



Photo: Milan Malíček

Helena Třeštková usually follows her documentary subjects for decades, charting both personal secrets and monumental changes in their lives.



3/7 2015  
FREE

### INSIDE

Official Selection  
casts a wide net

English Section, page 2

Indies open windows  
to other worlds

English Section, page 3

Festival map

English Section, page 4

Program for today  
and tomorrow

Czech Section, pages 5-8

# TO HELL AND BACK WITH MALLORY

Kateřina Kadlecová

Czech documentary-maker Helena Třeštková has made a name for herself shooting intimate observational films that chart her subjects as they undergo tectonic shifts at key stages of their lives. Her protagonists are often outcasts, grappling with drug dependency, poverty, crime, and other social ills. For her latest, atypically upbeat work, **Mallory**, Třeštková spent 13 years following a courageous woman's efforts to escape a harrowing life of substance abuse and homelessness.

**Why exactly did you choose Mallory as a subject?**

She lived in a shelter with her one-year-old boy and she caught my interest because she is very outgoing, authentic, sometimes self-destructively honest. She is not shy about the camera and she is just the same in front of and away from it. She does not act. Those are great qualities for a documentary. After making an initial short documentary, I couldn't stop shooting Mallory. Even though I was busy with other projects I thought I must come back to her. And, after the Negativ production

company got involved in 2009, we shot intensively up until this February.

**What do you think of Czech bureaucracy after witnessing Mallory's long battle with the authorities over housing, work, and welfare?**

We tried to document how the state can help a person in a difficult situation and in this case the state totally and unexpectedly failed. For those officials, Mallory was just a routine item; they didn't see the human being behind her case – it sounds like a cliché but it was extremely depressing. For example, the vacant social housing project for rent defaulters that Mallory wasn't allowed to move into because she was not a defaulter – she never owed money for housing. They were unable to arrange a temporary exception for her. The apartments remained empty and she lived in a car for a year with her boyfriend while her son Kryštof was in a home. It was frustrating... If my film managed to launch a debate about the necessity of social housing, it would prove itself worthwhile.

**Mallory was saved from rock bottom after a chance meeting with the actor and KVIFF president Jiří Bartoška.**

**When did she first tell you this moving story?**

A long time ago, during our first encounter. She ran into him in 2001, when she was begging for money to buy food and whatnot in a late stage of pregnancy. Jiří Bartoška gave her two thousand crowns and a lot of good advice: "Don't do drugs, that's terrible nonsense to ruin your life like this, Mallory!" That's what he kept telling her, she told me. He persuaded her to kick the habit. She takes these things very seriously. She says meeting him was fate.

**Your documentaries *Marcela*, *Katka*, *René*, and even *Mallory* don't tell happy stories. Does making these films ever reduce you to tears?**

You, the viewers, experience the load of emotion all at once; for me it is divided over a longer period. Do I cry? I always stress that I can't complain about covering emotionally difficult topics when I chose them myself and of my own accord. I have made those crushing stories over and over, so I have become able to withstand and survive the depression that results from the shooting.

**How is it that you and your camera**

**were always at the right place at the right time during those 13 years of shooting Mallory?**

That was not the case, but only I know that. In every real-time documentary, hundreds of interesting situations get missed and only I know all the good stuff we let pass. You cannot cry over the stuff that isn't recorded – after all there are other problems that emerge during the processing of the material. Such as when you become absorbed in the documentary, you lose a sense of distance and detachment.

**Is it difficult to resist the temptation to help your protagonists? Would you do it again on a larger scale after your experience with the chronic criminal, René, who robbed you?**

I can't have all the people in need that I come across staying in my house. The burglary back then affected mainly my family. Almost everything was gone, including our little children's piggy banks. They took it very badly. We diligently sought social housing for Mallory – I later engaged my real estate dealer friend – but when you want to rent a flat you need a deposit and Mallory was not able to scrape up money for the down payment

amounting to three months' rent. But on the other hand we paid her for every shoot.

**Is that customary?**

We do it always and happily. It is not much, about 1,500 crowns [60 U.S. dollars] a day but for people in her situation the money makes a huge difference. Producers insist on the payment – when you reimburse the protagonists, they sign a piece of paper confirming they were aware you were shooting.

*As part of the KVIFF documentary competition, Mallory screens on July 6 at 6:30pm in the Čas Cinema and on July 7 at 2pm in the Drahomíra. ■*

## NOTICE

There will be an additional press and industry screening of Kyrgyz director Mirlan Abdykalykov's **Heavenly Nomadic** today at 2:15pm in the Thermal's Cinema C.

