



Photo: Petr Houšek

Even though director Vít Klusák admits he paid the neo-Nazi main character for filming him, he wouldn't allow him to interfere with the documentary.

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A SMALL, WHITE, RACIST WORLD

LEADING CZECH PROVOCATEUR DOCUMENTS THE DAILY LIFE OF A PROFESSED NEO-NAZI

by Kateřina Kadlecová

Documentarist Vít Klusák sends up pettiness, stupidity and absurdity in his work with the production company he co-founded 14 years ago with Filip Remunda, creating social critiques such as the mockumentary *Czech Dream*, about a bogus hypermarket, the satirical *All for the Good of the World and Nošovice!* and a polemic on Czech politician Andrej Babiš, *MATRIX AB*. His new film *The White World According to Daliborek* follows a 37-year-old Neo-Nazi from the Moravian town of Prostějov who hates spiders, Gypsies, refugees, work and sometimes his mom with whom he shares a small prefab apartment. He has never set foot outside his hometown and has never hit anyone, he's had bad luck with women and his YouTube and Facebook videos are genuine works of art in their own, peculiar right.

How did you discover Daliborek?

I first saw him in 2014 in a video, brandishing a collapsible baton which kept jamming. It was titled *Daliborek's baton* and it was completely insane. I thought for

a while that he was making fun of the Nazis. But when I clicked further on, hundreds of videos opened up before me, Daliborek's whole world – him pretending to be murdering his mother, waltzing along the paint shop with a male colleague, pouring ketchup over himself in the bathroom, dressing up as a senile granny, roaming through a cemetery, posing as a presidential candidate promising to reinstate capital punishment... In a few hours his whole peculiar world was laid out in front of me.

How did you win him over for the shooting?

He resisted stubbornly for an hour, saying he would never appear in front of a camera. We nearly packed up and left. But then I told him: 'You're an amateur filmmaker, aren't you? Now you will see a real shoot, all those lenses, cameras, wireless microphones, drones...' It wasn't meant as a ploy, I like those myself. He asked what interested me about him so much. I said: 'The radical, extreme worldview in connection with your artistic ambition. Your videos have a dreamy, sometimes horror-like quality, just like your

adherence to the skinhead movement.' And he said: 'Is there any money in it for me?'

So you pay the people you shoot?

Not as a rule but to Daliborek it made a major difference. His region is poor and wages are low. Two weeks later I joined him in Prostějov and we talked all afternoon. In the middle of the conversation one of his friends turned up to ask for my autograph on the *Czech Dream* DVD. Daliborek watched us and when I signed the disc, he said: 'Now he should give you his autograph...' That captured my imagination. An egalitarian Nazi.

How do you feel about Daliborek's songs with lyrics that would translate as 'Beat her like a demon, feed her with your semen'?

This song by Daliborek is scary, revolting but at the same time unbelievably comical. He sings away all his insecurities and traumas. If I knew he was violent to women, it would be different – but he's an obvious romantic, a shy guy with a testosterone mask who lives with his mom and wants to pose as a tough guy, on Facebook

at least, but he mistakes toughness for intolerance.

Have you met with similar people who still live in the 1980s, both in terms of interior design and mentality? To what extent do Daliborek and co. reflect society?

Thanks to filmmaking I had the chance to get inside various homes, for example in the North Moravian region, and believe me, people do live like that in many areas. Many people got stuck in the period of socialist-era 'normalization,' both mentally and when it comes to interior design. Daliborek is a reflection of the society in that few people in his immediate surroundings challenge his views. Actually I noticed with horror that sometimes he's regarded as a modern-day dissident. There are scenes in the film where people I would never suspect approve of his views. They smirk amusedly when Daliborek shouts that it's a shame there hadn't been more trucks with suffocated immigrants.

Although you state that your goal is to debunk the myths surrounding the

Czech Nazi movement and you were pretty mad at Daliborek during your trip to Auschwitz, he's reportedly happy with the result.

He keeps changing his stances, which reminds me of the workers of an unnamed advertising agency at the time we finished *Czech Dream*, the mockumentary about a fake hypermarket. After the first screening they were absolutely thrilled yet by the end of the month they told everyone that it was a disgusting, treacherous movie that had abused their trust. Daliborek is now undergoing a similar change. At first he enjoyed being on the big screen but now he's fundamentally changing and de-Nazifying his life. He's had his bedroom painted green, he took down all those German flags and unfriended a hundred of his Nazi pals on Facebook.

