



# Festival Daily

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

SPECIAL EDITION OF

**PRÁVO**



Friday, July 9, 2010

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for tomorrow**

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**DIVÁČKÁ CENA / AUDIENCE AWARD  
DENÍKU PRÁVO**

Vote for the best film of the 45th Karlovy Vary International Film Festival!  
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## Loving the alien

John Wells on the positive influence of television

**Cóilín O'Connor,  
Veronika Bednářová**

Writer, producer and director John Wells has come to KVIFF this week to present his film *The Company Men* starring Ben Affleck and Tommy Lee Jones. This hard-hitting look at the impact of the economic crisis on the US middle class marks something of a new departure for the affable American, who has previously made a name for himself as the leading creative force behind hit TV shows such as *ER* and *The West Wing*.

■ **The election of a Hispanic candidate as president at the end of *The West Wing* was eerily similar to the real-life election of Barack Obama. Was that purely coincidental?**

I try very hard to have a lot of research done for the shows we work on. When we were trying to decide who that candidate would be, we asked the question: "If a minority figure were to come through and win the presidency, would it be a woman, a black character or a Hispanic character?" Interestingly, all of our consultants said that we were much more likely to get a handsome, articulate Hispanic or black elected than a woman in the US – that we were still another generation away from that being able to happen. And that's why we went in that direction.

■ **Do you think you might have helped sow the idea of a minority president in many people's minds?**

One thing we can do in entertainment and take credit for is making the alien and extraordinary seem more likely and possible to people by showing them what things would be like in



Photo: Jan Handrejch

TV supremo John Wells is presenting his debut feature *The Company Men*.

advance. I don't ever want to take credit for anything in the real world, but I think we can make things which seem unlikely or unusual to the viewing audience much more acceptable, because they feel emotionally that they have seen it and they're not frightened by it. In the same way, I think that entertainment in the US in the fifties and sixties was very important to the ultimate acceptance by the middle class of racial changes in the country – because they saw in film and television things that they weren't able to experience in their lives, and that took some

of the fear out of the equation for reasonable people in the middle, who are just afraid because they don't know any different. I think that is a way in which we can be influential, particularly in television, which comes into people's homes every day. There were African-American, Hispanic, and gay characters on TV years before many people saw them in their own lives.

■ **For *The Company Men*, did you deliberately set out to tell it from the point of view of people who would have been quite affluent before the crisis?**

When I went out and did the

would say to me "I put the bumper on that truck," when one drove by, or "I could show you the house that I built." They could show you something they did. But upper middle class workers had no physical sense of what they actually did. The only way they could represent what they did to others was the money they had for the possessions they owned. "This is the car that I drive, this is the clothing that I wear..." All this stuff... And as they lost that, they completely lost their identities.

■ **Was it easier to get a stellar cast for your first feature because of your success with things like *ER* and *The West Wing*?**

Well that helped. People sort of knew my work and I had the advantage of not being a first-time director to the actors I was working with... But the cast actually came together to a large degree because of the extraordinarily difficult economic times in the United States. Usually, those actors would have had more options of things for them to do. It was partly down to there being very little work that didn't involve being in a superhero movie. I'm not saying that to be funny – action movies, horror movies, romantic comedies and superhero movies are the only movies that have been made in the US in the last year and a half... To give you an example, Tommy Lee [Jones] was fitting the movie in between offers to do *Captain America* and *Men in Black 3*. Very few more serious films have been made in the US in the last year and a half... We haven't been making the American movies that are going to come and play in your cinemas.

### THE LOWDOWN

Thursday's crowded Master Class, with **Brian Trenchard-Smith**, the master director of the films that make up the Ozploitation! section, and producer colleague **Richard Brennan**, amazed and amused the crowds with stories of sleaze, slashers and the seventies.

Ratings were always an issue in the race to make the most money for the lowest budget, especially when the rules of the genre Trenchard-Smith favored called for **car chases, gore and topless women** in abundance.

