



Left to right: Sean Durkin, Antonio Campos, and Josh Mond have been making more for less for nigh on a decade.

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IT'S ALL ABOUT SEARCHING FOR LESS

LOWDOWN

BORDERLINE TRIO UNAFRAID OF TAKING RISKS – FINANCIAL AND ARTISTIC

Will Tizard

The three New York creatives known collectively as **Borderline Films** have made waves in the last eight years with dark, compelling, low-budget movies that don't compromise on story, performance or atmosphere. Named after the space they live in, between the worlds of art and commerce, **Antonio Campos**, **Sean Durkin** and **Josh Mond** all take on writing, producing, directing and sometimes cinematography roles. Critiquing and developing each other's work and contributing their resources to the group, they've managed to put out an impressive body of work for guys just turning 30 and have also won recognition at Cannes, the Sundance Institute, and beyond for films such as *Martha Marcy May Marlene*, *Simon Killer* and *After School*. Their work screens in the **Borderline Films: The First Ten Years** section along with three films by others they've chosen as inspirations.

It's unique the way you share roles, energy and ideas. But what would happen if one of you made a big flop and all your capital was blown?

Josh Mond: I think we trust each other

to a place where we can explore something. At the end of the day, we know that the other two people there have our best interests at heart. And that not only should we feel safe to explore stuff but that it will be better because of it. And that it translates to the financial aspect as well. We're all in the same boat.

Sean Durkin: We set up [the structure] to make the films we want to make, and we believe that every film should be made for the budget that it should be made for. So you don't spend \$10 million on a \$500,000 film.

Antonio Campos: The way the films actually fell in place, we didn't sit down and say: "This is our message. This is our goal." We learned what each other needed. By making films you meet the people you like. If we don't work well with people, we don't work with them again.

But don't you fight among each other now and then?

SD & AC: Yes, all the time!

JM: Never!

SD: It's like a family. Josh and I met in class. We were the only two from New York. Antonio and Josh knew each other from high school but didn't know each other that well then.

JM: The class was 'Sight & Sound: Film' at NYU with **Wendy Bednarz**. There were groups of four students and each would direct. You switch.

So you started out switching roles. But Sean and Antonio were teaming up first and Josh, you're just now getting into directing on a project that's sort of under wraps? How does that work?

JM: I didn't understand the difference between people in production and not in production. What I learned going through it was the focus; how focused they are and how much passion is there.

SD: I'll write a script, and then they'll read it. The *Martha Marcy May Marlene* shooting script was 40 pages longer. It was very developed. Even the tone and atmosphere was in the script. But we cut it down. It's more about losing lines. It's all about searching for less.

And isn't it risky to be such close friends but also in business together?

SD: If you start a company and you're already friends, that's dangerous. But we became friends and started a company at the same time.

Despite the success you guys have enjoyed, there's not much support for

American indies just starting out, is there? Would a vast support system like Europe's be better?

AC: We were first embraced by Cannes. The first group of people to embrace us were the French.

SD: It's just two different systems. There's no shortage of people in America willing to put money into film. It's not black and white.

JM: There's not as much soft money in the US. [With a grant in Europe] you just don't have an economic responsibility to make the money back – it takes the pressure off.

AC: You're still competing. You feel the pressure to sell your project. It's just different kinds of red tape.

SD: If someone needs to make a film, they'll just find a way.

What advice would you give film students starting out?

AC: Make as many mistakes as possible early on. Try everything. Make a film that's just close-ups. Make a film where you don't move the camera.

SD: Don't be afraid if someone sees it. Failure is a very important step. If you're going to be a filmmaker, you need to accept that. **I**

The KVIFF premiere of *Black Mass Rising* was no black-tie affair. How could it have been? Shot on a camera phone and inspired by the likes of Kenneth Anger, the film has a soundtrack featuring an outtake from *Lucifer Rising* – with the blessing of the Charles Manson cohort who composed it – and bands like Masters of Bukkake.

