals and won 11 awards thus far, from Barcelona to Potsdam. Another NFTS grad, he won a BAFTA for his 2012 short *Mwana the Great*.

Three years in the making, animated short *Pandas* by Slovak **Matúš Vizár**, a FAMU grad, took third at Cannes' Cinéfondation competition for new filmmakers. It touches on

Darwinism and the line between animal conservation and voyeuristic exploitation. The setting: a cuddly panda's first day behind bars (at the zoo), as the other "inmates" size up the fresh meat.

Rounding out the selection is another story of survival (albeit in the concrete jungle): Oliverio, a teen living in a Mexico City apartment block full of migrants, is driven to distraction by power outages (disrupting his video gaming) before coming up with a brilliant fix. **To Put Together a Helicopter** "is a story about ingenuity, a basic human quality but also a fundamental characteristic of the Third World," Guatemalan director **Izabel Acevedo** says of her film, which won the Grand Prix at Clermont-Ferrand.

**The Fresh Selection films are screening tomorrow at 4pm in the Espace Dorleans Cinema I**

# DIMINUTIVE DYNAMOS

Peter Le Couteur

"It's a way of talent-spotting," says Laurence Boyce, program adviser for the Leeds IFF and artistic director of the Sleepwalkers short film festival in Tallinn, "but it's also about showing *cinema*. The trouble with short films is sometimes they're seen as 'practice for a real film,' or whatever. No, they're *films*, they just happen to be 10 minutes long."

Home to not one but two sidebars dedicated to shorts, and regularly including compilations in other sections, KVIFF carries the torch for an art form that — like the novella — is sometimes belittled, as though length determined depth. But as the diminutive dynamos selected by the **Prague Short Film Festival** team demonstrates, you can do an awful lot in 10 minutes.

PSFF is in its eighth year. At the same time as the Forum of Independents was running out of space for short films at KVIFF 10 years ago, and programmers were dreaming of founding a new festival, Karel Spěšný (PSFF's program director) was having exactly the same idea. "So we started as two groups together," says Radka Weiserová, PSFF's head programmer. "In the beginning, we didn't know much about the field except that we liked short film. But we realized it was a really good idea; the Prague audience really loves short films. And at the time we were basically the only festival of short films."

They may not have known the



Norwegian student Oscar winner *Tuba Atlantic*

field at the start, but with over 1,000 submissions from 32 countries this year alone, they certainly do now. Their team looks at every single entry, although many are weeded out after only a minute or two for lack of quality, or because they're animated or documentaries — these types of films are not screened at the fest.

This year, PSFF screened almost 90 short films in Prague's premier art house, the venerable Kino Světozor. Winoing down to just five gems for KVIFF is understandably quite a challenge. Weiserová explains a change this year: "The selection used to be built only from the films which had been awarded in the last PSFF edition, but this year — as a lot of the films awarded were really sad and tough stories — we decided to make it a bit different. We picked out films we really loved: our favorites, and our au-

dience's favorites. Although it's the same, because they were favorites of other festival selectors as well, so they are films which won awards... There's one student Oscar [*M.O.*] and one is a 2013 Oscar winner [*Curfew*], but during our festival we didn't know it was awarded."

Norwegian *Tuba Atlantic* also won a 2011 student Oscar and picked up the PSFF 2013 audience award besides. Two German entries complete the billing, this year's PSFF grand prix winner *At Home*, and much-awarded mad mockumentary *The Centrifuge Brain Project*, which will delight viewers with its strange fair-ground attractions.

**Catch the Prague Short Film Festival selection today at 4pm in the Espace Dorleans Cinema. Favorites from previous years are on every day from 3pm in the Jameson Lounge. I**

## FACES



Alice Nellis

Look out for Czech director **Alice Nellis** and leads **Bolek Polívka** and **Miroslav Krobot**, who will be joined tomorrow by actors **Jenováfa Boková** and **Karel Heřmánek** for the world premiere of *Revival*. Fellow local actor **Irena Bendová** of *My Dog Killer* also arrived today, and tomorrow we're expecting **Tomáš Vorel**, director, co-writer, DOP and producer of *To the Woods*.

