



Academy Award winner F. Murray Abraham has some scathing things to say about the movie industry's treatment of older actors.

INSIDE

Grand Jury duty and
the search for greats
English Section, page 2

Crystal Globe recipient
Theodor Pištěk
English Section, page 3

KVIFF quotes from
the cutting-room floor
English Section, page 4

Today's program
Czech Section, pages 5-8

MAKE ROOM FOR ACTORS WHO LOVE IT

F. MURRAY ABRAHAM ON WHY HE STILL HAS THE SAME PASSION FOR ACTING

Veronika Bednářová

The celebrated Oscar winner, who presented Amadeus costumer designer Theodor Pištěk and director Oliver Stone with Crystal Globes this week, talks about his experience in Miloš Forman's hugely successful tribute to Mozart – and his career debut as a singer and the passion that keeps him working.

Have you met Theodor Pištěk yet? You two will have a lot of memories to talk over.

He was very good to me. I was very nervous and I really wanted everything to be just right. I kept demanding things because it was my big thing, my first "big thing" and meant so much to me. But he was very understanding and very patient.

Did you feel during the shooting of Amadeus that there was kind of an 'icon' being made?

The play [by Peter Shaffer] was a huge success for years... one of the most successful plays in the world...Part of everyone's repertoire. And everyone knew about "the part." Every actor who played that part – the one who created it

in England, and then a different English actor did it in New York – they all won the top awards. So everyone knew about the part; the fact that I got it was a miracle. You know, I'm not kidding. I was scared to death! It meant everything. It still does actually... I'm just demanding in a different way now. But I still am demanding. Which is why I was singing! I decided to sing.

How was your Prague Proms performance? You've just come from the world premiere of Steven Mercurio's A Grateful Tail Symphony...

I was so nervous, but it was like starting again! It was giving myself a new life. I still love the theater, and I just came from the theater: I just finished doing some Brecht. But the point is that it's good to – to try something terrifying. I was really scared. I've been training for about three years. You can't just "start" – no, I'm not stupid; I know what it takes to be a singer. I'm not a singer, but I'm becoming a singer. And this was my first performance. It was a moment. I can't tell you: it was just like the first time I ever acted. I was really wetting my pants. I was like a child again. It was exactly why I wanted to do this, to be re-

mindful of how much it means to make a gamble.

And some of the friends I made here 30 years ago were at the performance. Michal Blažek, the great sculptor...

I saw your Shylock on Broadway... That was a good performance, I have to admit. I think it's my best, so far.

I remember how much energy you were giving it.

It was a good production. It meant the world. Well, the work always means the world. I still have the same passion I always did. Isn't that lucky? Not everyone can say that. I see the actors who still act to make a living, but they don't care any longer. I feel like telling them to get out, make room for other people who want to come, who love it.

And you teach, don't you?

I teach sometimes, it means that much to me. Because sometimes I get a little bit tired of the...crap, you know? I do some of the crap, don't misunderstand me, I have to make a living. But sometimes you get like you're drowning. You begin to think that there's no future. So that's when you teach, and you see these talented people who care so much. And then it reminds you of your passion. It's

like a shot. And some of them, they're really good actors.

And what about older actors?

There was a time when older actors were respected for what they could bring to a film. Now, these actors who have all this knowledge and wisdom are being paid – by these people now who run the film industry like it's the vacuum-cleaning business – they pay them the same amount that they pay a brand new actor. Minimum wage. After 40 years' experience? Not me, but it's immoral. It's wrong. They make hundreds of millions of dollars on these films, and they still treat them like dirt.

Are you watching the movies today?

I don't think so. I can't watch myself: All I see is the mistakes. Like any artist. Do you know that Picasso – I don't compare myself to Picasso – but he and Georges Braque, they exchanged work. They worked together for eight years. And Braque realized one day that Pablo was taking a long time when he went to the toilet, so he went to see what was wrong. And Picasso was repainting one of the pieces that he had given to Braque. Braque says, "It's my painting! Don't do that, it's perfect!"

