

A FILM BY JAN HŘEBEJK AND PETR JARCHOVSKÝ
ABOUT SEX, MONEY AND A GOOD MAN



BEAUTY IN TROUBLE

THE ROBERT GRAVES POEM BY THE SAME NAME INSPIRED JAN HŘEBEK AND PETR JARCHOVSKÝ TO TELL THE ROMANTIC STORY OF A YOUNG WOMAN (AÑA GEISLEROVÁ) DEALING WITH DILEMMA OF LOVING TWO MEN AT ONCE (ROMAN LUKNÁR AND JOSEF ABRHÁM); A DILEMMA BETWEEN SEXUAL DEPENDENCE AND ASSURING A FUTURE FOR HERSELF AND HER CHILDREN (ADAM MIŠÍK AND MICHAELA MRVÍKOVÁ); A DILEMMA IN HER RELATIONSHIP TO HER MOTHER (JANA BREJCHOVÁ) AND STEP-FATHER (JIŘÍ SCHMITZER) AND WITH HER MOTHER-IN-LAW (EMÍLIA VÁŠÁRYOVÁ). BEAUTY IN TROUBLE IS FULL OF UNEXPECTED AND TWISTS, HUMOR, A PARADOXICAL ENDING AND AMAZING PERFORMANCES BY THE ACTORS.

DIRECTOR JAN HŘEBEK SCREENPLAY PETR JARCHOVSKÝ CINEMATOGRAPHY JAN MALÍŘ PRODUCTION DESIGN MILAN BÝČEK COSTUMES KATARÍNA BIELIKOVÁ EDITOR VLADIMÍR BARÁK SOUND MICHAL HOLUBEC MUSIC ALEŠ BŘEZINA PRODUCER ONDŘEJ TROJAN – TOTAL HELPART T.H.A. CO-PRODUCERS JAROSLAV KUČERA – CZECH TELEVISION

STARRING ANNA GEISLEROVÁ, JOSEF ABRHÁM, JANA BREJCHOVÁ, JIŘÍ SCHMITZER, EMÍLIA VÁŠÁRYOVÁ, ROMAN LUKNÁR, JAN HRUŠÍNSKÝ, JIŘÍ MACHÁČEK, MICHAELA MRVÍKOVÁ, ADAM MIŠÍK, JAROMÍRA MÍLOVÁ, ANDREI TOADER, NIKOLAY PENEV A RADŮZA FILMED IN 2005 IN CZECH REPUBLIC AND ITALY LENGTH 110 MIN FORMAT WIDE-SCREEN (1:2,35) SOUND DOLBY DIGITAL

JAN HŘEBEK (*1967), FILM AND THEATER DIRECTOR, SCREENWRITER AND PETR JARCHOVSKÝ (*1966), SCREENWRITER STUDIED TOGETHER AT THE PRAGUE ACADEMIC GYMNASIUM AND, BETWEEN 1987 AND 1991, AT THE SCHOOL OF SCREENWRITING AND DRAMATIC ART AT THE PRAGUE FILM AND TELEVISION ACADEMY OF MUSICAL ARTS (FAMU).

FILMOGRAPHY 1993 BIG BEAT HŘEBEK–JARCHOVSKÝ PUT THEIR CREATIVE FORCES TOGETHER WITH DIRECTOR AND PRODUCER ONDŘEJ TROJAN’S TOTAL HELPART T.H.A. FILM PRODUCTION COMPANY AT THE END OF THE 1990’S. UNDER THE AUSPICES OF THIS PRODUCTION ENVIRONMENT, HŘEBEK DIRECTED, ACCORDING TO JARCHOVSKÝ’S SCREENPLAYS, HIS MOST SUCCESSFUL

FEATURE FILMS TO DATE 1999 COSY DENS 2000 DIVIDED WE FALL (ACADEMY AWARD NOMINEE 2001 BEST FOREIGN LANGUAGE FILM) 2003 PUPENDO 2004 UP AND DOWN 2006 BEAUTY IN TROUBLE 2007 TEDDY BEAR

PETR JARCHOVSKÝ Was Robert Graves' poem Beauty in Trouble the prime inspiration to write the screenplay? At the beginning of writing a screenplay there is always a certain person, which I know from the neighborhood or from stories. In this case it was a young woman who lives in an unhappy marriage and must decide if she will stay with her husband or if she will leave him. She chooses to leave into another environment, which is for her an escape from pillar to post. She really gets into trouble. When we talked about it with Honza, he said: „Well, that is a kind of Beauty in trouble.“ At that moment we remembered Graves' poem in Šrut's translation. In the 80's Petr Skoumal set it to music, and we took a liking in the version sung by Luboš Pospíšil. We declaimed it and realized that we could really follow its track, that the poem lyrically expresses what we would like to show dramatically. How essentially did Aňa Geislerová influence the figure of the Beauty? She certainly completed her with her charisma, her unique style, with which she does a gesture, a gaze. Did you write it directly for her? We didn't write it directly for her, but she was very soon cast in our conception. At one point we realized it could be her. This is quite unusual in our movies, we normally do the casting ex post. Aňa was cast a little earlier. She even stepped in during the finishing of the screenplay in the completion of two versions of the story, as spontaneously and matter-of-factly as she herself is. And I must say she helped me a lot. Those are exactly the important things, when an intelligent actor says: „I wouldn't do that...“ Or: „Why does that guy behave like this?“ These are the last adjustments I need, so that certain scenes appear credibly. How will your future creations go on? First they were retro comedies, now they are movies about the present. Are you willing to write any sci-fi? Definitely not. You can't even plan like this. We didn't even decide we would first do movies about the past, and then the present. It just met us on the way. The cooperation with Petr Šabach presented us to each other, he was older, he already had studied and written some, and we were just beginning. And that's how it gradually evolves. I would also be glad to know where it is taking us.