But Brennan recounted that he once found a way to capitalize on one of his film's release dates at school break time, actually managing to **score a G rating** so as to maximize teen coin. There were "a lot of bullets flying," he said, but "not a drop of blood."

By some amazing coincidence, it seemed that none of the characters in that Ozploitation flick ever managed to hit each other in all their many gun battles. "We performed better than the second *King Kong*," he recalled with pride.

Not quite so fortunate this year was **Prague-based producer Jefe Brown**, who, in a bizarre arm wrestling accident, managed to break his right arm shortly after granting a short interview to the *Festival Daily*. Another Prague-based producer, **John Riley**, who was on hand to help get Brown to the hospital, said this sort of thing seems to happen to him all too often at film fests. "I'm not spending another festival night at a hospital," he swore. [thelowdown.kviff@gmail.com](mailto:thelowdown.kviff@gmail.com)

**NOTICE:** There will be two unscheduled extra screenings today: *Katka* (1pm, Congress Hall, Thermal), and *Teenage Paparazzo* (10:30pm, Karlovy Vary Theatre).

### EXPLAINER

## So how did the Pupp become so Grand?

The sumptuous pad that is home to KVIFF's stars during the festival has been over 300 years in the making. This magnificent pile has changed both name and shape as it changed hands. The original structure was Burgomaster Deiml's "Saxony Hall" from 1701. Several years later, the new mayor of "Carlsbad," by the name of Becher (sound familiar?), built his *Lusthaus* (pleasure house) next door, soon known as "Bohemia Hall."

Then, in 1760, the promising young confectioner Jan Jiří Pop came to Karlovy Vary. To understand the next part of the story, we need to know what it meant to be a confectioner in the 18th Century. The confectioner's art has one crucial ingredient: sugar. Along with cacao, spices, exotic fruits and nuts, sugar could only be found far from Europe. Hence, the confectioner was one of the most highly regard-



The Grandhotel Pupp – home to the stars.

ed artisans of the 18th century, commanding exorbitant prices and considerable social respect.

So, back to Mr. Pop in 1760. Pop came to Karlovy Vary to join the renowned Mitterbach family business, having gained a reputation as Count Chotek's confectioner. Business thrived, and Pop, having fashion-

ably Germanized his name to Johann Georg Pupp, married Mitterbach's daughter in 1775. Burgomaster Becher's widow sold them a third of Bohemia Hall, and the following year the newlyweds bought the rest. The new Pupp family prospered. A century later, in 1890, they bought the original Saxony Hall. Over the next decade the Pupps employed prolific Viennese theatre architects Fellner & Helmer to remodel the complex, creating the magnificent neo-Baroque Grandhotel Pupp. (PLC)

### SEE YOU THERE

## Patrick Demers

**Director of *Suspensions***

I would recommend seeing *Of Gods and Men* by Xavier Beauvois, one of my favorite French directors. He has made some great films. As a fan, I would encourage people to go see his movies. I'd also recommend *My Joy* (by Sergei Loznitsa), a Russian film which I've seen already. I liked it because it touched me and the themes it expresses are very clear and effective. You cannot come out of this film without being swept away by the fact that the people in control in Russia have been abusing their power for a long time.

*Of Gods and Men* screens today at 2pm in the Thermal's Grand Hall. *My Joy* also screens today at 10am in the Čas Cinema.

You can catch Patrick Demers's *Suspensions* today at 6:30pm in the Thermal's Small Hall and tomorrow at 4pm in the Espace Dorleans Cinema. (COC)





## Sidebar serves student snacks



Photo: KVIFF

Romanian student film *Derby* screens today as part of the Fresh Selection.

