

Asia Argento says she doesn't "give a damn" about her image.

Photo: Jan Handrejch

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REAL STORIES FOR REAL KIDS

ASIA ARGENTO ON MAKING FILMS FOR 'NOT COMPLETELY LOBOTOMIZED' CHILDREN

Simon Šafránek

Asia Argento shot to international fame after appearing in the action blockbuster *xxX* (starring with Vin Diesel) and a host of other movies. But she eschewed a Hollywood career in favor of focusing on her family and working as a director. Her latest feature, *Misunderstood*, charts the traumatic experiences of a young girl deeply affected by her parents' divorce. It is screening at KVIFF after appearing in the *Un Certain Regard* section at Cannes.

You could have had a big career in Hollywood after the success of *xxX*...

I enjoyed it enormously, but when I did that movie, I was like, "Okay, so now I've got this visibility in the States, I could make my movie here." And that's the last [of that kind of] movie that I did. So I could have gone that direction because, after that movie, I started receiving all these offers to do these big Hollywood movies. But that's not what I wanted to do. And I used that to do my film back then. So I was never ambitious, even back then, when I could have jumped on

that train, so to speak. But I used it for directing, which was always something that I loved doing.

How was it for you to do a film on this turbulent childhood, when you yourself have two kids?

Well, your question is pretty large and vast. For me, I love working with children. As a child I loved movies from the '60s like *Misunderstood* (*Incompreso*) by Luigi Comencini, which is a sad story about a child. I think nowadays they don't make movies for children anymore of that sort – that make children think; real stories for children. This story was made for children – that was my intent – for smart children, children who are not completely lobotomized by Facebook or Xbox and the video games, you know.

So that's who this movie is aimed at?

My intent was to make a movie about real children for real children. And about difficult childhoods. I think we all had difficult childhoods, and even people who say they had a perfect childhood. I believe that at one point or another, whether with their family or in school or with their friends, they had an injustice, a feeling of not belonging, a feeling of

being misunderstood. So that's why I think this movie is quite universal, even though maybe in my story the character, the lead, goes through a bit of an extreme with her family as far as injustices go. But she never judges because she is misunderstood, because she also misunderstands this world of grown-ups. And there's something spiritual about her that remains intact even though she goes through some pretty rough stuff.

What approach do you take with your own children?

I try to preserve their innocence, but that doesn't mean that I lie to them. Because lots of parents try to put their children in this, like, cotton candy world to protect them from the reality, but that's not how you protect a child. I think truth is the best way to communicate. To be honest with a child is the best lesson you can teach them, also to be honest with you because it's a way not to lose the communication. Because if you're dishonest with them, they'll be dishonest with you, and there's this difficult world they could get lost in and you won't be able to help them if they need help.

Being a director and actress, do you

maintain a public image that is different to how you are in private?

I don't give a damn about my image... if image is a surface – what you see in pictures, being sexy and wearing high heels and women's dresses – I can get rid of that. That's a huge gift to myself, because to me that was torture. So I played along with this game of the image for long enough. It was quite distracting to my spiritual life, so I cannot play this game anymore. I was young and I went along with it... It was a way for me also to protect myself, my real self. And I think at this point my real self is strong enough to not need protection from building an image for people to believe... So I can take them away from who's the real person, who's the real me. At the same time I don't even want to talk about the real me. That's the great thing about directing: I don't have to talk about the real me. I don't have to talk about cosmetics or what type of dress I'd like to wear this summer. I can talk about cinema, which is what I love, or art, you know.

Misunderstood screens tomorrow at 3:30pm in the Cas Cinema ■

LOWDOWN

Nothing gets a bad boy director – or his film – better publicity than **getting banned**, of course. And if you can't get banned, angry demonstrators protesting your film is almost as good – it once shot up attendance and press for **Martin Scorsese's *The Last Temptation of Christ***, certainly not his best work.

Czech helmer-provocateur **Martin Dušek**, competing in the KVIFF documentary section with his car-pimping odyssey *Into the Clouds We Gaze*, hasn't managed to draw any **angry mobs of Škoda customizing homebodies** but he has managed to get himself booted off of Czech TV, so publicity is surely boding well.