JAN HŘEBEK In your movies you always participate also to the screenplay. What was the inspiration for you with Petr Jarchovský this time? I've always wanted to do a movie, which would have the same story as Robert Graves' poem Beauty in Trouble. The story of a girl in a hard situation of life ended up being the foundation of the screenplay, though the main impulse were the personalities of the other parts, which we wanted to bring into life (the mother-in-law, the mother, the stepfather etc.). I have the feeling that you are slowly abandoning the retro-comedy genre and are turning to the present. But you don't regard it with as much humor anymore. Is it because when one writes about the present, he doesn't have the necessary over-view, which means those movies are more dramas from the real world? I think that if we saw for example Cosy dens in 1971, we wouldn't laugh as much. This serene view appears not only through our author's position, but also because we look at it from the distance. And when you look at something with nostalgia, you of course have more reasons to laugh. Humor can result from many things – from a situation, cranks, but also from a certain truth. For ex. in the movie Loves of a Blonde, the humor is quite sad. The probably funniest scene, which everyone recollects, is the bed scene, where Pucholt is with his parents. The whole audience is dead laughing to it, and then you see the Blonde who is following it all through the key hole and is weeping. This is the extent of humor. Beauty in Trouble is full of humor, which results from the fact that we know it. That it is a bitter bite is given by the fact that we are seeking the truth. But on the other hand it has a certain purification in itself, a sort of catharsis. In which most unstandard and in which most agreeable place did you ever film? I am of course aiming to jail and Tuscany. I could explain a basic paradox about this. When we were shooting in the jail on Pankrác, outside it was about 40 °C and inside it was cool. The environment is depressing, but that's where I understood why there are so many prison movies. The whole area is very photogenic. We could aim our camera to any spot, it always worked. I enjoyed shooting in jail. We were in a cool place and everything worked out. While the little idyll we filmed in Tuscany, it was a real horror. There we really got to what Fellini says, that to direct a movie means to command Christopher Columbus' company which wants to go home. The shooting took place in such a way, that in the morning we would start at 8am, at 10am the sky would becloud and would stay so the whole day long. The first day we weren't nervous yet, because we were shooting interior scenes and we used lamps. But the next days, it was a kind of mental agony! We would wait for an hour if per chance the sun wouldn't appear behind a cloud. We would do one shot every three hours. And this is the situation when you are in movie's paradise and you can't film and you just wait. So the worst filming was in Tuscany and the best in jail.

TOTAL HELPART T.H.A., ONDŘEJ TROJAN, PRODUCER

TOTAL HELPART T.H.A. WAS FOUNDED BY THE FOLLOWING MEMBERS OF THE SKLEP THEATER GROUP IN 1992:

ONDŘEJ TROJAN FILM AND TELEVISION DIRECTOR (FAMU GRADUATE IN 1990), PRODUCER, ACTOR; **JIŘÍ BURDA** ECONOMIST, SCREENWRITER, THEATER DIRECTOR, ACTOR; **TOMÁŠ HANÁK** ACTOR, SCREENWRITER, LYRICIST AND MODERATOR.

Total HelpArt T.H.A. is a film and television production and distribution company that focuses on feature films, production services for the Sklep theater company and organizational and commercial cultural activities.

TOTAL HELPART T.H.A., FEATURE FILM HISTORY

COSY DENS (PELÍŠKY) Directed by Jan Hřebejk, 1999. Produced by Total HelpArt for Total HelpArt and Czech Television / Winner at the Sydney International Film Festival

DIVIDED WE FALL (MUSÍME SI POMÁHAT) Directed by Jan Hřebejk, 2000. Produced by Total HelpArt for Total HelpArt and Czech Television / Winner of five Czech Lions and other prestigious Czech film awards / Nominated for the Best Foreign Film Oscar in 2000 by the American film Academy / First Czech film ever included in the Sundance Film Festival official section / Sony Pictures Classics purchased the film for distribution in the United States and Canada and it entered the Top 50 in its first weekend even though only eight(!) copies were in distribution. Winner at many foreign film festivals, such as the Sydney International Film Festival

OUT OF THE CITY (GESTA Z MĚSTA) Directed by Tomáš Vorel, 2000, Produced by Total HelpArt for Vorel Film, Total HelpArt and Czech Television

CRUEL JOYS (KRUTÉ RADOSTI) Directed by Juraj Nvota, 2002. Co-producer

PUPENDO Directed by Jan Hřebejk, 2003. Produced by Total HelpArt for Total HelpArt and Czech Television

ZELARY (ŽELARY) Directed by Ondřej Trojan 2003. Produced by Total HelpArt for Total HelpArt, Barrandov Studio, Czech Television, Alef Film (Slovakia), Dor Film (Austria) Nominated for the Best Foreign Film Oscar in 2003 by the American film Academy / Sony Pictures Classics purchased the film for distribution in the United States and Canada

UP AND DOWN (HOREM PÁDEM) Directed by Jan Hřebejk, 2003. Produced by Total HelpArt for Total HelpArt, Falcon and Czech Television

TOTAL HELPART T.H.A. HAS ALSO PRODUCED MANY SHORT FILMS, MUSIC VIDEOS AND COMMERCIALS...

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