Ultimately, this film's all about the music, and the appearance of debut director **Shazulla Nebula**, a Belgian singer, DJ and "synth witch" with a passing resemblance to Elvira, Mistress of the Dark, drew a rawer kind of in-crowd, including Czech promoter **Michal Pafízek** of music zine *Full Moon*, and fans of ghost drone/witch house. Shazulla sold and signed some of the 666 (get it?) limited edition copies of her homage to occult B films, and the three LP vinyl soundtrack.

Directors, producers, agents and other industry A-listers, meanwhile, descended on the **Hotel Pupp** en masse on Sunday for the first of three Program Office soirées. An inside source says the crew from one German film seemed to enjoy themselves a bit more than most, perhaps reveling in the controversy their masterfully raw flick brought at Cannes: there's no such thing as bad publicity. **I**

SEE YOU THERE

KATRIN GEBBE

DIRECTOR,
NOTHING BAD CAN HAPPEN

The last movie I'm going to see before I head off is *Love Steaks*. Yesterday, I met the directors and they arose from the black of the masses with colored hair and cool haircuts and I was thinking: "This is interesting! What kind of stuff are they producing?" I found out that they are also from Germany like me and I have to see what young German talents are going to show here. I also think everyone should see *Heli*, which just won best director at Cannes. For me, as a director, I should see it, of course, but I also met **Amat Escalante** and I felt we had a strange connection in a way. I also felt he took an uncompromising approach to a really tough movie. It's going to be tough but I think we should check out what's happening in Mexico. Cocaine and drugs are everywhere, and this is where a lot of that comes from. **I** (COC)

Love Steaks screens today at 10:30am in the Lázně III Cinema. Heli also screens today at 10pm in the Espace Orleans Cinema and on July 6 in the Cas Cinema. You can catch Gebbe's Nothing Bad Can Happen on July 4 at 10pm in the Pupp Cinema.



EXPLAINER

A VILLA RESTORED TO ITS FORMER GLORY

At 64, Jan Gustav Becher handed over the reins of the liquor company that sprung from his pharmacist grandfather's recipe for bitters, to fund construction of a grand new home. Cherchez les femmes: Becher's rather demanding bride, four decades younger, had tired of living in the house on Karlovy Vary's colonnade in which she was born. Or so goes the local story, told many a time over a Becherovka tippie.

In 1914, Becher had his homestead built in the "English Cottage" style with a central atrium, Viennese Secession influences, a mansard roof, a tower, and other flourishes – the interior boasts elaborate murals with geometric, figurative, and classical motives. Known to the family as the "Becher Palace," it's a striking example of early 20th-century architecture.

Sadly, Becher didn't get to enjoy his luxurious villa for very long; he died in 1921, and his wife sold it to an association of chemical and metallurgical producers – who were jackbooted out in 1938, after then-Czechoslovakia was taken over by Nazi Germany. During the war, **Becher's Villa** served as the regional SS headquarters.



After the war, the state made it a "House of Young Pioneers" for socialist youth. With the fall of communism, the estate fell into complete disrepair. After a painstaking restoration over nine months, it opened in the summer of 2010; open to the public, Becher's Villa now houses an interactive gallery, a workspace for artists, and KVIFF industry events.

*Becher's Villa is open from 10am to 7pm; entry is half price for those with accreditation or a festival pass. **I** (BK)*

OFFICIAL SELECTION

THE VALUE OF TIME – WAITING FOR THE MIRACLE TO COME

Zbyněk Vlasák

Inspired by real life events, to say that **Xavier Bermúdez's** *The Value of Time* is an unconventional love story is putting it mildly: the central character, a country doctor with unshakeable faith in science, has refused to take the immortal words "till death do us part" to heart, having had his dearly departed wife cryogenically frozen – 40 years earlier – in hopes of living to see her resurrection.

But time is running out for Alfredo (played by Ernesto Chao), whose desire to live has been driven for years by his obsession with bringing his bride (Marta Llaralde, in flashback) back to life. The good doctor, who has kept her body deep-frozen in his cellar, studies the latest scientific discoveries by day and plays their old home movies night after lonely night.