LOWDOWN

Nobody (interesting) ever said the film biz is above politics. So when directorial force of nature **Oliver Stone** talked up his *The Untold History of the United States* docu series, it was no shock to hear some **untempered opining** about American policy.

Such stuff is gold for journos scrounging for fresh angles when covering a festival, as did a *Guardian* writer. Also mining it was the **Iranian.com**, um, news site known for stories with headlines such as: "Former British foreign secretary: No evidence Iran has been building a nuclear bomb." So they jumped at the chance to run a story yesterday titled: "Oliver Stone calls National Security Agency secret-leaker **Edward Snowden** 'a hero.'" The best part: the story linked to is by the *New York Daily News*. Go provocatorial artists everywhere...

Meanwhile, Stone and Czech journo **Vojtěch Rynda** were heard arguing whether *The Deer Hunter* (1978) or his *Platoon* (1986) was the first Vietnam War flick to win an Oscar. The director bet him \$10 it was *Hunter* (which won *five*). Stone insisted on collecting, but accepted 200 CZK (worth a dime less).

SEE YOU THERE

JIŘÍ BARTOŠKA

KVIFF PRESIDENT

It's definitely worth seeing Chad Hartigan's *This Is Martin Bonner* on the last day of the festival. There's an excellent performance by Richmond Arquette, who was also one of this year's festival guests. He regularly appears in director David Fincher's films. Playing the part of a convict just released from prison he gives a subtle, suggestive performance supporting Paul Eenhoorn in the title role. Strong acting along with sensitive direction make the film both a pleasant and a moving experience.

If it weren't for my responsibilities connected with the closing of the festival, I would really like to watch the American movie *Ain't Them Bodies Saints* – the drama of an outlaw who escapes from prison and sets off on a journey to reunite with his wife and see his young daughter for the first time. The film has been introduced at KVIFF by its director David Lowery, and features Rooney Mara, Ben Foster, and Casey Affleck. It has been acknowledged for its visual qualities and picked up two awards at Sundance.

(COC/PH)

This is Martin Bonner screens today at 12:30pm in the Thermal's Small Hall. You can see Ain't Them Bodies Saints in the same venue at 9:30pm



A PRIZE OF GLOBAL SIGNIFICANCE

The iconic silhouette of the **Crystal Globe** is at the heart of Karlovy Vary elegance. The fest logo's curves don't quite do justice to the fine physique of the original model, Ema Černáková (a Miss Czech Republic finalist in 2001), but the statuette most certainly does.

This svelte statuette was actually created in 2001 by an elite team of artists comprising graphic designer Aleš Najbirt, the KVIFF ceremonies producers, Šimon and Michal Caban, and photographer Tono Stano. Sculptor Martin Krejzlík shaped the final form, and the two sizes of gold and silver plated statues are manufactured in the studio of Miloš Vacek. The statues themselves are sand-cast solid bronze. And with a solid sphere of **Moser crystal** popped on top, this is one heavyweight award.

You'll see some of these prizes handed out during the fest for accolades such as best documentary and the best film in the East of the West section, as well



Theodor Pištěk, whose credits include the **Miloš Forman** films *Amadeus* and *Valmont* (see page 3). Previous legends of celluloid to receive this prestigious lifetime achievement award include the likes of **Robert De Niro**, **Robert Redford**, **Susan Sarandon** and **Forman**.

EXPLAINER

as a Festival President's Award, which this year went to veteran Czech director **Vojtěch Jasný**.

However, even though they're all solid crystal and bronze, only two are *official* Crystal Globes. The first of these is presented to honor the hotly contested Grand Prix for the best Official Selection film, and it comes with a \$25,000 prize to be shared between the producer and director of the winning film. The second is the **Outstanding Artistic Contribution to World Cinema** – three of these precious orbs have been handed out this year: to **Oliver Stone**, **John Travolta**, and Czech costume designer

GRAND JURY DUTY AND THE SEARCH FOR FUTURE GREATS

Will Tizard

The **Official Selection Grand Jury** has brought decades of experience from the directing, producing, promotion and film criticism worlds to their task this year, and jury president **Agnieszka Holland** says the films screened at KVIFF reflect a search for direction in many ways.

