



Mike Cahill is keeping an eye out for the sublime and the profound.

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Photo: Jan Handrejch

WHERE SCIENCE AND THE SOUL CONVERGE

MIKE CAHILL ON FINDING TRANSCENDENCE IN FILM

Veronika Bednářová

American director **Mike Cahill** is today presenting *I Origins* starring Michael Pitt. Fresh from a successful bow at Sundance, this daring, genre-defying movie, which explores a scientist's obsession with the uniqueness of the human eye, is having its international premiere tonight as the opening film at KVIFF.

How did you come up with the idea behind the movie, which looks at the notion of a person's eyes being a gateway to understanding DNA, genetics, and even reincarnation?

That's a very nice question. From a lot of different influences, I think. I'm very interested in science. I'm very interested in the fact that everybody's eye is unique, like a fingerprint. Eyes are obviously much more beautiful than fingerprints.

You can see them better...

You can definitely see them better! And they're beautiful. They're like an artwork that's unique to you. And I'm also interested in the place where science and spirituality converge – where they overlap,

where they disagree, where they can't even reach one another. Stories in that place are very interesting. And the eyes are the window to the soul. It's an old cliché that's lasted since the time of Seneca and Shakespeare.

Do you have a sequel in mind?

Yes, a second project...the very end of the movie suggests a sequel and I've already written it.

And what is it about?

It takes place in the future. The characters are the same. It's many years from now – about 15 years into the future. And the discoveries that [biologist Ian Gray] has made have started to permeate society. And so when a baby is born, we scan its eyes to see who it was before. And we can know that. And some people are happy to hear who they were in the past, and some are not very happy – finding out who they were.

You've talked a lot about Krzysztof Kieślowski. What's so fascinating about him for you?

Well, he so brilliantly and efficiently uses the medium of film to suggest that there's another dimension of life that we

are barely touching, which we may not have full access to, but we can sense it, just slightly – the metaphysical side, beyond physics. And, in my life, that intuitively feels right, and yet it's so hard to articulate. It's one of the most challenging things for an artist to convey. And he did it incredibly beautifully and poetically without being too spoon-fed... he was a big influence on me.

Are there any other filmmakers whom you find equally inspiring?

I'm a huge Kubrick fan. I think he had an incredibly high IQ and a lot of filmmaking is about understanding the macro and the micro simultaneously and using the craft for better story-telling. And he was a master. I like to think of it like this: There's these things called stories well told. There's good movies that are really well made, and then there's the sublime, profound and transcendent. You don't just come out of the theater and say "Oh, that was a great story, really well told." You are changed. And so a filmmaker who is able to do that can touch on something sublime, something that changes an audience forever, that's one in a billion.

So which movie did it for you?

[*Three Colors*:] *Red*, *Basquiat*, *Sex, Lies, and Videotape*, *Nostalghia* – I love Tarkovsky, *The Double Life of Veronique*, there are a lot more – *2001: A Space Odyssey*.

You've made two movies so far based on your own scripts. Could you see yourself directing someone else's screenplay some day?

A movie is a device to transmit very particular emotions. That's all it is. I have felt something, and I want you to feel it. How do I do that? We create a vessel called a movie or art in general. That's what art does -- music, painting, dance. It's transmitted to an audience – to another person. And the more rare that feeling is, the better the art, the better the experience. And when you feel a profound experience, a profound observation about life – or at least when I do – I want to bottle it up into a film. So the whole creation of the film is to transmit that. And to work on someone else's writing, you kind of have to understand at least what they're after in terms of that. But sometimes when it goes from one writer to another

director, everybody's just trying to make a great story well told. That's great, but they're not chasing something sublime, profound, and transcendent.