The public broadcaster has been transmitting some 13 hours of intensive KVIFF coverage this year, doing much of it from the **Czech TV House**, a high-tech pop-up studio they've set up on Divadelní náměstí. Notoriously off-the-wall Dušek, despite his history of working with the station, is barred from live broadcasts, apparently, over fears of what he might say. So when he **grabbed a moderator's mic** at the mini-studio and began a story about his grandfather, producers opted to **end the broadcast early** – fortunately, for them anyway, this one was not recorded live. ■

SEE YOU THERE

DIETRICH BRÜGGEMANN

DIRECTOR,
STATIONS OF THE CROSS

I'd be interested in seeing *Charlie's Country* by Rolf de Heer, mainly judging from one film by him which I saw years ago at the Berlinale called *Alexandra's Project* (2003). It was in the Berlinale competition but it went rather unnoticed. I'm not even sure if it was good, but it worked. It worked at a really basic raw level by engaging you in the story. It was half arthouse movie, half thriller – just one man sitting in front of a TV watching a video message recorded by his estranged and rather pissed wife. And, in Berlinale circumstances, no one really bothers about films like these, because in festival competitions everybody goes, "Oh, this was crap." But I don't really think it was crap. It just didn't follow the usual rules of a festival film. It was something you couldn't easily pigeonhole. That's what I found so interesting about that film. I think de Heer has got some energy that drives him to places that maybe you don't see that many times in festivals. Festival cinema can tend to become

a bit self-repetitive over the years. If you go to festivals a lot, you notice it. I'd really be curious to see that film, but I'll be on a train today, so someone else must find out for me! (COC)

Charlie's Country screens today at 1pm in the Thermal Congress Hall. ■



EXPLAINER

TIME FOR A QUICK RAIN CHECK

Not long after fest visitors roll in, expressing giddy joy at arriving in storybook-beautiful KV for another fest edition – even if they're here for hard labor – conversation invariably turns to the one factor nobody can plan for. Well, almost nobody – one veteran staffer brings 50 pairs of shoes for every possible occasion and/or climate change. And still had to wade barefoot through her flooded office once.

But rain is a solid KVIFF tradition. Climatically, the inter-mountain zone experiences all the schizo weather you'd expect in a valley set in a larger region of low pressure zones.

Almanac weather data at **wunderground.com** shows that the toastiest year was 2010, when it was 31 degrees centigrade (89.6 F) on this day – a three-day straight that hit 32 on the July 12, some 13 degrees above aver-



Photo: Jan Handrejch

age. Unlike in 2003, when teeth chattered at 6 degrees – 5 below average.

And the rain? Oddly enough, July is actually less wet, at 59mm, than June

or August in Karlovy Vary – though from May on, the summer's usually around a third wetter than the rest of the year. (WT)

YOU CAN'T FIGHT CITY HALL

ZVYAGINTSEV SAYS INJUSTICE IS HARDLY EXCLUSIVE TO RUSSIA

Zbyněk Vlasák

Russian director Andrey Zvyagintsev's *Leviathan* (2014) is the story of a car mechanic living in a seaport on the remote Kola Peninsula who fights to stop a local mayor from appropriating his property. Set in modern times, Putin's shadow looms large in the classic tale of one man's fight against the powers that be. The film won Best Screenplay at Cannes.

Your inspiration for *Leviathan* actually came from a story in the US?

I was inspired by the fate of the welder Marvin John Heemeyer from Colorado. The city hall had confiscated his property to expand the local private concrete plant. It fenced it in, and Heemeyer couldn't even get to his workshop where he earned his living. In response, he put armor on a bulldozer and tried to destroy the plant. Then he drove to the town and crashed into a dozen administrative buildings housing the people who, in his view, were responsible for the injustice that befell him. He didn't hurt anyone but himself. He eventually shot himself in the driver's cabin of the bulldozer, which became known as Killdozer. I transferred this universal story about an individual clashing with authority to Russia.

There's a scene in *Leviathan* where a judge, speaking in an indifferent voice, very quickly, but at length reads out the verdict depriving the main character of the roof over his head. It sounds terribly depersonalized – and as if no ordinary person can expect legal justice...

