

Saturday, July 7, 2012

free • strana / page 1

Today's program

strana/page 6, 7, 8

The Joke star Josef
Somr has the last laugh

strana/page 3

day
9

KVIFF in quotes
and quips

strana/page 4

DIVÁČKÁ CENA / AUDIENCE AWARD
DENÍKU PRÁVO

Vote for the best film of the 47th Karlovy Vary International Film Festival!
strana/page 2

A sense of humor is vital

Susan Sarandon on family dynamics and the 'enforced compassion' of film

Veronika Bednářová

Actress Susan Sarandon will be awarded a Crystal Globe for Outstanding Contribution to World Cinema at today's Official Closing Ceremony of the 47th Karlovy Vary International Film Festival. Yesterday she introduced the screening of *Jeff, Who Lives at Home* (directed by Jay and Mark Duplass), in which she plays Jeff's mother.

■ **In *Jeff, Who Lives at Home* your character has a life; there's an independent storyline evolving next to the one about her two sons. Were you surprised when you read the script?**

I was very moved by the whole script when I read it because family is so important and I liked the fact that they talked about how easy it is to get stuck in your life. Here are people who all think they're doing the right thing and none of them are happy. There is this very important day in all of their lives and this woman is wondering "Where did I go wrong? I don't like my children any more. I'm stuck in a job I don't like. I've given up all my dreams." Yet, family is very important to her. The kid that seems to be doing everything right is even more unhappy than the stoner. His marriage is falling apart. And I think that they're very close to their parents and they're very close to each other – the Duplass brothers. Mark has a wife who makes movies and is an actress and a director. I think they're very open. Jay's wife is also very independent and a really great gal and I think they're just indicative of a new generation of people who see female characters as multidimensional.

■ **You play a woman who doesn't feel attractive any more. Was that a challenge for you?**



Photo: Jan Handrejch

Crystal Globe winner Susan Sarandon.

No, I have plenty of days when I don't feel attractive. I think that one of the most tragic things that can happen is when you lose your sense of humor, and she's just gotten herself to the point where she feels so taken advantage of by the son who is at home. I understand how that happens because the way that parenting is set up anyway, usually the woman is Wendy and the father is Peter Pan. He's the one that represents all the fun and it's up to the moth-

er to nag about coming in for dinner and doing your homework... And after a while you just turn in to this grouch that you don't want to be but if you're a serious mom that can become your job. I totally understand...how that happens.

■ **How important is your sense of humor for you at work and in life?**

Everything. I make it a rule not to ever even have sex with someone who doesn't have a sense of irony...I think even in the most

desperate times that's what saves you. When you lose your sense of humor and your perspective that's when you're really in trouble. I think in films we frame a situation. We frame your life for you. To give you some perspective. And they also give you the opportunity to identify with someone that's different than you are...there's this kind of enforced compassion. And that's really great too, but definitely humor is at the top of my list.

■ **Did that come from your family? I don't think you can learn it.**

No, I don't think you can learn it. Luckily all of my children are very funny, because really I would have kicked them out long ago if they weren't funny. It is a way of looking at things, it is a defense mechanism, it is a way of surviving. I'm the oldest of nine children and I think pretty much all of us have a sense of humor.

■ **That must have made for a pretty busy household.**

It was total chaos. Neither of my parents had families really, so they didn't know what they were doing. My mom grew up in an institution. My father's father died when he was quite young and he was raised by different siblings. So then they got together and, thanks to the Catholic Church, had all of these children. And I'm grateful now because I think it was good conditioning. I don't think I would have been very pragmatic if I hadn't been the oldest. I tended to be introverted and shy and a little bit spacey and it made me much more practical, being the eldest.

■ **Your characters seem strong but then you look deeper and they're much more complex.**

Definitely when I'm playing them they don't feel strong. They're all people who are in some place where they have to decide to be the protagonist in their own life... I think it takes an enormous amount of courage to ever reach out to another human being in an intimate fashion and what I like about this movie and the relationship with the woman is that you don't know quite what's going to happen...I think what she gets in this film is this opportunity – when nobody has really been hearing her or seeing her – to have a shot at that again.

