

Total HelpArt T.H.A.

in cooperation

with

Falcon

and

Czech Television

present

a new feature film by

Jan Hřebejk and Petr Jarchovský

The title 'UP AND DOWN' is displayed in a black rectangular box. The word 'UP' is in red, 'AND' is in red, and 'DOWN' is in white. All letters are in a bold, sans-serif font.

**UP AND
DOWN**

a comedy that will make you cry

a drama that will make you laugh.

www.horempadem.cz

UP AND DOWN

director: Jan Hřebejk

story: Petr Jarchovský and Jan Hřebejk screenplay: Petr Jarchovský

cinematography: Jan Malíř production design: Milan Býček

costumes: Katarína Bieliková editor: Vladimír Barák sound: Michal Holubec

music: Aleš Březina executive producers: Ondřej Trojan, Milan Kuchynka

production managers: Michaela Kuchynková, Marcela Dvořáková

starring: Petr Forman, Emília Vášáryová, Jan Tříska, Ingrid Timková, Kristýna Liška-Boková, Jiří Macháček, Nataša Burger, Jaroslav Dušek, Pavel Liška, Marek Daniel, Jan Budař, Zdeněk Suchý and others...

produced by: Total HelpArt T.H.A. film company

in cooperation with: Czech Television and Falcon

producer: Ondřej Trojan – Total HelpArt T.H.A.

co-producers: Jaroslav Kučera - Czech Television, Jan Bradáč - Falcon

this film was created with a contribution from

The Czech National Fund for the Support and Development of Czech Cinematography

filmed: in 2003-2004 in the Czech Republic and Australia

length: 108min format: wide-screen (1:2,35) sound: Dolby digital

premiere: September 16, 2004

SYNOPSIS

Two refugee smugglers (Zdeněk Suchý, Jan Budař) find a two-month old child left in their car after a job. They sell the forgotten Indian boy to the childless Miluška (Nataša Burger), who wants to have a child.

Her husband František (Jiří Macháček), however, is a football hooligan and a racist...

Forty-year old Hana (Ingrid Timková) works in a refugee aid center. Her much older partner Otakar (Jan Tříska) collapses while lecturing at the university. Their eighteen-year-old daughter (Kristýna Boková Lišková) learns by accident that Otakar never divorced his first wife, Věra (Emília Vášáryová), with whom he has a son, Martin (Petr Forman)...

The stories mostly take place in present-day Prague.

Intertwined tragicomic stories of losing and finding of loves, friendship, families, parents and children.

A dramatic tale of altruism and xenophobia, about our fear of the unknown and the feeling of being threatened that awakens the demon of racism hidden in every one of us. A picture of the current existential feeling of central Europeans, who were isolated in the past by the Iron Curtain and whose insular incubator has been shattered before their eyes and turned into the global village.

Above all else, the intimate story of a few ordinary people, who after a long period of silence, separation and lies, look for and find the strength and courage to find their way to one another, to forgiveness and reconciliation, and their own private way out of chaos...

An interview with director Jan Hřebejk

Up And Down is your first film that takes place in the present...

We wrote the screenplay very naturally. Petr Jarchovský told me the story of a lost child that came to him when he was watching a report on television about refugees. I remembered the story of my friend, a Czech from L.A., about his emigration thirty years ago. We added a few true stories that we experienced or had heard of and made the rest up. Basically, we put it together when we were working on the screenplay to our film Pupendo.

Your themes, even though they have a comic spark, are always very serious: (Big Beat– the totalitarian 50s, Cosy Dens – the occupation in 1968, Divided We Fall - the Holocaust, Pupendo – the normalization of the 70s). In Up And Down, it's racism and xenophobia. "Great events" are always playing out on the background of "little stories..."

We never said: "Now we'll make a film about the Holocaust or the occupation." We were always intrigued by a certain character or story. Up And Down was the same case. We always look for something attractive in our stories and in the end the characters whose story we are telling are the most attractive. History goes on around out little characters. In a sense, it's a sort of plebeian view of the world. Our heroes don't make history; instead they are usually its victims.

Why did you cast Václav Havel in your film?