I Origins will also screen tomorrow at 1pm in the Espace Dorleans Cinema and on July 10 at 9am in the Thermal Grand Hall. ■

NOTICE

Today's double screening of *The Disappearance of Eleanor Rigby: Him* and *The Disappearance of Eleanor Rigby: Her* in the Karlovy Vary Theater at 6:30pm has been **cancelled**. These films will now be screened separately later in the festival. *The Disappearance of Eleanor Rigby: Him* screens on July 10 (10pm, Pupp Cinema) and July 12 (7pm, Thermal Congress Hall). *The Disappearance of Eleanor Rigby: Her* will be shown on July 11 (10:30pm, Thermal Grand Hall) and July 12 (9:30pm, KV Theater)

SEE YOU THERE

MARTIN DUŠEK

DIRECTOR,
*INTO THE CLOUDS
WE GAZE*

If I were in KV today, I'd spend the afternoon in the Čas Cinema. The film *Leviathan* intrigues me. I've always liked the word yet I still don't know what a Leviathan is, what it looks like, or what it feeds on. In this instance, it's a film by the excellent Russian director **Andrey Zvyagintsev** which competed at Cannes. It's about a family in danger of losing their home to speculators. The film offers a depressing depiction of modern Russia and its supremely powerful potentates.

I'd like to stay in the Čas for *Timbuktu*. The film is about another unfortunate family, this time one threatened by Islamic fundamentalists and their cruel laws. I'm very interested in the clash of individual destinies and historical circumstances. Both these films are artistic representations of conflicts that are urgent and current. (COC)

Leviathan screens today at 3:30pm in the Čas Cinema, on July 9 (2pm, Thermal Grand Hall), and July 12 (6:30pm, KV Theater). Timbuktu screens in the Čas today at 6:30pm and on July 9 (9am, Thermal Grand Hall). Dušek's Into the Clouds We Gaze screens in the Čas Cinema on July 8 (3:30pm) and on July 9 (5pm, Drahomíra Cinema). ■



QUICK TIPS FOR KVIFF NEWBIES

If this is your first time to the fest and you haven't yet gotten a grizzled KVIFF veteran to show you the ropes, here are a few quick pointers to get you started. First off, get yourself to the **Thermal hotel** (aka KVIFF central). There's no real need for directions as this huge complex of geometric concrete by the river is impossible to miss. (It's very much an example of what the future used to look like way back in the communist 1970s.)

Functionalism by design, functional by nature, the Thermal not only houses six cinemas (which is kind of handy for a film festival), it's also the main hub of fest activity. The **accreditation office** is on the ground floor right beside the red carpet, so KVIFF guests should go there first to get their vital lanyards and other accoutrements. At the opposite

end of the carpet, you'll find the **press conference hall**, where most guests and other luminaries hold court with the scribes. Accredited journalists can also make use of the **press center** on the first floor. It offers workspaces with computers, Wi-Fi, and tickets desk for hard-pressed hacks. The stand-up bar just opposite is a popular place to make new acquaintances, but there's also an official **meeting point** for properly accredited guests on the first-floor terrace

on the building's opposite side. Producer-distributor types and other professionals should make sure to visit the adjacent **film industry office** (open daily from 10am to 8pm).

If you're not here in an official capacity and just want to watch movies, we'd strongly recommend buying a **festival pass**, which entitles you to **one free ticket for three different screenings each day**, among other perks. (COC)

FESTIVAL PASS PRICES

	1 day	3 days	5 days	Entire Festival
Festival Pass	200 CZK	500 CZK	700 CZK	1000 CZK
Discount Pass	150 CZK	350 CZK	450 CZK	700 CZK

*A discount pass may be bought by students, senior citizens (over 65) and those with physical disabilities (appropriate documentation must be presented upon purchase).

DIVERSE, INTERESTING, A DOSE OF HUMOR

OFFICIAL SELECTION RACE IS AN ELITE COMPETITION

Will Tizard

Although nearly 200 films are screening at the 49th edition of KVIFF, the main attraction at any such event is the **Official Selection** race – which is why you see these words, surrounded by laurels and with the name of a prestigious film festival just below them, on every poster for a movie that achieves such an honor.

Just to be in the running for a **Crystal Globe** is quite an achievement, considering the hundreds of films submitted to the festival programmers – and it takes the whole Program Department staff the better part of a year to go through them and decide on the ones that merit inclusion in this competition.

Only one can win the best film prize, obviously, but KVIFF artistic director Karel Och says that in many ways everything in the Official Selection has already won. "It's a love affair with every single film in the main competition," he explains.

This year 12 films, representing 15 countries, will be able to place Karlovy Vary's name on their publicity materials. They've been discovered through exhaustive research and by having KVIFF representatives travel around the world scouting talent.