Tomorrow, a screening of **The Crazies** has been added at 9:30pm in the KV Theater. Director **George A. Romero** will be in attendance. ■

## SEE YOU THERE

### IRENA PAVLÁSKOVÁ

DIRECTOR,  
PHOTOGRAPHER

One film from the program synopses that has caught my eye is the multinational coproduction **The Lobster** by the Greek director Yorgos Lanthimos, which won the Jury Prize at Cannes this year. It's supposed to reflect the current crisis of relationships in a witty and clever way in the form of an absurd allegory. It's set in the near future where all single men and women are being arrested and forced to select a partner under threat of a terrible punishment. I like it when films are absurd and hyperbolic but still precisely express and capture our lives.

**The Lobster screens today at 4pm (Pupp Cinema), on July 6 at 2pm (Thermal Grand Hall), and on July 11 at 7pm (Národní Dům Cinema).**

**Pavlásková's Photographer – about the life and loves of Jan Saudek – screens tomorrow at 7:30pm (Lázně III), on July 7 at 7pm (Richmond), and on July 11 at 6:30pm (Thermal Cinema B) ■**



## KVIFF ALL SET TO PARTY DOWN

If you find something familiar about some of the people adorning this year's festival posters, it may be because you've bumped into them here at some stage. To mark KVIFF's 50th anniversary, the organizers have plucked random people from a cast of the thousands of backpackers, barmen, hacks, bin collectors and even film professionals who come here every year. Executive director Kryštof Mucha says he and his team put these faces on the fest's publicity materials to celebrate the contribution they make to ensuring KVIFF is a wonderful "meeting place" of people from very different walks of life, who nonetheless share a love of film.

That's also why the opening party won't be a swanky soirée at the Pupp



but a much more casual affair near the Thermal. "We decided we'd like to have a party out on the streets with the people of Karlovy Vary," Mucha says. Besides the big shindig, there will also be a special midnight screening of

Miroslav Janek's **Film Spa**, a look at the history of the fest during the communist era, when the likes of Tony Curtis (pictured) and Henry Fonda rolled in to let their hair down in the Eastern Bloc.

Looking at Janek's fascinating film, more recent KVIFF visitors will be amazed at how much the festival has progressed since it stopped being a socialist cinema showcase over 20 years ago. "The biggest shift since those times is that the festival has become well known around the world and it seized the niche in Central and Eastern Europe to become a major festival while preserving its atmosphere," Mucha says. "Karlovy Vary is one of only a few places where people really celebrate cinema." (COC) ■



# OFFICIAL SELECTION CASTS A WIDE NET

COMPETITION SHOWCASES NEW VOICES AND RISE IN CZECH TALENT



Ferdinando Cito Filomarino's *Antonia* was inspired by the Italian poet Antonia Pozzi.



Dietrich Brüggemann's *Heil* is a romantic comedy about neo-Nazis that holds nothing sacred.

## Will Tizard

Try to imagine KVIFF without a Crystal Globe competition as its main event. Picture the fest as a grainy Cold War thriller with shadowy agendas and a fog of anxiety. That actually wouldn't be such a stretch in describing the first edition, rolled out during the tense geopolitics of 1946.

The competition, which was tightly controlled by the newly established communist authorities, only came along two years later and it wasn't until 1951 that an international jury added credibility. The 50th iteration of the Karlovy Vary fest (not counting the alternate years that the event was held in Soviet Moscow) is indeed a world apart – and is unthinkable without its centerpiece event – the race for the Crystal Globe.

KVIFF's role in identifying little-known talent deserving of a bigger audience is one that's central to its mission, according to artistic director Karel Och,

who, along with his colleagues, flies worldwide hunting for new voices and visions. Och notes that the number of Czech films chosen for prominent play – not just in the main competition – is a refreshing surprise this year.

"With a little optimism, we can talk about a generation," as he puts it, citing three Czech works by graduates of Prague's celebrated FAMU film school with work in competitive sections. It's the kind of revival that will help give local filmmakers the best chances they've had in years for an "attack on foreign festivals," he adds.

The observation is no empty compliment; as Och has pointed out in the past, KVIFF feels no obligation to nominate Czech films for a Crystal Globe each year unless they truly merit the honor.