Irena Hejdová

Student films are often blighted with a reputation for betraying a lack of skill and bearing the scars of over-enthusiasm. Never fear! The Fresh Selection section offers an appetizing range of movies by film students from this year's Fresh Film Fest program. These five perfect specimens have been carefully selected to give you a taste of the best new talent around. Originality and technical competence are the hallmark of the festival. The charming Spanish miniature *Infinite Memory* makes you wonder at what goes on in children's minds, while the bittersweet comedy *Tidelanders* from Germany takes us to an extraordinary family reunion. The claustrophobic Australian production *Deeper Than Yesterday*, set on a Russian submarine, looks at the points at

which a man crosses the line from decent to savage and back again. This short won two awards at Cannes, including the Petit Rail d'Or. *Derby* from Romania gives us a glimpse at the universal eye-rolling moment when a teenage girl brings her boyfriend home for dinner and her dad just won't stop being "dad." And the animated feel-good horror *A Tear is Needed* from the Czech Republic is a slick piece of work that was three years in the making. This collection of five films in the Fresh Selection section features the best of contemporary student work from around the world. The programming department of the Fresh Film Fest was sent 1,172 entries from 60 countries from which they assembled the program of the festival's seventh year. As in previous years, it will take place at the end of the summer holidays, from August 25 to 29. What is new is the location –

the festival valued for its informal, "fresh" atmosphere is moving from Karlovy Vary to Prague, where at six venues it will offer more than 200 films as well as concerts, theater performances and a Master Class by established director Petr Zelenka. Besides student films, successful debuts will be competing as they did last year. One of them, the superhero parody *Defendor*, featuring Woody Harrelson as the main character, refers to the central theme of this year's fest, which is heroes. "Every film has a hero or antihero and all that the Fresh Film Fest does is point its finger at the heroes, push them onto the red carpet and pull up the curtain," says the artistic director of the festival Jan Stehlík. Don't miss it!

You can catch these five fresh shorts at KVIFF on July 10, 12:30pm, Cinema B.

## Karlovy Vary embarks on a musical odyssey

Pavel Klusák

How do you recognize a good musical film? When leaving the cinema you should feel you have to start a band immediately. In this sense the undisputed headliner of the 2010: A Musical Odyssey section is *Ride, Rise, Roar*, a feature-length portrait of the inexhaustible David Byrne. The former Talking Heads frontman has been lucky with filmmakers. Jonathan Demme's *Stop Making Sense* (1984) about his old band has been repeatedly voted the best concert movie of all time. Music's mad scientist is equally well served by David Hillman Curtis's documentary, which is a lively combination of engrossing concert footage and unique insights into Byrne's creative process.

David Byrne also features in *Beyond Ipanema*, which takes an in-depth look at the popularity of Brazilian music outside Brazil, starting with the era of bossa nova and *The Girl from Ipanema* before looking at its influence on rock and electronica. Besides Byrne, it includes interviews with artists such as M.I.A. and Gilberto Gil among others.

Movies screening in KVIFF's music-on-film section are selected according to two criteria: they have to be good movies and they must address something substantial, something that's "in the air" on the

contemporary music scene. In this respect, I have to say that *The Media and Other Ghosts* was like a dream come true. This series of short films and experimental videos by Julian House engulfs you with a veritable tsunami of childhood memories of television programs, old magazines, textbook designs, family movies and vintage documentaries about aliens. House mixes all of this into a stylish psychedelic collage accompanied by music from bands like Broadcast and The Focus Group. Incidentally, House may already be known to some of you for his graphic design work with Primal Scream and Oasis.

*Beats of Freedom* (or "*How to Bring Down a Totalitarian Regime with the Aid of a Homemade Amplifier*") should resonate powerfully with Czech audiences and people from countries of the former Eastern Bloc. Packed with precious

archive footage, the film portrays Polish musical insurgents from the 1960s onwards, including hippies, punks and new-wave decadents. There are also fascinating stories from the time, such as the amusing anecdote about the band Maanam who wrote a song about marching elephants, which was banned by the authorities because they thought it was a seditious allusion to the Soviet invasion of Afghanistan. It also gives Western audiences a chance to sample the sound of underground legends like Czesław Niemen, Kult, Republika, Lady Pank, Izrael, 1984 and Siekera.