THE LOWDOWN

Even the jaded members of the international film press get a bit distracted at the sight of such a gracious and politically savvy actress such as **Susan Sarandon**. So it was that, at her press conference on Friday, most arrived early to beat the heavy security phalanx but then found themselves constantly turning in their seats to see if the great lady had yet arrived.

When she finally did, after the electrical storm of flashes firing, she settled right into a talk that seemed surprisingly natural and relaxed. As one correspondent asked about her work, it became clear that Sarandon **likes to look people in the eye** when she speaks to them. That's not always easy when photographers are continuing to pop up in her line of sight, so eventually, the questioner found it best to stand up to get his answer – and Sarandon, just to be fair, stood up herself to continue her response.

Among the subjects covered were what she thought was the hardest thing about her choice of professions ("Learning how to pack and to survive in a business that doesn't encourage you to either get old or fat," she answered), the secret to success in a mature actress ("I've done everything wrong," she said, so she's the wrong one to ask), and what will happen to her new **Crystal Globe** for outstanding artistic achievement when she shoots her KVIFF trailer.

Of all the questions thrown at her, this looked like the only one to cause much confusion. Apparently no one had yet explained to her the storyline in the festival trailers that Globe winners invariably shoot.

NOTICE

There will be an extra screening of *Jeff, Who Lives at Home*, starring Susan Sarandon, at 11pm tonight at KVIFF's Outdoor Cinema.

SEE YOU THERE

Jiří Bartoška

KVIFF President

Even though I won't have much time today, I will try and see the American movie *Keep the Lights On*. Director Ira Sachs was here and he seems to be a very interesting person, and besides, it takes place in my beloved New York. I would also like to see at least one film from the Jean-Pierre Melville tribute to remind myself of my youth. I am very tempted by *Le Doulos*, if only because of Jean-Paul Belmondo appeared in it in one of his memorable roles.

Keep the Lights On screens today at 10:30am in the Thermal's Congress Hall. You can see *Le Doulos* at 1pm in the Drahomíra Cinema. (COC)



Photo: Jan Handrejch

EXPLAINER

And the winner is...?

Despite ever-increasing scrutiny by airport security staff, filmmakers whose work is competing at KVIFF always love hauling home the bulky, breakable, and provocatively shaped **Crystal Globe** award (pictured).

Created from a live model by artists Aleš Najbrt, Šimon Caban and Michal Caban, and Slovak art photographer Tono Stano, the statuette holds aloft an orb of the finest Moser crystal, a look the prize has flaunted since the 36th edition of the festival in 2001. Interestingly enough, the form of the nude girl hoisting the glass was borrowed from "second Vice-Miss" Czech Republic Ema Černáková, according to the folks at Moser.

Aside from the globe's resale value on eBay, it comes with a handy \$25,000 – that is, when it's for best feature film (and the rules specify the sum is to be divided between director and producer so there's no need for tussles over the goods). There's also



Photo: KVIFF

a Crystal Globe given out for outstanding artistic achievement, which Helen Mirren and Susan Sarandon have received this year.

All the other statuettes (which come in both a large silver and large gold version) may be physically identical but are not officially Crystal Globes. That means the jury prize winner, best director, actor and actress have lovely trophies for their mantelpieces...but they're not Crystal Globes.

The documentary winner? That's the Grand Prix for Best Documentary Film. East of the West? East of the West Award. Forum of Independents? Independent Camera Award.

Often a major international star such as John Turturro, Jude Law, or Antonio Banderas will drop in on KVIFF and the festival is always happy to honor their work too. But they will find their nude and glass ball is actually the Festival President's Award. (WT)

The jury is out...

Will Tizard

The Official Selection jury, who at press time were debating on whom to bestow the possibly career-starting honor of a Crystal Globe, is made up of some thorough film professionals and their work this week has been systematic and unrelenting.

Grand Jury president **Richard Peña**, program director of the New York Film Festival since 1988, says the films competing this year are telling about young filmmakers.

"There were a lot of first films and certainly that's a good sign," he says. At the same time, he notes, "I think that, to the minds of myself and my fellow jurors, there was, to several of the films, a certain heaviness. They've taken the gloves off."

That can cut two ways, of course, explains Peña, who is also program director of the Film Society of Lincoln Center in New York and professor of film studies at Columbia University.

