



Karlovy Vary  
International Film Festival

# Festival Daily

THE OFFICIAL ENGLISH DAILY OF THE 43RD KARLOVY VARY INTERNATIONAL FILM FESTIVAL

SPECIAL EDITION OF

**PRÁVO**

Thursday, July 10, 2008

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## I get a lot of letters from bikers

Sixties legend Rita Tushingham unaffected by iconic status

Cóilín O'Connor

Plucked from obscurity to star in Tony Richardson's groundbreaking social drama *A Taste of Honey*, Rita Tushingham starred in some of the most acclaimed British movies of the 1960s, including *The Leather Boys*, *Doctor Zhivago*, and *The Girl with Green Eyes*. She is at KVIFF this year, where one her latest movies, *Puffball*, has been screening.

■ As a relatively young actress, you shot to fame in 1962 when you starred in *A Taste of Honey*, whose themes of homosexuality and unmarried pregnancy caused a big commotion at the time. Did your inexperience help you when you were making the movie, in that you probably had no idea what you were letting yourself in for?

You're absolutely right. To be naive and innocent was in a sense everything that the role meant. I went to London and worked with Tony Richardson. I was given a small role in a play he was directing so I could get to know him just before we started filming. And so the first day on set it didn't seem strange. I fell in love with the camera. I loved the camera and everyone around. It just seemed like this was where I was meant to be. I don't mean that in an arrogant way. It just seemed that I was born to be there. That was what I was seeking. I had always wanted to act, but I had always thought it would be theater. But film is my first love.

■ You were very much part of swinging London in the 1960s. Were you aware at the time that this was such a pivotal era?

I came to London and was plunged into things at the deep end. But that environment was all I knew about how it was in



Photo: Lukáš Táborský

British actress and cult icon Rita Tushingham who was at the Karlovy Vary festival this week.

London. It was only on reflection that I now realise what a special time it was, because it was really breaking new ground, not just in film but in theatre, art and music. Everything was coming together. I always think of the 1950s as a black-and-white time. And suddenly it was like one of those wonderful Dan Dare – Pilot of the Future comics with all those bright colors.

■ How do you feel about being remembered as one of the "faces" of the sixties?

You just shouldn't believe in this stuff. You go home at the end of the day and you take the dogs out. You look after the children and you do normal things. It's a job that I love. I need it to

breathe. But also I need real life. I mix with a lot of people out of the business. Luckily, I've never fallen in love with an actor. And I wouldn't want to for that very reason. I think you need to have other perspectives. And so you don't think about it. You don't wake up in the morning and say "Oh, I'm an icon!" when you're cleaning your teeth. If you do, then I think dangers will be hovering.

■ Because of your character's friendship with a homosexual man in *A Taste of Honey*, you became something of a gay icon. Did that ever bother you?

No, I think it's great. Besides [*A Taste of Honey*] that also happened because of a film I made called *The Leather Boys*, which is very

much like a cult thing now. My youngest daughter Aisha said to me one day when she was in university in Canada, "Oh, my God, I've just seen your film! You're in a cult movie!" It's funny when your children see things like that. Because of *The Leather Boys* I get a lot of mail now from bikers.

■ Clips of the movie were also used for *The Smiths' Girlfriend in a Coma* video.

Would you believe, I've never seen it! I'd love to meet Morrissey. Because obviously I admire him very much. But our paths have never crossed.

■ What was it like working with Nicolas Roeg on *Puffball*?

It was fantastic. I knew quite a lot about him through some of

my closest friends like Richard Lester and Deirdre Lester. And of course they know him very well. When we met up to talk about the film, we just gelled. You feel safe in his hands. He does what David Lean did and what Richard Lester does as well: They let you go into this world where there's more imagination and you're not restricted in any way. But you know that if it's not right they'll tell you. So I had that sort of safety net with him. So I could say, "Do you think if I could...?" And he would say, "Wonderful idea!" And he'd be very responsive. Other times he'd go, "No, I don't think so..." [That honesty] is great, because it means you can trust in someone.

### The Lowdown

Film awards can be a touchy subject for those who've poured their hearts and souls into productions – and often remortgaged their houses. Czech writer-director Petr Zelenka's domicile seems safe for the moment. And he doesn't seem to have much trouble getting funding for his projects, including the Official Competition title at this year's KVIFF, *The Karamazovs*.

He did seem just a wee bit miffed, however, that the well-received film did not compete at Cannes this year, judging from a quip he tossed out at a press conference about the movie.

Although developed from a successful theatrical production at Prague's Dejvice Divadlo and inspired by the Doestoevsky book, Zelenka said the film was apparently "too clever" for La Croisette. Perhaps some festival swag would cheer him up – such as the roaring rubber dinos that representatives of the Zlín film festival were passing out.

Meanwhile, long-awaited actor Danny Glover is here at last! Autograph hounds will be delighted to see that when it comes to festivals, at least, the *Lethal Weapon* star is not too old for this shit. But it might be a disappointment to D.C. Film Fest director Tony Gittens, who's been getting the star-treatment all week from near-sighted fans.

At a press conference for John Sayles' new film *Honeydripper*, Glover had moving words to say about the work still to be done in the US to fix social inequity.

