



Zdeněk Svěrák is receiving the KVIFF President's Award for his contribution to Czech cinematography.

Photo: Jan Handreich

## INSIDE

Film New Europe's  
co-production panel  
English Section, page 2

Today's Official  
Selection films  
English Section, page 3

Yann Demange treads  
a fine line  
English Section, page 4

Tomorrow's program  
Czech Section, pages 5-8

# FIGHTING A LOSING BATTLE

ZDENĚK SVĚRÁK GOT OVER HIS ANXIETY TO ACT, BUT FOUND FIRST FILM A FRIGHT

Cóilín O'Connor

*Zdeněk Svěrák is something of a renaissance man who has made his mark as a humorist, playwright, theater director, screenwriter, and actor, among other things. In terms of cinema, he is perhaps best known for **Kolya**, which won a best foreign film Oscar in 1996, but he has also scripted or acted in many other well-loved Czech movies, including **Waiter**, **Scarper!** and the Oscar-nominated comedies **My Sweet Little Village** and **The Elementary School**. He is in Karlovy Vary today to receive the KVIFF President's Award.*

**Your son, Jan Svěrák, who directed you in *Kolya* and other movies, once said that you're a lot more assertive and self-confident as a writer than you are as an actor. Would you agree?**

For a long time, I didn't know if I could be an actor because I suffered from stage fright. It was only in our theater where the ensemble was all non-actors – none of us had any acting training – and the fact that we could play there two or three hundred times, that the stage fright suddenly

subsided and I started to realize: "Godammit, I might actually know how to do this..." I got used to it and stopped being afraid. Similarly, with film acting, I initially had difficulties... What I realized about acting for film is that you cannot perform – the camera is so merciless that one can tell from your eyes whether you mean something sincerely or not... So, in order to be truthful, I have to mentally inhabit the actual situation and live it. In *Kolya*, when I say goodbye to him at the airport, it had to be apparent in my eyes that I would never see him again – it's very exhausting. An actor can act it, but I actually have to live it all.

**You work a lot with your son. Is it harder or easier to work with a family member? How did you feel when you first realized your son was inclining towards the same line of work as you?**

Be careful! My son works in a completely different area than I do. He's a director. I'm a screenwriter, and that's something different. To direct, you need to have organizational talent and creative talent as well. He has that, I don't... When he told me he was going to film *The Elementary School* using my script, I was terrified. He

had never made a feature film. He hadn't studied for it. I swear I was afraid. After seeing the dailies, when I saw how he was doing things, I said to myself: "My God, he knows how to do it! He's better than I imagined in my wildest dreams."

**And now?**

I trust him and our cooperation is great, because he knows what he can ask of me, not just as a screenwriter, but also as an actor. He knows what can work and what won't. We are absolutely up front with each other, so crises can occur, like on *Empties*, for example. But even then, I'm glad we had that crisis, because if it hadn't happened, the resultant film would have been a lot worse. He simply dug his heels in and said that the film wasn't good and that he wouldn't finish it if it wasn't going to be any good.

**Is it hard to accept that sort of criticism?**

It is. You hate him for it, because you end up going through versions of the film. But, a year is enough for you to realize that he was right. Like how the young are always right for the most part.

**This year, you are getting the President's Award at Karlovy Vary,**

**which is the latest in a long line of honors. Does this award have any special significance for you?**

On the one hand, it's very pleasing. I was pleased that [KVIFF president] Jiří Bartoška said to himself, "Svěrák would deserve an award." On the other hand, it's tempered by the fact, that an inventory is actually being done, and that this person probably won't do anything else! [laughs] But the first part predominates. I'm happy and grateful to receive this prize and that it will be announced at this movie festival that Svěrák contributed something to film.

**And what do you think you contributed?**

I personally think that I brought humor to the table. That's the thing that I am best at giving. I consider humor to be so important. I think it's the only thing that protects us from the horrible knowledge that we are all mortal. Nothing else will help us with this... Humor is the only dignified way to fight a losing battle.

