



Karlovy Vary  
International Film Festival

# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 45TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**



Friday, July 2, 2010

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DENÍKU PRÁVO**  
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## A fairytale start to KVIFF competition

Czech Oscar-winner adds a kooky twist to Official Selection

Honza Dědek

Czech director Jan Svěrák is coming to KVIFF this week with his animation feature *Kooky*, which is the first film to screen in the Official Selection. This charming tale of a lost teddy bear's odyssey through a forest to find his six-year-old owner is something of a new departure for Svěrák, who is perhaps best known to foreign audiences for his Oscar-winning *Kolya* or the wartime drama *Dark Blue World*. Featuring the voices of Svěrák's father Zdeněk and his own son Ondra, *Kooky* has been highly praised for bravely eschewing slick CGI effects in favor of old-fashioned hand puppets, while relying on a strong storyline and clever dialogue to make an impact with audiences.

■ **Your new film's title *Kooky*, which is the name of the lead character, has plenty of interesting connotations in English. What does it mean in Czech?**

I liked the name because it implies looking at the world around you ("koukat" in Czech means "to look" – Ed.). *Kooky* has big eyes through which we look at the realm of forest creatures. Besides this, I know a few people who have a "Kooky" in their house – we still can't agree on who was the biggest source of inspiration. I believe it was Monika Šplíchalová, one of our production staff, whose daughter has a fluffy dog called Kooky. When Monika's little girl was five, they accidentally left this toy behind at their weekend house. She cried and said: "He's going to be afraid at night. What is he going to eat? He's used to sleeping in my bed..."

And she kept on nagging so they finally got back into the car on Wednesday and drove all the way



Photo: Milan Malíček

Jan Svěrák with the cast of his critically acclaimed teddy-bear epic *Kooky*.

to the eastern town of Šumperk to retrieve the fluffy toy. And I realized that I had forgotten that childhood way of being fixated with a toy we thought was alive.

■ **How do you think foreign audiences will receive *Kooky*?**

We shall see. Right now, we are offering it to the Toronto festival. It's true that English-speaking audiences are used to animated characters that have perfect facial expressions – so they move their lips and wink their eyes to best

express their feelings. Whereas our characters don't do any of that; on the contrary, the viewer has to cooperate with the film and closely follow the dialogue to keep up with the storyline... That's why we are going to have English dubbing made in the summer.

■ **What was working with your own son like?**

Ondra wasn't really interested in the shooting. We borrowed a Yamaha keyboard for him for the time, so once he finished

a scene, he ran back to his piano, put his headphones on and started playing. I thought it was good, that we would be able to protect him from the usual fate of child stars that become famous prematurely but may never repeat that success, which is very traumatizing. I hope Ondra will avoid that.

■ **I hear you are not bringing him to the festival...**

My wife and I agreed on that while we were deciding whether he should or should not play in

the film. We were both well aware that a film is not just the ten days on the set but mainly what goes on after the movie is launched. We didn't want excess media attention to hurt Ondra so we agreed he would not give interviews, we would not let him be photographed like a monkey in front of the poster and he would not have to bow to the audience. Hopefully we will reduce any harm coming to him like that.

■ **The distinctive lead character – a cute, colorful, old-fashioned teddy bear – is a merchandiser's dream. Will you be cashing in on this with a range of "Kooky" bears?**

They will be on the shelves in the middle of the summer holidays. Until then, then mums and grandmas will need to sew them for their children. I have seen a few homemade Kookys – their creators always altered him slightly according to their tastes but you can always recognize Kooky. During an era of material excess, this kind of need is actually quite charming. It brings us back to the beautiful feeling of longing which can't be instantly gratified with money.

■ **As a fairytale, *Kooky* is an unusual choice for the festival's Official Selection – what do you think are its chances of success?**

*Kooky* is so weird and hard to place that there are only two possibilities – either the jury will think that something like that doesn't belong in the Official Selection or they will love it. For me personally, it's an honor that such a prestigious festival should pick *Kooky* for its official competition. And I'm really looking forward to seeing forest creatures frolicking on the Grand Hall's huge screen instead of serious actors.