"I think that the state of cinema is somewhat complex and complicated today," she posits. "We are in a moment of transition and the festivals are the victims of this transition. The old cinema is becoming a little...not alive enough. And the new cinema hasn't arrived yet."

That perspective was shared by several of the colleagues working alongside Holland: Czech cinema operator and distributor **Ivo Andrlé**; French artistic director of the Tribeca film festival **Frédéric Boyer**; Israeli cinemathèque director **Alon Garbuz**; Peruvian film director, screenwriter, and producer **Claudia Llosa**; Indian journalist and film critic **Meenakshi Shedde**; and Icelandic film producer **Sigurjon "Joni" Sighvatsson**.

Many directors seem to be looking to the work of earlier generations in their quest for bold storytelling methods, Holland adds, citing "at least three, maybe five or six" competition films' stylistic choices.

"A lot of the filmmakers are reaching back to the '60s – the golden age of cinema," she says. "And they are inspired by television quite often." That follows a pattern she's



The KVIFF Grand Jury (clockwise from bottom left): Meenakshi Shedde; Sigurjon "Joni" Sighvatsson, Ivo Andrlé, Frédéric Boyer, Agnieszka Holland (president), Alon Garbuz, and Claudia Llosa

seen in the US, where she spends much of her time these days working on award-winning television projects such as *The Killing* and *Treme*. There, she says, "television has become more known for good series – more vivid, more contemporary than Hollywood movies."

As she surveys the work of young filmmakers, she says, "We are in the moment when things are changing, and I think it's very difficult to find the wave. You cannot see the direction."

In a situation like this, Holland says, jurors – and audiences – find they have to rely on gut instinct.

"It's much more of a visceral process than intellectual," she explains. "Of course we are analyzing why but what really counts is the experience."

Serving on a festival jury is a bit-tersweet job, Holland adds. "It cannot be just. Even if we are unanimous in our choice. We are unanimous in this moment in this context. In this group of people. Maybe at another festival the same selection would play in a completely different way."

But as serious as the task can be, Holland advises both winners and those passed over to remember that no one festival will make or break a great filmmaker.

"It's just a game...to support the movies," she says. "To attract the audience. To attract the world's attention to the movies. The winners are happy. Those who lost are unhappy. But it's only a game. This is one festival. Afterwards, you go to another one." ■

Alexander Schepsman

Producer, *Bluebird*

You helped produce Official Selection film *Bluebird*, the US entry about life in small-town Maine and how characters deal with a tragedy that hits an innocent child. Were you surprised that a film like this would end up at KVIFF?

It's very American and very much about small town America, but I think it also makes sense here. There's a lot of European sensibilities in its execution and kind of its honesty and its approach. I'm really happy we did our international premiere here.

So you've been meeting with audiences here and talking to them after the screenings? How are they responding so far?

It's been really great. There have been really some wonderful questions. Thought-provoking questions. I think the landscape and the look into this aspect of small-town America has definitely caught the attention of people here. It's a perspective that hasn't been seen all that often. And even the cold – I think that's something people in this region of the world can easily identify with.

How do you marshal the resources for a first-time filmmaker such as director Lance Edmands in the US, where there's no official film support system?

There are no incentives in Maine right now – we've been talking to them about trying to build something out – but fortunately there have been a few organizations that have really come through with some grants. NYU, where we're all graduates from, San Francisco Film Society, Cinereach...

Bluebird's dark and brooding look was created by the same cinematographer, Jody Lee Lipes, who shot *Martha Marcy May Marlene*. Was this something that was a high priority for the project?

I think the cinematography's a very important part of the film, especially being able to really capture that landscape and the environment and the way it plays into the characters and

MY KV



their lives and the effect it has ultimately on the stories. Trying to tell that visually was crucial.

And you actually shot both of these films on 35mm and then pushed them to get a grainy effect – that was quite a serious investment for a micro-budget indie film.