*Svěrák's **Waiter, Scarper!** (1980), a comedy caper set in Karlovy Vary, screens today at 4pm in the KV Theater. ■*

## LOWDOWN

Film *auteurs* can be competitive sorts, and with some 50,000 new features out every year, says indie film mogul Ted Hope, it's getting tougher for those outside the major studios.

They try not to take it personally, knowing the film up against theirs in the main competition at Sundance might be by a guy they'll work with later. Plus, it never pays to be petty – your reputation is at stake.

KVIFF Crystal Globe contender Jeff Preiss, here with the moody and minimalist LA-set '70s jazz love story *Low Down*, is a model of good sportsmanship; his dog may be more territorial. The NY filmmaker's pet pooch nearly got into a dustup with *Mad Men* star John Slattery's hound – though all was resolved amicably.

Maybe these man's best friends got gruff when their masters were up against each other in *Park City*. But with Slattery's *God's Pocket*, starring Richard Jenkins and the late Philip Seymour Hoffman, going up against Preiss' own formidable tale of father-daughter bonds in broken-down Hollywood, with Elle Fanning, John Hawkes and Glenn Close, both surely had a dog in this race. ■

## SEE YOU THERE

### JEFF PREISS

DIRECTOR,  
LOW DOWN

The *Tribute to Ben Rivers* shorts defy normal modes of film distribution. They don't enter the public conversation in the same way as feature films. They require another kind of state of mind. But they're about that topic itself. If you allow yourself really to absorb them, you'll notice almost a change in your body chemistry as you watch. His films are almost about a kind of natural breathing, but it's visual breathing.

*Life May Be* has more recognizable vocabulary but is more radical. It falls under a category problematically called "essay film." But what's really beautiful is that it has two authors and seems to be inventing a new category unique to this digital moment. Somebody suggested the term "correspondence film." It's very moving, mysteriously emotionally rich, and its meaning happens between the chapters. (COC)

Ben Rivers Short Films II and III screen today at 4pm and 7pm respectively; IV and V screen at the same respective times tomorrow [all at the Husovka Theater]. *Life May Be* screens today at 9:30pm (Thermal Cinema B). ■



## LITERALLY BATHING IN BEER

KV's springs became legendary in the 14th century when King Charles IV allegedly healed a leg injury by soaking in their warm waters during a stag hunt. In the succeeding centuries, their restorative powers have attracted celebrities past and present, including Beethoven, Tolstoy, Robert De Niro, and Jude Law.

Bathing in the waters is said to treat everything from joint problems to neurological disorders, and aficionados say they have universal treatment possibilities.

Traditional spas abound in the town but a few curious options are available for those looking for something more unusual. Elizabeth Baths (Alžbětiny Lázně) imports salts from Poland, Pakistan, Siberia, and the Dead Sea for their salt chamber, which assists breathing problems. Also offered is cryotherapy, a one- to three-minute session in the -160° C cryochamber. The cold treats joint and spine dis-



orders, reduces obesity, and improves immunity and libido. Anybody literally wanting to immerse themselves in the two major local cultures, spas and beer, should check out Pivní Lázně, the First KV Beer Spa (pictured). Here you can soak in handmade, whirlpool tubs of Krušovice (one hour for 1600 CZK). The baths are full of natural extracts used in the brewing process, specifically brewing yeast, which, with its high content of Vitamin B and other ingredients, contributes to skin regeneration, and Žatec hops containing aromatic oils. Among other things, the procedure boosts metabolism, improves blood circulation, relieves joint pain, and promotes mental and physical relaxation. After, you can rest on a wheat straw bed by a fireplace, and for the mental part of the treatment, there are unlimited light and dark beers. Just don't drink from the tub! (MT)



# UNRAVELING CO-PRODUCTIONS



Filmmakers discuss combining resources at the Čas Cinema

## Will Tizard

Small European nations often lack the resources to produce a regular output of quality feature films. With the limited means of national film funds plus the difficulty of getting, say, a Slovak film beyond the country's borders, production can be a serious challenge.