"It's an interesting thing to see filmmakers with that kind of courage," he says. "On the other hand, it can lead to certain films that are almost built for a festival." That is, films that are "a bit hermetic, a bit closed off...made as a statement in a way."

What Peña in particular looks out for in a film, he says, is the right mix between form and content.

At a festival such as KVIFF, he says, he hopes to see "something new and fresh," but also balanced.

As he puts it, "Films are always on a continuum, with tremendous formal innovation on one end and terrific social relevance on the other. The best films meet in the middle."



The KVIFF Grand Jury (left to right): Makram Khoury, Ivo Mathé, Richard Peña, Maria Hatzakou, Joanna Kos-Krauze, François Papineau, Rajko Grlić.

As for the selection process, Peña describes it as intensive.

"I like to have each of the jurors talk about each of the films," he says, "and have their own space." After viewing a certain number of the 12 competing features, it's usual that a few drop off the list so that the panel members can focus more intensely on those remaining.

At that point, all the ideas, debates and criteria of each of the remaining six jurors come into play. And with a group such as this one, it's clear there is always much to discuss.

Juror **Rajko Grlić**, a Croatian film director, won at KVIFF 2010 for *Just Between Us*. **Maria Hatzakou**,

a Greek producer, has been a programmer for the Athens and Thessaloniki film festivals. **Makram Khoury**, a Palestinian-Israeli actor who appeared in Steven Spielberg's *Munich*, was the first Arab to win the Israel Prize, the country's highest artistic honor.

Polish director and screenwriter **Joanna Kos-Krauze** worked with her husband Krzysztof Krauze on the script for his film *My Nikifor*, which won the Crystal Globe for Best Film at KVIFF 2005.

Ivo Mathé is Rector of the Czech Academy of Performing Arts and in 1991 he became the first general director of Czech Television, before

working for Václav Havel as head of the Presidential Office. Quebec actor **François Papineau** has made more than 20 films, including Catherine Martin's *Mourning for Anna*, which screened in competition here in 2010.

Peña admits there's yet another aspect to the process that's as important as all of the above – and perhaps even more rewarding. The winner of KVIFF's top honor may well be able to use that as a springboard toward building a lifelong career in filmmaking.

If they do, says the jury president, the members hope someone will be able to say it all began "right here at Karlovy Vary."

WHAT AM I DOING HERE?

Anna Franklin,
Editor-in-Chief, *Film New Europe*
United States



■ What do you do here?

I'm the editor-in-chief of the European Union's media-sponsored film news outlet *Film New Europe*, which is specifically focused on the countries of Central and Eastern Europe. Karlovy Vary is one of our most important partners. For the last four years we have been the main media partner of the East of the West competition and there's real synergy because we are dedicated to the countries of Central and Eastern Europe.

■ Is there anything about the films that come from this part of the world that distinguish them from cinema in other regions?

The films from Central and Eastern Europe are very diverse because we cover a wide range of countries, but I have to say they have a gritty realism and down-to-earth quality that are often missing in films from other places.

■ What does a typical day at the festival look like for you?

FNE Daily publishes every day. Most of the people who are at the festival tell me they are getting it, so every day I spend hours on the computer getting *FNE* out. Then I see films from Central and Eastern Europe. And I meet and interview people from the region.

■ You've been coming to KVIFF for a long time haven't you? How has the fest changed over the years?

My first KVIFF was in 1992 when I was Bureau Chief for *Screen International* in Central and Eastern Europe. So I guess you could say this year is 20 years of Karlovy Vary for me. It's become much more efficient over the years, much more of a well-functioning machine. But those interesting high-backed chairs in the Thermal, from the Soviet period, are still here!

■ Have you done any useful *FNE* business at KVIFF?

Well on August 1, we're going to launch *FNE TV* and we found some great talent, based in Prague, who are going to help us with this. (COC)

Festival figures*

120,385 tickets sold	72 films on 35mm
11,302 accredited participants, including	23 world premieres
9,430 Festival Pass holders	35 international premieres
402 filmmakers	8 European premieres
803 film professionals	56 debut films
667 journalists	61 films in search of an international sales agent
355 screenings	18,292 Facebook fans
218 films, including	1,170 Twitter followers (958 in Czech, 212 in English)
34 short films	50 items reported lost at the Info Desk
56 documentaries	

Statistics valid as of 5pm yesterday. Final statistics will be released later today. (COC/IP)

Czech, please!