The film, about how southern bluesmen created the seed for rock'n'roll amid a life of prejudice and exploitation, makes the point well. But Glover, looking fairly exhausted from his long trip to KVIFF, pointed out that Martin Luther King's work in Alabama, where the film is set, is still unfinished.

### SEE YOU THERE

#### David D'Arcy

Film Critic, Screen International

I'd recommend *The French Connection*. The dope trade and New York's outer boroughs were never so dingy as in William Friedkin's 1971 classic. In the Nixon era, Gene Hackman's Popeye Doyle does police work the old-fashioned way, with his gas pedal to the floor and with his fists, and the French kingpin gets away with crime. On your knees, America.

Another crowd pleaser worth seeing is *Tulpan*. Can a sailor find the right girl or the right goat in dust-swirled Kazakhstan? Steppe-son Asa woos donkeys and new-born sheep in documentarian Sergey Dvortsevov's debut dramatic feature, fresh from Cannes.

*The French Connection* screens today at 11.30am in the Thermal's Grand Hall. You can also see *Tulpan* today at 7.30pm in the Lázně III Cinema.



### THE KNOWLEDGE

#### Karlovy Vary's architectural heritage and the Thermal

The French Modernist architect Le Corbusier once referred to Karlovy Vary as a "gathering of cakes". If your architectural tastes veer towards the sweet, you're in the right place. Although the town of Karlovy Vary is ancient, officially dating back to 1370, and was built up during several architectural periods, most of the structures in the city have been erected in the last 200 years. Many of the earlier buildings were destroyed by floods, fires or war. The original half-timbered houses were gradually, in the 18th and 19th centuries, replaced with the current decorative spa architecture influenced by the Historicist and Art Nouveau styles. Several spa colonnades were built, where the spa guests could drink from the springs when the weather was inclement, including the Neo-classical *Mill Colonnade* and the *Market Colonnade*, both built in the late 19th century. The *Chateau Tower* is one



of the oldest buildings in Karlovy Vary, part of a small hunting castle established by Charles V. The *Karlovy Vary Theater* was originally built in the 1880s and was extensively renovated during the 1990s. The pride of the theater is a curtain by Gustav and Emil Klimt and Franz Matsch. The 18th-century baroque *Church of Mary Magdalene* (pictured) is the work of the famous architect K. I. Dienzenhofer and the magnificent *Church of SS Peter and Paul* is a Russian Orthodox Church modeled on a Byzantine-Russian Orthodox Church in Ostankino near Moscow. The *Post Yard Inn* (1791) was originally a place for exchanging post horses. On July 20, 1894 *Antonín Dvořák's New World Symphony* was performed there for the first time in Europe. The *Hotel Thermal*, the hub of the film festival, and perhaps the least cake-like structure, was built in 1978.

# Making movies on a New Jersey spaceship

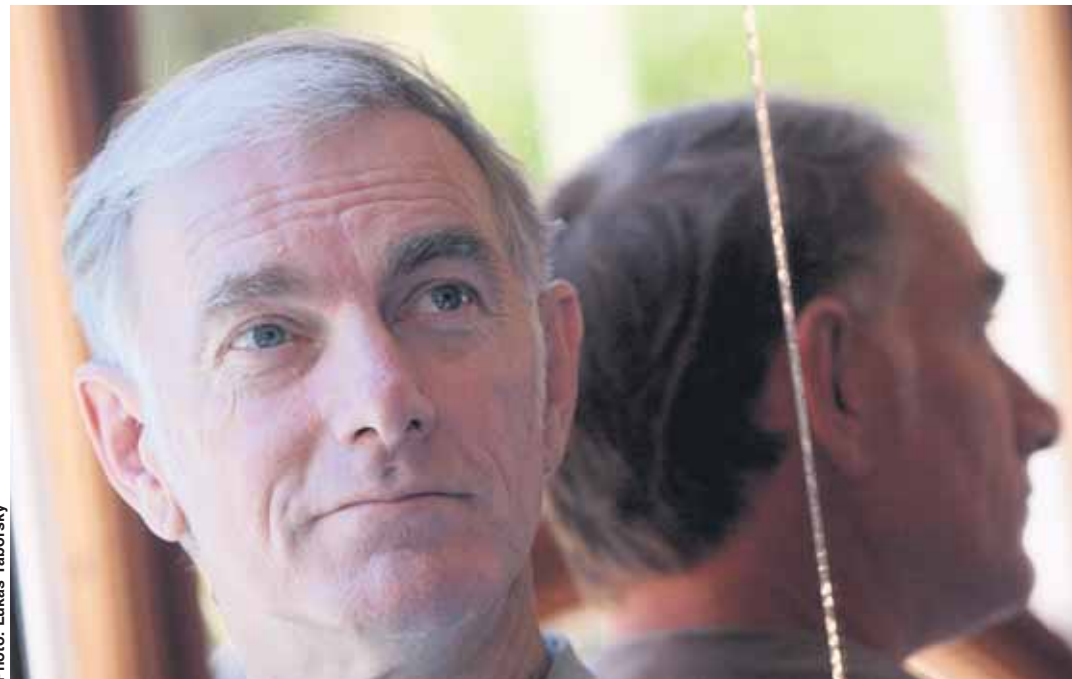
John Sayles says you must connect with the locals when shooting on location

Will Tizard

Oscar-nominated John Sayles is the kind of independent who dispels the cliché of the angry outsider artiste. Having started his career with the infamous king of low-budget schlock (and big profits), Roger Corman, Sayles is happy working on the script for *Jurassic Park IV* and still joyously recounts creating the crash landing of an alien spaceship for 1984's *The Brother From Another Planet* with construction paper. Yet his films, from 1979's *Return of the Secaucus Seven*, through *Matewan*, *Lone Star*, *Men with Guns*, *Sunshine State* and *Silver City* are gutsy, socially relevant probes into questions of civil rights, industrial exploitation, racial tension and immigration issues. They are also highly entertaining yarns, as is his current release, *Honeyripper*, an account of the roots of rock'n'roll among black blues musicians of the deep south who were given little credit for their art.