As one filmmaker at the **Film New Europe co-productions panel** observed yesterday, it was common just a few years ago for only 5 percent of the films made in an average European country to ever screen abroad. The rapidly evolving solution these days is international co-productions.

These pacts are built around standardized rules crafted in Brussels and allow two or more countries to share the costs of production, post-production and distribution of films of all kinds – features, documentaries, animation, shorts...

The deals can be complex, with each nation funding only a certain percentage of cost on condition that several requirements be met. These might include shooting 80 percent of its location footage in the majority-funding country, hiring crews from there, chronicling its history, or containing scenes shot in its language.

Thus, Film New Europe, the online industry news site focusing on CEE countries, this year launched a KVIFF industry panel presenting case studies to help illustrate how to best use the co-production process.

Producers, film fund folk, writers, and directors gathered at the Filmmakers' Lounge at the Čas Cinema to hear from representatives of Czech, Slovak, Hungarian, and Polish film funds and to listen to participants in four current co-productions about how things are working – or not.

FNE managing editor Cathy

Meils, a journalist and consultant with vast knowledge of the industry in the region, first introduced producers of the Krakow-set true crime story *Red Spider*, who explained how Polish, Czech, and Slovak participation in the film came together to create a project that's already generating buzz.

The 1.3 million-euro film about the country's first teenage serial killer brought together Prague's Fog'n'Desire Films, Polish production house MD4, Slovakia's Sokol Kollár, private backers and national film funds in the Czech Republic, Poland and Slovakia, plus the Krakow Film Fund.

According to Fog'n'Desire's Viktor Tauš, Czech Television was also key, advocating pacts that can unlock the substantial resources of the broadcaster. But, he added, private equity was equally important.

Anyone considering that av-

enue should bear in mind, however, that such investors need to see their returns first, unlike national film funds. "That's why we don't have houses and cars – we have films," Tauš said.

Slovak producer Michal Kollár of Sokol Kollár suggested that Czech support is also critical for Slovak films. "I don't remember a decent Slovak film without Czech support ever," he said.

*The Red Captain*, a 1990s-set thriller Kollár is directing based on a Slovak bestseller, also involves all three countries as does *I, Olga Hepnarová*, the true story of a woman who set out to kill Prague pedestrians with her truck as vengeance for perceived sexual prejudice. *Gottland*, an ironic look at Czech cultural quirks, meanwhile, shows that even a genre-bending documentary like this can make sense for partners in all three countries if the deal is set up right. ■

## FACES

If lucky, you may catch a glimpse of the actress **Laura Dern**. Her long resume of titles includes *Blue Velvet*, *Rambling Rose*, and *Jurassic Park*, to name just a few. Dern arrives in Karlovy Vary today for a presentation of *Wild at Heart*, in which she co-starred with Nicolas Cage.

In town for the Official Selection line-up is director and writer **Rudolf Havlík** with *All My Tomorrows*. The film's starring actor, **Pavel Batěk**, will be joining him for this world premiere. Also coming to KV today is director **Bohdan Bláhovec**, with his documentary *Show!* about the girl-band 5Angels, and gives an unflattering account of life inside the entertainment industry. And for the special event screening of *Björk: Biophilia Live*, editor and co-director **Nick Fenton** will be on hand for the Special Event screening of this film's European premiere.

You may also see Polish-born, award-winning filmmaker, **Pawel Pawlikowski**, who in the Horizons group will present his new film, *Ida*, which has been doing exceptionally well in the US and Canada. Also coming for Horizons is **Bong Joon-ho**, the Korean writer and director of the much talked about *Snowpiercer*. He will be here to screen his first English-language film, made at Prague's Barrandov Studio. Joining him will also be the film's production designer, **Ondřej Nekvasil**. (MT)



Nick Fenton



Pawel Pawlikowski



Bong Joon-ho

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## CRITIC'S CHOICE

Stephen Dalton, FILM REVIEWER, THE HOLLYWOOD REPORTER



A prestigious European premiere for KV, *Biophilia Live* is a dazzling music documentary about Icelandic art-pop diva Björk's most ambitious concert spectacle to date. A mix of avant-garde opera, high-tech science lesson, and large-scale performance art piece, the *Biophilia* shows were staged in the round with an arsenal of exotic musical machines



**BJÖRK: BIOPHILIA LIVE**  
Directors: Peter Strickland, Nick Fenton  
UK, Iceland, 2014, 97 min  
July 10, 10:30pm, Thermal Grand Hall

and a 24-piece all-female choir. The British duo behind the camera are Peter Strickland, best known for his stylish 2012 retro-

horror thriller *Berberian Sound Studio*, and Nick Fenton, an award-winning editor turned first-time director.