The 13 competitors in the Official Selection this year, a small fraction of some 200 films screening, represent 20 countries and, because the cate-

gory is not limited to first or second films as many such events are, decades of range in experience.

Some, like Kosovar Visar Morina, director of *Babai*, a moving child's point-of-view on the impacts of Europe's immigration crisis, represent rising talent. So do several others: Ferdinando Cito Filomarino's Italian/Greek entry, *Antonia*, was inspired by the life of an iconoclast interwar poet.

Slávek Horák's *Home Care*, meanwhile, is the first feature by the successful Czech commercial director, yet he won over major players including Bolek Polívka and Tatiana Vilhelmová, with his original script, inspired by his mother's work as a local nurse in Moravia. Having his premiere here is "fantastic," Horák says, and serves as a tremendous career boost whether it takes home a prize or not.

French-language Canadian entry *The Sound of Trees* is a lyrical portrayal of father-son ten-

sions set in a rough logging town that's witnessing the fast erosion of respect for nature, is another debut by director François Péloquin. Having started his career as a videographer for Radio-Canada TV, Péloquin spent the last decade perfecting his craft with commercial, video and documentary projects before taking on this story based on his original script. "It's such an honor to be part of the selection," he says.

And Polish documentary-maker and cinematographer Marcin Koszałka was inspired by a communist-era serial killer in Krakow to direct his first feature, *The Red Spider*, a collaboration with emerging young Czech and Slovak producers.

Of the mid-career filmmakers competing this year, the range of stories and styles shows off sophisticated filmic approaches and often a mastery of working with actors.

*Those Who Fall Have Wings*, an Austrian contender by Peter Brunner, is the writer-director's

second feature, a probing account of the inner turmoil of a young girl in her efforts to reach resolution with life's finite nature.

Jan Prušinovský's *The Snake Brothers*, meanwhile, explores the seamy side of small-town Czech restlessness, drug dealing, and rivalry. It's quite a leap from his feature debut, the 2008 comedy *Frankie is a Womanizer*, which led to work on several Czech TV series and collaboration with the likes of Miroslav Krobot.

Ukrainian entry *Song of Songs*, set in a turn-of-the-20th century shtetl and inspired by a story from the acclaimed Yiddish author Sholem Aleichem, is director Eva Neymann's third feature, following up her atmospheric 2012 film *House with a Turret*, which screened in KVIFF's East of the West section.

Diego Ongaro's US entry *Bob and the Trees* is a character study in which fiercely independent logger Bob Tarasuk plays himself; Florin Șerban's Romanian/

German/French *Box* is the tense story of a Roma boxer increasingly obsessed with an older woman; Daniel Dencik's Danish *Gold Coast* is a sweeping account of Europe's colonial days in Guinea; and Dietrich Brüggemann's raw satire *Heil* is the fascinating follow-up to last year's painterly Berlinale screenplay winner *Stations of the Cross*.

Romania's Anca Damian won attention at some 150 festivals for her 2011 animated exposé of the treatment of refugees in the European criminal justice system, *Crulic – The Path to Beyond*, and she premieres at KVIFF her new work, *The Magic Mountain*, a still more ambitious artistic effort, incorporating all manner of hand-drawn and sculpted media, combined with archival photos, film and drawings by her subject, the fiercely anti-communist Polish photographer and mountaineer Adam Jacek Winkler, who fought with the mujahedin against the Soviets in Afghanistan. ■

## FACES

As Karlovy Vary heats up, many filmmakers are making their way to the spa town today for the launch of the festival. Well-known Czech photographer **Jan Saudek** is coming as the protagonist and co-screenwriter of *Photographer*. Director **Michaël R. Roskam** will arrive to present his own film *The Drop* and he will also present *Rififi* as part of the festival's special Six Close Encounters section. Likewise, **Sergei Loznitsa** is here with his own film *The Old Jewish Cemetery* and will present *The Asthenic Syndrome* as part of the Six Close Encounters section.

