



# BARTLEBY REVIEW

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Kill Time Drinking Bird ..... Kara Hansen

**Daisies (Sedmikrásky)**  
**Czechoslovakia 1966**  
**Directed by Vera Chytilová**

**Pacific Cinémathèque**  
**#200 - 1131 Howe Street**

In the opening scene of the film we see two girls with actions like automatons or puppeteer dolls. Their speech is apathetic, gestures are limp and in motion emit sharp sounds characteristic of a hinge in need of



oil. Both staring at the audience, devoid of expression, one picks her nose in exchanging words at an emotive distance, "I can't even do this", "So what can we do?", "We can't do anything". Watching one pick boogers from their nose and observing the texture of their of own abject mucus, they have 'nothing better to do'. Like making a daisy chain, the girls' day-to-day activities are a means to flee idleness.

Actresses Ivana Karbonová and Sitka Cerhová play two best friends living in the same apartment whom are both named Marie. Marie I and Marie II find thrill in immersing themselves in the execution of pranks, exploiting their femininity, baiting middle-aged men and demanding to be spoiled. Like a recurring joke, pranks grow old, and this short-lived utopia inevitably leaves the girls with a sense of lack: "I'm fed up", "I can't think of anything new" "We'll have to think of a worse kind of life".

The heap of dearth subsequent to inactivity occurs when Marie II pulls a stunt: as Marie I



comes home to their apartment she realizes Marie II has attempted suicide. After leaving the gas stove on but unlit, Marie II fashions a simulacrum of Eve in the Garden of Eden. In buzzing verdancy and slightly high we see Marie II on an Astroturf bed spread, leaves nailed to the wall and green apples strewn amongst the contents of the room. Foolishly having left the window open, Marie I asks, "Who's going to pay for this?", dismissing the parlous nature of the attempted suicide. Innocence and its obstruction permeates the motif of consuming food, beginning with apples the characters transition into snacking on phallic shapes by means of scissors until they come across an empty banquet and induct the utmost destructive chaos. The girls devour an overabundance of liquor and deserts simply in light of the opportunity.

As seeking attention remains the constant, Marie I and II struggle to understand existence. Fun rather than identity has been their major adolescent concern. Scenes follow a sequence of accretive destructive behavior: After trashing the banquet hall, taking a ride on the chandelier one exclaims "We're happy" while the other asks, "Are we pretending?" The game persists without a winner and perhaps this is the bother of boredom. Like gum to shoes the saying 'die of boredom' adheres to the humorous filmic trope of 'death by falling chandelier'. The impact of an activity to remedy the feeling of boredom parrots the *drinking bird* toy—its plasticity disallows fulfillment, analogous to the mischief played out in Vera Chytilová's *Daisies*.