Laws are the only way to regulate power. And if you can't enforce them or change the bad ones, all that remains is to be loyal to the state, the regime. It be-



Andrey Zvyagintsev's new film *Leviathan* might not be screened widely in Russia due to a new profanity law.

comes a problem when this happens to a person who has their own idea of dignity and honor, of what they believe they are entitled to. I don't know about your country, but in Russia when state authorities decide to seize your property and build something on it, there is nothing you can do about it. No court can help you. By the way, the text in the scene is authentic. We hired a woman who has been writing similar verdicts all her life.

Do you often feel in Russia like the characters in your film, who lose one battle after another with the system?

Every Russian has felt like that at some point. We certainly cannot be proud of Russian law; what we have is closer to lawlessness. The verdict of any court procedure can be guessed in advance. All you need to know is who stands against whom. Corruption has become the accepted norm. Maybe my view is slightly distorted – I don't have a TV at home, I don't follow Russian news – it's all propaganda anyway – nor politics, because I have no possibility to influence it. But I don't want to make it look like it's only Russia where it is difficult to achieve

justice. In Iran or Belarus the situation must be worse. And the man with Killdozer was American.

Your film was co-financed by the Russian Ministry of Culture. Isn't it strange that it helped create a work showing how powerless an individual is against the state machine?

I take it as a good sign, as their effort to fight bureaucracy. But the current Russian minister of culture is convinced that art should be in the service of the state and depict it as something perfect. And he wants to support such films. He doesn't realize

that culture has a different role in society other than building castles in the air.

I hear he saw *Leviathan* and didn't like it.

He actually said that the film turned out well but that he personally didn't like it. I take it that the first half is the statement of a minister and the latter the opinion of a viewer who has his own individual preferences.

A Russian law came into force in June regulating the use of profanity in films. What do you think of it?

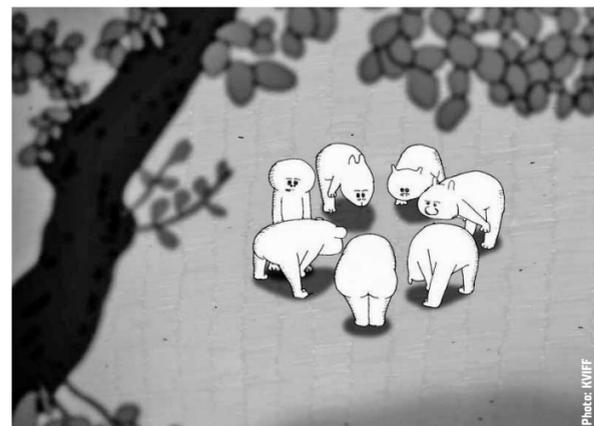
In my view it was passed too quickly. It is unbalanced and in effect absurd. Its authors did not treat language as something living. For instance, in my movie vulgarisms aren't there for their own sake; they come out of real situations. Unfortunately, the law also pertains to Russian festivals, so maybe the original version of *Leviathan* will only screen abroad. In September, it should premiere in France, and my Russian friends told me jokingly that they wouldn't want to miss those rude words so they would make a trip there. The rest will have to wait for a DVD or go to a cinema that is willing to face the consequences. One cinema has already contacted me saying it is willing to pay the fine of 200,000 rubles (around 6,000 USD).

What will the film look like in Russian cinemas?

We have three options: insert a beep instead of the particular word, erase the sound, or drown it in white noise. I don't want *Leviathan* not to be seen in Russia only because I go into battle with some law. After all, that's what the film is about. If you fight authority, you always lose eventually.

Leviathan is screening tomorrow at 6:30pm in the KV Theatre ■

EBBING AND FLOWING IN SHORT ORDER



Saki Muramoto's light-hearted *It's Time for Supper*



Some dark Polish humor in Mateusz Głowacki's *Killing Auntie*

Matthew Theisen

Two of the most exciting yet less-visited KVIFF sections are the screenings of short films in two line-ups, **The Fresh Selection-The Promising Six**, a showcase of works by film students that this year are rich in humor and abundant in absurdity, and the **Prague Short Film Festival**.

"These short films are where new filmmakers, people of the future, make their craft. It's where they often learn the craft of filmmaking before going on to do feature films," says Laurence Boyce, program director for both Estonia's Sleepwalkers Short Film Festival and Leeds International Film Festival's Short Film City.