**You're very much in demand as a script doctor, having helped shore up the writing for films like *Apollo 13* (though you weren't credited). But you were first published as a novelist about the time you got started in film. How has your approach to authoring books overlapped with the way you write screenplays?**

You know, in a movie you have to be constantly aware it's taking place in time. Yes, a lot of people now rent the video and they see 20 minutes and they go to sleep



Director and scriptdoctor extraordinaire John Sayles.

and then they see 20 more minutes, but really it's meant to be seen in two hours, an hour and forty minutes, whatever. You have to be conscious of time as you reveal information. Whereas, with a 1000-page novel, nobody's going to read it in a day. So what you're able to do is leave a character for longer. Or have a rhythm within a chapter but not worry too much about the rhythm from chapter to chapter. You get to digress.

**You generally insist on shooting in the real location where your film is set, even if it means moving for weeks into the jungles of Mexico, and casting locally. What do you gain that makes it worth the trouble?**

Some if it really is: Is it a place that still has some personality, not just a Wal-Mart? There probably is a Wal-Mart – you can't avoid that – but as American society gets more homogenized it's harder and harder to find those places. Like southwest Louisiana, where the Cajun thing really is a part of the culture.

We've always kind of done it. You don't have to fly the people there. They have the local accent. They look like somebody from there and have local knowledge. I also think it's a nice way to kind of make a bond with the community so that you're not coming down on a spaceship from Hollywood. Or, in our case, New Jersey.

Both of the Mexican movies I made were set in unnamed Latin American countries. I love Mexico and I'd love to go back there and shoot again. But you never know. It's so hard to know what happens to your movies once they go overseas. We were just in Denmark and in Israel and each country we go to, having now made 16 movies, it's a different movie or two or three or four that they've seen in that country and you just don't know what they're going to be.

We've sold packages to so-called Eastern Europe before but then you don't know what individual countries are getting or if it's just on TV.

But we weren't really talking

about Mexico. With *Men with Guns*, we did shoot in three different states within Mexico.

**In *Men with Guns*, the local characters are very strong, as is the setting. Did they end up influencing or changing the story at all?**

We were shooting in three very spread-out places in Mexico so in that case you actually have to stay very close to the script. But what you tend to do, though, is go on a trek. And they go through towns that should look different.

So we said to our production manager, find the local people and say what do you make your poor people's houses out of? So the look of the film changed because the building materials – what you could hack down with a machete – changed. And the look of the people changed because we were in different parts and there's different indigenous groups in Mexico. And the languages change.

But I had one scene, in Chiapas, where the actors spoke six different languages. And I spoke Spanish and the main actors spoke Spanish, so I said, 'OK, so explain what the scene's about to them.' So they knew what the scene was about but they'd never seen a movie before. So we said, 'OK, a movie is like television.' But they didn't know what television was.

So we said, 'You're Catholics, right? You've gone to the Catholic Church? So we're going to do it over and over and over and a lot of it's not going to make any sense to you.' And they said, 'OK, we get that!'

## WHAT AM I DOING HERE?

Aleksandra Biernacka  
Poland



**Why are you at KVIFF?**

I'm from TVP [Telewizja Polska S.A.], that's Polish Public Television. We produce and distribute feature films, documentary films, animation films... actually, the majority of films produced in Poland. Since I am festival coordinator, I am responsible for screening our films in the program of international festivals and we do have *Katyn* by Andrzej Wajda screened here. This is the official Czech premiere. The film will be released in Czech theaters quite soon. There will be a Czech distributor, obviously, and we hope that the Karlovy Vary audience will like the film. The film itself was already shown in Berlin and it got nominated for the Oscar for best foreign language film.

**What have you done at the festival?**

Mostly I speak to people and watch films... I also presented our films in production in the Works in Progress special panel. And right now I'm trying to see some things I couldn't see in Cannes.

## ON THE TOWN

### Pub Watch

#### Bamboocha

Dr. Davida Bechera 27  
☎ 777 877 665  
Open from 2pm to 3am Mon-Fri.  
4pm to 3am Sat and Sun.

If you want a more "authentic" experience than you can get in the yuppyish cocktail bars, or just a very late night beer, head on over to Bamboocha. When we last visited, the (very loud) jukebox thrashed out one Czech rock "classic" after another. The clientele in this subterranean late-night hangout don't look like they see much daylight, but perhaps the Hawaiian-inspired décor is as much sun as they need. 0.5l of Pilsner here will set you back (a very reasonable) 25 CZK.