The selection process is exhaustive, Och says. "It gets easy, complicated, passionate, stormy between the first time we watch the film and the moment we introduce the delegation at the premiere screening in the impressive Thermal's Grand Hall. The crucial aspect of the whole affair for us is to show the filmmakers



Kazakh director Nariman Turebayev's *Dostoyevsky-inspired Adventure*

and producers how much we care for their film. It is an intensely personal business."

Veteran filmmakers, some of whom are true masters, appreciate the Crystal Globe competition section at KVIFF because it does not discriminate against those with experience, unlike many festivals that focus on discovering new and fresh talent. These galas will often consider only the first or second film of a director, making the competi-

tion thrilling, perhaps, but quite unpredictable.

At KVIFF, by contrast, audiences and juries are often able to absorb lush cinematography, polished writing, and big-screen talent in the entries. Many Official Selection directors have developed distinctive styles and tones – and many times, those who screen in west Bohemia have fond memories of having found appreciative audiences here before.

This year's U.S. competition film, *Low Down*, based on the memoir of A.J. Albany, is this kind of mature work, with moving performances by Glenn Close, John Hawkes, and a young but experienced Elle Fanning, who plays the author during her adolescence as the adoring daughter of heroin-addicted jazz piano maestro Joe Albany.

The film's spare, precise and atmospheric images – shot on

anamorphic 16mm – are no accident; director Jeff Preiss was the cinematographer of the award-winning Bruce Weber documentary *Let's Get Lost*, which chronicled both the genius and the venality of legendary trumpeter and crooner Chet Baker in 1988.

But audiences are just as likely to see sophisticated work from Russia (*Welkome Home*), Latvia (*Rocks in My Pockets*), Georgia (*Corn Island*), the Czech Republic or Slovakia (*Nowhere*

in Moravia, *Fair Play*) or Kazakhstan (*Adventure*) as from the West.

"This year we offer a very diverse selection of the competing films with the emphasis on the territories KVIFF is known for championing," Och explains, "but with incredibly interesting titles from other parts of the world as well. And there is a significant dose of humor!"

Indeed, some Official Selection films quickly shoot down the myth that festival films must be long, artistic, grueling and difficult to watch. The animated *Rocks in My Pockets*, along with *Welkome Home*, French-German *Patchwork Family*, Belgian-Canadian *All Yours* and Hungary's *Free Fall* all employ sly humor and show off a knack for provoking audiences with laughs in places they won't be expecting them.

But with the wide emotional range represented, Official Selection directors don't shy from embracing life's dark side either, as Mexico's *La tirisia* and Icelandic-French-Danish *Paris of the North* show us.

So this year's prize winner could be a fresh emerging director such as the latter film's Hafsteinn Gunnar Sigurðsson – who was tagged by *Variety* and European Film Promotion as one of ten directors to watch in 2012 – or it could be a more established filmmaker for whom the Crystal Globe is more of a career augmentation than a big break. But either way, the films in the running at KVIFF's main event represent 12 compelling visions for all that arthouse film can be in 2014. ■

MY KV



Agnes Havas

General Manager, Hungarian National Film Fund

What will we see of the newest wave of Hungarian features at KVIFF?

I am glad to be back in Karlovy Vary. Hungary is here with three feature films and a short film. *Free Fall* by György Pálfi will premiere in the Official Selection competition, *Afterlife* by Virág Zomborác opens the East of the West program, *For Some Inexplicable Reason* by Gábor Reisz will be shown in East of the West as well, while *Why Are All the Seats So Far Apart in This Light-Rail Station?* is screening in the Fresh Selection.

What kind of opportunity does KVIFF provide for

spreading the buzz about new Hungarian film?

This is wonderful for Hungary, I am very proud of it. Last year, *The Notebook* directed by János Szász, won the Crystal Globe and was shortlisted for the best foreign language film Oscar at the end of the year. Hungarian filmmakers are regulars in this gem of a city.

What other film biz events are important for you while here?

I attend the Visegrad co-production meeting. It is a nice initiative that promotes the cooperation of the four Visegrad countries: the Czech Republic, Slovakia, Poland, and Hungary. We would all be happy to see more films co-produced by these countries; usually something good comes out when we com-

bine the creative energies of our region.

What films from your territory are hottest currently?