**Kooky screens tomorrow (Grand Hall, 5pm) and on July 4 (Espace Dorleans, 1pm)**

**NOTICE:** The Camera-murderer will not be screened today at 9:30pm in the Thermal's Small Hall as scheduled. *Four Lions* will be screened in its place. Screening code 128. Tickets can only be bought at the main box office!

Today's 1pm screening of *Paju* (screening code 134) has been cancelled.

### EXPLAINER

#### What's the deal with the fest pass?

So you've finally arrived at KVIFF and are ready to get down to the business of festivaling! What's the first port of call? You may have noticed that a lot of people are sporting bright orange lanyards around their necks, with cards attached. Those are special KVIFF passes and purchasing one can help you to get the most out of the festival. Buying a Festival Pass will make it **50% cheaper to see movies** compared to the price of buying individual tickets, as a pass entitles you to three free tickets for three different screenings every

day until all available tickets are sold out. Tickets for films can be picked up on the day before the screening date or on the day of screening itself. We strongly recommend getting your tickets a day in advance, as demand often exceeds supply.

You can purchase a KVIFF pass at any festival box office and you can pick up tickets immediately at the same place. You can buy a card for the entire festival or for one, three or five consecutive days. And should you decide to stay at the festival for longer than you origi-

nally intended, your card's validity can easily be extended at any box office.

Apart from three free tickets a day, a festival pass will also give you free access to screenings without a ticket if the theater is not fully occupied five minutes before the film starts. Another advantage is that pass holders can attend press conferences if the venue is not already full of accredited journalists. Last but not least, the pass entitles you to a discount for the Thermal's pool, if you fancy a dip between screenings.

#### FESTIVAL PASS PRICES

	1 day	3 days	5 days	Entire festival
<b>Festival Pass</b>	200 CZK	500 CZK	700 CZK	1000 CZK
<b>Discount pass*</b>	150 CZK	350 CZK	450 CZK	700 CZK

\*A discount pass may be bought by secondary school and university students, senior citizens and those with physical disabilities (appropriate documentation such as an ISIC card, disability card, etc. must be presented upon purchase). (GP)

### SEE YOU THERE

#### Kryštof Mucha

KVIFF executive director

If I could actually make it to the cinema, which I won't be able to as usual, I'd go and see Michael Powell's *The Red Shoes*. The screening of the restored copy will be introduced by Oscar-winning editor and Powell's wife Thelma Schoonmaker. Judging from our earlier conversations, she comes across as a very intelligent, kind and forthcoming lady. Her introduction to the movie will definitely be impressive.

I'm also looking forward to the opening film *Crazy Heart* starring Jeff Bridges, who is one of my favorite actors. He gave an interesting and moving speech about director Scott Cooper at the Golden Globe Awards ceremony in Los Angeles. I don't know exactly what to expect from the film but I think it will be really big, which is usually the case when a young director reaps so much success with his first movie.

**Tonight's opening film *Crazy Heart* will have public screenings tomorrow (Pupp Cinema, 1:30pm) and on July 9 (Grand Hall, 9am). *The Red Shoes* screens tomorrow at 2 pm in the Grand Hall and on July 8 in the Drahomíra Cinema (4pm).**





# KVIFF explores new horizons

Cóilín O'Connor

In addition to its excellent original programming, KVIFF also annually treats its audiences to a "greatest hits" selection of some of the world's other major film festivals with its **Horizons** sidebar. This year, filmgoers will get a chance to see 24 movies that have made a big splash at Venice, Berlin, Sundance, and Toronto, among others.

Given that Horizons films have already been tried and tested elsewhere, it is traditionally one of Karlovy Vary's strongest sections. "There is only one specific criterion for the selection of works screened in Horizons and that is the quality of the films," says KVIFF senior programmer Ivana Novotná. "The films should be appealing both emotionally as well as in their film form."

One movie that certainly packs an emotional punch is Giorgio Diritti's haunting *The Man Who Will Come*. This exquisitely filmed, child's eye view of an infamous Nazi massacre of Italian citizens as "punishment" for partisan activity during WWII is bound to resonate strongly with Czech audiences, who are already familiar with their country's own similar tragedy in the village of Lidice.