#### Schaffy's Garáž

I.P. Pavlova  
(100 m from the Thermal)  
☎ 775 727 928  
Open daily from 5pm  
till at least 1am

With a rollicking American college bar feel, a close proximity to the Hotel Thermal and a huge cocktail menu (starting at 89 CZK), Schaffy's would be a good find even if it didn't feature a secret weapon. But it does: This lively little spot offers hot food until late into the night. It's also got a decent selection of non-alcoholic cocktails, another welcome and rare innovation in Karlovy Vary. Do try the Sticks Menu (don't be put off – it's

### Food and Drink

actually an appealing range of mozzarella pieces, chicken strips and such). Besides offering 0.4 l glasses of Granát (a malty amber-coloured Czech lager) there is also a whole range of shooters (50 CZK).

#### Hotel Promenáda

Tržiště 31  
☎ 353225648  
Open daily from 12pm to 11pm

This high-class establishment is a firm favorite every year with KVIFF luminaries. It's also one of just two eateries outside of Prague to have been included in the latest list of best Czech restaurants compiled by the *Grand Restaurant Guide*, which

is kind of like a local *Zagats*. Specialties include *foie gras* roasted with Calvados and venison medallions with cranberries. With most main courses costing around 400-500 CZK, you'll definitely have to fork out more than you would in a lot of other local eateries, but it's definitely worth it if you feel like treating yourself to a real gourmet experience.

#### Tandoor

IP Pavlova 25  
☎ 353 224 800  
Open Mon-Fri from 10am-10pm,  
Sat-Sun 12pm-10pm

Clearly a festgoer's insider tip, Tandoor is a rare oasis of spicy,

punchy, ethnic food in a town that otherwise seems content with schnitzel and pasta. Just a no-nonsense dining room hidden in a building courtyard with customers sharing tables, but a great option for lovers of Indian food. Family-run, Tandoor serves up properly marinated and fired tandoori meats, along with pappadums, naan bread and appetizers from bhaji to dahl soup. It also offers the more exotic stuff: fiery chicken jalfrezi, hot tomato-centric korai dishes, korma, bhuna and Madras versions for all meats. Go for the lhassi yogurt drinks and the sweet almond and cream kulfi for dessert. You can afford it here.

### Side Events

With the fest well and truly in full swing, there is plenty of late-night action to ensure that you have enough opportunities to indulge in some festival revelry. As usual, the Captain Morgan tent is a popular fest hangout. One reason for this is the daily set by DJ Petr K from Prague's legendary Radost club, who plays a special set with a singer every night at 8pm. Tonight's vocalist is well-known Slovak singer Linda Hammelová. Later on, the gritty Rotes Berlin club café (Jaltská 7) should be packed tonight for a late-night gig by local guitar-rock combo *The Prostitutes* at 11pm. There's also a breakbeat DJ line-up to keep the party going until the wee small hours.

## DAILIES



New Hollywood cinema legends get cozy for the cameras.



Charity wheelchair dance performance on the colonnade.



Semra Turan dazzles the crowd with a star-power smile.

### ► pokračování ze strany 6

The regular walks taken together by a middle-aged son and his aging father through the magical urban landscape of Prague served experienced director as a starting point for his bitter-sweet comedy about family, personal and historical relationships.

**13:30**

#### Pupp 7P2

##### Cristóvão Colombo: O enigma/ Křstof Kolumbus: Enigma

Režie/Director: Manoel de Oliveira  
Portugal, France, 2007, 75 min.



Téměř stoletý Manoel de Oliveira nás jako režisér (a tentokrát i jako herec) bere – pod záminkou odhalení portugalského původu mořeplavce Kryštofa Kolumba – na cestu po Starém i Novém světě.

Almost 100 years old, Manoel de Oliveira – as director and, this time around, actor to boot – takes us on a trip round the Old World and the New under the pretence of discovering the Portuguese origins of Christopher Columbus.

**13:30**

#### Richmond 7R2

##### The Man from London/ Muž z Londýna

Režie/Director: Béla Tarr  
Hungary, Germany, France, 2007, 135 min.



Nepřímá účast na kriminálním aktu promění životem znavenému strážci přístavu pohled na zásadní existenciální otázky.

Příběh zločinu, který se nenechal spoutat detektivním žánrem.

Indirect participation in a crime transforms a life-weary harbor guard's view of fundamental existential questions in a crime story that doesn't allow itself to get tied down by the detective genre.

**14:00**

#### Divadlo Karlovy Vary 7D4

##### Fádní odpoledne/ Fádní odpoledne

Režie/Director: Ivan Passer  
Czechoslovakia, 1964, 16 min.

Fádní odpoledne má formu komicko-melancholické črty, která líčí atmosféru nedělního odpoledne v periferním pražském hostinci.

The film A Boring Afternoon is a comic yet melancholic sketch describing the atmosphere of a Sunday afternoon in a pub on the outskirts of Prague.

##### Intimní osvětlení/ Intimní osvětlení

Režie/Director: Ivan Passer  
Czechoslovakia, 1965, 75 min.



Hořká komedie se odehrává během víkendových dnů ve venkovském domě, kde dva někdejší spolužáci, hudebníci, bilančují svůj život.

This acidic comedy unfolds over a single weekend at a country cottage, where two former classmates – musicians – take stock of their lives.