Whether you're inclined more towards the vibrating *Beyond Ipanema* or the experimental poetics of *The Media and Other Ghosts*, 2010: A Musical Odyssey offers music fans a chance to see the best collaborative projects between musicians and filmmakers that have been made in the past year.



Photo: KVIFF

Toppling communism with Beats of Freedom.



il vero espresso italiano

**Segafredo Zanetti - dodavatel**

**45.**

**Mezinárodního filmového festivalu Karlovy Vary**



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# Herz set on making black comedy

Veronika Bednářová

When Juraj Herz, the master director of Gothic horror for over four decades, learned he would be honored with the Crystal Globe for Outstanding Artistic Contribution to World Cinema, his reaction was typical understatement. "I'm not preparing for the grave," he said. "I will make movies, do theater, travel around the world, eat and drink well and have a good time with my girlfriend." His many fans will rejoice to hear that. As is clear from his classic period piece *Oil Lamps*, which screens tonight after the award ceremony, his vision is a unique and compelling one.

■ **Wasn't casting popular Czech actress Iva Janžurová in *Oil Lamps* in the 1970s quite a risk? Until then she had been regarded mainly as a comedian.**

She was a comic actress but I cast her in a serious role in my debut *The Sign of Cancer* in 1967. The film is interesting in that all the erotic scenes were edited out but then the Italian producer Carlo Ponti bought it and insisted on them being put back. So I went to Rome to shoot the scenes again with all the actors. But back to Iva: 90% of comedians are excellent dramatic actors, but it doesn't work the other way round.

■ **In your latest movie, *Habermann's Mill*, which will premiere in September, you cast the enfant terrible of German cinema, Ben Becker. Have you become friends, too?**

He is a very original actor,



Photo: Jan Handrejch

Juraj Herz who is to receive a Crystal Globe for his outstanding contribution to cinema.

quite extraordinary. He was late, always in a white tuxedo, or he came to the Intercontinental Hotel in Prague sporting an SS hat and giving the Nazi salute while a conference on anti-Semitism was held there, causing a scandal. But on the other hand he secretly brought me tea with shots of alcohol during the shooting because drinking on the set is prohibited in Germany. When we said good-bye he wet my shirt – he cried so much.

■ **How did you first cast Václav Havel's wife Dagmar Havlová, who has appeared in several of your movies?**

I was allowed to make movies

again after a two-year ban but only on condition: that I would make one from a working class environment. That's how *The Porcelain Girls* was born. I was told that I portrayed working class girls as whores because one of them had an illegitimate child. I was looking for new faces from "a working class environment," so I went to Brno. There among drama students I found Dáša. I invited her for a coffee and she was so great that I didn't know which of the roles in *The Porcelain Girls* to give her. She then acted in six of my films.

■ **Is it true you want to make a film about a ten-year-old boy**

**who goes to a concentration camp as a black comedy? How would that work?**

Do you know why I am here and can receive awards? They put us on the ramp to go to Auschwitz. It was clear to me what it meant... And then – all of a sudden – they gave us a piece of bread and chased us back to the carriage for Ravensbrück. After the war I found out that it only happened once during the whole war that they ran out of gas in Auschwitz so they could not receive any more people. It was that precise week when I was supposed to arrive. So I feel I owe that film to myself.

## FACES



Christopher Morris

The big name to watch out for today is British satirist **Christopher Morris**, who's known for his unflinchingly dark comedy. Having previously ridiculed such taboos as the British media's pedophile hysteria, the fact that Morris' first feature-length comedy *Four Lions* takes on the touchy subject of suicide bombings should come as no surprise.