The specter of war is also present in a number of other films in Horizons. Koji Wakamatsu caused a stir at this year's Berlinale with *Caterpillar*. This deeply disturbing drama won Shinobu Terajima the Best Actress award at the fes-



Photo: KVIFF

Zrinka Cvitešić in *Jasmila Žbanić's On the Path*.

tival for her portrayal of a wife struggling to cope with a recently de-mobbed husband who has been brutalized by his harrowing experience of World War II. *Lebanon* also takes an unflinching look at armed conflict, this time from the perspective of four young Israeli recruits. Their first terrifying taste of battle in the confined space of a tank gives the film a gripping claustrophobic intensity, which helped it bag the Golden Lion at Venice. Debut director Samuel Maoz will also be coming to KVIFF to present the film in person.

According to Novotná, the Horizons section is always extremely popular with KVIFF audiences because they "can find

films made by filmmakers who have already acquired an international reputation." This year's selection also has no shortage of some big hitters in the world of cinema, including the latest efforts from the Coen brothers (*A Serious Man*), Neil Jordan (*On the Path*), Todd Solondz (*Life During Wartime*), Atom Egoyan (*Chloe*), Michael Winterbottom (*The Killer Inside Me*) and Dogme 95 director Thomas Vinterberg (*Submarino*).

Perhaps more than any other KVIFF section, Horizons screens films spanning several genres and cinematic styles, which ensures its broad appeal. There is plenty for old-school animation fans to savor in *The Illusionist* by

Sylvain Chomet, who follows up on the success of *The Triplets of Belleville* with a hand-drawn, bittersweet tale of an aging music-hall entertainer, penned by none other than Jacques Tati.

Other, equally enjoyable titles include Giuseppe Capotondi's *The Double Hour* (a slick thriller, which is part crime caper, part psychological drama with an unexpected twist) and Jörgen Bergmark's *A Rational Solution*, a charming comedy based around a bizarre love quadrangle, involving four middle-aged Danes whose attempts to deal with infidelity in a civilized manner produce some unexpected results.

Bergmark's lighthearted look at relationships is far removed from Robert Adrian Pejo's *The Cameramurderer*, in which an internet snuff video casts a dark shadow over a reunion between old friends in a remote Hungarian retreat.

The disquieting impact of Pejo's thriller is matched by Jasmila Žbanić's eye-opening *On the Path*, which explores the rise of orthodox Islam among the hitherto secular "white" Muslims of Bosnia.

The vast scope and variety of this year's Horizons films is typical for this sidebar, says Novotná, who claims that the high standard of cinematography is perhaps the only thing they all truly share. "I wouldn't say that the films included in the Horizons section this year have certain things in common," she says. "And I actually don't think they should really, apart from their quality." ■

## FACES

Multiple award-winning Czech director **Jan Svěrák** arrives today with his new animated film *Kooky*, hoping for another Crystal Globe to add to his 1994 win with *The Ride*. **Daniel Burman** (*Brother & Sister*), whose 1998 *A Chrysanthemum Burst in Cincoquinas* was arguably the start of the New Argentine Cinema, might give Svěrák a run for his money, as will **Chi Zhang**, who competed at the 43rd KVIFF with *The Shaft*, and returns two years later with *Diago*, a portrait of Macau ten years after the handover to Chinese rule.

Keep an eye out for debut British director **Clio Barnard** (*The Arbor*), fresh from her award at this year's Tribeca festival. **Jeff Malmberg** is also arriving victorious, with *Marwencol* picking up the Best Documentary prize at SXSW FF this year. They're joined by renowned Dutch documentarist **John Appel**, perhaps betting on a win with *The Player*.

Azerbaijan-born Moscow resident **Chingiz Rasulzade** (*The Dolls*) arrives today, as do



Craig McCall

Serbian director **Srdjan Koljević** (*Woman With a Broken Nose*) and director of *The Abandoned*, **Adis Bakrač** from Bosnia and Herzegovina.

The acclaimed American short film director and Forum of Independents competitor **Quinn Saunders** (*Cherry*) is expected to arrive today, as is Israeli director **Edit Sheratzki** (*Consolation*).