**14:00**

#### Velký sál 713

##### Then She Found Me/ Konečně spolu

Režie/Director: Helen Hunt  
USA, 2007, 100 min.

April Epnerová je devětatřicetiletá newyorská učitelka, která po krachu manželského vztahu a smrti své nevlastní matky hledá novou životní rovnováhu.

April Epner is a 39-old teacher in New York who is seeking new balance in life after the failure of her marriage and the death of her step-mother.

**15:30**

#### Kino Čas 7C5

##### Letúnt világ/Ztracený svět

Režie/Director: Gyula Nemes  
Hungary, Finland, 2008, 20 min.



V černobílých, syrových záběrech se setkává s rázovitými figurkami obyvatelci hausboty v blízkosti budapeštské přehrady Kopaszi.

In raw black-and-white images, we encounter the distinctive figures inhabiting the houseboats close to Budapest's Kopaszi dam.

##### Héroes, no hacen falta alas para volar/ Hrdinové: K létání křídel netřeba

Režie/Director: Ángel Loza  
Spain, 2007, 25 min.

Pascal Kleiman se narodil bez rukou, a přesto dnes patří k nejvyhledávanějším diskžokejům.

Pascal Kleiman was born without arms, and is one of today's most sought-after disc jockeys in spite of it.

##### Sianoze/Cyanóza

Režie/Director: Rokhsareh Ghaemmaghami  
Iran, 2007, 30 min.



Portrét iránského malíře Jamshida Aminfara, který se v ulicích Teheránu jako jediný nebojí vystavovat, prodávat a zároveň vytvářet své osobité malby.

A portrait of Iranian artist Jamshid Aminfar who isn't afraid to go out onto the streets of Teheran to exhibit and sell his work.

**15:30**

#### Kinosál B 744

##### Adjustment/Adjustment

Režie/Director: Ian Mackinnon  
United Kingdom, 2006, 7 min.

Muž je spoután emocionální a technickou posedlostí a vykresluje svůj milostný příběh v reálném čase...

Imprisoned by an emotional and technical obsession, a man draws his love story in real time...

##### Convite para jantar com o camarada Stalin/ Pozvání na večeři se soudruhem Stalinem

Režie/Director: Gianfranco Rolando, Ricardo Alves Junior  
Brazil, Argentina, 2007, 10 min.

Dvě postarší sestry tráví své poslední dny spolu. Mezi snem a smrtí čekají Olga s Marilu na hosta, kterého pozvaly na večeři.

Two elderly sisters spend their last days together. Between dreams and death, Olga and Marilu await a dinner guest.

##### Lilli/Lilli

Režie/Director: Oliwia Tonteri  
Finland, 2007, 26 min.



Film zobrazuje Lilli, mladou narkomanku, která dozrává do dospělosti, a sleduje její deníky, kam si dívka svíznou formou zaznamenává své pocity.

The film draws a picture of Lilli, a young opiate addict growing into womanhood, by taking a look at her diaries in which she vividly conveys her feelings.

##### Milk Teeth/Mléčné zuby

Režie/Director: Tibor Banoczki  
United Kingdom, 2007, 11 min.

Malý chlapec sleduje svoji sestru, která se vydala na pole za svým klukem. Ztraceni

ve zvláštním světě kukuřičného pole zažijí strach i lásku...

A little boy follows his sister into a field as she sneaks out to see her boyfriend. Lost in the strange world of the cornfield, the siblings experience both fear and love...

##### Tašky/Tašky

Režie/Director: Miloš Tomić  
Czech Republic, 2007, 4 min.



Snímek Tašky vypráví o svrchovaném milostném dramatu, jehož vášnivými i dojemnými aktéry jsou – igelitové tašky.

The characters involved are passionate and, at the same time, touching – plastic bags.

**15:30**

#### Malý sál 724

##### František je děvkař/ František je děvkař

Režie/Director: Jan Prušinovský  
Czech Republic, 2008, 83 min.

Hrdinou komedie debutujícího režiséra Jana Prušinovského je čtyřicetiletý psychiatr, jehož po všech stránkách dokonalý život vezme jednoho dne za své. František má totiž příliš rád ženy na to, aby se spokojil jen s jedinou.

The hero of this comedy by debuting director Jan Prušinovský is a 40-year-old psychiatrist whose perfect life goes into freefall. František likes women too much to content himself with just one.

**16:00**

#### Divadlo Husovka 7H3

##### Zui yao yuan de ju II/ Nejvzdálenější cesta

Režie/Director: Lin Jing-Jie  
Taiwan, 2007, 114 min.

Snímek sleduje tři postavy, které se oprostí od vazeb na okolní svět a objevují samy sebe.

The film follows three characters who liberate themselves from their ties to the world around them in order to discover themselves.

**16:00**

#### Espace Dorleans 7E3

##### This Beautiful City/ Tohle krásné město

Režie/Director: Ed Gass-Donnelly  
Canada, 2007, 87 min.



Když Carol spadne z balkonu bytu, který sdílí s Harrym, najde ji prostitutka Kráska, její přítel Johnny a policista Peter. Jak pád promění osudy pětky hrdinů ze současného Toronta?

Carol falls from the balcony of the flat she shares with Harry and is found by a prostitute named Pretty, her boyfriend Johnny and a cop named Peter. How will the fall transform the lives of the five protagonists from modern Toronto?