But while Alfredo cannot give up the ghost, the world around him has moved on. Their son Leonardo (Manuel Cortés), whom his father considers to be the consequence of an "accident," has himself gone gray, and would love to see his mother finally rest in peace, as it might help him put his own life in order – or at least grow up.

Alfredo's dedication to his dead wife reveals a clearly eccentric man, though admirable in the depth of his moral integrity.



Melancholy infuses Xavier Bermúdez's look at love and loss.

Based on the observation of the main character's everyday routines, Bermúdez's film is a muted portrait of a man who has come to realize, finally, just how much of his life has been taken up by carrying a torch for his wife, leaving little room left for anything or anyone else.

That realization is hammered home by the presence of Corona (Nerea Barros), a beautiful young nurse who has been looking after Alfredo for the past months and more or less deliberately reminds the doctor of what he has missed.

Bermúdez (whose *León and Olvido* competed at KVIFF in 2004) is a precise and experienced director, and *The Value of Time* proves the old theory that

you can understand a good film even if you don't understand the language spoken in it (Spanish in this case).

The narrative flows in a spirit of melancholy, in harmony with the changing seasons and the nostalgia of the central character. The viewer is treated to a simple yet rich story in which not a single shot or scene is superfluous. That fact only increases the story's urgency and reinforces the nagging thought of what would happen if Alfredo were to lose his hope forever.

The Value of Time screens today at 8pm in the Thermal's Grand Hall, tomorrow at 1:30pm in the Pupp Cinema, and on July 5 at 9pm in the Drahomíra Cinema. I

XL – ALCOHOLISM AS A PARABLE, DISEASE, AND STATE OF MIND

Zbyněk Vlasák

XL by **Marteinn Þórsson** is on one level a dark comedy about a womanizing high-profile politician forced by a rival to seek professional help when his heavy drinking becomes a liability; on another level, it's an unblinking commentary on Icelandic society's high tolerance for alcoholism. It's also a highly personal tale.

Leifur Sigurdarson (played by renowned theater actor Ólafur Darri Ólafsson) is a parliamentarian whose nocturnal escapades have brought unwelcome public attention to his party. Called in for a dressing-down by the prime minister (who is himself no stranger to vice), the cherubic MP, full of denial that he's got a problem, promises to check in to rehab. But first, he decides to throw himself a farewell party of epic proportions – and debauchery.

Leifur has the cash and connections to pull it off. Despite reeking of booze, he's a capable behind-the-scenes wheeler and dealer on the political scene; despite his man boobs (power being the ultimate aphrodisiac), he enjoys sexual exploits with countless beauties while keeping a young mistress. Leifur has all but abandoned his own family, which has fallen apart to the sound of clinking empties; the problem as far as the party is



Debauchery abounds in Marteinn Þórsson's XL.

concerned, though, is that he's become an embarrassment.

"I wanted to make a film about alcoholism as a state of mind in an afflicted individual and as a parable on the state of affairs in a nepotistic, corrupt society where ethics have broken down or are being dissolved completely," Þórsson says. What's particularly interesting about the film, which employs a fair amount of hyperbole, isn't so much Leifur's story. The events of the pre-rehab night are pieced together much like someone with a hangover tries to recall that last drink too many: we can only vaguely sense the chronology of events, and scenes from previous binges seep into memory.

The director's empathic treatment of the harsh reality of alcoholism is no coincidence. "It's a personal film, I'm almost sorry to say, since I am an alcoholic myself, and what you see is an honest version of what I lived, or stories I heard," Þórsson says. "The first person point-of-view subjective camera is truly the way an alcoholic of this caliber sees the world, as is the disjointed narrative, and the half-truths and lies which our protagonist lets flow from his loquacious lips."