People from all over the world are converging on Karlovy Vary today. Other people to look out for include young Russian filmmaker **Sergei Loznitsa** (*My Joy*), multi-talented writer/directors **Craig McCall** (*Cameraman: The Life and Work of Jack Cardiff*), **Sander Francken** (*Bardsongs*), and **Cheng Wentang** (*Tears*), Japanese director **Hitoshi Yazaki** (*Sweet Little Lies*), wry Canadian spoofster **Eli Craig** (*Tucker & Dale vs. Evil*), South Korean writer/director **Cho Chang-ho** (*Lovers Vanished*), and the Irish writer/director **Carmel Winters**, participating in this year's Variety Critics' Choice selection with *Snap*. ■



Srdjan Koljević

## REVIEWERS RECOMMEND

Phillip Bergson

BBC World Service Radio, London



### Kawasaki's Rose

Director: Jan Hřebejk, Czech Republic, 2009, 95 min  
July 2, 6:30pm, Small Hall

At the 1999 festival here, Jan Hřebejk won the FIPRESCI Award for *Cosy Dens*, and it is good to see our choice vindicated – his latest film *Kawasaki's Rose* confirms his continuing skill in handling ensemble casts ("Czech Lion" awards were won by two supporting players in March), and increasingly ambitious and complex themes, with humanity and wry humour. The original score by Aleš Březina is an added delight in a film where the leading character's present-day success cannot completely mask the infamy of the past, or of a life lived well but not too wisely.



### The Killer Inside Me

Director: Michael Winterbottom, UK, USA, 2010, 120 min  
July 2, 10pm, Congress Hall

Michael Winterbottom has become one of the most varied and original of British filmmakers. Lancashire-born, he has a truly global palette, and his continuing collaboration with Danish-born cinematographer Marcel Zyskind has ensured a striking look to challenging, often provocative dramas. Expect visual fireworks in *The Killer Inside Me*, another screen version of Jim Thompson's 1952 *noir* crime novel (once considered as a vehicle for Marilyn Monroe), transposed to Texas where a baby-faced Sheriff Casey Affleck gives a remarkable performance as a seriously cracked pillar of the community.



### Bad Family

Director: Aleksi Salmenperä, Finland, 2010, 92 min  
July 2, 5pm, Karlovy Vary Theater

With only his second film *A Man's Job*, Aleksi Salmenperä carried off the top award at the 2007 Cinema Jove Festival in Valencia. His new film *Bad Family* is a similarly sardonic slice of household malice from contemporary Finland. A successful judge, and seemingly devoted albeit strict father, turns out to have had an earlier wife. Her demise brings a bohemian daughter from Denmark, for whom her younger half-brother develops an unhealthy affection. Elements of Greek Tragedy and echoes of *Festen* deftly balance on a samurai sword-edge with some very sharp Northern humour in this dry "dramedy."



### Crazy Heart

Director: Scott Cooper, USA, 2009, 112 min  
July 2, 7pm, Grand Hall

(Opening film – invitation only, public screenings on July 3 and July 9)  
Hollywood often takes its time to reward its stars and actors (not always the same people) with the traditional tributes. Jeff Bridges had four Academy Award nominations before picking up the gilded statuette at the Californian equivalent of the Czech Lions as Best Actor in *Crazy Heart* earlier this year. He has long been a golden boy of American cinema, and leading roles enabled him to exude his natural charm before the Coen Brothers turned him into something of a cult figure in *The Big Lebowski*. When he starts to strum his stuff as the down-but-not-out country music singer-songwriter, I doubt there'll be a dry eye in the Velký sál. ■





## OFFICIAL SELECTION

## Quality films by the dozen

12 Crystal Globe candidates showcase new world cinema

Will Tizard

The main feature film contenders for the Crystal Globe offer more than a glimpse of what the world's boldest emerging filmmakers can do. The 12 films in the Official Selection race also reflect the concerns and obsessions of the global community – and a chance to look into the mindsets of filmmakers from China to Argentina.

As one puts it, "I am very respectful of dreams." So says Daniel Burman, the writer and director of *Brother & Sister*, a story of comic intrigues in the Argentine capital. Like many of the filmmakers bringing their work to KVIFF, he's an independent; resourceful, comfortable with limited budgets, and with no great desire to be discovered and cash in.

Burman admits that working on the fringes of the global movie map is hardly easy – in order to keep his films coming out, he has to be a cagey businessman and keep up his small production company, he says. But the artistic freedom that comes with working outside the big studios is what keeps him going.