"The trouble is that sometimes short films are only seen as the stepping stone to feature films. It is also important to see short films as an art form, as something in their own right...to be able to tell a story in ten minutes, in twenty minutes, is incredibly important," Boyce says. "Nobody says Kafka's short stories are not as good as his full length novels

just because they're short. They're stories, just some happen to be shorter than others. For me that's the value."

The Promising Six (screening today at 1pm in the Husovka Theater) are an eclectic bunch. The more light-hearted shorts are Saki Muramoto's animated and unvoiced *It's Time for Supper*, about those fleeting moments as playtime ends and children are called in for dinner; Jan Eichberg and Willy Hans' *The Strange Photographer and the Solitude*, adapted from an audio language course and showing what happens when you put the lesson into real-life use, word-for-word; and the quirky *Why Are All the Seats So Far Apart in This Light-Rail Station* where an awkward fellow new to Budapest explores all possible explanations for just that question.

More darkly humorous are Mateusz Głowacki's *Killing Auntie*, based on the unfinished novel by Andrzej Bursa (spoiler alert: the eponymous auntie isn't actually bumped off); Paweł Ziemilski's *The Swedish Job*, based on the true story on the heist of the most famous sign in

history – "*Arbeit Macht Frei*" – transformed into an absurd comedy, following three dim scrap metal bandits through their caper; and Antti Heikki Pesonen's *So it Goes*, replete with one-liners and depressing, existential quips from its working-class anti-heroes.

The six films are screened together – and with good reason. "You don't go to one short film and then leave; you're always going to a short film showing with others," Boyce says. "It's actually putting together a program; it's like doing a massive DJ set because you have to see what fits in with the other one. You have this sort of program that ebbs and flows and the films work with each other."

The Prague Short Film Festival selection (also screening today in the Husovka at 10pm) features works by more seasoned hands. In Karni Arieli and Saul Freed's *Flytopia*, a man named Jonathan enters into a pact with the insect inhabitants of his country cottage and receives an array of services in exchange for offering them a room in his house. Vincent Mariette's *The Lizards* follows the "strange encounters

and vaporous revelations" two friends undergo in a Turkish bathroom where one has a blind date with a girl he met online.

The last three in this line-up come with Boyce's recommendations. Matthew Moore's clever *Julian*, about a fourth grade runt who has a rough day at school that just might shape his future which, "is not only funny but rather appropriate today," he says (not wanting to spoil the surprise), while Chema Garcia Ibarra's *Mystery* is "a brilliantly wrought, almost shaggy dog story, but done with an air of the abstract, an air of the surreal...funny, but it has a beautiful pathos at the end." And finally Gabriel Gauchet's *Mass of Men*, about an unemployed 55-year-old who arrives late for his job center appointment, is fined for it, and to avoid sinking further into destitution, takes desperate measures. "It is one of my favorite films of 2012, out of anything that was released. I think it was a stunning film – powerful, strong, political," Boyce says. "For me it's just an amazing piece of work and I'd urge people to try and go see that." ■

MY KV

Ivan Shvedoff, actor, *Welcome Home*



So you're here helping to present a film?

F*** yeah! I f***ing love this f***ing festival because it's a really great opportunity to meet friends and get wasted in the company of interesting filmmakers. Officially, I f***ing have something here. It's a five-second appearance in the film directed by Angelina Nikonova called *Welcome Home*. It's literally five seconds. But they said I'm in the photocall and press conference. That's what I'm doing here.

So your star must really be on the rise...

I had too many f***ing acting jobs this year and for me it's like a f***ing vacation here in a way – business plus vacation, that's the perfect combination.

And now you're moving behind the camera after so much time in front of it?

I'm developing another f***ing project. It's going to be a feature, which I f***ing write, f***ing direct and f***ing co-produce. I f***ing act in it as well, by the way. So while I'm here I'm also doing some research and some networking for this project. It's a f***ing secret so far, but I can tell you that somehow it involves

festivals. That's the only f***ing thing I can tell you right now.

You're known for taking many East-European-spy roles. How many have you done at this point?

I believe around...seven? But I still don't mind – I will gladly carry on doing that.

And how many languages have you performed in?

Oh, many – in my last film about spies I had to speak Slovenian, German, English, French and Japanese. It was cool – I had great fun doing that. Otherwise, in the last year I've been Albanian, I've been Finnish, Czech, Russian – surprisingly – and something else.