Hungary has recently co-produced a zany family tale with Poland, *Mom and Other Loonies in the Family* by Ibolya Fekete (Karlovy Vary best director award winner for *Chico* in 2001), and Szabolcs Hajdu's next film, *Mirage* starring Isaach de Bankolé – a regular in Jim Jarmusch films – is a co-production with Slovakia.

Any other must-do events for Magyar film fans?

On July 9, the Hungarian National Film Fund throws a party at the Pupp where we screen teasers of the upcoming Hungarian films our fund supported. I hope some of them will come to KVIFF in 2015... (WT)

FACES



David Lambert



Jeff Preiss



Mel Gibson



Benedikt Erlingsson



Shira Geffen



Rob Brown

Watch for filmmakers already in town for the festival; **David Lambert** is premiering *All Yours*, **Jeff Preiss**, *Low Down*, and from the Horizons section, **Yann Demange** with '71.

Mel Gibson is here to receive a Crystal Globe.

British director and artist **Ben Rivers** is here being paid tribute for and presenting his unique body of work, and India's most highly-acclaimed filmmaker **Anurag Kashyap** will be festival presenting his films.

Paola Petri, wife of the late Elio

Petri, is hosting a retrospective of one of the most significant postwar Italian filmmakers.

Lookout for Czech singer and actor, **Václav Neckář**, best known for playing Milos Hřma in *Closely Watched Trains*.

Here for Another View section are **Shira Geffen**, **Benedikt Erlingsson**, and **David Zellner**.

KVIFF will pay tribute to Anonymous Content, bringing **Steve Golin** and **Michael Sugar**. Director **Debra Granik** will also join presenting *Winter's Bone* as a part of the tribute.

Actor **Michael Pitt** will premier *I Origins* with co-star **Astrid Bergès-Frisbey** and director **Mike Cahill**.

For the Forum of Independents section look for directors **The Maw Naing** and **Rob Brown**.

Jan Březina will be showing *Maria Stock* and **Jana Sevciková** *Lean a Ladder Against Heaven* in the Czech films category.

Also watch for **Roman Balayan** whose *Flights in Dreams and in Reality* will be playing in the Out of the Past Section. ■

(MT)

INDEPENDENTS UNDER THE SPOTLIGHT

Brian Kenety

The French have a word to describe that feeling of being truly outside of your element because you're not in your country – *dépaysement* – which can be good, bad, or in-between. Film, like foreign travel, is most rewarding when novel and familiar, taking us down an unfamiliar path alongside characters we can identify with and care about. The twelve **Forum of Independents** films offer just such a journey.

Darwin said human emotions were biologically determined and universal. The pioneering psychologist Paul Ekman famously identified six universal facial expressions showing anger, disgust, fear, happiness, sadness, and surprise (the jury's out on contempt). If it's not the happiness of Hollywood endings you seek, try *Sixteen*. Rob Brown's urban thriller about an African ex-child soldier and aspiring hairdresser in London, who's drawn into and invites violence despite his big heart. Or official Sundance entry *Little Accidents*, Sara Colangelo's moving and provocative feature film debut set in an Appalachian mining town devastated by a fatal coal mine collapse – and fresh tragedy, in the suspicious disappearance of the boss man's son. Both feature preternaturally gifted young actors (Roger Jean Nsengiyumva and Jacob Lofland, respectively).

As for surprise, if expressions are universal, some words are unique to a culture – delightfully unexpected in how perfectly they describe things we've all experienced. These are at the heart of


Offbeat South Korean road movie Golden Chariot of the Sky

Anywhere Else, Ester Amrami's first feature film about an Israeli grad student in Berlin named Noa (Neta Riskin) whose angst becomes unbearable after her thesis – a dictionary of untranslatable words – is rejected. Living with her German boyfriend Jörg (Golo Euler) but unsure where it's going, she flies home to take some comfort in being with her (dysfunctional) family and speaking her native language. But back only days before her grandma is hospitalized, Noa starts to feel as misunderstood and under pressure as when in Berlin. Throughout *Anywhere Else* (with dialogue in German, Hebrew, English, and Yiddish) are delightful vignettes of Noa's interviews with people talking about untranslatable words from their languages. (Noa has a case of Italian *magone*, "a heavy

feeling in the stomach right down in the gut. You can't even explain why. You just feel this pressure, and you have this heavy thing.")