That spirit, as ever, is evident in each of the Crystal Globe contenders.

*Mourning for Anna*, the other

film representing the Americas this year, is a visually lush tale of grieving and survival by Canada's Catherine Martin. It's the polar opposite of the ironic *Brother & Sister* in terms of mood, with little of that film's sharp-tongued dialogue or quick pacing, but it offers up a thoroughly immersive atmosphere just as eloquent. Its characters inhabit a bleak and frozen land where even expression seems snowbound – yet the story line and character development are just as fascinating.

As in most years, the Official Selection category – in which every film must be a world, international or European premiere made after January 1, 2009 – tends to focus mainly on Europe. Spain's entry, Agustí Vila's *The Mosquito Net*, also considers the pain that often dwells at the heart of family life but in this case the issues are multigenerational and deal with the characters' struggle to grapple with their roles and responsibilities. It's another well-penned script, which leading lady Geraldine Chaplin called one of the three best scripts she's ever read.

France's entry, *Sweet Evil* by Olivier Coussemacq, is also a tightly scripted story that turns on troubles in the home and hearth. This one's a dark and suspenseful take on parent-child



Photo: KVIFF

*Brother & Sister* by Argentine director Daniel Burman.

relationships however, and relies heavily on the performance of a discovery, the youthful actress Anaïs Demoustier playing a girl who's seemingly a homeless innocent, but proves to be far removed from either of these descriptions. She's hardly the only one with a hidden agenda, however.

*Hüter in Hollywood*, a Belgian-French-Italian mockumentary by Frédéric Sojcher, strikes a lighter tone but also examines, with thoroughly off-the-wall humor, the topic of hidden forces – ones that may well have shaped the modern

film world as we know it. It's a star-studded road movie with Portuguese siren Maria de Medeiros leading the expedition and posing troubling questions under the guise of researching the story of actress Micheline Presle, one of Europe's grande dames of classic cinema.

The two Czech entries, Tomáš Mašín's *3 Seasons in Hell*, inspired by the life of dissident post-war poet Egon Bondy, and Jan Svěrák's *Kooky*, an ingenious mix of animation and live action centered on the adventures of a lost teddy bear, are also as dif-

ferent as can be in tone – though both show clear signs of directorial mastery.

*Just Between Us*, the Croatian/Serbian/Slovenian entry by Rajko Grlić, explores the troubles a philandering man creates for himself, looking with irony at modern European urban life in ways Daniel Burman would appreciate.

Poland's *Mother Teresa of Cats* by Paweł Sala, is, like *3 Seasons*, based on real events and drawn from recent history but strikes a more somber tone in its look at notorious murders and what may have driven them, employing flashbacks and innovative structure.

Russia's entry, *Another Sky* by Dmitri Mamulia, is a timely tale of Uzbeks struggling with big-city life in Moscow while endeavoring to preserve their dignity and identity.

*There Are Things You Don't Know*, Iran's entry by Fardin Saheb Zamani, also weighs in on the gritty reality of survival in the city, this time from the perspective of a restless and lonely taxi driver.

China's *Diago*, the last of this dynamic dozen, offers another look at a society in disorienting transition, in this case the island province of Macau. This is a fine follow-up to director Chi Zhang's atmospheric 2008 entry at KVIFF, *The Shaft*, and it is typical of what program director Karel Och says is the *raison d'être* of the festival's official selection, namely "to present strong stories that are communicated in an original and innovative way."

## WHAT AM I DOING HERE?

Mihai Chirilov  
Artistic Director  
Transilvania IFF



■ This is your first time at KVIFF. Do you know what to expect?

Being involved in organizing a film festival myself, I'm always interested in how other festivals are organized, how are they structured and conceived, and how they eventually achieve their goals. Apart from my duties in KVIFF (serving on the East of the West jury), which are intriguing and challenging, I intend to explore as many of the parallel sections as possible, in order to "steal" ideas or get films for the future editions of my festival.

■ Besides your jury and festival scouting duties, is there anything else at KVIFF that has piqued your interest?

I'm curious how the Romanian film *Aurora*, which I missed at Cannes, will be received in KVIFF as it's such a demanding film for any audience. (*Cristi Puiu's Aurora screens at KVIFF on July 5 and July 10*).