Watch out for actors **Vojtěch Dyk** and **Zdeněk Piškula**, who are arriving today to represent the film *Three Brothers*. Several directors are arriving in town: **Dietrich Brüggemann** with *Heil*, **Ives Rosenfeld** with *Hopefuls*, **Jan Těšitel** with *David*, **Miroslav Janek** with *The Gospel According to Brabeneč* and *Film Spa*, **Tomasz Mielnik** with *Journey to Rome*, **Eliane Raheb** with *Sleepless Nights*, **Ostap Kostyuk** with *The Living Fire*, **Mirlan Abdykalykov** with *Heavenly Nomadic*, **Ariel Kleiman** with *Partisan*, **Noura Kevorkian** with *23 Kilometres*, **Virgil Widrich** with *Back Track*, **Anders Hazelius** with *Guerrilla*, **Iris Zaki** with *Women in Sink*, **Philippe Aractingi** with *Under the Bombs*, **Jérôme Bonnell** with *All About Them*, **Anca Damian** with *The Magic Mountain*, **Roberto Collio** with *White Death*, **Bobbie Peers** with *The Disappearing Illusionist*, **Cosima Spender** with *Palio*, **Gust Van den Berghe** with *Lucifer*, and **Roman Štětina** with *Lost Case*.

Director **Tali Shalom Ezer** and actresses **Keren Mor** and **Shira Haas** are here with *Princess*. Director **Ferdinando Cito Filomarino** is here with his Official Selection film *Antonia*. Director **Prashant Nair** and actor **Tony Revolori** are coming with *Umrika*, director and art director **Marek Partyš** has brought *Nipomo*, and director **Slávek Horák** and actor **Bolek Polívka** are here with *Home Care*. **Anton Klimov** is expected to arrive for the tribute to his mother, director Larisa Shepitko. (GP) ■



Jan Těšitel



Anca Damian



Roman Štětina



Eliane Raheb



Ferdinando Cito Filomarino



Anders Hazelius



## CRITIC'S CHOICE

Boyd van Hoeij, Film Critic, *The Hollywood Reporter*

Director P.T. Anderson's two-and-a-half-hour epic is without a doubt the most cinematic and ambitious stoner comedy to have ever come out of Hollywood. An adaptation of the eponymous novel by Thomas Pynchon, this entrancing film features not only a new and again inventive score by Johnny Greenwood but also another indelible and unique embodiment –



### INHERENT VICE

Director: Paul Thomas Anderson  
USA, 2014, 148min.  
July 3, 12:30pm,  
Small Hall – Thermal

performance doesn't quite seem to be the right word – from actor Joaquin Phoenix. The story is entirely constructed around his Doc

Sportello, a seedy private investigator who gets lost in the fumes of drugs and the criminal underworld in 1970 Los Angeles.

Quickly nicknamed "the Turkish Virgin Suicides" when it premiered in Cannes, this story of five sisters growing up in a conservative family in the Turkish hinterlands is both luminous and heart-rending. Amazingly, this is only the first film of director Deniz Gamze Ergüven, who gets solid performances out of the quintet of girls playing the sisters and who proves to have a great eye for complex family dynamics.



### MUSTANG

Director: Deniz Gamze Ergüven  
France/Germany/Turkey/Qatar,  
2015, 97min.  
July 3, 4pm, Congress Hall – Thermal

The cinematography and score, written by frequent Nick Cave collaborator Warren Ellis, are heavily atmospheric as the film retraces the constant battles of the girls against Turkish society at

large and the men in their lives, who would prefer to lock them into the house (frequently also literally) than risk having their adolescent behavior potentially bring shame on the family.

Despite featuring a film by P.T. Anderson on this very short list, the most unclassifiable of my recommendations is without a doubt this completely mad – in a good way – religious fantasia concocted by Belgian fabulist Jaco Van Dormael (*Toto le héros*, *Mr. Nobody*). The story centers on God, his wife, their daughter, and several new apostles, including one (played by Catherine



### THE BRAND NEW TESTAMENT

Directed by: Jaco Van Dormael  
Luxembourg/France/Belgium,  
2015, 113min.  
July 3, 10pm, Congress Hall – Thermal

Deneuve) who likes to sleep with a gorilla. They all live in the European capital, Brussels, where all hell breaks loose when the vindictive sister of JC decides to

hack Dad's computer and alert everyone on the planet about their day of death via text message. I told you it was completely mad. It's also very enjoyable. ■



# INDIES OPEN WINDOWS TO OTHER WORLDS

**Gillian Purves**

The festival's **Forum of Independents** section is known for spotlighting new, promising directors, who are given the opportunity to present their films, often debuts, in an international setting. "For me, this is a platform where filmmakers and audiences from different cultures can meet, talk, share their ideas and thoughts; this is the great thing about our festival," says Ivana Novotná, Karlovy Vary's senior programmer.