The Burmese dissident couple in our film was inspired by my wife's work for Amnesty International. At the time, she worked on an exhibition of photographs on Burma held under the aegis of President Václav Havel. I knew that his modest participation in the film could contribute to the believability of this motif.

Can you categorize your new film or describe your inspiration?

Personally, the stream of British cinematography represented by Mike Leigh's *Secrets and Lies* and Stephan Daldry's *Billy Elliot* is close to me. That's contemporary cinematography that is admired and I have similar type of speech. I also consider the work of Woody Allen and Miloš Forman to be masterful. But our main inspiration is what we see around us and not what we see in the theater.

How did you choose the music to Up And Down?

The author of the music is my long-time friend and collaborator Aleš Březina, who did the music to *Divided We Fall*. We always admired the film music of Goran Bregovič and thanks to his assistant, Slobodan Dedejč (who has worked for the last 20 years with Emir Kusturica), we, even before the film was made, got to meet a number of top-notch Serbian musicians. So Boban Markovič Orkestar, clarinetist Ognjen Popovič, or flutist Žorž Grujič played a large role in recording the music to this film. Rising London club star Luke Ritchie also took part as did the current biggest Czech singing star, Dan Bárta.

Your films always have great actors. Is this true of the new film?

Besides Jan Tříska (a great Czech film and theater star of the 1960s who now lives in L.A.), Miloš Forman's son Petr Forman and Slovak actress Emília Vášáryová, who first appeared in Vojtěch Jasný's *When The Cat Comes*, which won three major awards at the Cannes film festival in 1964, appear in the lead roles.

Where did you shoot and what method did you use?

Cinematographer Jan Malíř and I filmed in real apartments and on the streets in the center of Prague this time, often in a semi-documentary style under regular conditions. We were inspired by Steven Sonderburg's *Traffic*, which I personally consider one of the best films of recent years, in terms of color styles.

Part of the film takes place in Australia. How was it working there?

The Forman family that lives in Brisbane helped us a great deal. Miloš Forman's brother Pavel and his family have been living there since the end of the 1960s. Some of the scenes were filmed in their backyard. And the old man who appears almost at the end of the film is not sir Peter Ustinov in his last role, but Pavel Forman in his first.

An interview with screenwriter Petr Jarchovský

Up And Down is your first film set in the present. How long were you and Jan Hřebejk planning this theme?

I can't say that we think about our themes as historical or contemporary films. Films that are set in the past have to resonate with today's viewers. Otherwise, they wouldn't have a chance to catch their interest. Basically, we encounter tales that have to take place in a certain period. The period itself is secondary because we are interested in the human characters and how they react and change in certain historical contexts. So we didn't plan anything, but when we learned that we had a contemporary theme that we wanted to take on in one of our films, we were happy and understood it as an opportunity to slide out of the box that many people were used to putting us. The box of "nostalgic retro-comedies."

How is it different to write a screenplay when you are describing a reality that you know well and live in...?

You don't have to work with sources as much to check reality, because you're living in the present and the contexts are obvious. It frees up your hands and you can concentrate more on the fate of your characters. You lose, however, the poetry of memories, time travel, the smell of a period, nostalgia.

But viewers can possibly be more critical....

Everyone sees the present from his or her own point of view and that is what's exciting about it.

We are not looking for some wide consensus, but we are trying to pose questions about our period and ourselves.

As a screenwriter, do you participate in the selection of actors?

It's one of the most pleasant phases of preparing the film; a sort of daydreaming and I'm happy that I can be a part of it...

Last year Pupendo, this year Up And Down. What are your future screenwriting plans?

We've started on a peculiar love story. We are working on the second version of the screenplay and I don't want to give the title away yet. This time, it should be a story told on two levels where the common past and present of our characters should play out. Again, it should be a tragicomedy, a story of forgotten childhood love that unexpectedly comes to life. We have five very interesting opportunities for three actresses and two actors as well as several children. We worked on our story for an entire year and today I am very happy that Honza (Jan Hřebejk) has accepted it as his own and that we will complete it together.

Two films that you wrote the script for have been nominated for a Best Foreign Film Oscar. This is a great success. How is it reflected in your work?