# BELGIAN CINEMA FLANDERS

## @ KARLOVY VARY INTERNATIONAL FILM FESTIVAL 2010



### DE HELAASHEID DER DINGEN (THE MISFORTUNATES)

by **Felix van Groeningen**  
prod: Menuet  
sales: MK2

2.7 19:00 Congress Hall/Thermal  
6.7 16:00 Congress Hall/Thermal  
10.7 18:30 Small Hall/Thermal



### LOST PERSONS AREA

by **Caroline Strubbe**  
prod: Minds Meet  
sales: UMedia

5.7 19:00 Congress Hall/Thermal\*  
7.7 10:30 Lázně III  
9.7 22:00 Drahomíra

\* in the presence of **Caroline Strubbe**



### MAN ZKT. VROUW (A PERFECT MATCH)

by **Miel Van Hoogenbemt**  
prod: A Private View  
sales: High Point

5.7 10:30 Lázně III  
8.7 13:00 Congress Hall/Thermal



### MY QUEEN KARO

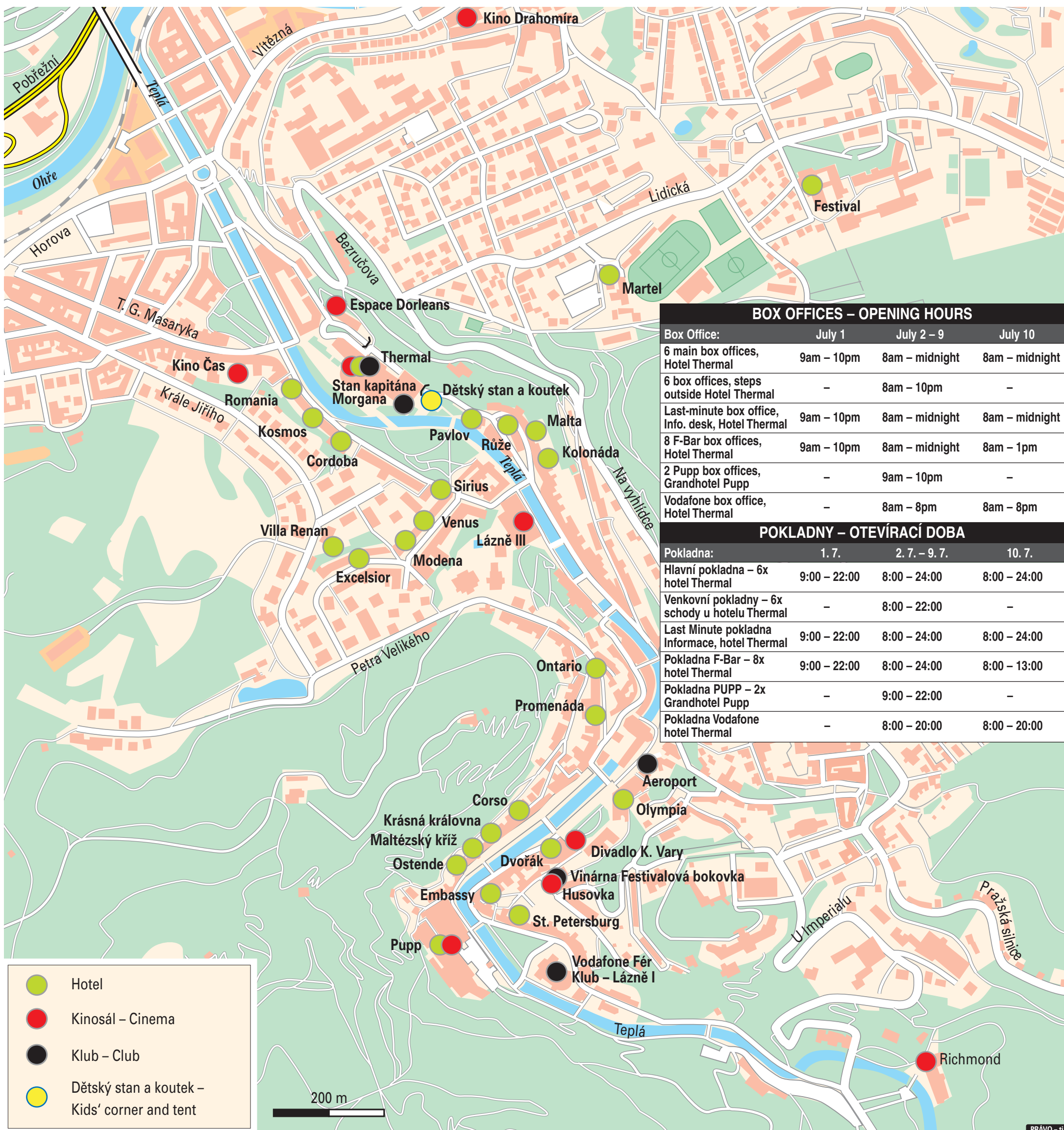
by **Dorothee van den Berghe**  
prod: caviar  
sales: Doc & Film