Among entries exploring universal themes from unique perspectives is *Violent*, written, directed, shot and scored by a group of young Canadians (director Andrew Huculiak, his brother Josh as producer, their cousins, and the band We Are The City). The film is set in Norway, chosen for its "raw, stark beauty" but mainly to explore what *dépaysement* could bring to the collaboration, obliging the crew to go outside their Vancouver comfort zone. "Many people ask 'Why Norway and why Norwegian?' and the answer, in short, is simply because we wanted to see if it would work to make a film in a language that none of us understood," Huculiak says. It also let them fo-


Cultural dislocation abounds in Andrew Huculiak's Violent

cus on telling the story through captured moments of emotions – elements that are relatable no matter the viewer's native tongue.

On the surface, *Violent* is about a young woman (Dagny Backer Johnsen) hoping to escape loneliness. It is told in five chapters, each presenting a person who loves her, at the time they last met. "Violent can best be summed up as a young woman's dream," Huculiak says. "Below the surface, recurring sequences and meaningfully repeated dialogue ['It feels like water. It feels like electricity.'] begin to tell a different story of what the viewer is seeing and experiencing through Dagny's eyes while she is experiencing a catastrophic event."

If *Violent* is about coming to terms with death, *The Monk* is about coming to terms with one's

role in life. The first indie feature film in half a century from Burma – which has greatly relaxed censorship as it transitions to democracy – is also the debut feature of poet/performance artist The Maw Naing, who did a fellowship at Prague's prestigious FAMU school, which produced the film. His first book was a surrealistic commentary on political upheaval, his documentaries provocative. *The Monk* is not (though it hints at society's ills, chiefly poverty and alcoholism). It's about choices facing Zawana (Kyaw Nyi Thu), not yet ordained, in love with a village girl, and tempted by life outside the saffron robe but loyal to his ailing abbot. "Ask 100 monks if they want to leave. If they're not lying, 99 will admit they do," says a fellow novice. "Why don't they? They lack the courage to live the

life of an ordinary man." Or could it be *ostranenie*, Russian for "a condition of a third kind in which a person says he's not taking part, that there is neither happiness nor unhappiness. I'm outside of this paradigm," as an *Anywhere Else* character says.

Music, too, is transcendent of language. Three radically different sidebar films features it prominently: *Golden Chariot of the Sky*, a quirky South Korean road film about sibling and band rivalries and forgiveness; the raw and rambling *Memphis*, featuring the sublime singer Willis Earl Beal; and *Totally Talking*, a quintessentially eccentric Czech comedy about a deadpan customer service operator who starts taking orders – on how to live – from a female caller, and an equally mysterious holidaymaker. ■



CRITIC'S CHOICE

Boyd van Hoeij, Film Critic, The Hollywood Reporter

The exact meaning of this striking and unsettling debut feature from Argentinian director Benjamin Naishtat has to be pieced together slowly, as the apparently safe and almost perfect-seeming suburbs and highrises of Buenos Aires slowly come apart at the seams following a series of unexplained occurrences that



HISTORY OF FEAR

Director: Benjamin Naishtat
 Argentina, Uruguay, Germany, France, Qatar, 2014, 79 min
 July 4, 2014, 1pm, Congress Hall

crescendo into an irrational but very real and almost hysterical sense of fear. If you're someone who likes films that slowly creep

up on you and that rely on sound and images rather than words, this is one that you definitely need to see.



SOMETHING MUST BREAK

Director: Ester Martin Bergsmark
 Sweden, 2014, 81 min
 July 4, 4pm, Espace Dorleans Cinema

though, it has to be said, the film ends on a whimper rather than with a bang – this striking second film from *She-Male Snails* direc-

tor Ester Martin Bergsmark is almost refreshingly conventional in its depiction of unconventional love.