I have more peace for my work. I'm not as tortured by existential problems. I'm a bit wiser, but on the other hand I'm a bit more used up and more careful. You gain something and you lose something. The biggest advantage is that I can continue to work on themes that interest me and those close to me and I don't have to adapt to the tastes and intentions of others.

Finally, I would like to thank all the actors who worked on *Up And Down*, especially Petr Forman, Emílie Vášáryová, Jan Tříska, Ingrid Tímková, Kristýna Boková-Lišková, Jiří Macháček and Nataša Burger. It was exciting and inspiring to watch how the projection of their talent enriched the formation of the piece and made it into a film that I stand behind no matter how the result is accepted.

Film History

JAN HŘEBEJK, film and theater director, screenwriter,

Jan Hřebejk (*1967) and Petr Jarchovský 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).

During his studies at FAMU, Jan Hřebejk directed and produced his first two short films: **Everything You Wanted To Know About Sex And Are Afraid To Experience** (1988) and **Year 1948** (1989) according to the scripts written by his fellow student Petr Zelenka. His professional directorial debut came in the short live-action film for Czech Television **Don't Do Anything Unless You Have A Good Reason** (1991). The films grabbed the attention of viewers and critics alike and won many awards at student film festivals.

Together with Jarchovský, Hřebejk wrote the script to the generational comedy set in a communist youth organization summer camp **Let Us Sing A Song**. Director (and current producer) Ondřej Trojan and cinematographer Asen Šopov then filmed their debut feature film according to the script. Aňa Geislerová, today a successful young actress, first appeared in this film, as did Jan Semotán (Kšanda in *Big Beat*).

In 1992, Jan Hřebejk filmed his own adaptation of Egon Hostovský's novel **Charity Ball** (his thesis) as a TV film for Czech Television starring Jiří Kodet, Ivana Chýlková and Bohumil Klepl.

The original musical **Big Beat**, a retro-comedy from the end of the 1950s about the coming of rock'n'roll to Czechoslovakia, premiered in 1993. Petr Jarchovský wrote the script according to Petr Šabach's short stories while musician Ivan Hlas wrote the music and lyrics. Hřebejk made his feature film debut as a director with well-known cinematographer Jan Malíř behind the camera. The film was very successful at the box office and won several prestigious awards including Hřebejk winning the Czech Lion for Best Director, Josef Abraham the Czech Lion for Best Actor, Best Music Czech Lion going to Ivan Hlas and the Best Film of 1993 Czech Lion.

Together with Jan Malíř, Jan Hřebejk shot the children's television series **Where Stars Are Falling** in 1996, which was then sold to many other European countries.

Another success for the Jarchovský - Hřebejk duo were the three original stories filmed for **The Bachelors** television series, which won the Film and Television Association and the Literary Fund award its contribution to live-action television production for 1997.

Hřebejk-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 1990s. Under the auspices of this production environment, Hřebejk directed, according to Jarchovský's screenplays, his most successful feature films to date.

These were 1999's Czech mega box office smash **Cosy Dens** and **Divided We Fall** a year later, which received an Oscar nomination for Best Foreign Film, five Czech Lions and a series of awards at international film festivals as well as being shown in theaters worldwide. **Pupendo**, another very successful film at the box office, debuted in 2003. Director Jan Hřebejk's and screenwriter Petr Jarchovský's last feature film to date is **Up And Down**, which will premiere in the Czech Republic in September of 2004.

Between shooting feature films, Jan Hřebejk directs many smaller projects, such as music videos, advertisements and documentaries, including television portraits of hockey goalie Dominik Hašek and musician Vladimír Mišík for the Febio production company.

In 1997, Hřebejk made his theater directorial debut with Christopher Hampton's **Dangerous Relations**, starring Vilma Cibulková, Aleš Procházka and Zita Kabátová, in Prague's Pod Palmovkou theater.

In March 2000, another premiere of a Hřebejk-directed play took place in the same theater. The piece this time was an adaptation of Woody Allen's well-known film **Bullets Over Broadway**. Hřebejk then directed **Amadeus** starring Jiří Bartoška at the Pod Palmovkou theater in 2002.

