

EDITORIAL

# February Volume

## Editorial

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This month, EEFB is looking forward to report from the 62th edition of the [Berlin International Film Festival](#). In this year's competition, Hungarian director Bence Fliegauf will present *Just The Wind*. The Panorama section features Srdjan Dragojevic's *Parada*, Teona Strugar Mitevska's [The Woman Who Brushed Off Her Tears](#), and Malgoska Szumowska's [Elles](#). Radu Jude's *Everybody in Our Family*, Andrey Gryazev's *Tomorrow*, and Przemyslaw Wojcieszek's [Secret](#) will screen in the Forum section of the festival. Also of interest is this year's Retrospective - ["The Red Dream Factory"](#) - which showcases films from the former Russian-German film studio Mezhrabpom.

Our 2012 Balkan focus continues with Nikola Lezaic's recent [Tilva Ros](#), a coming of age drama about a group of skaters who film themselves in risk-taking situations. Also, Konstanty Kuzma analyzes Dušan Makavejev's [Love Affair, or the Case of the Missing Switchboard Operator](#), a provocative film from the late 1960s in which sex meets ideology.

In her review of Peter Strickland's [Katalin Varga](#), Ana Ribeiro focuses on the transnational aspect of the film. Finally, we saw Alexandru Tatos's [Sequences](#), a Romanian satire from the 1980s.

EEFB editors

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