The locations of this year's dozen contenders circle the globe but one country is doubly represented. "I'm really happy that we have two films from the Philippines because I think that for us as a festival in Europe it's a great chance to get to know more about such a distant country," says Novotná. "It's like a window into another culture. Both films are cinematically very well handled and very original; *Shadow Behind the Moon* is made in one shot so there is no editing in it; in that sense it's more or less like a theatre play."

Death is all around in the second film from the Philippines, *Violator*, which shows us unsettling snapshots from life in Manila as a typhoon is approaching – "a rude fucking ninja storm" as one character puts it. Talk of demonic possession and hauntings give the film a horror-movie feel but it doesn't fully slip into the genre. Eventually the snapshots come together like pieces of a puzzle.

At first, *The Ark in the Mirage*,



*Guerrilla is a love story for the age of new media.*

from Japan, seems to be setting out on a similarly brutal path, considering the bleak topic of a gang of thugs who prey on bewildered old men and steal their pensions. But the mood soon changes and we are left with a quieter more meditative piece of work.

"Another film that's a great window to another country is *Le dep*," says Novotná. "This film is made by a young female director and is shot with real Innu actors in the Canadian region in which Innu people live. It speaks honestly and sensitively about their community." *Le dep* manages to hold the audience's attention with just a handful of actors in a single location, with the action taking place over the course of one night. This pared-back approach is something that is evident in several films in the Forum of Independents. "These films are

very often made by a small crew with very little money but there is real originality and freshness in them," says Novotná.

"*The Violators*, a British film, is very well acted and visually very beautiful," says Novotná. "It's the director Helen Walsh's first feature film and she wrote the script for the film too. These films are like *auteur* films because the filmmakers are not only directors of the films but they also wrote the scripts or participated in the cinematography."

Fresh and funny *Tangerine*, set in Los Angeles, is expected to be a big hit with audiences. It was shot entirely on an iPhone 5. This comedy driven by larger-than-life transsexual characters takes us on a wild ride through LA's underbelly on Christmas Eve and seems to reference a certain benchmark of the romantic com-

edy canon. "In a way it's the complete reverse to *Love Actually*," says Novotná.

It seems to be every Brazilian boy's dream to be a famous soccer player and Junior is no exception. *Hopefuls* is a sensitive character study. The camera barely leaves Junior's face. We get to know him intimately. We can read his thoughts. We accompany him as he makes decisions that are going to affect the trajectory of his life.

Award-winning Israeli film *Princess* gives us a glimpse into a formative stage in the life of another youngster, 12-year-old Adar played by highly promising young actress Shira Haas. Swedish film *Guerrilla* could also be called a character study. Adam is sharing custody of his little daughter Nike with his ex-girlfriend but is not happy about

the situation. He wants them to be a family unit again. Things go in a direction he could not have predicted when he is stopped and interviewed in the street by a feminist who is recording interviews to upload to YouTube.

*David* is the first feature film by director Jan Těšitel, a recent graduate from FAMU, which follows a young runaway on a trip to Prague. There are elements of running away from it all in *Viaje* too, when Luciana and Pedro, who have just met at a party, take off on a trip to visit a volcano in Costa Rica. And there's yet more escapism in *Beyond Here*, which transports us to the Swiss Alps where we join a young couple

trekking through the desolate landscape. They find an abandoned house and are eventually joined by a mysterious stranger. Tension is deftly built up with an electric guitar soundtrack and loaded silences.

The rich pickings in the Independents section offer a true test of a young director's mettle. We get to see how they can draw audiences in without big Hollywood budgets, using carefully selected actors, clever scripts, atmospheric music, and minimal sets. Very often, a side-long glance can carry as much impact on the screen as an army of extras and the most explosive special effects. ■



*Tangerine offers a tale of Christmas mayhem in the City of Angels – shot entirely on an iPhone.*

## AIRFRANCE

FRANCE IS IN THE AIR

RENDEZ-VOUS V PAŘÍŽI

Nebo ve více než 1000 dalších destinací díky jedné z největších sítí světa sdílené s KLM a našimi partnery z aliance SkyTeam.

**AIRFRANCE KLM**

S našimi KLM a SkyTeam partnery. Odlety z Prahy. Pro více informací kontaktujte vaši cestovní kancelář, místní pobočku Air France na tel. 233 090 933 nebo rezervujte online na [www.airfrance.cz](http://www.airfrance.cz).