What if Daliborek wasn't happy?

I wouldn't give him any room to interfere with the film. But the terms were set out clearly – at the start I told him which side of the barricade we stood on. He couldn't expect us to side with him – we certainly didn't pretend we sympathized with his Nazi sentiments. ■

SEE YOU THERE

PP HUTH, ZDF/3SAT FILM CRITIC



I am looking forward to seeing Sergio Castellito's *Fortunata*, a film about a tough single mother (Jasmine Trinca) on the outskirts of Rome who works as a personal hairdresser to fulfil the dream of a salon of her own. Ever since her first role in Nanni Moretti's *The Son's Room* while she was still a teenager, Trinca has become one of Italy's most remarkable actresses. Plus, the Rome that we see in the film is a realm of unexpected beauty, light-years away from tourist clichés or historical landmarks.

I am also excited about Bertrand Tavernier's historical documentary *A Journey Through French*

Cinema. A renowned filmmaker himself, Tavernier is a passionate historian who guides us through several decades of French filmmaking. His documentary is not an academic exercise. Instead he shares his love for filmmaking and his admiration for actors and directors who have marked French cinema with the audience. During more than three hours his *tour d'horizon* goes well beyond the dogmatic framework of the *Nouvelle Vague*. (IR)

Fortunata screens today at 8pm [Drahomíra Cinema] and on July 8 at 10am [Národní dům].

A Journey Through French Cinema screens on July 8 at 10am [Cinema B]. ■

FINDING A BALANCE

Rwandan actress Eliane Umuhire might be early on in her acting career, but as a survivor of the genocide that devastated her country she has a base of personal experience that goes well beyond what most actors have to draw on. The actress was among the cast and crew at the festival launch of the *Birds Are Singing in Kigali* yesterday at 8pm in the Grand Hall, where a packed house saw the main competition film in which she plays a leading role, and which provides a unique and poetic take on one of recent history's most horrific events.

Umuhire plays Claudine, a Tutsi survivor who comes to Poland as a refugee but is deeply conflicted. The preparation to play a role covering such a difficult subject wasn't only emotionally fraught but also, according to the actress, a highly original process.

"Something that was new for me was when I reached Poland I wasn't given a script. Joanna (Kos-Krauze) and Krzysztof (Krauze) started asking me questions," she said. "It was a good moment to include myself in the story. It was a journey, a process...and a good way to find a balance so that I also didn't get traumatized by what we're shooting." (MS)



Photo: KVIFF

REPLAY

OFFICIAL SELECTION

BREAKING NEWS – A ROMANIAN REDEMPTION SONG

by Cerise Howard

An existential crisis can be triggered by many life events, singularly or cumulatively. Who amongst us hasn't got mired in anxiety, pondering what might be said of them in an obituary – even fantasizing a scene in which family members, colleagues and neighbours pass judgment on the nightly news on a life lived – to its fullest? Or, as is more often the case with the sort of story that makes the news, a life cut off sadly, prematurely.

Such a scenario is all the more piquant in the case of Alex Mazilu, the protagonist of *Breaking News*, an exacting new entry into the expansive canon that could broadly be labelled "21st century Romanian miserabilism".

Played by Andi Vasluianu, Alex is a famous 40-year-old TV news reporter. The film opens *in media res* with Alex and cameraman Andrei Paraschiv rushing headlong to capture footage of a breaking news story – the evacuation of a smouldering, crumbling factory where there have been fatalities – for a live broadcast, in a shot which would do any camera operator proud. It's an unbroken, three minute long, handheld marvel, full of foreboding and culminating in precisely the sort of terrible, precipitate incident one couldn't help as a viewer but fear was inevitable. While Alex survives, Paraschiv doesn't, and Alex feels responsible, having badgered the cameraman onto unsafe terrain to get better footage.



Alex contemplating life's grim vicissitudes in *Breaking News*.

This could have been the setup for a film whose chief purpose was to indict ruthless, ratings-hungry broadcasting corporations. Despite its title, "the film's main focus is not on television," says director Iulia Rugina. "The television works as a background, the breaking news relates to the character's revelation throughout the film."