XL screens today at 2pm in the Thermal's Grand Hall, tomorrow at 4:30pm in the Pupp Cinema, and on July 5 at 10:30pm in the Drahomíra Cinema. I

POLISH FILM INSTITUTE CONGRATULATES

POLISH FILMS

presented at

48th KARLOVY VARY INTERNATIONAL FILM FESTIVAL



PAPUSZA

dir. Joanna Kos-Krauze, Krzysztof Krauze

131' POLAND, 2013

July 1, 2013, 20:00, GRAND HALL
July 2, 2013, 13:30, PUPP
July 4, 2013, 9:00, DRAHOMIRA CINEMA

OFFICIAL SELECTION – COMPETITION



THE GIRL FROM THE WARDROBE

(DZIEWCZYNA Z SZAFY)

dir. Bodo Kox

90' POLAND, 2012

July 3, 2013, 18:30, KARLOVY VARY THEATRE
July 4, 2013, 16:30, LAZNE III

EAST OF THE WEST – FILMS IN COMPETITION



FLOATING SKYSCRAPERS

(PŁYNĄCE WIEŻOWCE)

dir. Tomasz Wasilewski

93' POLAND, 2013

July 2, 2013, 16:00, KARLOVY VARY THEATRE
July 3, 2013, 13:30, LAZNE II

EAST OF THE WEST – FILMS IN COMPETITION



THE MAN WHO MADE ANGELS FLY

dir. Wiktoria Szymańska

64' UNITED KINGDOM/France/POLAND, 2013

June 30, 2013, 18:30, CAS CINEMA
July 1, 2013, 14:00, DRAHOMIRA CINEMA

DOCUMENTARY FILMS IN COMPETITION



ROGALIK

dir. Paweł Ziemliski

17' POLAND, 2012

July 4, 2013, 15:30, CAS CINEMA
July 5, 2013, 17:00, DRAHOMIRA CINEMA
Film will be screened with following films: Cathedral, Kiran

DOCUMENTARY FILMS IN COMPETITION



TRAFFIC DEPARTMENT

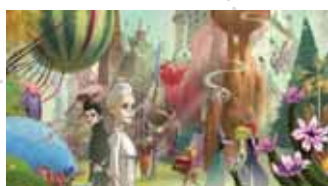
(DROGOWKA)

dir. Wojtek Smarzowski

117' POLAND, 2013

June 30, 2013, 21:30, SMALL HALL
July 6, 2013, 22:30, LAZNE III

VARIETY'S TEN EURO DIRECTORS TO WATCH



THE CONGRESS

(KONGRES)

dir. Ari Folman

120' ISRAEL/GERMANY/POLAND/LUXEMBOURG/
FRANCE/BELGIUM, 2013

June 30, 2013, 9:30, SMALL HALL
July 5, 2013, 19:00, PUPP

HORIZONS



IN THE SHADOW

(VE STINU)

dir. David Ondříček

106' CZECH REPUBLIC/SLOVAK REPUBLIC/
POLAND/ISRAEL, 2012

June 28, 2013, 15:30, CAS CINEMA
July 4, 2013, 12:30, SMALL HALL

CZECH FILMS 2012-2013



YOU ARE GOD

(JESTEŚ BOGIEM)

dir. Leszek Dawid

110' POLAND, 2012

June 30, 2013, 13:00, CONGRESS HALL
July 3, 2013, 10:00, ESPACE DORLEANS CINEMA
July 4, 2013, 22:30, LAZNE III

ANOTHER VIEW



KAMCHATKA

(KAMCZATKA)

dir. Jerzy Kowynia

77' POLAND, 2013

July 2, 2013, 21:30, CAS CINEMA
July 3, 2013, 10:30, LAZNE III

FORUM OF INDEPENDENTS



WRITTEN IN INK

(CÓ RAZ ZOSTAŁO ZAPISANE)

dir. Martin Rath

11' POLAND, 2011

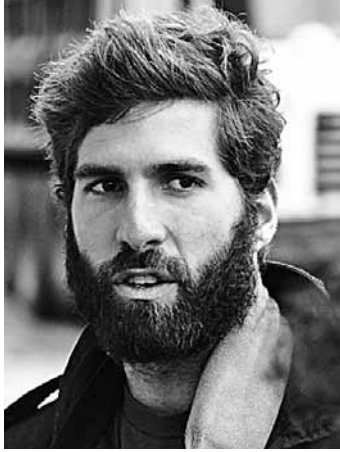
July 1, 2013, 19:00, ESPACE DORLEANS CINEMA
July 5, 2013, 16:00, ESPACE DORLEANS CINEMA
Film will be screened with following films: Head Over Heels, The Mass of Men, Pandas, To Put Together a Helicopter