And what's up with the colorful language today?

I hope you pardon my Queen's English, but I'm f***ing cursing because I'm f***ing protesting this f***ing law that was issued about a week ago in Russia banning cursing in film. I'm using this f***ing opportunity to say f***, f***, f*** as many times as possible just to show how stupid it is.

Welcome Home screens today at 10am (Pupp) and tomorrow at 2pm (Drahmíra). (WT)

GRANIK SEEKS TRUTH IN EVERYDAY STRUGGLES

Iva Přivřelová

American indie director **Debra Granik** was in KV this week for screenings of her second feature, *Winter's Bone*, a critically acclaimed "hillbillie noir" drama that put actress Jennifer Lawrence on the map and bagged the young star a best actress Oscar nomination for her outstanding central performance.

You initially studied both politics and documentary film...

I did. My real mentor in filmmaking is an Eastern European filmmaker, Boris Frumin. He's Latvian and he went to school in Moscow during Soviet times and then was sort of a fugitive. What he wanted to show us was like the Czech New Wave; he wanted to show us Polish films, neo-realism from Italy and the UK, the kitchen sink dramas, all those early films from the '60s and '70s that dealt with the lives of ordinary people and everyday struggles, so I was really fortunate that my film education got diversified.

Has that influenced your view of film and what it should be used to explore? – ordinary people, digging for emotional truth...

I am interested in emotional truth in everyday life, exactly; that small things can be very big puzzles to solve in human existence... you know, economic survival, in this global time, where to live, the extent of immigration and changing your locations, changing your culture, trying to adapt, trying to survive. All these questions will always be of interest to me.

You seem to have a very good



Debra Granik admires how Jennifer Lawrence handles media heat.

eye for actresses – casting both Vera Farmiga (*Down to the Bone*) and Jennifer Lawrence when they were relative unknowns. I'm interested in your casting process – especially for *Winter's Bone*. Did you immediately know Lawrence was the one for the part?

No, no, no – she auditioned. I didn't know her. Actually, the auditions were very hard. There were like five amazing different flavors – people who brought something very, very different to this [role]. But then Jennifer stayed in our mind. And then we did a second audition and we did it off the book a little bit. When I found out that she was from that part of the country... and she also really showed me she wanted the role, I really I felt I could work

with her. I really did. That she would get involved.

Do you follow her career now? Maybe you feel a little protective of her, considering all the media attention she has received since making your film.

No. Oh my God, she's so powerful; she's a very emancipated human being. I don't feel protective, but I love that she does speak very beautifully about trying to keep her sanity with fame... I still feel like there's this big difference between how Europe handles that and how the US handles it. A lot of people are casualties of fame and a lot of people just cannot survive the psychiatric bombardment of that kind of celebrity stuff that happens, and she's trying to talk about it, which is wonderful and exciting. ■



CRITIC'S CHOICE

Peter Debruge, CHIEF INTERNATIONAL FILM CRITIC, VARIETY

KV is not only a great place for *Variety* critics to discover new directing talents, but also a platform for us to share those we believe in with others. My colleague Alissa Simon recommended *Class Enemy* for this year's *Variety* Critics' Choice program, and Rok Bičėk's debut blew me away. This complex psychological study re-



CLASS ENEMY

Director: Rok Bičėk
Slovenia, 2013, 112 min
July 11, 7:30pm, Lázně III

minds me of Thomas Vinterberg's *The Hunt* – which examined the frightening way a group of people,

acting in the name of justice, can swarm to a conclusion and destroy an innocent man – only better.

One thing watching movies with Czech audiences has taught me is that we don't necessarily laugh at the same things. Personally, all I ask is that the material surprise me. In that respect, it's hard to imagine a more consistently unpredictable comedy than this off-the-wall portrait of an experimental musician so out-there that he goes



FRANK

Director: Lenny Abrahamson
Ireland, UK, 2014, 94 min
July 11, 3:30pm,
Thermal Small Hall

through life wearing a giant fiber-glass head. Only an actor as good as Michael Fassbender could pull

off such a performance, and yet the biggest surprise is how emotional the journey proves to be.