Fans of globally renowned Kiwi comedy exports *Flight of the Conchords* will love this hilarious mockumentary, which was co-written and co-directed by one half of the duo, Jemaine Clement. The gloriously absurd set-up is a reality TV documentary about a group of exiled European vampires sharing a house in suburban Wellington, New Zealand.



**WHAT WE DO IN THE SHADOWS**  
Directors: Taika Waititi, Jemaine Clement  
New Zealand, USA, 2014, 86 min  
July 10, midnight, Čas Cinema

Clement also co-stars as Vladislav, one of the four blood-sucking housemates, with a prominent supporting role by

his fellow Conchords veteran Rhys Darby. Forget *Twilight*, this deadpan comic gem is the *Spinal Tap* of vampire movies.

The ageing enfant terrible of French literature, Michel Houellebecq plays himself with an edge of knowing self-caricature in this darkly funny thriller. Mixing a pinch of truth with a generous dollop of fiction, writer-director Guillaume Nicloux builds his story on media speculation about the author's real disappearance from a promotional



**THE KIDNAPPING OF MICHEL HOUELLEBECQ**  
Director: Guillaume Nicloux  
France, 2014, 93 min  
July 10, 9:30am, Thermal Small Hall

book tour back in 2011. Smuggled away to a remote Polish gypsy compound outside Paris, Houellebecq initially responds to

captivity by antagonizing his kidnappers, then slowly befriending them. An unusual but oddly charming French farce.

The cult Australian rocker, author, and screenwriter Nick Cave plays a version of himself in this stylish but elusive bio-documentary by the British visual artists Ian Forsyth and Jane Pollard. Driving around his adopted home town of Brighton, Cave visits a fictional psychiatrist and discusses his working methods with a range of



**20,000 DAYS ON EARTH**  
Directors: Ian Forsyth, Jane Pollard  
UK, 2014, 95 min  
July 10, 2014, 1pm, Thermal Congress Hall

former collaborators, including Kylie Minogue and Ray Winstone. There is autobiographical truth

buried in here somewhere, but obscured by multiple layers of poetic invention and playful confusion. ■



## OFFICIAL SELECTION

### FREE FALL – A JOURNEY IN THE UNSOUND, SURREAL

Brian Kenety

There are some films best appreciated by taking stock of the director's earlier work, with each station in that personal cinematic journey offering indispensable clues in what to look out for, and so fully appreciate (if not fully understand), in the filmmaker's latest offering. Such is the case with *Free Fall*, the fifth feature film by the highly original György Pálfi.

"Barriers are only products of our mistaken minds. There are no barriers. There are no ties. There are no walls," says a new-age guru in the film, preparing his students to overcome the confines of their physical bodies – to surprising effect. Viewers, too, should get ready for a trip.

*Free Fall* tells the behind-closed-doors stories of seven households within the same bleak Budapest apartment building, in at times understated, but always surreal vignettes that loosely fit together, a bit in the style of Jim Jarmusch's *Night on Earth*. The title refers to a rooftop jump by a central character: suicide is a scourge that has long plagued Hungarian society more than most, and it is through these households that Pálfi explores a host of other modern ills.

The director has shown an exquisite sense of when, how, and how loudly to make use of music and sublime editing chops with



György Pálfi's humor, editing chops, and musical sense shine in *Free Fall*.

*Final Cut – Ladies & Gentlemen* (2012), a love story that consists of cuts from more than 450 world cinema classics, and took three years to splice (premiering in the Cannes Classic section).