Bloodied and distressed, Alex is assigned to prepare an obituary reel for Paraschiv, to air just a few days after his death, and is sent to obtain testimony from family members to the character of a person he realizes he hardly knew at all.

However, the Paraschivs, living by the wintry, desolate seaside some distance from Alex's Bucharest family home, are far from forthcoming. Worse, further mirroring the icy climatic conditions, communications

over internet link-ups between Alex and his own family only become frostier the more he diverts his energies into having Paraschiv's family warm to him, and to his wishes – really the station's wishes – to film them.

He's especially keen to build a rapport with Paraschiv's 15-year-old daughter (impressive debutante Voica Oltean). Can the obdurate Alex become some sort of father figure to this sparky but anguished young woman to make amends for his part in her father's death?

Perhaps art can reach someone where appeals to reason cannot. Might gulfs forged by anger and grief be bridged through music – specifically, one timeless cut from each of Otis Redding and Bob Marley? Maybe. But what of happy endings – are they ever newsworthy, anyway? █

OFFICIAL SELECTION

LITTLE CRUSADER – WHEN ADULTS FAIL, CHILDREN STEP IN

by Zbyněk Vlasák

Czech filmmaker Václav Kadrnka's second feature has its world premiere at KVIFF. *Little Crusader* was shot in Italy, in places the real medieval crusades passed through. We return to the 13th century and follow the desperate knight Bořek, played by Karel Roden, in his unsuccessful search for his son, who had run away from home to fight for the holy cause.

The film takes place at the time of the alleged children's crusades. As far as I know, historians aren't unanimous as to whether the children's crusades existed at all.

The legend of the children's crusades is based on the account of two boys, Stéphane from France and a German boy named Nicolas. They were shepherds who had a vision of an angel who told them to rally other children and go on a march to liberate the Holy Sepulchre. And to do so unarmed, with their pure faith. At that time Jerusalem was in the hands of Muslims and when the adults had failed, children were to step in. Allegedly thousands of them rallied together in only three months. But many experts say that a crusade made up exclusively of children is a myth. More likely, the crusaders were joined by the knights' families, so the children marched with their parents.

What became of the little crusaders according to the legend?

A number of other myths ac-



Václav Kadrnka had to bring over 80 Czech children to the shoot in Italy.

company the legend. Many were supposed to have died during their journey of exposure, some died in shipwreck, some were sold into slavery and so on. The legend of the children's crusade appears only indirectly in *Little Crusader*. For me it's mainly a film about fatherhood.

Was there any significant moment where *Little Crusader* intersected with your life?

My father is the film's producer. He plays in it. He appears in the Passion play as the sleeping knight abandoned onstage by a group of child actors – little Crusaders leaving for the Holy Land. During post-production my Dad suffered a stroke, we thought he would die. Mom and I tried to bring him back to life. Besides, the film opens and closes with a sleeping father. Luckily my Dad did wake up.

Where did you get so many blonde children who played the German kids?

I found Matouš John who plays Jeník, the little crusader, on a tram by chance. Something was telling me I should walk through the carriage and I would discover something. I knew straight away it was him when I saw him. I missed two stops because of him and then I persuaded his Mom to let us borrow her son for a camera test. Afterward we looked for similar types. There aren't many blonde children in Italy where we were shooting. Besides, they have relatively strict regulations concerning filming with Italian children. So we brought our little actors over from the Czech Republic. For the final desert scene which was shot in Sardinia, we had to bring over eighty of them. █



THREE PICKS FOR TODAY
NICK HOLDSWORTH, THE HOLLYWOOD REPORTER JOURNALIST

John Cameron Mitchell's take on the burning obsession of every young man at first glance sounds like a typical teen romantic comedy. It is nothing of the sort, taking viewers on a delicious journey into the truly alien world of the other sex with an imaginative science-fiction alien world warp set during the Queen's Silver Jubilee



HOW TO TALK TO GIRLS AT PARTIES

Director: John Cameron Mitchell
United Kingdom/USA, 2017, 103min
July 5, 9am, Grand Hall

celebrations in the UK in 1977. For those of us who remember those gilded times – and the giddy

question of precisely how to talk to girls at parties – this is a true treat.