Through a mix-up at a border checkpoint, an Israeli performance artist and a Palestinian woman trade places in what sounds like a fairly conventional mistaken-identity comedy. But the swap is practically an afterthought, rather than the high-concept hook, while politics take a backseat to a pair of well-rounded, cliché-resistant fe-



SELF MADE

Director: Shira Geffen
July 11, 3:30pm,
Thermal Cinema B

male performances in *Jellyfish* director Shira Geffen's inventive look at how strong women from

opposite sides of the West Bank situation cope with the absurdity of daily life in this divided culture.

From post-apocalyptic satire *Bad Boy Bobby* to the timeless aboriginal legends contained in *Ten Canoes*, Australian director Rolf de Heer never makes the same movie twice. That said, I hope he continues to collaborate with his friend David Gulpilil on many more projects, since the two storytellers complement one another so



CHARLIE'S COUNTRY

Director: Rolf de Heer
Australia, 2013, 108 min
July 11, 1pm,
Thermal Congress Hall

well. Drawing from incidents in his own life, Gulpilil demonstrates how alcoholism has hit the aborig-

inal community, weathering a series of setbacks with a defiant sparkle in his eye. ■

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A SURREALIST MASTER'S INSPIRED LUNACY

JAN ŠVANKMAJER SAYS EDITING IS THE 'ESSENCE OF FILM'

Zbyněk Vlasák

The wonderfully weird work of Czech filmmaker Jan Švankmajer received yet another accolade yesterday when he was presented with the FIAF Award from the International Federation of Film Archives in Karlovy Vary. It's not the first prize he's picked up here, having bagged a KVIFF Crystal Globe in 2009 for his contribution to cinema.

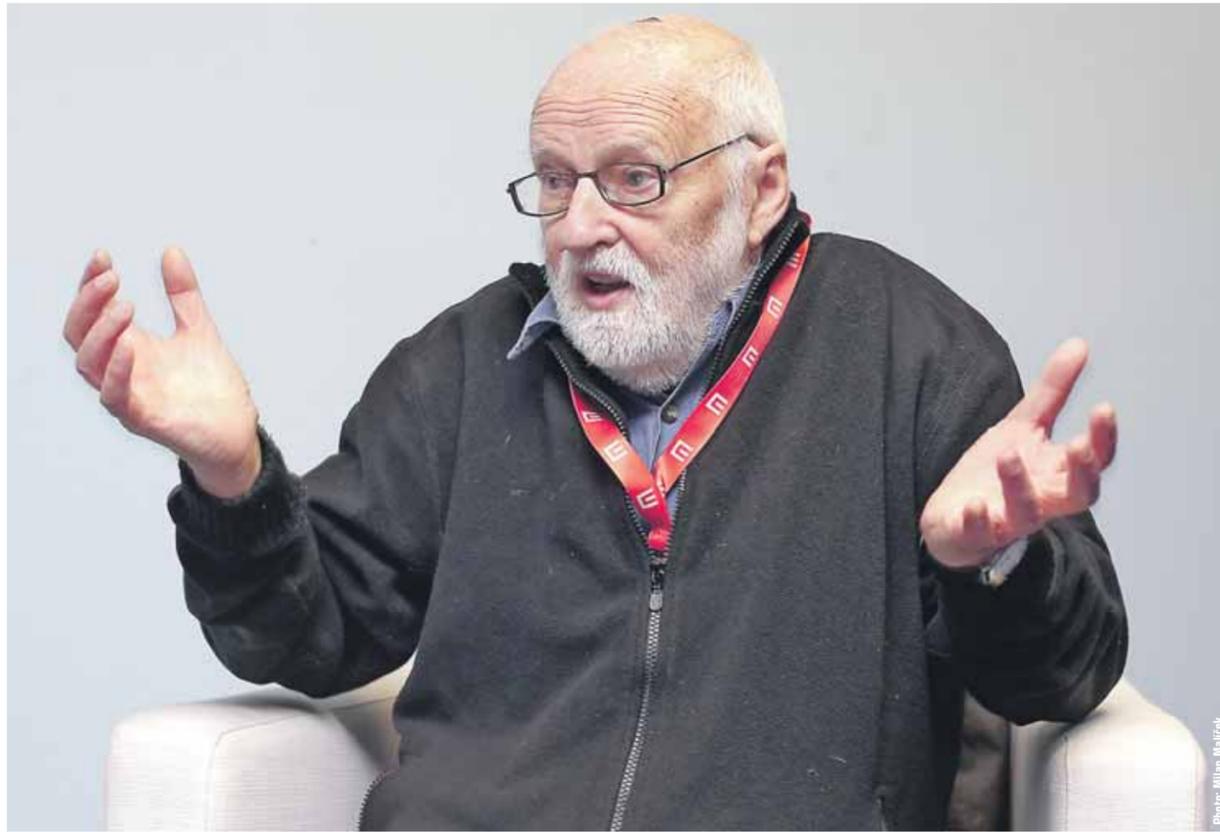
Why did you choose Lunacy and Dimensions of Dialogue for the award presentation?