The music set to *Free Fall*'s opening credits, as the camera pans in slowly to the first plain white, closed apartment door (and to each subsequent one) is by Amon Tobin, an electronic music composer known for blurring lines between psychedelia, sci-fi, art, entertainment, sound design, and melody.

Tobin has scored some earlier Pálfi films achieving a jarring contrast to the calm of the coming scene or foreshadowing the storm to come. Such as in the shocking and shockingly funny *Taxidermia* (2006), an interweaving of three generational stories in which surrealism again reigns supreme (the script drew on a story by Pálfi, two

by Lajos Parti Nagy, and owes a debt to magic realism master Gabriel García Márquez).

The experimental composer also contributed to the score for Pálfi's strikingly original debut, *Huckle* (2002), playing a vital role as there is virtually no discernible dialogue in the film, shot in a nature documentary/ethnographic film style, and evocative of *Microcosmos* (at times, Pálfi uses close-ups of insects and animals for humorous effect, as with an extended shot of a hog's bollocks as it waddles down a dirt road).

*Free Fall* is actually Pálfi's second film to screen in the main competition at KVIFF, after *I Am Not Your Friend*, which vied for the Crystal Globe in 2009.

*Free Fall* screens today (8pm, *Thermal, Grand Hall*), tomorrow (1pm, *Pupp*) and on July 12 (5pm, *Drahomíra*)

## OFFICIAL SELECTION

### WELKOME HOME – PROMISED LAND IS NO AMERICAN DREAM

Brian Kenety

Russian director Angelina Nikonova has said that, as a woman, it was easier to immigrate to the US than to get accepted to her country's top film school, VGIK, and so she moved to New York to pursue her dream at the School of Visual Arts, where she majored in film and video.

Nikonova returned to her homeland to shoot the short *My Mute One* (2002) and docu *Flyover Country* (2005). Her debut feature *Twilight Portrait* (2011), shot using a simple reflective camera and shoestring budget, was set in a Russia permeated by violence, degradation, and indifference (which Elie Wiesel famously said was "the opposite of love") and centers around a rape committed by policemen.

*Twilight Portrait* won the Best Debut award at the Warsaw International Film Festival and earned Nikonova and her lead actor and co-writer Olga Dihovichnaya a host of nominations. They have paired up again for *Welkome Home* – a decidedly different film, though it still touches on sexuality and power. At heart, it is a clever ironic comedy populated with sympathetic characters who have all left for the promised land: Russian former model Sasha (Dihovichnaya), Armenian actor/carpet salesman Babken (Karren Karagulian), and his troubled transsexual cousin



"You talkin' to me?" Karren Karagulian says "Babken" isn't his mirror image.

Hamlet/Hamomille (Ara Woland), among other fine actors.

For the role, the "consciously brunette" Dihovichnaya had to dye her hair. "Blonde hair wasn't the only thing my character Sasha brought along – there were also colored tights, 15-inch heels, leather shorts, small furry jackets, a purple bodysuit, and lacy accessories. Sasha brought out a punk in me.... [a] kind of insanity...Playing her was an incredible psychological journey into myself," she says.

Karagulian's role would not appear to have been much of a stretch – a case of life imitating art. Like his Babken character, he actually did work for a time in a Persian rug store before getting into acting. Unlike Babken, he had no acting experience or aspirations to get into the movies when cast in Sean Baker's first film, *Four Letter Words*, made in 2000. (He later co-starred in Baker's Spirit Award-

nominated *Prince of Broadway* (2008), a New York street drama about struggling immigrants).

"I usually watch myself on screen and can't help but see me. Watching myself in *Welkome Home* was the first time when I saw somebody else on screen who [only] vaguely reminds me of myself," Karagulian says.

"[He] has different facial expressions, a different posture, way of handling himself, a softer voice. Babken is very different from me. He is much more shy, naïve and slower," he says. "I had to switch from myself to the character all the time. And when I would forget to do this, I always heard Angelina's voice: 'Leave yourself outside. I need Babken here.'"