It's a Michael Haneke film and the clue is in the title. Tensions and barely hidden hatreds wreathe a serpentine path through a bourgeois French family living in Calais, where fears of the "other" are stoked by their proximity to the infamous refugee camp, "The Jungle". Reprising characters played by the same actors from



HAPPY END

Director: Michael Haneke
France/Germany/Austria, 2017, 107min
July 5, 11.30am, Grand Hall

Amour, elderly patriarch Georges is played by Jean-Louis Trintignant and his wife Anne (Isabelle

Huppert.) The versatile Toby Jones provides posh British sangfroid as the daughter's foreign fiancé.

Edgar Wright's Hollywood feature debut is a confident, adrenalin-driven crime drama with a soundtrack that will leave you hard of hearing for days. Set in Atlanta, Georgia, *Baby Driver* (Ansel Elgort) is a getaway driver for crime boss Doc's (Kevin Spacey) heavily armed gang, planning just "one more job" before he concentrates



BABY DRIVER

Director: Edgar Wright
USA, 2017, 115min
July 5, 10.30pm, Grand Hall

his attentions on the girl of his dreams, Debora (Lily James), a waitress at a diner, entirely inno-

cent of his true occupation. *Baby's* illusions are grandiose reflections of our own projections on life. █



ON THE TOWN
MARTA BALAGA, EPISODI JOURNALIST

Republica Coffee \$\$
T. G. Masaryka 28
Open Mon-Fri 7am-7pm,
Sat-Sun 8am-7pm

Given the current political climate one should be wary whenever the word "fanatic" comes up and apparently that relates to coffee as well: Republica Coffee, run by self-appointed "coffee fanatics" (no, really – it says so on the sign), serves its beverages with a bit of an attitude. An annoyingly energetic team – especially if you happened to be listening to James Bond tunes until late and generally tend to be grumpy before noon – will take your order and then tell you to smile, repeatedly, in Czech AND in English, just to make sure you conform. It's morning, people! Just give me the damn thing already.

While the coffee is good and the snacks fine – although curiously served on a wooden cutting board, as if encouraging you to karate-chop your own muffin – the place itself seems a bit bipolar, with a claustrophobic backside garden blasting Eurodance at 10am and troubling artwork including people sporting tricky jeans-on-jeans ensembles.

Croissant sandwiches, sweets and other light fare can serve as breakfast for fest goers on the run and the flat white delivers flavor and caffeine in abundance. Flavored and other specialty coffees are the trump card, with prices still beating out Starbucks knockoffs but not quite student-friendly either. The crowd is thor-



Republica Coffee has good coffee, but they do force customers to smile.

oughly hipster, leaving one to wonder how the Republica fares when KVIFF isn't running. The Wifi is a bit moody, too. Maybe they should tell it to smile.

Freedom Cafe \$
Jugoslávská 3
Open Mon-Fri 8am-6pm

Admittedly a less inspired effort but covering the bases well enough with its menu of lattes, cappuccinos and ristrettos, this traditional European-style cafe serves as a clean, well-lit place for local artists to hang their work before an audience of customers that range from grannies with charges in tow to passing producers in need of a sugar fix. Affordable chocolate cakes, teas, ice coffees (should it ever warm

up this year at KVIFF) and fresh juices are the main appeal.

The house special milkshakes, or *mléčné koktejly* take the prize, with chocolate, vanilla and banana variations going for a song. The menu, meanwhile, also runs to bruschetta and scrambled eggs, making for a viable option if you've overslept and missed your hotel's Soviet-style breakfast schedule. Skipping straight ahead to lunch with Freedom's bacon burger is another option for those needing a more substantial refueling. █

- \$ – Inexpensive
- \$\$ – Moderate
- \$\$\$ – Expensive
- \$\$\$\$ – Very expensive
- \$\$\$\$\$ – If you have to ask...