My relations to my works change. These are my favorite films at the moment... I believe that Lunacy, as well as Conspirators of Pleasure, screened [at KVIFF in 2009] when I was awarded the Crystal Globe, are my most "involved" films in terms of criticizing society. They are closest to me on the mental level, and I also appreciate their formal aspect the most. Both are films about freedom.

Do you have any specific memory of the process of making Lunacy?

I wrote the treatment sometime around 1970. As a teenager, I discovered a book in my father's library called *The Mad Psychiatrist*. It was a collection of horror stories by different authors, including Edgar Allan Poe. It had a powerful effect on me, and Poe became a star in the pantheon of my adolescence. What intrigued me most was when the riotous prisoners tar and feather their wardens. The image stirred my imagination.

My scripts either take off from moments such as this one, and the motive then collects other stuff as it goes, like a snowball, or they come from dreams, such



Jan Švankmajer: "One advantage of totalitarian systems is that they force you to keep exploring because they keep rejecting your work."

as in the case of *Surviving Life*. I woke up one morning and wrote the dream down and thought, "Hell, this looks like the beginning of a film." My working routine isn't to sit down with a pen and paper and write. I give the process freedom, and if it's worth something, it will surface again after some time and in an expanded form... If it's forgotten, then it wasn't worth it.

How important are scripts in your works?

Sometimes I have scripts, but

I don't need them. I last had a complete screenplay for *Alice*. Otherwise, I always write a little bit because it has to be handed in, but I don't need it. We shot the whole of *Lunacy* without a technical script. Every morning I came a little earlier on the set and wrote down takes we would shoot that day... I had the whole film in my head. We were shooting and I said, "Now we will put the camera over there." The cameraman didn't know what the next take would look like... Sometimes

I don't work in the proper sense; I wait for the screenplay to work itself out. It is the most authentic way of creation because you don't fabricate anything. Everything takes its form gradually out of your experience, reading, dreams...

Sometimes it takes years, sometimes only a week, such as in the case of *Surviving Life*... An advantage of totalitarian systems is that they force you to keep exploring because they keep rejecting your work. So I still have

a drawer that I take stuff out of – *Conspirators of Pleasure* was an idea for a short film and during shooting expanded into a feature. The 1970s were quite fruitful – I was quite prolific because they turned me down every time. *The Insect*, which we want to make now, is from the 1970s. I took it out of the drawer, started working on it, and the result was a script.

So your films are actually made in the editing room?

Film is editing. It is the

essence. You are somewhere, cut, and you are somewhere else. Only a dream can do that. I like it and we normally do it, like in *Little Otik*. In the evening we go to the editing room and edit the dailies. I love editing. I don't leave it to the editor herself. I sit there with her and also I shoot different versions. I try to leave the film open for as long as possible, during the process. Often the film changes during the shooting. *Historia naturea – Suite* is completely improvised. They let me into an entomological institute and a museum, which was closed at the time. We had all the exhibits at our disposal, so I animated a tapir and an armadillo and such things I would otherwise have no access to because they would be in a glass case... I must say editing is my favorite part of movie making. That's where the film is created, takes on its genuine form... It is a means that no other art form works with. It is the most important means of expression.

You're being presented with the same award that Martin Scorsese and Ingmar Bergman were. Have these filmmakers inspired you?