If you haven't seen them yet, keep an eye out for the group representing writer/director **Chi Zhang's** *Diago*, who are here until the end of the festival. The group includes Zhang himself,

along with actors **Carl Ng** and **Carlos Ernesto Koo Ayala**, actress **Lan Zhou**, producer **Wang Yan**, and a delegation from the Cultural Affairs Bureau of Macao.

**Chi Zhang**

Czech production designer **Jiří Sternwald** returns to KVIFF today, having been here before with films such as *Autumn Spring* (2001) and *Marta* (2006).

Lastly, keep an eye out for **Relinde de Graaff** whose film is part of The Fresh Selection – The Promising Five; the young Dutch filmmaker also tried her hand at editing in her movie *Infinite Memory*.

**CORRECTION:** An incorrect caption was included with the photograph accompanying the article entitled *Eastern promise beckons* in yesterday's *Festival Daily*. The picture actually depicted a scene from Adis Bakrač's *The Abandoned*.

## PRÁVO Audience Award

Don't forget to take part in this year's Audience Award competition (which runs until 10am, July 10). Pick up your voting cards whenever you see a film, and on the way out, tear the card at your chosen place – 1 for **Excellent**, 2 for **Good**, 3 for **Average**, and 4 for **Poor**. Then hand the card to a hostess, or drop it into one of the ballot boxes provided.

### Current Standings

1. *The Hedgehog*
2. *Sound of Noise*
3. *Friendship!*
4. *Women in Temptation*
5. *For 80 Days*

## REVIEWERS RECOMMEND

Ronald Bergan

Film Historian and Critic, *The Guardian* (UK)



### Certified Copy

Director: Abbas Kiarostami  
France, Italy, 2010, 106 min.  
July 9, 7pm, Pupp



study of an Englishman and a French woman acting at being married. Like most of his films, it is at once simple and complex, intimate and distant, full of insights into the nature of art, reality and fiction, society and human relationships.

### I Know Where I'm Going

Director: Michael Powell, Emeric Pressburger  
United Kingdom, 1945, 92 min.  
July 9, 4pm, Drahomíra Cinema



Kiloran (Roger Livesey). There is a castle, a whirlpool and an ancient curse. And the great set pieces – the wedding dress swaying to the sound of the train speeding towards the Hebrides, the dream sequence, the céilidh (a traditional Gaelic musical gathering), untamed characters silhouetted against the wild landscape...

### The Leopard

Director: Luchino Visconti  
Italy, 1963, 185 min.  
July 9, 5pm, Grand Hall



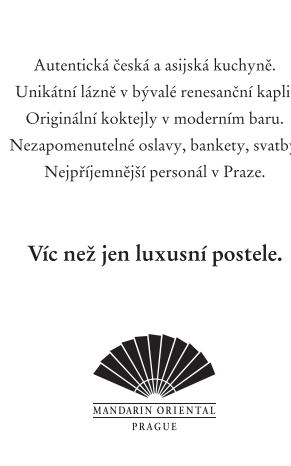
remarkable final ball scene, which takes up 40 minutes of screen time and involves 200 people in 14 interconnected rooms. Originally released by 20th Century-Fox in a drastically cut, badly dubbed, reprocessed version, disowned by Visconti, it has now been restored to its full Technirama pristine glory.

### Jubal

Director: Delmer Daves  
USA, 1956, 100 min.  
July 9, 10:30am, Lázně III



premise. In this case, it is "Othello Out West," with grim loner Ford as Cassio, Ernest Borgnine, the Moor, and Rod Steiger in the Iago role. Splendidly photographed in CinemaScope, it favors suspense over action, with violence kept in abeyance until the end.



Autentická česká a asijská kuchyně.  
Unikátní lázně v bývalé renesanční kapli.  
Originální koktejly v moderním baru.  
Nezapomenutelné oslavy, bankety, svatby.  
Nejpříjemnější personál v Praze.

Víc než jen luxusní postele.