Given the Czechs' penchant for littering their native tongue with almost-impossible sounds and utterances, it's not surprising that their language lends itself to the *jazykolam* or tongue-twister. Here's a couple that might make for an interesting party piece someday. (The last one, in particular, is a real doozy, even for Czechs!)

Strč prst skrz krk (strch pirst skirz kirk) – Thrust your finger through your throat

Nenaolejuje-li mě Julie, naolejuji Julii já (nehnah-olay-yoo-yeh myeh yoolia nah-olay-yoo-yeh yoollee yah) – If Julia does not oil me, I will oil Julia.

Kmotře Petře, nepřepepřeťte mi toho vepře (ki-mo-trshe petrsh eh-prshp-ep-rshsh-tay mee toe-hoe vep-rshe) – Godfather Peter, don't put too much pepper on the pork.

Mařenka s Jiřinkou přikryjí se peřinkou. Pod peřinkou dobře je, peřinka je zahřeje (marshenka suh yirsh-enko prshsh-kree-yee suh pershinko pod pershinko dobrsh eh pershinkah yeh zah-rshay-eh) – Little Mary and little Georgina will cover themselves with a blanket. It's good underneath the blanket, the blanket will keep them warm.

Byl jeden Řek a ten mi řek, abych mu řek, kolik je v Řecku řeckých řek, a já mu řek, že nejsem Řek, abych mu řek, kolik je v Řecku řeckých řek (bil yed-en rshsh ah ten mee rshsh a-beek moo rshsh kolik yeh vrshetsku rshshsh-kee rshsh ah yaw moo rshsh ze nay-sem rshsh a-beek moo rshsh kol-ik yeh vrshetsku rshshsh-kee rshsh) – A Greek told me to tell him how many Greek rivers there are in Greece and I told him I could not tell him how many Greek rivers there are in Greece as I was not Greek.

Šla Prokopka pro Prokopa, pojd, Prokope, po příkopě, pro trochu oukropa (shlah pro-kop-kah pro pro-kopah poyd pro-kop-eh poe prshsh-kop-yeh pro trokhoo oak-roppa) – Mrs Prokop went to fetch Mr Prokop. Come, Mr Prokop, along a ditch to get some soup

Náš pan kaplan v kapli plakal (nahsh pan kaplann v kaplee plak-al) – Our chaplain cried in the chapel.

Tři sta třicet tři stříbrných stříkaček stříkalo přes tři sta třicet tři stříbrných střech (trshsh stah trshsh-tset trshsh strshsh-birn-eeek strshsh-kahtshsh-strshsh-kahlo prshshsh trshsh stah trshsh-tset trshsh-strshsh-birn-eeek strshshrek) – 333 silver sprinklers sprinkled over 333 silver roofs (COC/PH)

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Josef Somr gets the last laugh

Peter Le Couteur

"It makes me sick...The songs are as lovely as ever, but everything else has changed." So says Ludvík, the disillusioned Communist Party member bent on revenge played by Czech acting legend **Josef Somr** in Milan Kundera and Jaromír Jireš's *The Joke*. Somr was at KVIFF this year to receive an Award for Outstanding Artistic Contribution to Czech Cinema, and *The Joke* is the film that is being screened in his honor. Co-written with Kundera even before his 1967 debut novel was published, Jireš used the relative freedoms of the 1968 Prague Spring to get the film made. But when the Soviets rolled into town in August, they immediately banned it, confiscating all copies despite the fact that, on the surface, the film's scathing ironies seemed to be directed squarely at the Stalinist past. (Which had in fact been denounced by Khrushchev in 1956, though that speech was only officially published in Russia in 1988). Josef Somr, talking to the *Festival Daily's* Veronika Bednářová, said the censorship was no surprise. In fact, he remembers, "We didn't know whether the film would be finished at all, whether the authorities would allow us to finish it."