From Another View, we have



Marion Hänsel

**Marion Hänsel**, writer, director and co-producer of *Tenderness* and co-producer of *For Those in Peril*.

Also arriving: **Olaf Held**, writer and director of *At Home* (screening in the Prague Short Film Festival); Forum of Independents actor **Ragni Ørsal Skogsrød** from *Things the Way They Are*; and from Midnight Movies, the producer of *Milo*, **Adele Romanski**. (PLC)



Paul Wright



Olaf Held

films: Virág Zomborác's *Afterlife*, Károly Ujj Mészáros's *Liza the Fox Fairy*, *Land of Storms* by Ádám Császi and *Heavenly Shift* by Márk Bodzsár. I am glad Gyula Nemes, the Prague graduate Hungarian filmmaker, has also come to Karlovy Vary, taking part in the Works in Progress section with his project *Zero*, a film also subsidized by the Hungarian Film Fund.

**What else is on your agenda?** As you can see, I will have a busy time here and enjoy the ambience of this great festival and beautiful city as well as that famous beer. I will even try to watch some films of the competition. (WT)



the Film Fund. Kornél Mundruczó's new film *White God* is one of them, and we've also been presenting four first

## CRITIC'S CHOICE

**STEPHEN DALTON**, Film Critic, *The Hollywood Reporter*



Danis Tanović, who won an Oscar for his 2001 debut *No Man's Land*, shot this starkly naturalistic docudrama in the bleak midwinter in rural Bosnia. The script recreates a notorious national scandal, when an impoverished family belonging to the persecuted Roma minority came up against a potentially fatal wall of bureaucracy during a medical emergency. In an



### AN EPISODE IN THE LIFE OF AN IRON PICKER

Director: Danis Tanović  
Bosnia-Herzegovina, France, Slovenia, 2013, 75 min  
July 4, Small Hall, 9.30am

inspired casting coup, Tanović persuaded the actual couple behind this story to play themselves.

This is a powerful piece of polemical social realism, but with its own bare-bones beauty.

You will not experience a more intense and unsettling thrill ride at the festival than this darkly comic historical horror movie from British director and KVIFF favorite Ben Wheatley. Full of occult mysticism and psychedelic hallucinations, Wheatley's fourth feature revolves around five mismatched strangers as they search for mysterious buried treasure



### A FIELD IN ENGLAND

Director: Ben Wheatley  
UK, 2013, 90 min  
July 4, 8pm, Grand Hall

close to a battlefield during the English Civil War. Shot in just 12 days on a super-lean budget in lu-

minous digital monochrome, this is a highly original oddity, and a trippy cult classic in the making.

Inspired by real events, this stark well-acted contemporary German drama marks a powerful career debut by young writer-director Katrin Gebbe. Julius Feldmeier stars as a naïve but well-intentioned young man who drifts from an unorthodox religious sect to join a new surrogate family. But tensions soon arise in this outwardly liberal and welcoming



### NOTHING BAD CAN HAPPEN

Director: Katrin Gebbe  
Germany, 2013, 110 min  
July 4, 10pm, Pupp

new environment, gradually escalating into sexual violence and shocking sadism. The bleak finale

adds an edge of Biblical symbolism reminiscent of Lars Von Trier at his most misanthropic.

If you fancy a break from indie arthouse fare, this Scandinavian period piece is great fun, blending elements of classic western and action thriller into a roaring revenge rampage. Set in 14th century Norway in the wake of the Black Death, deadly outlaw clans and female-led bandit gangs rove the fjords and mountains, fighting over hostages and territory. *The*



### ESCAPE

Director: Roar Uthaug  
Norway, 2012, 78 min  
July 4, 10:30pm, Drahomira Cinema

*Cold Prey* director Roar Uthaug proves himself a versatile multi-genre maestro with *Escape*, which

offers a pleasing fix of fast-paced Nordic mayhem to any Game of Thrones fans in KV this week. I

## MY KV

### Ágnes Havas

CEO, Hungarian National Film Fund

**The film scene in Hungary is undergoing some seismic shifts just now with the recently launched film fund having created a new system for the support of local production. Besides János Szász's *Le Grand Cahier*, which is screening in the Official Competition, how has this been reflected at KVIFF?**

The Hungarian Film Fund holds a "Hungarian Films are Back" event, where our team presents a bunch of films in the works that were supported for production by



**OFFICIAL SELECTION**

## A FIELD IN ENGLAND – MIXING HORROR WITH SLAPSTICK COMEDY

**Zbyněk Vlasák**

It's been a long time since the Official Selection competition has screened a film so hard to classify as Ben Wheatley's *A Field in England*. Is it a slapstick comedy, horror, a mystery thriller, or just an ironic drama about a few men who get off their faces on hallucinogenic mushrooms?