There are definitely some very real costs in terms of processing and stock, but the cameras are kind of sitting there. With the right relationships, with companies, the differences between shooting digital and shooting on film aren't as far apart as a lot of people expect. To do things properly in the digital space there's a lot of hidden costs that I think people don't realize.

It's a fairly dark, although certainly compelling story – was this a barrier to raising funds in the US?

Yeah, really I think with any kind of straightforward drama it's difficult. And that's where some of the really helpful partnerships with some of these film funds and grants have definitely helped validate and help move things along. But it is very difficult.

In the US, it's now OK to have dark characters and stories on TV but not yet on film. It's great in some ways because there's great TV being produced, but it's absorbed a lot of the independent drama market...I think we're starting to get back to some great character driven drama. I think it's being more widely accepted. It's slowly changing, I think. ■ (WT)

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EZRA MILLER KICKS IT UP TO A NEW LEVEL

Veronika Bednářová

Ezra Miller shot to widespread prominence with his portrayal of a teenage mass murderer in Lynne Ramsay's *We Need to Talk About Kevin*. He's also caught the eye as an introverted student in the *Borderline* film *Afterschool*, which has screened at KVIFF.

You're due to start shooting *Madame Bovary* in September. Are you looking forward to doing a period piece?

Definitely! When I was a little kid, time travel was part of the great appeal of make believe... It's very exciting to be alive right now, but it's also really scary. And it seems in certain ways less fun than being alive in the 1700s and getting to wear pantaloons. I'm really ready for that!

The *Borderline* guys seem to be enjoying themselves here...

Hopefully, I can kick it up to the next level! I haven't seen those boys in a while, but I hope I'll be able to encourage their worst behavioral patterns to rise! But it feels like there are a lot of ram-bunctious troublemakers here this year. So I don't really feel like all of the weight falls on *Borderline's* shoulders alone. Because I, for one, feel that if anybody knows how to cause trouble at a film festival, it's probably Mr. [Oliver] Stone.

Is it true that you were heavily involved in Occupy Wall Street?

I was involved from the beginning, but I was more directly involved towards what could be defined as the end. I spent three months on the ground getting kicked awake by cops. That was fun... We were sleeping on concrete.



Actor and Occupy Wall Street activist Ezra Miller

Toward the end, we were on Wall Street itself. One of the many tactics employed by the NYPD was comfort deprivation for those people who chose to continue protesting. So we were never allowed to sleep for too long. I'd wake up getting kicked by cops.

Occupy Wall Street was a messy movement because it was privileged people who had not felt the sting of injustice until that moment of economic collapse... What brought media attention to Wall Street was that it was people of privileged positions in American society stepping up and protesting, but it also meant that a lot of the patterns in our society were immediately recreated in this attempted revolutionary society. So you saw a lot of white men taking leadership positions

in what was supposed to be an empowerment movement for the oppressed. I think that was at the center of many of its internal flaws...

You said recently that you identify yourself as "queer."

It's a vastly misunderstood word in mainstream society, but it's a growing concept in the world, which is the idea that we have created this false idea of normalcy within gender, sexuality, and in sex... When I say that I'm queer, I'm saying that I reject those normative standards with every part of myself that I can because I believe they hold no basis in the reality of human bodies on this planet. I think that, like the Earth is a three-dimensional sphere, we exist in and we encompass broad three-dimensional spectrums. ■

PAINTER, TAILOR, RACER, SPRY

DESIGNER HONORED AT KVIFF FOR DECADES OF SILVER SCREEN SERVICE

Brian Kenety

The son of a famous Czech film actor and director, as a young man **Theodor Pištěk** embraced the stage, but shunned the silver screen in a bid to break free of his father's shadow, painting and pursuing a career as a racecar driver even while studying at both the College of Art and Design and the Academy of Fine Arts in Prague in the 1950s.

Now a celebrated film costume and set designer with more than 100 movies to his credit – including the Miloš Forman period pieces *Amadeus* (1984) and *Valmont* (1989), for which he won an Oscar and a César, respectively – Pištěk has been awarded this year's Crystal Globe for Outstanding Artistic Contribution to World Cinema.