THE FRESH SELECTION – THE PROMISING FIVE



POLISH FILM INSTITUTE

FACES



Sam Fleischner



Vinko Brešan



David Lowery



Nejc Gazvoda



Jeon Soo-il



Paulo Pécora



Won Ho-yeon

Look out for legendary American filmmaker **Oliver Stone** today. He's been invited to KVIFF to receive the coveted Crystal Globe for his outstanding contribution to world cinema, and there is a special section of films showing as a tribute to his work.

Joining us today for the official competition, we have director **János Szász** and actor **Piroska Molnár** from *Le grand cahier*, an unsentimental look at the emotional destruction of war. He's up against Croatian director **Vinko Brešan's** *Will Not Stop There*. From the official docu-

mentary competition, we have South Korean director, D.O.P and co-writer of *Captain Kang*, **Won Ho-yeon**. Also arriving from South Korea, look out for writer and director **Jeon Soo-il**, whose *El Condor Pasa* is screening in the Another View sidebar.

Another competitor to spot today, this time from the East of the West section, is Slovenian director **Nejc Gazvoda**, here with *Dual*. It'll be a close call for this year's Independent Camera award and cash prize, and three good contenders arrive in town today for two international pre-

mieres. You might also see Argentinian **Paulo Pécora**, the writer, director and producer of *Low Tide*. Lead **Andrea Suarez Paz** joins director **Sam Fleischner** to present their striking work *Stand Clear of the Closing Doors*. Also flying in from the States, writer and director **David Lowery** is expected today with his Horizons-selected film *Ain't Them Bodies Saints*.

And from the Czech Films selection, we have dramaturge **Ivan Arsenev**, with *My Dog Killer*, and **Ivan Trojan**, acting in *In the Shadow*. **I** (PLC)



CRITIC'S CHOICE

Mark Adams, Chief Film Critic, *Screen International*

Marteinn Þórsson's slick and wild Icelandic drama is a rollercoaster ride of excess, starring the impressive Ólafur Darri Ólafsson as politician Deputy Leifur, a drunk, drug-taking, gluttonous womanizer who lives his life through an alcoholic haze. Forced to head in to rehab after a public scandal, his


XL

Director: Marteinn Þórsson.
Iceland, 2013, 87 min
July 2, 2pm, Grand Hall – Thermal

final hurrah is a metaphor for the collapse of the Icelandic economy, but while politics remains at

its core, the film is driven by a series of spectacular scenes of glorious intemperance.

A delicate and impressively mannered story about the emotionally fraught love affair between film student Haewon (Jung Eun-cha) and a married film director teaching cinema at the college, Seongjun (Lee Sunk-yun), her former lover whom she calls out to for moral support. The pair


**NOBODY'S DAUGHTER
HAEWON**

Director: Hong Sang-soo,
South Korea, 2013, 90 min
July 2, 7:30pm, Lázně III

talk, bicker, walk, fight, and cry at length while Hong Sang-soo constructs a classy and moving

piece of classic New Wave cinema as their battered love story struggles to find a happy ending.


**HARRY DEAN STANTON –
PARTLY FICTION**

Director: Sophie Huber,
Switzerland, 2013, 77 min
July 2, 10pm, KV Theatre

the likes of David Lynch (very funny), Sam Shepard, and Kris Kristofferson. While Stanton may

favor singing over talking, the film is a wonderful record of a unique talent.