The film tells the story of four men who desert from an English Civil War battle. As they cross the field leaving the raging fight, they exchange quips and Reece Shearsmith steals the scene as the cowardly and pious Whitehead.

The quartet encounter two plot twists. First, after an exhausting march they eat a soup made from magic mushrooms. Then they meet an Irish alchemist named O'Neil (played by Michael Smiley) who takes them captive and forces them to hunt for some kind of treasure. ("I knew the devil would be Irish," is how one of the characters puts it.) Everything then leads to a final showdown between O'Neil and Whitehead.

"I've always been interested in that time period and the idea that it was an attempt by the people to kill the king – or effectively kill God," Wheatley says. "It's a radical thought and lots of people were radicalized at that moment in history. It was also a time when 'magic' became 'science.'"



Ben Wheatley focuses a lysergic lens on the English Civil War.

As for the film's genre, it ranges from verbal comedy to a psychedelic trip and the frequency of cuts per minute might be unsuitable for those with epilepsy (the film has a health warning at the beginning). Wheatley also makes playful use of music, tableaux vivants, and the camera itself.

"We started wanting to make a black and white film," he says, "and in the most basic sense it fits the time period. It also shifted the emphasis to textures rather than colors, which make the field and the grass, for example, work in a completely different way."

The field is not only a simple setting for action but it enters the plot, and neither time nor space plays a conventional role, resulting in a trippy, rollercoaster ride.

"Recently a colleague and I had a discussion and he said that a good festival film has to surprise, inspire, and challenge," says KVIFF artistic director Karel Och. "And *A Field in England* meets all these requirements perfectly."

Wheatley is one of the directors whom British cinema likes to showcase and it's no surprise that his new film is eagerly anticipated back home. Its official world premiere will be on the day after the festival screening in Karlový Vary, not only in theaters but simultaneously on DVD and other media.

*A Field in England screens today at 8pm in the Thermal's Grand Hall, tomorrow at 1.30pm in the Pupp Cinema, and July 6 at 2pm in the Drahomíra Cinema I*

## SHAME – LOST IN AN INNER SEA OF REPRESSION

**Brian Kenety**

A major figure in the emergence of a New Uzbek Cinema, director **Yusup Razykov** returns to the festival for the international premiere of *Shame*, his first film to be in the running for a Crystal Globe, though several of his earlier works competed in East of the West category (*The Orator*, *The Gastarbeiter*, etc).

Born into a military family, Razykov studied languages and literature in Tashkent and film at the fabled VGIK in Moscow, doing a stint in uniform in between. His films often draw on experiences from the confluence and conflicts of those worlds, while taking a unique approach to universal themes. No stranger to melodrama when called upon to deliver it, Razykov directed and wrote the first Uzbek soap operas; *Shame*, however, is a subtle Russian drama free of two-dimensional characters.

Inspired by the Kursk submarine tragedy, the plot centers on wives of submariners off to sea for months at a time. "Their job is to sail the seas, ours is to wait. And to raise the children – we must be strong for them," says one, when rumors of a fatal accident surface. It's not the first time the navy has kept these women in the dark. They're used to coping with the horrible uncertainty – through denial, drink, or their faith.



Shame was inspired by the worst naval tragedy in Russia's history.

The women live by a dilapidated military base soon to be shuttered – the pharmacy and school's library have long closed; The grocery store, more like a canteen, is in short supply of staples, like salt (necessary, too, as part of a sailors' superstition that returning it to the depths as an offering will bring back lost souls from doom).

All anxiously await their husbands' safe return in the midst of another harsh winter on a magnificently desolate patch of the Kola Peninsula – all apart from newlywed Lena (convincingly played by Maria Semenova), a newcomer who gives the cold shoulder to the locals who try to warm to her. And while only a married for a month or so, she takes a boat captain as lover, though seemingly void of passion.

As all hope for the sub crew fades, indifference towards Lena turns to bitter contempt for "the whore from Saint Petersburg," who has said she will head back home to the city, and has no plans to attend the eventual mass funeral and wake.