KVIFFEFE – TWEET OF THE DAY



"We're sorry for any inconvenience the delay to your flight might have caused." Sorry?! I've missed the bloody Bruno Dumont! #kviff2017



LONG LIVE EUROPEAN FILM



Productions supported and promoted by the EFA have won over global audiences.

by Will Tizard

In celebrating the “other” solidarity movement that arose as the Berlin Wall fell, KVIFF’s 30 Years of the European Film Academy section is screening four films that run the gamut from over-the-top Spanish melodrama to the working class hero stories of Ken Loach. The academy’s deputy chair, **Mike Downey**, reflects on the achievements and challenges to come for the EFA in sustaining filmmakers outside the Hollywood system. Downey is the CEO of Film and Music Entertainment, whose latest production, *Dede*, by first-time Georgian director Mariam Katchvani, is competing this year in East of the West.

How did the idea for this KVIFF program come about?

We were discussing last year throughout

our various board meetings that we would like to do something special to celebrate our 30th anniversary, which demonstrates not only the fact of our longevity, but that the competing films that have passed through our various celebrations have made a significant contribution to art, culture and society over the years. We have events in North America, India, Asia, Australia and Latin America, so realized a unique European event would be a good idea.

What was the thinking in choosing these four works – two by Loach from different periods – in this new section?

These four films demonstrate the breadth of emotional, creative, political and social color that there is across European filmmaking and across the years. *Vive la difference*, and to quote my former colleague at the White Ribbon Alliance, the murdered

British MP Jo Cox, ‘We are far more united than the things that divide us.’

What are the main challenges of EFA these days in keeping up the flow of original, non-Hollywood work?

The sheer volume of creativity of the European cinema scene makes our work every year in creating the short list of films harder and harder, requiring more and more time, concentration and resources than ever. There are 1500-ish films made in Europe every year. We are presenting around 50 films to our members and we want to present the very best in European cinema for our members and juries to judge. We have nearly 50-odd countries from the European region (including Israel and Palestine.) This is a wide and varied footprint with a rich tapestry of stories and issues.

Do European films have a better chance at life thanks to the EU’s coordinated distribution system and built-in audience?

Absolutely. And with the support of Creative Europe, especially in the sales and distribution areas, European films do cross more and more borders and have a better chance to reach out and find their audiences. A case in point is the upcoming Brexit negotiation and the likelihood that the UK will be no further part of Creative Europe. Also films from EU member states being distributed in the UK will be hit hard by the withdrawal of the UK from Creative Europe, should that happen.

Over the past decade, around 40 percent of the UK’s film exports have been to the EU; jobs and livelihoods depend on it. UK cinemas can access the Europa Cinemas network to get subsidies to show European films; EU cinemas get the same funding to show British films. It is a classic two way street that will be blocked. █



DAILY RANT
MICHAEL STEIN, FESTIVAL DAILY WRITER

OLIVER STONE’S MONEY SHOT

The creations of the film business can’t only be measured in the films and careers of directors, actors and producers. There is so much money in the industry that some of it necessarily scatters in unlikely places and with totally unintended consequences.

It begins with Oliver Stone.

Or rather it begins with American football and where I’d go to watch it on Sunday mornings in L.A. because of the movie-screen size TV my friend had in his film studio. I was reminded of all this at KVIFF this year after seeing the documentary *Land of the Free*, which is set in South Central L.A. That’s where this studio was.

When Stone was filming *The Doors*, he had to recreate the late 1960s. There’s a scene where they required a movie theater – if I remember correctly it was showing Antonioni’s *Red Desert* on the marquee – and it was this marquee that is the linchpin in this whole tale.

You would think in the movie capital it wouldn’t be that hard to find an old-style theater, but it was. The only one Stone could get was in this rough neighborhood, in terrible condition, and he paid its owner a pile of cash for the right to use it. The owner put this money into renovating the former theater so that what used to be the lobby

and projection room became a massive apartment, while the theater area was fitted for filming. Besides the projection screen TV, the owner had a giant hot tub put in and a steam room installed where the theater’s toilets used to be.

These weren’t just for personal pleasure but for shooting porn. It was a golden age for the industry and my place for innocent Sunday sports-viewing was taken over during the week by stars like Ginger Lynn and Ron Jeremy for other purposes altogether. Now all of the titles they made there have faded from my memory except for one, the legendary *Edward Penishands*, a film which its indirect inspirer Tim Burton confirmed he has actually seen.