3.7 16:00 Congress Hall/Thermal\*  
6.7 10:30 Lázně III

\* in the presence of actor  
**Matthias Schoenaerts**

[www.flandersimage.com](http://www.flandersimage.com)





ON THE TOWN

Sushi Sakura

Dr. Davida Bechera 7  
☎ 777 912 311  
www.sushisakura.cz  
Open 11am – 10pm,  
12am – 10pm weekends

With its slick Japanese-style interior, comfortable chairs, and jazzy music, Sushi Sakura is a class act. Choose a “Sushi Happy Set” from the back of the menu (150-500 CZK), or splurge on a 2,900 CZK 64-piece tray – you’ll get quality sushi presented with style. For those who don’t fancy their food in tiny, room-temperature parcels, try the Thai Hot Pot (145-215 CZK), or the intriguing “Duck Vegan” (145 CZK). While not vegan myself, I do prefer any ducks I eat to be. Meals named Nemo and Happy Feet could tempt fussy kids (145 CZK inc. dessert). Use the free

Venezia

Zahradní 43  
☎ 353 229 721  
www.venezia-pizzeria.cz  
Open daily from 11am to 11pm

An invariable draw to KVIFF attendees, Venezia is a one-minute walk from the Thermal and offers a great view of the fest mothership from just across the Teplá stream. From its roofed street-front terrace, a well-topped pizza (98-250 CZK) and a Budvar (35 CZK) make for an

accessible break from intense movie-going – or, if you’re celebrating a distribution deal, consider a bottle of one of the Italian vintages. The rest of the menu, as you’d expect, covers the usual Italian cuisine items and they’re certainly done adequately. Filling penne and gnocchi with cheese and tomato sauces (105-298 CZK) are par for the course, though house salamis and Parma ham are good finds, as is the tiramisu and Illy coffee.

Schaffy’s GARÁŽ

I.P. Pavlova  
(100 m from the Thermal)  
☎ 608 060 609  
www.schaffys.cz  
Open daily from 1pm till “last man standing”

With a rollicking American college bar feel, close proximity to the Thermal and a huge cocktail menu (starting at 89 CZK), Schaffy’s would be a good find

Photo: Jan Handrejch

Upscale Japanese cuisine at Sushi Sakura.

even if it didn’t feature a secret weapon. But it does: This lively spot offers hot food until late at night. It’s also got a decent range of non-alcoholic cocktails, another welcome and rare innovation in KV. Do try the bar food, which features palatable chicken wings, pork ribs and chili cheese nuggets. Besides offering 0.4 l pitchers of Granát (a malty, amber-colored Czech lager), there is also a whole range of shooters. (PLC/GP)

There are several options today for a little open-air musical or theatrical entertainment. The podium in front of the Thermal Hotel will host Jan Budař and Eliška’s Band at 5pm, followed by popular Czech rock band 100 °C at 8.30pm. Younger audiences will love the Open-Air Theatre under the Chebský Bridge, where they can watch the children’s fairy tale Frantík the Little Kangaroo today at 3pm. Don’t forget that the opening of the festival will be marked by a gala firework display at the Thermal at 10pm. Or for something a little bit different, check out the special animation on the façade of the Aeroport club (Divadelní náměstí 43), featuring videomapping, a type of 3D animation in free space. You can see this innovative video art every night of the festival from 10pm to 2am. (GP)

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