The fact that KVIFF audiences can watch this film (**4:30pm today at Lázně III**) is a testament to a triumph of art over oppression; so much was destroyed during Soviet occupation, it is a small



Josef Somr with Jana Dítětová in *The Joke* (1968).

miracle that such a critical film survived. The disillusionment expressed with the film goes far beyond the easy target of tyrannical Stalinist hypocrisy. It is also a bitter look at the exploitation of naive and idealistic youth by the callous depredations of older generations. The film is unrelenting in its analysis of the machinery of society, with far wider implications for human nature than the simple denunciation of a brutal regime. In the current climate of one corruption scandal after another, with "free" Czech politics more and more resembling an absurd mud fight and many former Party officials rolling in money, *The Joke* is more relevant than

ever. In fact, Somr told us, "I've never seen *The Joke*, the complete film, on the big screen. I saw bits on various occasions when I presented the movie. Then someone said let's go for a beer and I was glad, because usually I suffered watching it."

It's easy to understand Somr's reaction. *The Joke* is painful to watch, perhaps the archetypal Czech expression of bitter dissatisfaction, a natural successor to Kafka. Its tone is determinedly ironic and cynical, and any humor is coal-black. As the original 1968 *New York Times* review put it, "a lethargic relay race in an Army prison is very funny, as is the humiliation of a lady who thinks she

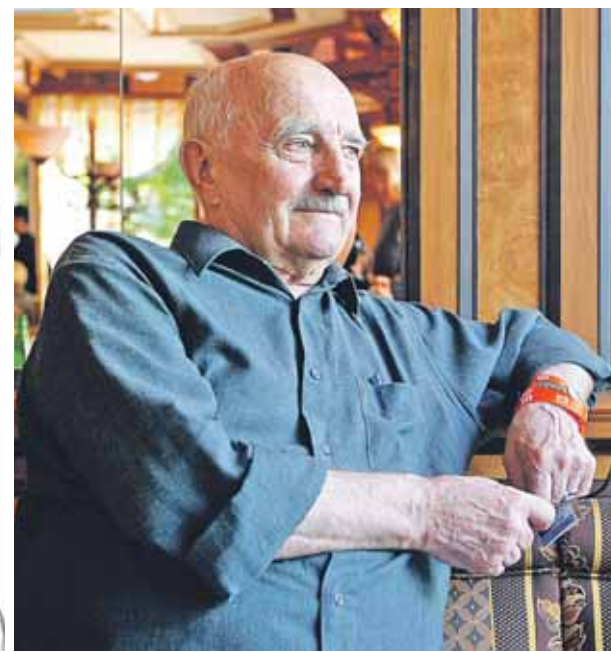
is committing suicide only to learn that she has taken a large number of laxative tablets." *The New York Times* reviewer is oddly callous: accusing the film of being "somewhat banal" because it achieves its goals so early. "There isn't much for the mind and the eye to do," he complains, "but to consider the incriminating, repetitive details of lives made bitter, empty and hypocritical under Stalinist communism."

The events of the past are intermixed with the present so skillfully in *The Joke* that the film attains that rarest of cinematic feats; it is stylistically groundbreaking and eminently readable at the same time. The aftermath of the pitiful

relay race is the start of one of the many "jokes" of the film, the central one being that the sole victim of Ludvík's revenge is just one more of the people already trampled by his enemy. Back in the past, the son of a Party official attacked by the regime is interred alongside our anti-hero in a "reform unit" in the army. The young man is a naively ardent supporter of the Party, denouncing his own father and refusing to admit – "because he is a communist" – that the relay race has tired him. He's then excommunicated from the Party for informing on a superior, and then worked harder and harder despite an evident lung condition. One morning, when he

doesn't get out of bed, the other men in the barracks play a joke on him, dousing him with a bucket of water. He doesn't get up, having died in the night.

Somr's part in the film is central to its bleak success. He is a master of understated expression, and his transformation from an idealistic young communist into a bitter and vicious cynic complicit in the destruction of others is utterly convincing. Playing a huge number of roles over the years, from seducer to wise patriarch, Somr now confines himself mostly to voiceover work. With characteristic self-deprecation, he told the *Festival Daily* he no longer has the courage to appear before the camera or a live audience; "Who's going to watch me or listen to me anyway?" Since his film work began around 1965, Somr has appeared in more than 170 titles. *The Joke*, though so early in his epic career in cinema, achieves its goals as a result of his effortlessly natural performance. Somr knew he wanted to be an actor from a young age, studying at acting school in Brno despite the horror of his family. "I think [my parents] would have disinherited me, had it been possible. It was such a terrible blow for them...It was a total disaster." Desperate, Somr's parents turned for help to his uncle, a Catholic priest, to try to dissuade him. Instead, the priest supported him, telling the horrified couple that an actor can speak to people, can make a difference. In *The Joke*, Somr proved beyond a shadow of a doubt that his uncle was right. ■



Josef Somr today.