**16:00**

#### Kino Panasonic 7K3

##### Diorthosi/Náprava

Režie/Director: Thanos Anastopoulos  
Greece, 2007, 83 min.



Bezejmenný hrdina se po propuštění z vězení ocitá na ulici, která se mu stává domovem. Jaký zločin spáchal?

The film's unnamed hero is released from prison and finds himself on the streets with nowhere to go. What crime did he commit?

► pokračování na straně 12



# Skupina ČEZ

## GENIÁLNÍ PANTER

### 43. ročníku

### MFF Karlovy Vary



► pokračování ze strany 11

16:00

**Kongresový sál 735**

**Guernsey/Guernsey**

Režie/Director: Nanouk Leopold  
Netherlands, Belgium, 2005, 90 min.

Tricetiletá introvertka Anna jednoho dne objeví svoji spolupracovnici oběšenou ve sprše.

30-year-old introvert Anna finds a female colleague hanging in the shower one day.

16:30

**Lázně III 7L3**

**Šivačků/Šičky**

Režie/Director: Lyudmil Todorov  
Bulgaria, 2007, 87 min.

Bezradějná nezaměstnanost vyhnala tři přítelkyně z jejich rodného města do Sofie. Doufají, že v metropoli se naplní jejich naděje a sny.

Unemployment forces three friends to leave their hometown for Sofia, hoping that the metropolis will fulfill their dreams and aspirations.

16:30

**Pupp 7P3**

**Desierto adentro/Vnitřní poušť**

Režie/Director: Rodrigo Plá  
Mexico, 2008, 112 min.

Filmová saga zobrazující na pozadí politicko-náboženského konfliktu příběh o domnělém rodném prokletí.

A film saga about an imagined family curse, set against the backdrop of a politico-religious conflict.

17:00

**Divadlo Karlovy Vary 7D6**

**Teško je biti fin/Je těžké být dobrý**

Režie/Director: Srdjan Vuletić  
Bosnia and Herzegovina, Germany, United Kingdom, Serbia, Montenegro, Slovenia, 2007, 102 min.

Příběh sarajevského taxikáře, spolupracujícího s místním podsvětím, který se rozhodne se svou minulostí skoncovat.

The story of a Sarajevo taxi driver who works with the local underworld and decides to break ties with his past.

17:00

**Velký sál 714**

**Dixia de Tiankong/Šachta**

Režie/Director: Zhang Chi  
China, 2008, 98 min.

Nenápadná oslava života se zaměřuje na osudy příslušníků tříčlenné rodiny v hornickém městě na západě Číny.

This subtle celebration of life traces the lives of a family of three living in a mining town in western China.

18:30

**Kino Čas 7C6**

**Rain of the Children/Děti deště**

Režie/Director: Vincent Ward  
New Zealand, 2007, 101 min.

Na pozadí působivé rekonstrukce pohutěného života maorské ženy Puhi ukazuje známý novozélandský režisér Vincent Ward těžký osud původních obyvatel Nového Zélandu v první polovině 20. století.

Set against the compelling reconstruction of the checkered history of the Maori woman Puhi, well-known New Zealand director Vincent Ward describes the challenges facing the original inhabitants of New Zealand during the first half of the 20th century.

Režie/Director: Nana Neul  
Germany, 2008, 88 min.

Melanie potkala Jenny a zamilovala se. Ale Jenny si myslí, že Mel je Miguel. Mel vypadá, obléká se a chová se jako chlapec, za něhož je často považována.

Melanie met Jenny and fell in love. But Jenny thinks Mel is Miguel. Mel looks, dresses and acts like a boy, and people frequently take her for one.

Režie/Director: Gregory King  
New Zealand, 2007, 84 min.

Mladý Gary se snaží od základu změnit svůj řetězcový život. Ale vyprahlé aucklandské předměstí, kde násilí mezi jednotlivými osobami koluje stejně neosobně jako peníze či drogy, mnoho šancí na změnu nenabízí.

Young Gary is trying to change his life as

**In Heaven There Is No Beer?/V nebi pivo nevedou?**

Režie/Director: Les Blank  
USA, 1984, 51 min.

Radosný průlet světem polky, světem plným tance, jídla, hudby a jejich zanícených vyznavačů.

A joyous romp through the dance, food, music, even religion of the polka.

18:30

**Malý sál 725**

**Rusalka/Mořská vila**

Režie/Director: Anna Melikyan  
Russia, 2007, 115 min.

Moderní variace na pohádku o „rusalce“ nebo „malé mořské vile“. Kaleidoskop obrazů ze života osmnáctileté Alisy, které se nedostává toho, co by si přála, přestože je nadána nadpřirozenými schopnostmi.

A modern variation on the fairy tale about the little mermaid. A kaleidoscope of images from the life of 18-year-old Alisa, whose wishes remain unfulfilled, despite the fact that she has supernatural powers.

19:00

**Divadlo Husovka 7H4**

**Mein Freund aus Faro/ Můj přítel z Fara**

Režie/Director: Nana Neul  
Germany, 2008, 88 min.

Melanie potkala Jenny a zamilovala se. Ale Jenny si myslí, že Mel je Miguel. Mel vypadá, obléká se a chová se jako chlapec, za něhož je často považována.