I left Los Angeles for New York soon after but sometimes on my walks to work through Times Square, back when it was still more *Taxi Driver* than Disney theme park and the windows of stores were lined with adult entertainment products, I would catch glimpses of the studio’s white couch (and try not to think about why they chose white), the hot tub and the steam room on the video boxes and think back to watching the games in such a unique setting.

I sometimes wonder if Oliver Stone knew what this minute detail in his movie gave rise to. █



Příběh baroka je napsán v městských palácích, šlechtických sídlech a církevních stavbách. Barokní architektura a umění měla lidi přivádět v úžas. V té době vznikaly ty nejkrásnější stavby a zámky pro ty nejbohatší šlechtice. Objevuje se ojedinělá kulturní krajina ozdobená řadou drobných staveb, jako jsou kapličky, boží muka, sochy, altánky, budují se aleje, vysazují stromy. Jako výraz díků za překonané trýzně nechává církev i šlechta stavět morové sloupy, kaple, kostelíky či křížové cesty. Česko je výjimečné tím, že zde baroko trvalo dlouho, a tak zde najdeme vrcholná architektonická díla ze všech období jeho vývoje. Elegance a noblesa se vnesla i do Českých lázní, vznikly tak nádherné kolonády a lázeňské komplexy.

Příběhy barokní krajiny v Karlovarském kraji

Karlovarský kraj se pro tento rok inspiroval barokem a vyhlásil soutěž s názvem „Baroko všemi smysly“.

Přinášíme vám výčet těch nejzajímavějších v našem regionu. Objevte fascinující barokní díla a soutěžte o zajímavé ceny, více info na www.zivykraj.cz.

- **Státní zámek Valeč** — vstal jako fénix z popela
- **Posvátný okrsek Ostrov** — místo, kde dle pověsti Madona zčernala a ďábel zběhl
- **Poutní areál Maria Loreto ve Starém Hrozňatově** — místo smíření a setkávání
- **Areál probošství Chlum Svaté Maří** — poutní místo s legendou o sošce Panny Marie
- **Kostel sv. Máří Magdalény v Karlových Varech a podzemní krypta s kostnicí**
- **Lázeňská kolonáda v Mariánských lázních se zpívající fontánou**
- **Špitální kaple Nejsvětější Trojice** — trojjedinost Boha je zde symbolizována uceleným uzavřeným mikrokosmem
- **Sloup Nejsvětější Trojice Karlovy Vary** — postaveno netradičně na kouli symbolizující zeměkouli



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FAVORITE FILMS RESONATE PERSONALLY

SIX FILM CRITICS PRESENT FILMS THAT SHAPED THEIR VIEW OF CINEMA



Brooke Shields and Christopher Atkins embodying innocence in *The Blue Lagoon*, critic's Boyd van Hoeij's unlikely choice.

by Michael Stein

Over the last couple of years a new section has been introduced to KVIFF – **Six Close Encounters**, which allows festival regulars to present films that inspired them at the outset of their career. This year, the selection has taken on a critical cast, with the six films being chosen by prominent international film critics.

If you want a film that is not a typical festival pick then film critic Boyd van Hoeij's choice of *The Blue Lagoon* might be just what you're looking for. Directed by Randal Kleiser after

his huge success with *Grease* and starring a 14-year-old Brooke Shields, the film might not be a staple in film history books, but van Hoeij notes that there is a difference between choosing a favorite film as opposed to a "best-ever" film.

"Favorite films resonate because you love them rationally as well as irrationally. Favorite films, like favorite books or plays or other works of art, resonate personally because of the context in which we first saw them as well, the memory of how they made us feel or what they made us understand or discover," van Hoeij says.

Van Hoeij came upon *The Blue Lagoon* on TV as a young teenager, whereas Dan and Edna Fainaru discovered Dušan Makavejev's anarchic sensation *W.R.: Mysteries of the Organism* while walking past a London arthouse cinema in 1971. Having never heard of the director the film's wild experimentation opened up new dimensions of cinema for the pair of critics.

Journalist Carmen Gray was a language teacher in Prague with no connection to the film industry when she happened upon *The Mirror* by Andrey Tarkovsky in a screening room

of a "tatty little video rental store" in Prague's Old Town.

"There is no sense of artifice or pretense to *The Mirror* and what makes it a masterpiece is that Tarkovsky was simply a natural and able to intuitively grasp film language as if he knew it from birth," Gray says. "He succeeds in blending autobiographical memories and dreams with archival footage that places these in the wider tumult of history, showing that the world is interconnected and everything is part of a greater whole."