"I'm happy that my work is still remembered, even though the title of the award seems too exalted. I feel almost embarrassed," Pištěk says, adding how pleased he was to see festival guest F. Murray Abraham (who played Salieri) again. "I hadn't seen him since the making of *Amadeus*!"

KVIFF honors mark the local film community's unequivocal embrace of a favorite son. Best known abroad for his collaboration with Forman, the film closest to the still spritely octogenarian's heart is *Markéta Lazarová* (1967), self-taught director František Vlácil's epic and experimental tale of feudal strife, shot in the Bohemian forests over two years.

"He's the best friend I ever had.

He had a heavenly nature – he was extraordinarily intelligent, artistic and always ready to help those around him," Pištěk says of Vlácil, who gave him his first costume design job, in 1959. "His only vice was alcohol," he adds.

A stickler for detail, in making the costumes for *Markéta Lazarová*, set in medieval times, Pištěk limited himself to materials readily found in the 13th century; the property crew would go to abattoirs to get the shoulder blades of cows, from which he would make armor, while the spikes were made from fish bones, and the spearheads from antlers. In lieu of helmets, he used animal skulls.

"I consider *Markéta Lazarová* my personal number one," he says. "It's making was one large stream of powerful experiences. Every member of the crew tried to give their best performance because everybody felt something extraordinary was being born. The next time I had a similar feeling was during the work on Miloš Forman's *Amadeus*."

When word spread that Forman – who immigrated to the US in 1968 after the Kremlin sent in tanks to crush the Prague Spring – would be filming *Amadeus* in Prague, some communist directors at Barrandov Studios sent a letter of protest to the party's Central Committee that the *émigré* director was being allowed to work here.

Luckily for Pištěk, Forman's period drama was made in Prague as it provided him with his first



Set and costume designer Theodor Pištěk received a Crystal Globe this year for his contribution to cinema.

opportunity to work without any creative or material constraints. With previous films, for the finest of fabrics he would go to one particular shop frequented by the wives of top communists – de facto reserved for party members, but the powerful Barrandov Studios could arrange for costume designers to shop there.

"The most important thing is to give period costumes some precise detail," he says. "Before *Amadeus*, my Italian assistant

took me to small shops and we bought rococo laces and fans that used to belong to aristocratic families that went bankrupt. And if you add a period ring, buttons or a ruffle to the costume, you make it believable."

Though *Amadeus* earned him an Oscar, Pištěk says the more deserving film was *Valmont* (which was nominated for an Academy Award, and won a BAFTA and a César). "During the making of *Amadeus* I was discovering new

things all the time, and I made good use of that knowledge in *Valmont*," he says. "I feel quite sorry for the film. I think we were harmed by the fact that *Dangerous Liaisons* based on the same novel, with Glenn Close and John Malkovich, had been made a year before," he says, adding, "I readily admit I felt a little hurt after that Oscar night."

Painting is Pištěk's first love, and over the decades he has experimented with a number of gen-

res and styles, chief among them Photorealism. One constant in his work is that it often reflects his undying passion for racing. "Of course, I paint!" he says, when asked if he still finds time to pick up the brush. "It's not like a normal office job where you can retire once you reach 65. You have to paint until your last breath."

After the Velvet Revolution, Václav Havel called upon his friend Pištěk to design new uniforms for the castle guard to replace the grim communist-era ones. But his work has not always been so respected. "You never know what eventually happens with the costumes," he says, citing *Tomorrow I'll Be Scalding Myself with Tea* (1977), about a Nazi who travels back in time to present a hydrogen bomb to the Führer so Germany could win the war.

"[In the film] there is Hitler and his complete staff," he says. "We made their uniforms according to models from a military museum – all the distinctions were added precisely in the order the SS men had received them. It was all absolutely meticulous. I was really proud of myself. Two years later, I went to the Barrandov Studios wardrobe department and saw my Göring costume adapted to a hotel door guard's. The distinctions had been removed and there was a badge on his hat saying 'HOTEL'. That is the reality of my job. You have to reconcile with it or go home and shoot yourself."