*Welkome Home* screens today (5pm, *Thermal, Grand Hall*), tomorrow (10am, *Pupp*) and on July 12 (2pm, *Drahomíra*)

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# YANN DEMANGE TREADS A FINE LINE



Photo: KVIFF

Yann Demange says his directing style has been influenced by his experience as an editor

Iva Přivřelová

London-based director Yann Demange has been making waves with his debut feature '71, which screened in the main competition at the Berlin film festival. His gripping story of a British soldier (Jack O'Connell) who becomes separated from his unit in Northern Ireland during a riot in Belfast at the height of the Troubles also played to packed houses at KVIFF.

**There was a big buzz about '71 after Berlin. What happened afterwards?**

Since Berlin, it's been incredible. The response to the movie has been overwhelming. It seems to travel; people from all around the world are really responding to it very well, and I couldn't be happier. I'm getting a lot of interesting offers, opportunities, etc. but I'm taking my time right now.

**Did your experience working as an editor influence your directing style?**

It must have. I always think about the edit a lot. Editing is one of those things that taught me the most, about how to put scenes together – like the riot scene – you're always thinking about it – cuts and how you can build tension. So editing was a big education for me.

**So when you initially read the script for '71, you imagined the way you wanted to show it...**

First off, when I read the script I loved 50 percent of it and I was like: "Okay, I want to do it, but I would like to do it like this. I'd like to change the ending; I'd like to change the beginning." I introduced the idea of the young boy at the beginning...it's more about shades of gray, it's not about the black and white... But, when I first read it, I also... had a feeling of where I wanted to take it – I knew

how it could sound, I knew how it could look. I knew how I wanted the music to be, I knew how I wanted the night stuff to look. But I didn't know. It was a long time before I could understand how to do the riot. It scared me. That's part of what excites you, gives you a stomach ache... and that took a long time to crack. Up until a week before the shooting, I wasn't sure. It took a long time to prepare. I had models, a street, I was working it out. Because I had to make sense of how he got left behind, I introduced the idea that the kid grabs the gun and they have to run after the kid and get the gun. All this didn't come until later. We were already in prep, all these ideas... every week you get maybe two ideas and, eventually, you hope, you have good ideas before you shoot.

**'71 has so many layers, and you can understand everyone's perspective...**

One of my main concerns [was that] it had to be about the shades of gray. I don't want to be judging anyone, I think it's too easy and it's just ethically wrong to try. I just wanted to humanize and demonize people in equal measure... They're human beings. And we made sure we were always checking two things: that we're not judging anyone, making sure there's enough humanity with everyone there, but also that we're not exploiting a very painful, recent past – someone's history – to make an exciting thriller... We ethically had to get it right. And I don't even know if we did. I know that we were treading a fine line. We were all talking about it openly, even with the cast, and it was something that was in our consciousness and I hope we did it right. Time will tell.

**'71 screens today at 10:30pm in Drahomíra**

## MY KV

Tetiana Klymenko

Molodist international film festival, Kiev



Photo: Milan Malíček

**Could you tell me a little bit about your festival?**

Molodist is one of the biggest Ukrainian cinema events. We are focusing on debuts and first-films; we have a quite wide program. Every year we have somebody's retrospective, we have selections like the Festival of Festivals, where we show the winners of festivals around the world, for example, Cannes, KVIFF, Berlinale... Also we are looking for experts or producers who might be interested in investments for young filmmakers.

**Are there any films that you are specifically here to see?**

I saw the Ukrainian film *The Tribe* directed by Myroslav Slaboshpytskiy, which I recommend for everybody, and I'm really waiting for the Russian film *Leviathan* by Andrey Zvyagintsev. Also I'm watching debuts – to maybe take to Molodist.

**Is this your first time in Karlovy Vary?**

For the festival, yes, as for KV the town I was here maybe 14 or 15 times with my parents when I was young – to relax, drink the water...

**How difficult is it running a film festival in Kiev right now?**

In Kiev, we are working, we

are building a new country. We are working really hard right now with the new president. Every Ukrainian wants to have a new country, post-Soviet – really post-Soviet – not what we had the previous 23 years. But it's quite hard because we have a war in the south of the country. We really believe that it's going to end soon because all the money, all the forces, all the moods are concentrated on this local war.