**AIRFRANCE.CZ**

## French Films on 50<sup>th</sup> Karlovy Vary International Film Festival

### Friday / Pátek 3. 7.

**13:00** – Thermal, Kongresový sál  
**Hors la vie / Mimo život** (Maroun Bagdadi, 97 min) – LEB  
**15:30** – Thermal, Malý sál  
**Sangailé** (Alanté Kavaïté, 88 min) – VCC  
**16:00** – Thermal, Kongresový sál  
**Mustang** (Deniz Gamze Ergüven, 97 min) – AV  
**16:00** – Pupp  
**The Lobster / Humr** (Yorgos Lanthimos, 118 min) – H  
**16:30** – Lázně III  
**The Other Side / Druhá strana** (Roberto Minervini, 92 min) – AV  
**19:00** – Thermal, Kongresový sál  
**Réalité / Realita** (Quentin Dupieux, 87 min) – H  
**19:00** – Národní dům  
**La tierra y la sombra / Země a stín** (César Augusto Acevedo, 97 min) – H  
**19:00** – Pupp  
**Un Etaj mai Jos / O patro níž** (Radu Muntean, 83 min) – H  
**22:00** – Thermal, Kongresový sál  
**Le Tout Nouveau Testament / Zbrusu Nový zákon** (Jaco Van Dormael, 113 min) – H  
**22:30** – Lázně III  
**Exotica, Erotica, etc. / Exotika, erotika, atd.** (Evangelia Kranioti, 73 min) – DN


 INSTITUT  
 FRANÇAIS  
 PRAGUE

uniFrancefilms



### Saturday / Sobota 4. 7.

**10:00** – Karlovarské městské divadlo  
**Un instant d'innocence / Nevinný okamžik** (Mohsen Makhmalbaf, 78 min) – SCE  
**10:00** – Thermal, Malý sál  
**Mediterranea** (Jonas Carpignano, 107 min) – AV  
**11:30** – Kino Čas  
**Fidelio, l'Odysee d'Alice / Fidelio – Alicina odysea** (Lucie Borleteau, 95 min) – VCC  
**13:00** – Pupp  
**Et maintenant on va où ? / A co teď?** (Nadine Labaki, 110 min) – LEB  
**14:00** – Kino Drahomíra  
**Maraviglioso Boccaccio / Úžasný Boccaccio** (Vittorio Taviani, Paolo Taviani, 120 min) – H  
**16:00** – Pupp  
**A trois on y va / Vše o těch třech** (Jérôme Bonnell, 86 min) – H  
**16:00** – Divadlo Husovka  
**The Here After / Tady a potom** (Magnus von Horn, 102 min) – AV  
**21:30** – Thermal, sál B  
**The Greasy Hands Preachers / Kazatelé od šmíru** (Arthur de Kersauson, Clément Beauvais, 90 min) – DN  
**21:30** – Thermal, Malý sál  
**As Mil E Una Noites 1 – O Inquieto / Tisíc a jedna noc I** (Miguel Gomez, 125 min) – AV  
**22:00** – Pupp  
**La loi du marché / Zákon trhu** (Stéphane Brizé, 93 min) – H  
**22:30** – Lázně III  
**These Are the Rules / Taková jsou pravidla** (Ognjen Sviličić, 78 min) – AV





	July 3-10	July 11
6 main box offices Hotel Thermal (near the red carpet)	8am-midnight	8am-midnight
5 box offices at the steps outside the Thermal Hotel	8am-10pm	-
Last Minute box office Info Desk, Thermal Hotel (beside the red carpet)	8am-midnight	8am-midnight
8 F-Bar box offices Thermal Hotel (near the red carpet)	8am-midnight	8am-1pm
2 Pupp box offices Grandhotel Pupp	8am-10pm	-
Vodafone box office Thermal Hotel	8am-8pm	8am-8pm
Box office at the festival campsite	8am-noon	-

## EVENTS

The festival will start with a bang, or many bangs, quite literally, in front of the Thermal Hotel when the sun goes down tonight. An audiovisual presentation with video, sound and laser graphics called KV 50 by the group SPAM at 10:30pm will be followed by a **fireworks display** at 10:40pm and a performance by popular **Czech rock band Lucie** starting at 10:50pm. These opening events are free of charge and open to all so show up early to snag a good spot. If you don't want the party to end, head for the **Vodafone Beach** at Vřídelní kolonáda where French DJ Uppermost will be keeping things lively till after 2am. **(GP) //**