COCKNEYS VS ZOMBIES

Director: Matthias Hoene, UK,
July 2, 2013, 88 min
Midnight, Small Hall – Thermal

blood-munching hordes, with former Avengers TV star Honor Blackman and UK comedy leg-

end Richard Briers among the old folk who take up arms against the zombie masses. **I**

OFFICIAL SELECTION

BLUEBIRD – SMALLTOWN YEARNING IN A FROZEN LANDSCAPE



Lance Edmonds' stark portrayal of life in the American northwest

WILL TIZARD

American **Lance Edmonds** brings to KVIFF a brooding, lyrical, frosty study of small-town desperation in his Maine-set film *Bluebird*. Using static cameras and enhanced film grain, he captures a claustrophobic world of characters virtually crying out for life and harmony, but held back by the bonds of guilt and vanishing opportunities.

How important is a festival like KV in getting a film like this out to an international audience?

Although *Bluebird* was inspired by a very specific region of America, the film deals with universal struggles that everyone can relate to. Presenting the frozen forests of northern Maine to the rest of the world is going to be an interesting experience, and I'm excited to see how international audiences respond. I've never been to Karlovy Vary and I'm very honored and thrilled to begin our world tour there.

What was it about this story that inspired you to shoot it as your feature debut?

As a filmmaker, I'm drawn to

environment and atmosphere. This fascination is ultimately what compelled me to explore the mythology of the part of the US where I grew up. In Maine, the dense forest looms ever present, reminding us that nature is king and we are simply at the mercy of its will. I was drawn to the stark images found in Maine's northernmost mill towns: a school bus driving down a country highway, a snowmobile racing across a frozen lake, the old paper mill billowing smoke, logging machines tearing down trees... The atmosphere is terrifying and lonely, yet serene and beautiful at the same time. It was an incredible contradiction.

How did the story emerge once you had decided on the setting?

I like to say that the story developed slowly over time, like a Polaroid. At first it was only abstract shapes, colors, and textures until a complete picture emerged. The kid being forgotten on a school bus was drawn from a childhood memory. It happened to my brother – I thought, what if no one had ever looked for him? Ultimately, it became a film about how people find meaning

and connection despite a growing sense of isolation. It's about feeling stranded or trapped in a situation, and how that leads to a yearning for transcendence.

What issues of guilt or responsibility were you interested in exploring through *Bluebird*? There's a fascinating diffusion of responsibility for the harm that comes to the half-frozen boy.

I don't think drama is interesting unless there is some ambiguity as to who is the hero and who is the villain. After all, everyone is the hero of their own story. In *Bluebird*, everyone is to blame and no one is. Which I think is true to life. People find meaning in the ways in which they try to make sense of what is essentially chaos. I think the reason people are so stuck in the film is that there isn't an easy answer. So it's about understanding to what extent something is your fault and to what extent fate and nature are controlling what you do.

Bluebird screens today at 5pm in the Thermal's Grand Hall as well as tomorrow at 10:30am in the Pupp Cinema and on July 5 at 11:30am in the Drahomíra Cinema. **I**

MY KV

Melinda Jason

Conspiracy LLC
production/management
USA

You've been a Los Angeles-based screenwriter working in script development for much of your career – are there useful lessons from that experience you'll be bringing to KVIFF again this year as in the past? This is always a buzzy event for young local filmmakers, isn't it?

I am excited to be bringing David Levine, a very respected young HBO executive who's in charge of *Game of Thrones* and *True Blood* and prolific award-winning film and TV producer Cary Brokaw (*Closer*, *Angels in America*, *Normal*) to the Karlovy Vary festival this year. For the first time only this venerable old festival is having a **television panel**, given the explosive success of television these days.

With all the convergence of film and television – much of the best writing is now coming from the small-screen world and actors are no longer grounded in one medium or the other – is it time for



film festivals to get more broadcast-minded?

The timing is perfect. There will be major HBO, television and cable executives, and creative professionals from all over Eastern Europe attending our panel on July 5. We will discuss the globalization of TV, the cross-pollination between countries in the television/cable space and which themes are universal in the global media.

What recent experiences have you had from your own company's work that are helping to inspire topics for the KVIFF talk? You've helped launch a lot of writer's careers in both television and

film over the years at your company.

My production/management company, Conspiracy LLC, which my partner Simon Ore and I own together, is developing a number of one-hour dramatic pilots, including several from Scandinavian and East European formats, for Fox Television Studios, the highly regarded division of Fox that has on the air such shows as *The Americans*, *Burn Notice*, *White Collar* and *Graceland*.