– with contributions from **Klára Kolářová I**

IRANIAN DIRECTOR DEFIES BAN TO GREET KVIFF – VIA SKYPE

Zbyněk Vlasák

Since attempting to shoot a documentary about the unrest that followed the disputed 2009 re-election of President Mahmud Ahmadinejad, award-winning Iranian director Jafar Panahi has been given a six-year jail sentence, banned from leaving Iran, and prohibited from making films for 20 years. Despite these restrictions, Panahi has continued to surreptitiously make films while awaiting the order to serve his prison term. His latest movie **Closed Curtain** screened at KVIFF this week and was presented by his daughter Solmaz. Despite not being physically present Panahi did manage to appear before KVIFF audiences via Skype. The Festival Daily spoke to Solmaz Panahi about her father's predicament.



Iranian director Jafar Panahi

What is your father's situation at present?

His phone is being monitored as well as his e-mails. Since the verdict was passed two-and-a-half years ago he's been waiting for the order to report to prison. He doesn't know what happens next, which is the worst thing for him as well as his family. And those endless days of waiting are not counted in the sentence. This is not freedom.

How is he coping?

I can't remember him ever being under such great pressure. He has to keep himself occupied; he's that sort of a man. He cannot make movies, which has been his chosen profession since boyhood and he has never done anything else. It is terribly difficult for him. Sometimes I have a feeling that films are

more important for him than family. The regime has taken his whole life away from him. Now he had psychological problems.

How is he trying to fight all that?

The only way out of this for him is to make a new movie – secretly, unofficially. He is at least trying to write screenplays. My father always made films about Iranian society, outside, with people in the street. Now it's not possible. He has to make all his new things inside. It's not his style but he has no other choice.

A new president was recently elected in Iran. Does Hassan Rouhani represent a new hope for you?

Our appeal against the verdict was rejected and we cannot appeal again. The new president

has made no official comment on the situation of political prisoners and artists who aren't allowed to practice their profession. We can only hope the situation will change one day. I hope it will.

Can the support from international festivals help in any way?

Even though my father is officially prohibited from working, any such support for him is a great encouragement. And of course it makes the regime wonder what to do next. We have a feeling that they are waiting for my father to be forgotten, for the festivals to stop inviting him – for the day when there would be no empty chair pointing out the fact that my father has not been allowed to come. But luckily people haven't forgotten him. **I**



Carmen Gray

Film Editor, *Dazed & Confused*, Freelance Contributor, *The Guardian*

CRITIC'S CHOICE

Jerry Schatzberg's naturalistic 1971 account of heroin addiction sees Al Pacino play Bobby, a junkie and small-time hustler living by "Needle Park" – Sherman Square on Manhattan's Upper West Side. When he gets romantically involved with the troubled Helen (Kitty Winn) she also gets hooked, and the two plunge into a squalid downward



THE PANIC IN NEEDLE PARK

Director: Jerry Schatzberg
USA, 1971, 110 min
July 6, 3:30pm,
Small Hall – Thermal

spiral. Charged with restless energy, Pacino puts in a brilliant early career performance – the inten-

sity of which convinced Francis Ford Coppola he had what it took to star in *The Godfather*.

With his recent *The Kill List* and *Sightseers*, director Ben Wheatley solidified his place as one of the UK's freshest, most audaciously funny filmmakers, putting an innovative spin on the horror genre format. His latest is set during the 17th-century English Civil War and is shot in black and white, but throws magic mushrooms into the mix for what promises to be very



A FIELD IN ENGLAND

Director: Ben Wheatley
UK, 2013, 90 min
July 6, 2pm, Drahomíra Cinema

far from a staid, historical period piece. It sees an alchemist and two travelers held captive and fed

hallucinogens, then pushed to seek out hidden treasure in a field.

The first documentary from *This Is England* director Shane Meadows covers the 2012 reunion tour of his all-time favorite band, The Stone Roses. Meadows easily taps into the atmosphere of expectation and catharsis that diehard fans experienced with the Roses' resurrection after their 16-year hiatus, in a film that's as much about the aura of fan adulation



THE STONE ROSES: MADE OF STONE

Director: Shane Meadows
UK, 2013, 95 min
July 6, 10:30am, Congress Hall

and artistic legacy as the history of the band itself. Archive material from their notorious beginnings is

mixed with rehearsal and concert footage of their comeback gigs in Warrington and Manchester.