Statistically, in another couple of generations, we'll all be queer and caramel, or so it has been suggested, and *Something Must Break* illustrates the former with a tale of a square-peg love that doesn't fit the convenient round holes that supposedly categorize sexuality. Full of rough edges that add to its authenticity and charm –

Fabrice Du Welz, who sent Emmanuelle Béart into the Thai jungle in *Vinyan*, makes his best film to date with this Belgian variation on *The Honeymoon Killers* that stars Lola Dueñas (Penelope Cruz's sister from *Volter*) and the stern-faced Laurent Lucas, the star of Du Welz's first feature, *Calvaire*. Again there are trou-



ALLELUIA

Director: Fabrice du Welz
 Belgium, France, 2014, 90 min
 July 4, 9:30pm, Karlovy Vary Theatre

bling religious rituals, violence, and death but even though the film can be gruesome, there are also scenes that are terribly funny (you

won't soon forget Dueñas' visit to a pious Catholic lady) and eerily beautiful (like when Dueñas unexpectedly belts out a song).

Grief is evoked in a masterful and often almost silent way in this impressive feature debut from Belgian director Bas Devos, shot by Belgian master cinematographer Nicolas Karakatsanis (who also shot upcoming US films *The Drop*, with Tom Hardy, and *The Loft*, with Wentworth Miller), who used both 65mm and digital cameras. Almost always privileging



VIOLET

Director: Bas Devos
 Belgium, Netherlands, 2014, 82 min
 July 4, 5pm, Drahomira Cinema

images over words, the film explores the confusion and loneliness of a 15-year-old suburban boy after his best friend has been randomly stabbed to death in

a Brussels mall. Between this film and *Alleluia* alone, it's clear Belgian cinema on both sides of the language border is doing just fine. ■

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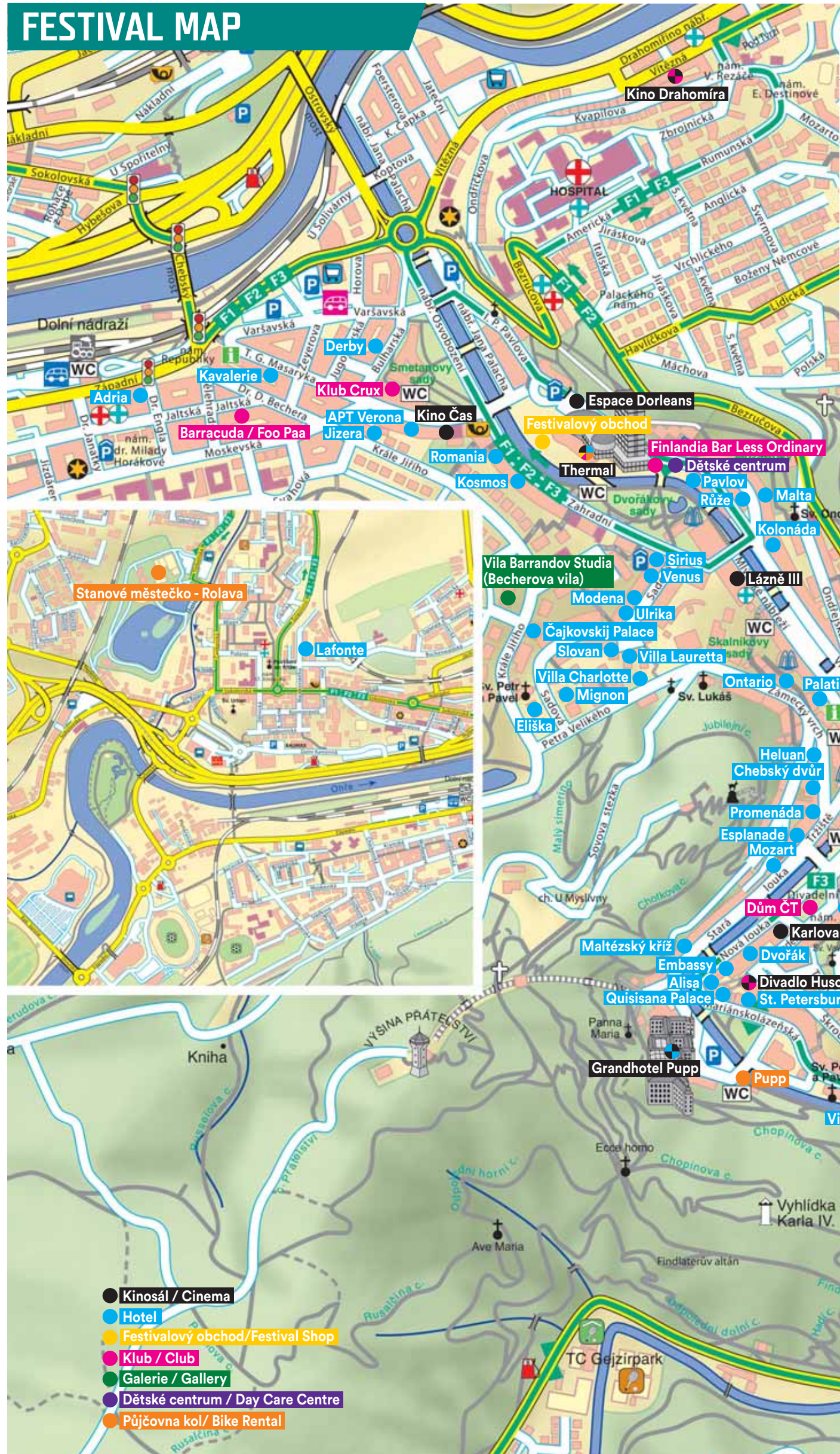
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FESTIVAL MAP