Journalist Barbara Hollender selected director Krzysztof Kieślowski's *A Short Film about Killing* because the film's reflection on evil in everyday life is so timely in a world with rising nationalism, terrorism and general aggression and resentment between people. For Hollender, Kieślowski's premature death just over 20 years ago has left a gap and the way he translated his wisdom onto film is impossible to replicate.

John Ford's *The Searchers* is

another film dealing with violence, this one with deep roots in American history. Its selector, awards columnist Scott Feinberg, wasn't struck by the film at first but later came to recognize its immense power. After presenting the film at the Pupp Cinema, Feinberg was impressed by the enthusiasm of the local audience: "I was thrilled and moved to see that 300 mostly Czech people came to see this great American Western from 1956," he says. "I thought the level of curiosity and openness was great, and just the love of cinema that brought so many people to see something like this was very touching."

Film critic Guy Lodge's love for his selection, Victor Erice's 1973 *The Spirit of the Beehive*, goes back to his university days in Johannesburg when a VHS first hooked him into the Spanish dream world the film exhibits. And all throughout his career as a film critic this love for what he describes as "one of cinema's great odes to its own power" has remained a constant. ■



Close Encounters selectors (from left) Scott Feinberg, Barbara Hollender, Carmen Gray and Guy Lodge.

FACES



Katrin Maimik



Rain Tolk



Hendrik Toompere



Bernhard Braunstein



Gustavo Salmerón



Hirobumi Watanabe

Today the main competition welcomes actor **Brandon Polansky** and actress **Samantha Elisofon** with the film *Keep the Change*. The East of the West section is represented by director **Alexandr Hant** to screen his film *How Viktor "the Garlic" Took Alexey "the Stud" to the Nursing Home*. Directing duo **Katrin** and

Andres Maimik, actor **Rain Tolk** and actress **Evelin Võigemast** are coming with the film *The Man Who Looks Like Me*. The film *The End of the Chain* is represented by actor **Hendrik Toompere**. The documentary section is represented by *Atelier de conversation* director **Bernhard Braunstein** as well as **Gustavo Salmerón** with

his debut feature *Lots of Kids, a Monkey and a Castle*. Director **Hirobumi Watanabe** is arriving with his film *POOLSIDEMAN* in the Another View section. Director **Lim Dae-hyung** and actor **Oh Jung-hwan** will present their film *Merry Christmas Mr. Mo*, screening in the Variety Critics' Choice section. ■

INDUSTRY EVENTS

AWARDS GO TO SLOVAKIA AND ITALY

The winning projects of the Works in Progress @KVIFF and Eurimages Lab Project @KVIFF were announced last night and two filmmakers, a Slovak documentarian Peter Kerekes and an Italian artist Ră di Martino, received funding to finish their projects.

The three-member **Works in Progress @KVIFF** international jury was most impressed by Peter Kerekes' documentary in-the-making with the working title *Censor*. The main character Irina Alexandrovna works in the Odessa prison censoring letters that inmates write to their loved ones, mostly to their significant others. After twelve years of reading letters full of prison lies, nonsense and empty promises every day, is it at all possible for the lonely Irina to ever trust men to sincerely mean their declarations of love?

"It was awarded for its original and vivid portrait of a lonesome woman," the jury said, commenting on their verdict which provides the filmmakers €90,000 for post-production services by the UPP and Soundsquare companies and €10,000 in cash from Barrandov Studio.

The winner of the **Eurimages Lab Project Award** is the film *La Controfigura*, an Italian, French, Moroccan and Swiss co-production. In her debut, the award-winning artist Ră di Martino follows the efforts of a small film crew



Peter Kerekes' project *Censor* won the Works in Progress @KVIFF prize.



The Eurimages Lab Project Award was awarded to Ră di Martino.

scouting for locations with pools and around Marrakesh for the remake of an American movie. Awarded for its "ironic visual experimental approach to innovative narrative and for being an inter-

section of art and film," as the jury put it, the work won a €50,000 prize. Both films should be finished within a year, making it quite possible we'll see them on the program of KVIFF 53. (FIS)