REVIEWERS RECOMMEND

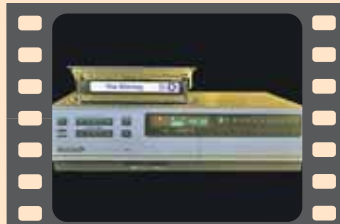
Mark Adams

Chief Film Critic, *Screen International*



Room 237

Director: Rodney Ascher
USA, 2012, 104 min
July 7, 10am, Čas Cinema



A cineaste's delight, *Room 237* is the perfect vehicle for film obsessives – in this case the film in question is Stanley Kubrick's *The Shining*, certainly one of the great cult films and if this intriguing and entertaining project is anything to go by a film that deserves deep, deep, deep analysis. Broken up into a series of different sections, Kubrick (or rather *The Shining*) obsessives mull over the subliminal aspects of the film and construct a series of baffling, beguiling, and often funny theories that take on board Native American Indians, the Holocaust, architecture and World War II. The Kubrick estate may well increasingly attempt to block screenings, so see this oddball little gem while you still can.

Searching For Sugar Man

Director: Malik Bendjelloul
UK, Sweden, 83 min
July 7, 4pm, Drahomíra Cinema



A truly fascinating documentary – and one of the hits of Sundance this year – that follows the amazing story of Detroit-based singer Rodriguez. In the late 1960s his debut album *Cold Fact* was well-reviewed but he never broke into the big-time and gradually faded away. In Apartheid South Africa, his music became an underground anthem and his albums sold well, though fans were mortified by the rumor that he had killed himself onstage at a concert. A South African music writer decided to play detective, eventually managing to contact Rodriguez's daughter...and set in motion an amazing detective story. With smart animation, great music footage and moving interviews, director Malik Bendjelloul gradually unveils a stunning music story.

The Life and Death of Colonel Blimp

Directors: Michael Powell, Emeric Pressburger
UK, 1943, 164 min
July 7, 6:30 pm, Čas Cinema



One of the great British films, and certainly one of the masterpieces from the artistically successful pairing of Michael Powell and Emeric Pressburger, this version of *The Life and Death of Colonel Blimp* has been digitally remastered and is a treat to see up on the big screen. Roger Livesey is sublime as the genial General Candy. This gentlemanly military man spans four-decades of a busy military and private life (with Deborah Kerr wonderful as the three women who have an impact on him) as he continues to retain an unwavering friendship with a German officer (Anton Walbrook). Lush, funny, dramatic and gently moving, *The Life and Death of Colonel Blimp* is one of those must-see films. ■



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KVIFF in quotes and quips

"My aunt got holy water and blessed the video recorder before she put in the tape of *The Exorcist*."



Mark Cousins on the power of cinema in a Catholic family.

"I used to joke that my movie is about 'If someone dies and leaves you an opera ticket, everything will turn out all right.'"



Kenneth Lonergan on getting one's priorities straight.

"I'm not an optimist. I believe that reality is even worse than the worst conspiracy theories."



Ektoras Lygizos, keeping it light.

"How will Husák be rated in 50 years' time? As an insignificant politician in the era of Karel Gott."



Helena Třeštíková shares a joke about a certain communist-era singer.

"I never felt particularly empowered by that experience. It was something I sort of gritted my teeth and got on with."



Helen Mirren on nudity in film.

"I distinctly remember the sword-fight against the skeletons. It seemed rather sad, as there's no way you can stab a skeleton."



Grand Jury President Richard Peña on seeing *Jason and the Argonauts* as a child.

"When you are used to being directed by your wife in every other detail of your life, it is, in fact, a once-in-a-decade opportunity to have your say and finally wear the trousers."



The *Last Step* director Ali Mosaffa on directing his actress wife Leila Hatami.

"I feel so good when I'm teaching...that I'm not one of my students."



Todd Solondz on his unusual approach to education.

"We brought our brains, a couple of tongues in a jar, and a stuffed otter. Everything else was there."