**I assume art and film are a pretty low priority...**

Yes, it's affecting our work because we haven't any governmental money – all of the government's money is going to the war. So we are working now only with sponsor money, some donations – it's quite hard to make any work in Ukraine now, but we are trying; we are not giving up.

**What are your impressions of KVIFF?**

Karlovy Vary is quite impressive festival. I hadn't thought it was this big. It's really at the same level as Cannes and Berlinale, I think. There's a really cool program; there are a lot of films to watch. I'm going to work on my searching for co-productions. I really do believe that I'll find something for Molodist. (COC)

## ON THE TOWN

Republica Coffee

T.G.Masaryka 894/28  
777 559 344  
Opening hours: 7am – "very late" during KVIFF

It seems the world's love affair with designer coffee has finally reached KV and this new arrival is bound to be a hit with discerning caffeine addicts. The friendly resident barista is more than happy to prepare your beverage of choice along with a nice range of cakes and other snacks (50-100 CZK).

With an attractive, red-bricked interior as well as free Wi-Fi and ample plug sockets for laptops this establishment is an excellent choice for hard-pressed hacks who are looking for somewhere to recharge their batteries (literally and figuratively) while filing some copy. Non-smokers will appreciate the



Photo: Milan Malíček

Free Wi-Fi and plenty of plug sockets for laptops.

fact that you can't light up downstairs while those who need their fix of tobacco are

banished to the first floor or the pretty courtyard with tables at the back. (COC)

Dobrotky

Zeyerova 2  
Open non-stop during KVIFF

Named simply after the Czech word for "treats," this unpretentious hole-in-the-wall eatery is known to longtime festivalgoers as a reliable, cheap, and cheerful outlet for the Bohemian specialty, *palačinky*. Made fresh before your bleary eyes on the hot grill, this sweet or savory pancake – choose your filling at 35-45 CZK each – makes for a decadent start to the day that, in all likelihood, is a better option than what your hotel is putting out. Dark chocolate and nougat are decided faves among the youthful crowd that queues up here in the early hours. It's only a 10-minute stroll up the street with the fountain near the Thermal – just enough to allow for

a healthy walk and a quick, tasty refueling. (COC/WT)

Sladký život

Moskevská 3  
Open 9am-9pm

"Sweet Life" is not a restaurant per se, but we thought you should know about it anyway. This chocoholic's dream, a few minutes' walk from the Thermal, sells delicious hand-made chocolates in all sorts of wonderful and unusual flavors. (Check out the free samples, if you don't believe us; the chili chocolate is a real treat.) It costs 119 CZK for 100 grams of these delightful confections and the staff can make aesthetically pleasing gift boxes in case you need to buy a special someone a little something. Besides Czech, they say they can also speak English, Russian, Polish and German. (COC)

KVIFF TALK WITH RAZVAN RADULESCU / 2PM / BARRANDOV STUDIOS' (BECHER) VILLA

Meeting with Romanian screenwriter Razvan Radulescu (*Child's Pose, Stuff and Dough, The Death of Mr. Lazarescu*, and others). The session will be hosted by TorinoFilmLab director Savina Neirotti and will explore different writing approaches.

OLBRAM ZOUBEK EXHIBITION / 9AM-6PM ALL WEEK / KV MUSEUM / NOVÁ LOUKA 23

A selection from the work of the renowned Czech sculptor. One of his best-known pieces is the Memorial to the Victims of Communism on Prague's Petřín Hill. This is the first time that KV has hosted an exhibition of works from the artist's distinctive oeuvre, which he describes as "statues that fly, rise up, and are weightless." Admission: 60/40 CZK. (MT)

## DAILIES

1/ Directors Jiří Menzel (left) and William Friedkin at the Pupp

2/ Just what hungover festgoers needed

3/ Admit it, you know how they feel...



Photo: Jan Handrejch



Photo: Milan Malíček



Photo: Milan Malíček