# The hottest director in town!

Jaroslav Švelch

Director Brian Trenchard-Smith's films *Dead-End Drive In* and *The Man from Hong Kong* form part of KVIFF's Midnight Screenings: Ozploitation! section. The films are featured in Mark Hartley's documentary *Not Quite Hollywood: The Wild, Untold Story of Ozploitation!* which is also screening at KVIFF.

■ Has Mark Hartley's film changed people's perception of Ozploitation movies?

Oh yes it completely opened the eyes of cinema-lovers all over the world to the forgotten treasure-trove of eccentric B-movies. B-movies have not always had much respect, but Mark Hartley showed that there was professionalism, there was real creative invention that can be achieved within the B-movie budget and formula.

■ B-movies have a reputation for being all about sex and violence. Would you say that your movies pushed that genre in another direction?

*Dead-End Drive In* has an undercurrent of political comment as well as classic exploitation values. It could have had more nudity. It could have had more violence, but to me that wasn't what it was about. It was a socio-political allegory. You view the drive-in movie theater as society as a whole, where we are fed junk values and we accept them because they're comfortable. I have a little private joke in the film. My film *Turkey Shoot* was censored in the United States in a number of ways, but there was a scene where the villain has his head and shoulder blown off by a hail of bullets and that's a shot where people go "woah!" The MPAA snipped that out. Too graphic. Can't have that. It's bad for people. So I thought, hmmm, I want American audiences to see that. So I put it on the drive-in screen in *Dead-End Drive In* and they didn't notice.

■ Have there been very different reactions from critics in retrospect? From critics who didn't like your films when they came out first...

Oh yes, there was great revisionist thinking. They said "Oh, we always liked it. It's so great



Photo: Jan Handrejch

Brian Trenchard-Smith gives two fingers to the establishment.

that it's been rediscovered." Hypocrites! It took nine years for *Not Quite Hollywood* to get made. The funding bodies did not want this film to be made because it showed up their poor decisions. But Mark Hartley did a brilliant job – 6,000 images in 100 minutes. It's blisteringly fast, very coherent, and an incredible compressed analysis of 100 films.

■ Do you think the humor of your films can be appreciated by European audiences today?

It was great to see Czech audiences watching *The Man from Hong Kong*, to see them laugh at the jokes and get the satire of James Bond and the kind of thug hero who basically uses violence rather than reason. The satire of that kind of movie – they just got it. Whereas when it was first released people said, "This is just vile! Nobody behaves like that!" Well, actually, James Bond, with a lot of gloss and budget and less graphic violence, behaves like that.

Charles Bronson behaves like that! But I like to celebrate and satirize at the same time the conventions of whatever genre I'm working in. I think my best films happen when my inner child has been let free.

■ Your directing style seems to be very "hands on"...

Well, for me there's no other way. That's the joy of it. Obviously it is a collaborative process and if you're sensible you plug in to the collective intelligence of your fellow professionals and you include them in the decision-making process. But someone has to lead and you lead by example. I've been hit by a car three times. Went through the windshield once. I've been set on fire seven times. Generally as a publicity stunt. Introducing the hottest director in town! I am circus ringmaster, group therapist, brigade commander. It's a military operation. So yes, "hands on" is the only way I know how to make a film.

## WHAT AM I DOING HERE?

Adis Bakrač (Director)  
Mira Furlan (Actor)  
*The Abandoned*



■ What have the reactions to your film been like?

AB: I've heard lots of good things about my film and I'm happy about that. People have a real feeling for what I wanted to say with my idea and my story. I wanted to tell a story about ordinary people who are victims of the war [in Yugoslavia] 15 years later. They are in great pain and very alone.

■ What are your plans for the future?