Casey Walker on finding the perfect butcher-shop location for his zombie flick.

"You're just trying to make sure I really don't work again."



Susan Sarandon on being questioned about Obama's chances.

ON THE TOWN

Ventura Pub

Jízdárenská 1
☎ 353 228 507
www.evropak.cz
Open Sun-Thur
10:30am-midnight
(till 1am Fri, Sat)

There are only 23 KV eateries rated on tripadvisor, but this one tops the rankings, even edging out the swanky Promenáda on Tržiště. It's easy to see why visitors liked Ventura, as it offers a pretty authentic Czech pub experience (with pleasingly authentic prices to boot!) You can get an excellent Pilsner beer (stored in vats) for 33 CZK, which is about half what it costs in many places downtown. They also do typical Czech bar food, including chicken breast with peach and cheese (165 CZK) and a nice pork tenderloin with blue cheese, apples, and almonds (165 CZK). You can get an exten-

sive range of steaks for 270-350 CZK as well as a nice selection of (mainly potato) sides for 30-40 CZK. The smoky interior might not be everyone's taste, but this is offset by the lively atmosphere and friendly attentive staff. (COC)

Fresh Bar Lázně III

Mlýnské nábřeží 5
Open noon-4am

Probably the best-situated spot for watching the film world glide by is this hipster cafe that springs to life during every festival in front of one of the city's most historic spas. It's mainly for light but tasty fare, such as chorizo panini (70 CZK), chicken wraps (85 CZK), and desserts and drinks, but in this kind of heat who wants a heavy Czech trad meal anyway?

A white faux-leather sofa for settling in with an iced coffee (60 CZK) – note that this is one of



The smoky but lively Ventura is an ace place for a beer and a bite.

those places that dumps a big scoop of ice cream and syrup into the glass – or a mojito (99 CZK) or three is a recipe for serious refreshment. And on the KVIFF scale of price gouging, cocktails

here fall squarely between the highest end, charged by bars around the Thermal, and the lowest, employed by local bars a half-kilometer or more out.

In other words, for a prime spot

on the city's prime strolling space, especially in the company of a festive fest crowd, but never fraught with the noise and crowd levels of the Jameson Lounge or F-Bar, this is a serious deal. (WT)

We've got a real treat in store tonight to mark the closing of another epic KVIFF. Here in the Czech Republic for the first time is one of Nairobi's most famous bands; the multiple award-winning Sauti Sol play the Thermal podium at 8pm tonight! Since their debut CD became Kenya's top seller in 2009, Sauti Sol have been blending sophisticated vocal harmonies, polyrhythmic percussion, and world indie influences with a message of political hope for Kenya's youth. Since the release of their second album in 2011, Sauti Sol has toured widely, generating a lot of interest in Europe and America. This is a witty, skillful, and articulate demonstration of what's happening in Africa at the moment. (PLC)

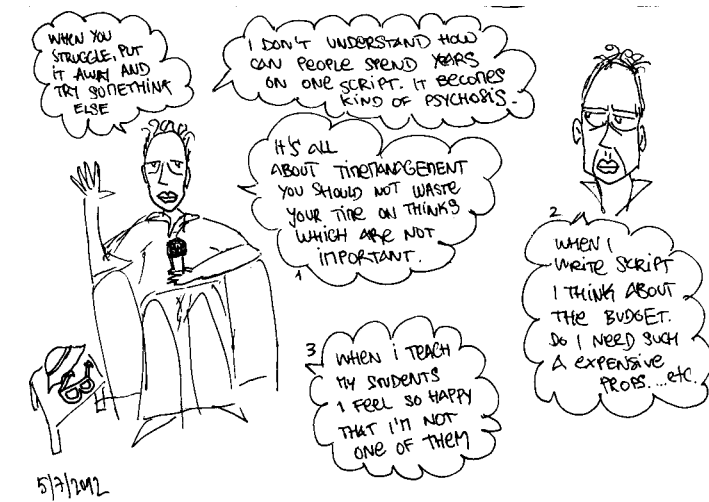
DAILIES



Susan Sarandon waves to the crowd at the Thermal.



Kara Hayward with producer Jeremy Dawson.



Todd Solondz's KVIFF talk as seen by Kristina Weiserová.