This is a poetic, genuinely heartwarming documentary about the magic of cinema, by Northern Irish director Mark Cousins, who also made the personal journey through movie history *The Story Of Film*. It sees him project classic films to children in the Kurdish village of Goptapa, which was subjected to gas attacks under Saddam Hussein. These are the



THE FIRST MOVIE

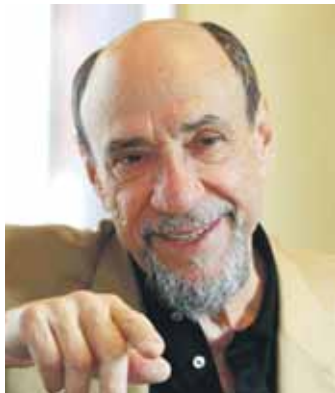
Director: Mark Cousins
UK, Canada, 2009, 75 min
July 6, 9:30am,
Small Hall – Thermal

first films they have ever seen. He then hands over cameras, encouraging them to make their own

movies. They capture a variety of poetic fables and authentic insights into Iraqi life. **I**

THE KVIFF QUOTES THAT ENDED UP ON THE CUTTING-ROOM FLOOR

"I give him [my Oscar] to the stage manager of the theater, and I say, 'You put it on the stage somewhere where the audience can't see it, but where the actors can see it: I don't want to know where it is.' ... Sometimes it's in the trash can, sometimes it's in a drawer, sometimes in a suitcase. And they began to make costumes for him. I have some wonderful costumes. The best one is the surfer costume: they made little sunglasses, and little trunks, and a little surfboard..."



F. Murray Abraham on taking his Oscar to the theater

"It's really, really impressive what Kurdish cinema or filmmakers have achieved in a short amount of time...making the story even more available, not only for the national audience, but the international audience. The ironic thing about Kurdish cinema is that in Kurdistan we don't have cinema. So the national audience doesn't see these films."



Hisham Zaman on the irony of Kurdish cinema

"It's kind of embarrassing: generally I always have a project or two coming up, but this time... I mean, I did so many movies. I did three movies in two years. So my brain just needs to rest a bit... But I feel like a loser – 'Do you have a project?' [sighs] No."



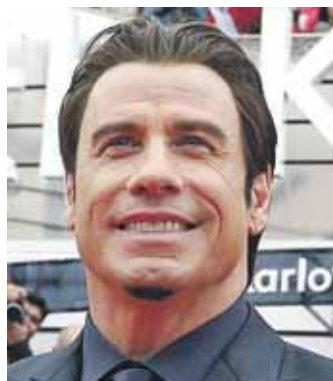
Michel Gondry on having a little rest

"What I hate is, when you're watching daytime TV, and it's one of these programs about buying a home in Spain, as soon as you cut to Spain they put on Spanish music. It's a kind of a way of using the music to try and force you there in your head. A stereotype. I wanted to be a bit more honest, and say when I go somewhere, I take myself with me."



Mark Cousins on not using local music

"You know, I really love this little movie called *Beasts of the Southern Wild*. It's a very interesting movie. And it made me feel that it was possible to do great movies for very little money. I think it was a million dollars, or something. But it had a billion dollars of warmth and heart and message. That was the last one I enjoyed watching."



John Travolta on his favorite recent film

"The whole collection of tapes, which by now runs about 950 hours, will be [correctly stored]... Tape deteriorates, but doesn't *have to* deteriorate. A digital recording on a disk *always* deteriorates. So I've kept all the tapes, all the original tapes, always in very good condition."



Archivist Gideon Bachmann on traditional tape storage

"Twice, I dropped out. I was a tough kid – very rebellious... I was lost for a while. I didn't belong at Yale, I didn't belong anywhere. Vietnam was a crucible... the fact that I survived and came out the other side gave me a new birth to life. [And then at film school] I was older than the other kids. It really helped me, to go later to college."