MF: My life taught me not to make too many plans. We can make plans but other forces decide on our life. My life is in the US now, but I love coming to Europe and I definitely feel I belong to European roots. Being here in Karlovy Vary reminds me of my grandmother who was a citizen of the Austro-Hungarian Empire. Her world is slowly disappearing and I'm so nostalgic for that – the culture and the intellectualism that I can't find in America at all. That's what I crave and that's why being here feels like being at home. My deep, true home.

Bosnian director Adis Bakrač's *The Abandoned* (which had its world premiere at KVIFF last night) screens today at 1:30pm in the Lázně III cinema. (GP)

## ON THE TOWN

### Promenáda

Tržiště 31  
☎ 353 225 648  
www.hotel-promenada.cz  
Open daily from 11am till 11pm

John Malkovich thought it pretty fair, as did President Klaus – neither of whom are culinary slouches. But the Promenáda doesn't need to name drop; it's been established among foodies for years, thanks in large part to its inspired chef, and list of wines culled from the best of family vineyards in Moravia. It's a formal, old-world place, with white linen table settings and padded parlor chairs. It's situated in a small charmer of a hotel that's usually booked months in advance, so reservations and dressing for dinner are *de rigueur*. But the French and continental cuisine (350-850 CZK for mains), preceded by delectable appetizers

(150-250 CZK) such as mushroom soup, are well worth the trouble, to say nothing of the splurge. Service is as impeccable as the cuisine, of course.

### U Švejka

Stará Louka 10  
☎ 353 232 276  
www.svejk-kv.cz

Open daily from 11am to 11pm  
With a life-size model of Czech icon *The Good Soldier Švejk* seated at one of its tables and an interior that looks like a Disney-take on an old Czech pub atmosphere, you might expect an ersatz Bohemian dining experience at U Švejka. But there's nothing fake about its excellent Pilsner beer (although at a hefty 69 CZK per half-liter, you probably shouldn't expect anything less). As regards food, there's a pretty authentic range of



Photo: Jan Handrejch

The Promenáda restaurant, upstream from the Thermal.

local cuisine including the ubiquitous pork, cabbage and dumplings (159 CZK). You will also get a hefty portion of dumplings and red and white

cabbage with their roast duck (289 CZK). Like all Czech eating houses, however, there is not a lot here for vegetarians or those on a special diet.

### Lázně III

Lázně III  
No phone  
10am-10pm daily

This inviting little refuge from the pedestrian traffic on the promenade is handy for a coffee and cake (55-70 CZK), with a tempting collection of cheesecakes, *sachertorte* and fruit pies. Or settle into one of the sofas at the South end of this streetside café (the North end, sponsored by a champagne firm, is a bit spendy) and try a mojito for much less than the same drink costs in the vicinity of the Thermal. Waiters will happily drape you in a blanket if you're there by evening and feel a chill. Light sandwich and panini menus are also on hand and they'll pack it to take away (99 CZK for KVIFF passholders, 119 for civilians). And all literally in the shadow of one of the city's prettiest spas. If only this place were open year-round. (WT)

If you're into "hardcore-rap" bands naming themselves things like "Censorshit" (probably not after the Ramones song), or "sweetnoise-funk" bands called "Shoecut," or if you're just curious as to what sweetnoise-funk is, check out the W Club tonight from 9pm (Nákladní 13).

And if you do go, don't worry if you see a crumbling nightclub pop back into shape on your way home. Or change color, or grow spikes. Vodafone's presenting a special animation, projected on the facade of the Aeroport club (*Divadelní náměstí 43*); a new type of 3D projection in free space known as videomapping. Dramatic images cover the building in striking detail, repeated every night of KVIFF at 30-minute intervals from 10pm to 2am. This truly amazing projection was created by artist collective, The Macula. (PLC)

## DAILIES



Photo: Milan Maliček

Brian Trenchard-Smith (right) at his Master Class.



Photo: Milan Maliček

KVIFF prez Jiří Bartoška joins Adrian Grenier's entourage.



Photo: Milan Maliček

"Statuesque" KVIFFers outside the Thermal.