The panel this year takes aim at the issue of content being accessed on all kinds of platforms all over the world. Do you think the theme of striving for universality in creating programs and films is something the industry is intently focused on currently?

We also manage a number of very talented writers, directors, producers and actors and are also developing some cutting-edge, innovative animated and new media content for film, television and cable.

Jason hosts the Panel on Universality in TV Development 2013 at the Hotel Thermal Vodafone Lounge at noon July 5. **I** (WT)

LOOKING FOR SWEETNESS AMID THE TRAGEDY



Beach Boy dives into the world of female sex-tourism.



Kiran – a look at the love only a mother can give

Filip Šebek

While assessing more than 900 films aspiring to appear in this year's KVIFF **Documentary Films in Competition** section, I watched the contemporary world open up its problems before me: wars; terrorism; environmental threats; corruption-ridden politics; all kinds of injustices and human rights violations. There was only a smattering of films which also showed some of the "joys" of 21st-century life, rather than just its hardships and tragedies.

The mirror pointed at life by documentary filmmakers in various countries around the world isn't a very flattering one, but it is all the more truthful for that. Many filmmakers decided to address topics that aren't strictly location- or time-specific, but which tell universally understandable stories about the things

experienced by every one of us, in all their diverse forms.

The many sides of love

Among the competition documentaries still screening is Nebojša Slijepčević's *Gangster of Love*. Before starting a family, you first need to meet Mr. or Ms. Right. The film's protagonist Nedo Babić knows all about it. He runs a dating agency in the small Croatian town of Imotski, and has almost 300 successful matches under his belt after 20 years in the business. This survey of the conservative macho mentality of Croatian men, shot with a humorous touch, could be filed under "brokered love."

"Holiday love" is personified by a young black man named Juma and a fifty-year-old plump Englishwoman named Lynn, who become involved with each other in Kenya. If you liked Ulrich Seidl's film *Paradise: Love* (KV-

IFF 2012), make sure not to miss *Beach Boy*, a real-life version of female sex-tourism.

French documentary *Kiran*, on the other hand, explores "maternal love" – bestowed in this case by a very alternatively-minded mother on her eight-year-old son. Living in a yurt with no TV and eating dandelion salad may not be quite the right thing for everyone, though.

"Love beyond the grave" is shown in the Romanian short *As You Like It*. Its main characters are an elderly married couple who are dead serious about choosing the best photograph to adorn their final resting place.

Family portraits

The Manor introduces the Cohens, a Canadian Jewish family who have run a strip club for three decades and are far from the ideal of family bliss. The story is told with humorous detachment

by their youngest offspring Shawney, who harbors unfulfilled filmmaking ambitions.

All is not ideal in the family of a legless South Korean fisherman either. As with the aforementioned film, the poetic *Captain Kang* demonstrates that close-knit families can tackle many a seemingly insurmountable hurdle.

The only Czech representative in this year's documentary competition, *DK*, tries to paint a comprehensive portrait of the complicated personality of David Kopecký: a radical architect, shy eccentric, and ascetic hedonist, who hasn't always been easy to live with. This very personal film is directed by his wife, Bára Kopecká.

In his strictly observational short film *Rogalik*, Paweł Ziemiński shows us what the life of a completely ordinary family in Poland looks like. His

voyeuristic camera glides through a quiet household at Christmas time and the film's elaborate formal structure elevates the mundane content of family life to an inspiring filmmaking experience.

The French short specialist Jean-Gabriel Périot also opted for an original formal structure. *The Day Has Conquered the Night* visits a prison in Orléans, where he delves into the minds of eight inmates. Using frontal shots, they talk about their wildest dreams and most oppressive nightmares caused by life behind bars.

Out on the road

"The longest path leads to yourself," the main character in the riveting documentary *Moon Rider* often says. Though young Danish cyclist Rasmus Quaade (surprisingly contemplative for an athlete) cycles hundreds of kilometers every week, it doesn't bring him peace of mind. He un-

derstands that the most important challenge lies in his head.