Melanie met Jenny and fell in love. But Jenny thinks Mel is Miguel. Mel looks, dresses and acts like a boy, and people frequently take her for one.

19:00

**Espace Dorleans 7E4**

**A Song of Good/Píseň o dobru**

Režie/Director: Gregory King  
New Zealand, 2007, 84 min.

Mladý Gary se snaží od základu změnit svůj řetězcový život. Ale vyprahlé aucklandské předměstí, kde násilí mezi jednotlivými osobami koluje stejně neosobně jako peníze či drogy, mnoho šancí na změnu nenabízí.

Young Gary is trying to change his life as

a junkie from the bottom up. But the barren Auckland suburb, where violence circulates just as impersonally as money and drugs, doesn't offer much hope of redemption.

19:00

**Kino Panasonic 7K4**

**Hoy el día se repite diferente/ Dnešní den vypadá jinak**

Režie/Director: Óscar Moreno, Xavier Baig  
Spain, 2007, 102 min.



Ve formálně bohatém, místy vizuálně strhujícím a výbornou hudbou Micka Luny prodchnutém portrétu nahledneme do nitra inteligentního, zcestovalého a osobitou životní filozofií disponujícího narkomana Toniho.

In this formally diverse, at times visually stunning portrait, immersed in an excellent soundtrack by Micka Luna, we glimpse into the inner world of Toni, a highly intelligent, well-travelled drug addict with a unique life philosophy.

19:00

**Kongresový sál 736**

**Die Besucherin/Návštěvnice**

Režie/Director: Lola Rand  
Germany, 2008, 104 min.

Agnes si dokonale uspořádala pracovní i rodinný život. Při opakovaných návštěvách cizího bytu si však uvědomí, jak jednotlivě žije.

Agnes has her work and family life in perfect order. It is only after repeatedly visiting a stranger's flat that she realizes just how monotonous her life is.

19:00

**Pupp 7P4**

**Yami no kodomo-tachi/ Děti temnoty**

Režie/Director: Sakamoto Junji  
Japan, 2008, 137 min.

Působivý a drsně nevybíravý snímek konfrontuje diváka se světem dětské prostituce a černého trhu s orgány v Thajsku.

An impressive and starkly indiscriminate film that confronts audiences with the world of child prostitution and the black market in human organs in Thailand.

19:30

**Divadlo Karlovy Vary 7D7**

**Tabló/Tableo**

Režie/Director: Gábor Dettre  
Hungary, 2008, 120 min.

Romský policista Karcsi žije se Švédkou Evou. Jednoho dne je přivolan k vraždě bohatého kšeftáře Schultera.

Karcsi, a Roma policeman, lives with Eva, a Swede. One day he is called to the scene of the murder of a wealthy trafficker named Schullter.

19:30

**Lázně III 7L4**

**Tulpan/Tulpan**

Režie/Director: Sergey Dvortsevov  
Germany, Switzerland, Kazakhstan, Russia, Poland, 2008, 100 min.



Po skončení základní vojenské služby se Asa vrací do rodné kazachské stepi, kde v jurte žije se sestrou a její rodinou. Aby mohl začít nový život a osamostatnit se, musí se nejprve oženit.

After completing compulsory military service, Asa returns to his homeland on the steppes of Kazakhstan, where he lives in a yurt with his sister and her family. In order to start a new life and become independent, the first thing he must do is marry.

20:00

**Velký sál 716**

**A nyomozó/Pátrání**

Režie/Director: Attila Gigor  
Hungary, Sweden, Ireland, 2008, 107 min.

Netradiční kriminální příběh o muži, který se pro záchranu své matky umírající na rakovinu nechá najmout na zabítí neznámého člověka. Jako patolog provede vraždu rychle a takřka bezbolestně.

An unconventional story about a man

who, in order to save his cancer-stricken mother, agrees to carry out the assassination of someone he's never met. As a pathologist he performs the murder quickly and almost painlessly.

21:30

**Kino Čas 7C8**

**Adventures of Power/ Powerova dobrodružství**

Režie/Director: Ari Gold  
USA, 2007, 96 min.

Vynikající komedie, jež svou poetikou připomíná filmy Wese Andersona, vypráví o mladíkovi, který přes všechny překážky míří za vítězstvím v celonárodní bubenicové soutěži – nemaje bubnu!

An outstanding comedy whose poetic style hearkens back to the films of Wes Anderson. It tells of a youngster focused on winning the nationwide drumming championship in spite of certain obstacles – such as not having any drums!

21:30

**Kinosál B 746**

**Dobře placená procházka '07/ Dobře placená procházka '07**

Režie/Director: Olga Špátová  
Czech Republic, 2007, 52 min.

Dokument přibližuje přípravu a nové nastudování jazzové opery Jiřího Šlitra a Jiřího Suchého na jaře roku 2007. Původní inscenace měla premiéru v roce 1965 v divadle Semafor a o rok později získala i podobu televizního filmu.

This documentary details the preparations for the new production of a jazz opera by Jiří Šlitr and Jiří Suchý, held in the spring of 2007. The original performance premiered in 1965 in the Semafor theatre and was made into a television film a year later.

21:30

**Malý sál 726**

**Burden of Dreams/Břímě snů**

Režie/Director: Les Blank  
USA, 1982, 95 min.