Oliver Stone on college and Vietnam

"He knew exactly what he was doing. He did create Dylan. He wanted to create Dylan. I remember once we were shooting and I said I'm going to get you another shirt. I got him a turtleneck that I thought...he might like. I took maybe 10 snaps and he said, 'Nah, this is not interesting. It's not me.' I've got the photographs now and I use them. But he didn't choose it so it wasn't him. Yeah, he was doing Dylan. He still does that but now he's Dylan as an old-fashioned cowboy."



Jerry Schatzberg on photographing Bob Dylan

"If it's funny, it's funnier with an audience; if it's tragic, it's always more tragic with an audience. Not to sound like a hippie, because I'm not a hippie, even with my long hair – but like, when you're sitting around people, I think you feel their energy, you know, you feel their happiness or sadness. It's a contact high."



Cary Fukunaga on how key it is for him to see his films with an audience

ON THE TOWN

Sushi Sakura / Jack's Grill & Bar

Zeyerova 1
Open 11am-10pm (Jack's open 'til 4am)
Tel. 777 912 311

One of the Czech Republic's more successful sushi chains, Sakura provides everything from a miso soup (45 CZK) or single salmon *nigiri* (70 CZK) up to the Oke B sushi platter for 2,999 CZK. During the festival there's a special menu on, with discounted sets from 200–540 CZK. If it's raining and you want warming up, try the Chicken Thai Hot Pot for 165 CZK or Pad Thai Gai for 190 CZK. With polite, attentive staff, Pilsner for 36 CZK (Japanese beers from 85 CZK), and a range of green teas from 35 CZK, this is a safe bet. And if you arrive after 10pm, they'll just move you on down to Jack's Bar & Grill, where you can get a JD (59+ CZK), a range of burgers (119+ CZK), and grilled steaks: There's the Mock Tenderloin for just 169 CZK, but those with slightly deeper pockets can get the real thing (399 CZK).

Sladký život

Moskevská 3
Open 11am-6pm

Without doubt the most delicious-smelling establishment for hundreds of



Sushi Sakura has been a welcome addition to the Karlovy Vary dining scene.

miles around, "Sweet Life" is not a restaurant *per se*, but we thought you should know about this **chocoholic's dream**, tucked away up a side-street 10 minutes' walk from the Hotel Thermal. Handmade on the premises from an alchemical range

of select cocoas and secret ingredients, these chocolates are the real thing. You could buy just one truffle for under 50 CZK, but undoubtedly you'll want more. A portion of these makes the perfect KV gift for that special someone. (PLC)

PRÁVO AUDIENCE AWARD

The final results for this year's Audience Award Competition run by the Czech national newspaper *Právo*, which also publishes *The Festival Daily*. The final results will be announced after the festival ends today. Here's a quick look at the movies that are currently the frontrunners:

CURRENT STANDINGS

1. *THE PRIEST'S CHILDREN*
2. *SCARFACE*
3. *VIVA LA LIBERTÀ*
4. *ALL MY GOOD COUNTRYMEN*
5. *IN THE SHADOW*
6. *CROOKS*
7. *THE GIRL FROM THE WARDROBE*
8. *WADJDA*
9. *THE LUNCHBOX*
10. *OMAR*

FESTIVAL FIGURES*

126,752 tickets sold	38 documentaries
11,157 accredited participants, including:	23 world premieres
9,893 Festival Pass holders	30 international premieres
373 filmmakers	13 European premieres
851 film professionals	76 films in search of an international sales agent
640 journalists	23,246 Facebook fans
461 screenings	2,112 Twitter followers (1556 in Czech, 556 in English)
235 films, including:	
42 short films	

*Statistics valid as of 4pm yesterday. Final statistics will be released later today. (COC)

DAILIES

1/ Oliver Stone stirs things up during his KVIFF Talk

2/ Borderline Film's hombres present *Afterschool* at the Thermal (left to right): Sean Durkin, Josh Mond, and the film's director Antonio Campos

3/ The final scramble for tickets begins.