But Lena, while clearly troubled, shows small acts of kindness throughout, and is not the ice queen she's thought to be. The tragedy at sea provides the backdrop for this former nurse's emotional reawakening, the crescendo of which comes through the discovery of love letters from her husband's old flame.

*Shame screens today at 5pm in the Thermal's Grand Hall, tomorrow at 10:30am in the Pupp Cinema, and on July 6 at 5pm in the Drahomíra Cinema I*

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# PUSHING CINEMATIC BORDERS



American realist painter Edward Hopper was the inspiration behind Shirley, Visions of Reality.



Brace yourself for an increasingly bizarre ride with Greek director Athina Tachel Tsangari's The Capsule.

## Brian Kenety

New to the festival, the **Imagina** sidebar is a vehicle for films *not* coming soon to a theater near you – unless it happens to be an art house cinema. The works in this section take cinematic roads less travelled, whether by shunning linear narrative, employing abstracting techniques and asynchronous sound, embracing imagery or sound over storyline, or in terms of the subject matter itself, and the pace at which a yarn is spun (or unraveled).

There's a fine line between the thought-provoking and merely provoking. That said, Austrian filmmaker Gustav Deutsch's highly stylized, visually stunning feature *Shirley, Visions of Reality* is perhaps both the most approachable feature in the line-up and most memorable, breaking ground as art imitating art, imitat-

ing life. Through brilliant set designs and lighting, Deutsch brings to life 13 canvasses of Edward Hopper, the American realist painter known for his stark portrayals of modern solitude.

"As the starting point for this film, which has at its heart the staging of reality and the dialogue of painting and film, I selected Edward Hopper's picturesque oeuvre, which on the one hand was influenced by film noir – in his choice of lighting, subject and framing as seen in paintings such as *Night Windows* (1938) ... and his direct references to cinema such as in *New York Movie* (1939) and *Intermission* (1963) – and on the other hand influenced filmmakers such as Alfred Hitchcock, Jim Jarmusch, Martin Scorsese and Wim Wenders," Deutsch says. Radio bulletin interludes voiced against a black screen provide the historical context (social,

political and cultural) ahead of each vignette, while throughout the fictitious actress Shirley contemplates life on and off stage via inner monologues.

Hopper himself once said: "Great art is the outward expression of an inner life in the artist, and this inner life will result in his personal vision of the world." No *Imagina* entry is more an expression of personal vision than *Black Mass Rising*, the psychedelic debut feature – shot on a camera phone – of the Belgian musician/DJ known as Shazulla. Among inspirations for the film, were the German expressionist horror classic *Nosferatu* (1922), Beat Generation doyen Ira Cohen's *Invasion of Thunderbolt Pagoda* (1968) and underground icon Kenneth Anger's *Lucifer Rising* (1972), plus the Pre-Raphaelites – and music.

The soundtrack of the film, re-

leased in a limited edition of 666 DVDs, is an eclectic mix of *avant garde* music by 22 bands, including the Seattle-based collective Masters of Bukkake (known for analogue synth chants and exotic heavy percussion), Belgium's eclectic acid/gothic folk collective Silvester Anfang II, and European ghost drone/witch house act Mater Suspiria Vision. Bobby Beausoleil – a musician who was to star in *Lucifer Rising* turned Charles Manson cohort – gave Shazulla an outtake of his music from the film.

*A Messenger from the Shadows*, Austrian filmmaker/curator Norbert Pfaffenbichler's hour-long tribute to silent film star Lon Chaney, "the man with a thousand faces," will also appeal to fans of Lovecraftian fare. This too, is a romp of images, but masterfully remixed drawing solely from the 46 preserved films out of

the 161 he appeared in. The soundtrack is by Bernhard Lang, an experimental Austrian composer known for his self-termed "repetition-perpetrator" style and the provocative opera *I Hate Mozart*; the films shot by masters like Tod Browning (of *Freaks* fame).

In a mystical, lighter vein, is Greek director Athina Rachel Tsangari's *The Capsule*, a surreal 35-minute short laced with animation – and humor. It starts with seven young women staying in a stone mansion, emerging from its enclaves one by one – in fact, they are being "born," fully grown – in increasingly bizarre ways (from within a mattress, slithering to the floor in a creepy yet erotic manner; through another's mouth; from behind a peeled off face).