Neither is on the top of my list. Of course, Bergman especially is a significant personality in film who contemporary filmmakers bear no comparison to. But from his generation, I much more prefer Buñuel and Fellini. They are closer to my heart. Bergman is too existentialist. Buñuel and Fellini are imaginative; they work with imagination very freely and in a very inspiring way for me. We're all sitting around the same pool, fishing. I would also add David Lynch. But Bergman is sitting by a different pool. ■

ON THE TOWN

Sushi Sakura

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

Situated at the top of a little side street that might as well be called Nosh Lane, Sakura, also known from one side as Jack's Bar & Grill, is the classiest and most international of all the chow spots crowded into this block – most of which stay up way late during KVIFF. Part of a successful sushi chain, Sakura serves up delectable light fare – chicken Tom Yam soup (30 CZK), Thai rolls (50 CZK) or single salmon nigiri (70 CZK) – but also tempting Asian mains for reasonable lunch-special rates from 11am to 3pm daily. Most are standard priced (119 CZK), sizeable plates of treats you might not expect in KV: Guy Don, satay, or shrimp in glass noodles. For the non-adventurous eater in your posse, beef burgers and salad are well done (129 CZK) – all slung by the polite, attentive staff – and go down well with bottled Pilsner (36 CZK), a draft Ježek for 30 CZK, or Japanese beers from 85 CZK.



Sushi Sakura is one of the best spots in town for Asian fare.

Čajovna 1000 a 1 noc

I.P. Pavlova 19
Tel.: 353 221 917
Open: 2pm-midnight

This warm and cozy place is close enough to the Thermal Hotel to pop out for a quick boost between flicks. (It's not too well signposted, so look out for the *marlenka* (honey cake) notice on the windows). Sink into a comfy chair and revive yourself with one of their extensive range of coffees

(40-60 CZK), or really push the boat out with a luxurious hot chocolate (dark and white). You can also embrace the establishment's eastern emphasis by choosing one of many different teas from all over Asia (80-120 CZK). Besides drinks, the friendly and very helpful waitstaff can also bring you various couscous and pita snacks (60-95 CZK). Smokers will appreciate the water pipes with a wide choice of delicious, aromatic tobaccos (150-300 CZK). (COC)

EVENTS

KVIFF TALKS MASTER CLASS WITH WILLIAM FRIEDKIN / 3PM / VODAFONE LOUNGE

A meeting with the trailblazing American filmmaker, who has received a KVIFF Crystal Globe this year for his outstanding artistic contribution to world cinema. He has also been presenting a restored version of one of the central films of his career, *Sorcerer*, which screens tomorrow at 9:30pm in the Cas Cinema. The event is being held in the Vodafone Lounge on the first floor of the Thermal, near the terrace.

TV PANEL / 1-3PM / GRANDHOTEL PUPP, LA BELLE EPOQUE RESTAURANT

KVIFF hosts its second panel focusing on television production. Discussion will feature case studies of specific successful projects reflecting the current rise in the prestige of television as a creative and commercially successful medium, bringing together film and television producers from the US with their counterparts from Central and Eastern Europe to pave the way for future collaboration and co-pro-

ductions. Panelists: Eric Welbers (Beta Film), Cecilie Mosli (NRK), Petr Dvořák and Jan Maxa (Czech Television), and Cary Brokaw, award-winning film and television producer. The general directors of Central European state television stations from Slovakia, Poland, and Hungary will also be in attendance. Intended for film professionals and journalists. Seating capacity is limited.

INTRO TO THE ANNUAL GOLDEN GLOBE AWARDS / 3-4:30PM / MEETING POINT TERRACE, HOTEL THERMAL

KVIFF invites you to a special introduction of the Annual Golden Globe Awards, aimed at informing a wider audience of international filmmakers on how to submit a project, the dates, the cost, etc. Q&A with Erkki Kanto, member of the HFPA and a voter for the Golden Globe Awards since 1992. Followed by a reception sponsored by the Hollywood Foreign Press Association, West Hollywood, USA. Anyone interested in attending should write to industry@kviff.com ■

DAILIES

- 1/ Laura Dern is greeted upon her arrival by KVIFF president Jiří Bartoška
- 2/ Kalya star Zdeněk Svěrák picks up his KVIFF President's Award
- 3/ The votes are still coming in for the festival's Audience Award



Photo: Milan Malíček



Photo: Jan Handrejch



Photo: Milan Malíček