The visually-refined documentary *Pipeline* by renowned Ukrainian director Vitaly Manskiy offers travel without introspection. He depicts ordinary people living by the legendary Druzhba Pipeline, leading from Siberia to Western Europe.

The recently-built Chinese city of Kangbashi was designed for more than two million people, but most of the buildings were bought up by speculators and remain empty. The impressive shots of a ghost city in German director Konrad Kästner's *Cathedrals* prove that not only powerful content but also formal qualities were determining criteria for this year's competition selections. The jury certainly have their work cut out for them.

The author is part of the KVIFF documentary pre-selection team I

ON THE TOWN

Panoptikum

Bělehradská 3
Tel: 728 520 822
Open daily from 10am till "around 2am"

Panoptikum is a little off the beaten track but is definitely worth the trek if you fancy a less hectic and crowded dining experience than you'll find in most restaurants on the main strip. With pleasant wood-lined walls displaying fascinating photos from Karlovy Vary's rich and colorful past, Panoptikum is a cozy eatery specializing in traditional Czech fare at reasonable prices (around 100-250 CZK). As is typical for such dumpling-friendly cuisine, the food is a little heavy, particularly as the portions are almost ridiculously generous. That is just a minor quibble though, as overall we were very impressed with the personable and relaxed service



Huge portions and friendly service at Panoptikum

as well as the delicious light and semi-dark draft beer on offer from the boutique Švičárna brewery (31 CZK).

Dobrotky

Zeyerova 2
Open nonstop during KVIFF

Named simply after the Czech word for treats, this un-

pretentious 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, these sweet or savory pancakes – choose your filling at 35-40 CZK each – make for a decadent start to the day that,

in all likelihood, is a better option than what your hotel is putting out. Dark chocolate or nougat are decided faves among the youthful crowd that queues up here in the early hours. What's more, it's only a 10-minute stroll west of the Thermal – just enough to allow for a healthy walk and a quick, tasty refueling. **I (COC/WT)**

EVENTS

KVIFF TALKS: MEET VALERIA GOLINO / 1:30 PM / JAMESON FESTIVAL LOUNGE

Italian star Valeria Golino – *Rain Man*, *Hot Shots!*, *Four Rooms*, *Leaving Las Vegas*, etc. – is here to personally introduce her directorial debut *Miele*, which premiered this year at Cannes. She will share her varied experiences in Europe and Hollywood as an actor-turned-director in this eagerly anticipated talk.

LIBĚNA ROCHOVÁ AND THE BUTTERFLY CHILDREN / 2PM / MLÝNSKÁ KOLONÁDA

Dancers from the Czech National Ballet, with choreography by Jana Burkiewiczová, present the world of film through the eyes of fashion designer Liběna Rochová, who has created a unique collection inspired by the favorite filmmakers of patients suffering from epidermolysis bullosa, known as "butterfly children." This promises to be a one-of-a-kind performance.

PROGRAM CHANGE

The formerly-banned films of Czech director Kira Muratova *A Long Goodbye* on July 3 and *Brief Encounters* on July 3 will have **only Czech subtitles**. You can still see *Brief Encounters* with English subtitles on July 4 at 7:30pm in Lázně III.

PITCH & FEEDBACK / 10AM-1PM / BECHER'S VILLA

Czech and Slovak film projects in development with international co-production potential will receive expert industry feedback.

DOCU TALENTS FROM THE EAST PITCH & FEEDBACK / 2PM-4PM / BECHER'S VILLA

Docu Talents from the East 2013 will introduce the most remarkable in-progress documentary projects from Central and Eastern Europe. Directors and producers of 13 selected feature-length documentaries introduce their projects. **I**

DAILIES

- 1/ Bathers make the most of the sunshine in the Thermal pool
- 2/ Italian director Valeria Golino makes a grand entrance at the Pupp
- 3/ Theater actor Julian Sands performs his tribute to British playwright Harold Pinter



Photo: Jan Handrejch



Photo: KVIFF



Photo: Jan Handrejch