Dressed in lingerie, at one point they ease into a choreographed, deadpan rendition of one-hit-

wonder America's "Horse with No Name;" heads twisted backwards, they hiss at each other like cats; they take confession and receive penance from the apparent matriarch (though the relationship is later revealed to be far deeper, and more unsettling). A study of self-discovery, it's also a showcase for costume design by the likes of Marc Jacobs, and of Tsangari herself: fashion over fiction.

Others in the line-up – though strikingly shot – will prove rather more challenging for audiences in terms of the pace at which they unfold, in particular the full-length features by Peter Schreiner (*Fata Morgana*, a gorgeous black and white exploration of universal themes) and James Benning (*Stemple Pass*, four static shots over four seasons); but then the passage of time is key to the experience. **I**

## ON THE TOWN

### Charleston

Bulharská 1  
Tel.: 353 230 797  
Open 9am till midnight

With an English-pub feel against a soothing soundtrack of 1950s classics playing in the background, this elegantly furnished establishment is a great place to get a good steak (420 CZK) and there are also some delicious-looking venison dishes in the same price category. Elsewhere on the menu, you'll find the usual suspects – chicken schnitzel, decent creamy pastas, etc. mostly in the 150-200 CZK range. Italian chardonnay and merlot are available by the glass (48 CZK), but if beer is your preferred tipple, you can't go wrong with a cool half-liter of Pilsner Urquell (also 48 CZK). The smilingly efficient and attentive service is also a plus.

### Tandoor

I P Pavlova 25  
608 701 341  
tandoor-kv.cz  
Open noon-9pm

This cozy eatery hidden in a courtyard near the Thermal serves authentic Indian cuisine, strong on tempting, spicy vege-



Charleston transports a piece of old Albion to a Bohemian spa town.

tarian classics, from biryani to vindaloo, at great prices. Because of all the traffic during KVIFF, the usual menu becomes an express shortlist of treats (140-180 CZK) – madras, korma, curry and korai versions of greens, chicken, beef, lamb,

and prawns, basmati rice included. It's a deal hard to beat anywhere, but in traditional Karlovy Vary, it amounts to nothing short of an inspiration. Wash it all down with fresh Gambrinus beer for 45 CZK. **(COC/WT)**

### APA PANEL / 3-5PM / BECHER'S VILLA

Why are indie producers the engine of television progress? What is the relationship between the independent sector and major broadcasters? These questions and more will be addressed by the Audiovisual Producers' Association (APA) panel in a talk that will span media, business and economics.

### CABANI – 18 YEARS WITH KVIFF / OPEN DAILY 9AM-5PM / GALERIE UMĚNÍ, GOETHOVA STEZKA 6

The brothers Michal and Šimon Caban's long-standing collaboration with KVIFF is celebrated by this in-depth exhibition, showcasing footage and props from 18 years of festival production design.

### PRAGUE SHORT FILM FESTIVAL DIESEL PARTY / 6PM / JAMESON FESTIVAL LOUNGE

After the screening of the Prague Short Film Festival Presents program today, there will be a promo party in the Jameson Festival Lounge. A special Jameson Diesel Cocktail will be served to celebrate the introduction of a new whisky-themed Diesel scent for men.

### EXTRA SCREENING / 11:30AM / GRAND HALL, THERMAL

Anyone attending tomorrow's screening of Antonio Campos's *After School* as part of the Borderline Films sidebar will also have another chance to see *Untitled Josh Mond Short* which screens beforehand. **(PLC)**

### OSCAR WINNING ACTOR F. MURRAY ABRAHAM/18:30/KARLOVY VARY MUNICIPAL THEATRE

The star of Miloš Forman's *Amadeus*, remembered for his chilling portrayal of the scheming Salieri, will present a Crystal Globe for contribution to world cinematography to fellow Oscar winner Theodor Pištěk, who designed the costumes for the 1984 smash hit film. Abraham, in the Czech Republic to perform at the Prague Proms, will also introduce Oliver Stone at the screening of *Scarface* at the Thermal's Grand Hall at 10:30pm.

## DAILIES

- 1/ The Documentary Film Jury (left to right): Sergio Oksman, Maria Bonsanti, Krzysztof Gierat (chairman), Andrea Reuter, Martin Mareček
- 2/ Two Czech cinema legends: designer Theodor Pištěk (left) and director Vojtěch Jasný
- 3/ No need for an icebreaker then! *The Manor* director Shawney Cohen and his Irish interviewer Ian Willoughby