BOX OFFICES

	July 4-11	July 12
6 main box offices Hotel Thermal	8am-midnight	8am-midnight
5 box offices at the steps outside the Hotel Thermal	8am-10pm	-
Last Minute box office Info Desk, Hotel Thermal	8am-midnight	8am-midnight
8 F-Bar box offices Hotel Thermal	8am-midnight	8am-1pm
2 Pupp box offices Grandhotel Pupp	9am-10pm	-
Vodafonebox office Hotel Thermal	8am-8pm	8am-8pm
Box office at the "Tent Town" campsite	8am-noon	-







- Kinosál / Cinema
- Hotel
- Festivalový obchod/Festival Shop
- Klub / Club
- Galerie / Gallery
- Dětské centrum / Day Care Centre
- Půjčovna kol/ Bike Rental

ON THE TOWN

Becherplatz Pivovar Karel IV.

T.G.Masaryka 57, Tel. 353 599 999, becherplatz.cz
Open 11am-midnight

Anyone interested in sampling some local cuisine should make a beeline for this well-run establishment near the bus station. Located in a huge, wood-paneled basement with copper vats, this microbrewery offers a wide selection of short-order Czech specialties, including *svíčková* (a beef-roast in a sweet-and-sour creamy sauce served with dumplings) and goulash, (all costing in the region of 150-300 CZK). There's also a decent choice of hearty beef, pork, and chicken (160-400 CZK) and tasty beer snacks – costing around 40-130 CZK. It goes without saying that the restaurant's excellent array of light and dark in-house beers (40-50 CZK) are well worth sampling. Thanks to the spacious dining hall, this place is a good bet for getting a seat, even when the festival is at its most crowded, and there



Becherplatz is a good bet for Czech cuisine.

are plenty of large tables for those who want to dine in big groups. If you have time, make sure to visit the adjacent Jan Becher Museum, named after the man behind KV's favorite tipples – *Becherovka*. (COC)

Republica Coffee

T. G. Masaryka 28, Tel. 777 559 344
Opening hours: 7am – "very late" during festival

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

With an attractive, red-bricked interior as well as free Wi-Fi and ample plug sockets for laptops, this establishment is an excellent choice for hard-pressed hacks who are looking for somewhere to recharge their batteries (literally and figuratively) while filing some copy. Non-smokers will appreciate the fact that you can't light up downstairs while those who need their fix of tobacco are banished to the first floor or the pretty courtyard with tables at the back. (COC)

EVENTS

There are a couple of concerts happening tonight at the **Thermal stage** to help us all get a festival buzz going. Folk-rock combo **Listolet**, who got a lot of radio airplay last year with their single *Lullaby*, will be starting their set at 5:30pm. There's some more indie sounds in the same place at 8:30pm with **Republic of Two** who were touted as the Czech **discovery of the year** in 2010. (Check out their video for **The Pillow** on YouTube, which went pretty viral here a while back. They sing a lot of their songs in English, so should be pretty accessible for international audiences.) After that, you can stay for the **fireworks display**, which will ceremonially kick-start the fest at 9:50pm. (COC/MT)

Write to us at kviffdaily@gmail.com. (Also go to: facebook.com/KVIFF, Twitter via @festdenik (tweets by official guests), @kviffest [in English]).