Film je záznamem Herzogova natáčení filmu Fitzcarraldo, předvádí jeho nezlomně odhodlání natočit scénu se stovkami indiánů táhnoucích obrovský parník přes vysokou horu.

The film records the making of Herzog's epic Fitzcarraldo and his determination to include a sequence requiring hundreds of natives to pull a full-size steamship over a mountain.

22:00

**Divadlo Husovka 7H5**

**Az élet vendége – Csoma legendárium/ Hostem v životě**

Režie/Director: Tibor Szemző  
Hungary, 2006, 79 min.

Ambientní film se vydává do Himálaje po stopách maďarského vzdělance Csomy, který tu sestavil první slovník tibetského jazyka.

An ambient film which sets off up into the Himalayas on the trail of Hungarian scholar Csoma, who compiled the first dictionary of the Tibetan language.

22:00

**Divadlo Karlovy Vary 7D9**

**Dracula/Dracula**

Režie/Director: Terence Fisher  
United Kingdom, 1958, 82 min.

První barevný filmový Dracula šokoval kritiky rudou barvou krve a silným sexuálním podtextem, diváci však byli nadšeni.

The first Dracula film in color shocked critics, but delighted audiences, with its blood-red violence and simmering sexual undertones.

22:00

**Espace Dorleans 7E5**

**R(evolution)/R(evoluce)**

Režie/Director: Mustafa Zaveri  
India, 2007, 80 min.

Nezávislý indický debut diváky okouzlí prosluněným prostředím poklidné mořské zátoky. Tam citově a existenciálně raněná hrdinová nalézají novou vůli žít díky zdravě nadsazeným dialogům o životě a o kosmu.

This independent Indian debut will captivate audiences with its sunny location in a tranquil bay. There, the emotionally and existentially wounded protagonists find a new will to live through healthily exaggerated dialogues about life and the universe.

22:00

**Kino Panasonic 7K5**

**En la ciudad de Sylvia/ V Sylviině městě**

Režie/Director: José Luis Guerín  
Spain, France, 2007, 84 min.



Mladý muž, obsese a město, tři protagonisté „jednoho z nejněmějších filmů v historii“, jak jej charakterizuje samotný autor, byl právě při práci se zvukem strávil nejvíce času.

A young man, an obsession and a city, three protagonists in “one of the most silent films in history”, as characterized by the filmmaker himself, even though he spent most of his time working on the audio track.

22:00

**Kongresový sál 738**

**Bam gua nat/Noc a den**

Režie/Director: Hong Sang-soo  
South Korea, 2008, 145 min.

Ve svém osmém filmu jihokorejský autor Hong Sang-soo opět pojednává o frustracích, chťiči a sebereflexi příslušníku moderní dospělých generace, ale opustil svůj typický vyprávěcí systém dublovaných událostí.

In this, his eighth film, South Korean filmmaker Hong Sang-soo once again discourses on the frustrations, desires and self-reflections of today's older generation, while relinquishing his classic narrative system of duplicating events.

22:00

**Pupp 7P5**

**My Winnipeg/Můj Winnipeg**

Režie/Director: Guy Maddin  
Canada, 2007, 97 min.

Náměšičnost, koně zamrzlí v řece, cizí nocležníci, sláva a pád hokejového klubu ve městě, k němuž vzhlížel i spiritista a spisovatel A. C. Doyle.

Sleepwalking, horses frozen in a river, foreign lodgers, the rise and fall of the city hockey team that was even championed by spiritualist and writer A.C. Doyle.

23:00

**Velký sál 719**

**Be Kind Rewind/ Prosíme přetočte**

Režie/Director: Michel Gondry  
USA, 2008, 102 min.



Jack Black a Mos Def hrají v novém filmu slavného Michela Gondryho dva přátele, kteří po nešťastné nehodě začnou vyrábět amatérské předělávky hollywoodských hitů.

Jack Black and Mos Def star in a new film by celebrated Michel Gondry as two friends who begin making amateur remakes of Hollywood blockbusters after an unfortunate mishap.

23:59

**Kino Čas 7C9**

**Two Deaths/Dvě smrti**

Režie/Director: Nicolas Roeg  
United Kingdom, 1995, 102 min.

V honosné vile v Bukurešti se těsně po pádu Ceaușescova režimu scházejí čtyři přátelé, aby společně povečeřeli.

Four friends have dinner together in a luxury villa in Bucharest just after the fall of Ceaușescu's regime.

23:59

**Malý sál 727**

**The Dark Eyes of London/ Mrtvé oči Londýna**

Režie/Director: Walter Summers  
United Kingdom, 1939, 76 min.

Legendární filmový Dracula Bela Lugosi exceluje v roli vyšinutého majitele pojišťovny, provozujícího své rejdry ve zlověstných kulisách věčně zamračeného Londýna.

Legendary screen Dracula Bela Lugosi gives one of his greatest performances as a deranged insurance broker up to no good in foggy, gaslit London.

**Official Selection**  
Documentary Competition  
Karlovy Vary Film Festival  
2008



**Screening Dates:**  
09.7 Wednesday  
15:30 - Kino Cas  
Official screening

10.7 Thursday  
19:00 - Kino Panasonic  
Official screening

# Hoy el día se repite diferente

(Today, the same day is different)

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