PETR JARCHOVSKÝ, screenwriter

Petr Jarchovský (*1966) and Jan Hřebejk 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). Jarchovský today works as a teacher at the screenwriting school and his book, *Divided We Fall*, was published by Paseka in 1998.

Petr Jarchovský debuted as a scriptwriter with one of the short stories in the **Non-myterious Stories** television series, which was directed by his fellow student Igor Chaun. Together with Jan Hřebejk, he wrote the script for debut director and FAMU classmate Ondřej Trojan that later became the generational comedy **Let Us Sing A Song**.

In 1993, the musical **Big Beat**, premiered, which Jarchovský wrote the script for according to the stories of writer Petr Šabach. This retro-comedy about the coming of rock'n'roll to Czechoslovakia at the end of the 1950s launched Jarchovský's professional cooperation with director Jan Hřebejk.

Three original short stories for the TV series **Bachelors** was another success for the duo, as they won the prestigious Film and Television Association and Literary Fund award for their contribution to live-action television production for 1997.

Jarchovský wrote the script to the feature film **Cosy Dens**, which premiered in 1999, and **Pupendo**, which premiered in 2003, according to the short stories of Petr Šabach. He also wrote the script to **Divided We Fall**, which premiered in 2000, according to his own story, and the script to **Up And Down**, which should premier in September 2004, on the basis of his and Jan Hřebejk's present-day story.

All four of these films were directed by Hřebejk for Ondřej Trojan's Total HelpArt T.H.A. film production company.

Jarchovský wrote the script for the World War Two drama **Zelary**, directed and produced by Ondřej Trojan, on the basis of the novel Jozova Hanule. The film premiered in 2003 and just like *Divided We Fall* was nominated for the Best Foreign Film Oscar.

Petr Jarchovský has also written the scripts to the yet unrealized films **The Cowards**, according to the novel of the same title by Josef Škvorecký, and **I Served The King Of England**, according to the novel of the same name by Bohumil Hrabal.

Jarchovský is currently writing the original script to the feature film titled **The Beauty In Trouble** for director Jan Hřebejk.

JAN MALÍŘ, cinematographer

Jan Malíř (*1948) graduated from FAMU in 1972.

Film history:

Feature films:

The Very Late Afternoon Of A Faun - 1983, directed by Věra Chytilová
Prague – The Restless Heart Of Europe - 1984, directed by Věra Chytilová
The Jester And The Queen – 1987, directed by Věra Chytilová
Mahuliena, Golden Maiden - 1987, directed by Miloslav Luther
Tank Battalion - 1991, directed by Vít Olmer
Big Beat - 1993, directed by Jan Hřebejk
The Dance Master- 1994, directed by Jaromil Jireš
Ruffiano And Sweeteeth - 1997, directed by Karel Smyczek
Cosy Dens – 1999, directed by Jan Hřebejk
Divided We Fall – 2000, directed by Jan Hřebejk
Cruel Joys – 2003, directed by Juraj Nvota
Pupendo – 2003, directed by Jan Hřebejk
Up And Down – 2004, directed by Jan Hřebejk

Jan Malíř has also taken part in Radúz Činčera's multimedia projects.

He has shot short films with animator and director Jiří Barta.

He also directed one episode of the German TV series **Tat Ort** (Crime Scene) for the German TV station NDR, which was shot partially in Prague. He regularly directs commercials and works on American films being shot in the Czech Republic.

VLADIMÍR BARÁK, editor

Vladimír Barák (*1964), FAMU graduate.

Film history:

Feature films:

Cosy Dens – 1999, directed by Jan Hřebejk
Divided We Fall – 2000, directed by Jan Hřebejk
Out Of The City – 2001, directed by Tomáš Vorel
Pupendo – 2003, directed by Jan Hřebejk
Zelary – 2003, directed by Ondřej Trojan
Up And Down – 2004, directed by Jan Hřebejk

As an editor, Barák has participated on a whole series of short films, such as the documentary **Ivan Kral Dancing Barefoot**, TV films such as the **Multicar Movie Show**, **Wartburg Movie Show** and **Milan Is Coming**. He also edited Petr Zelenka's TV film **Powers** and Igor Chaun's **The Red Card**.

Barák also regularly works on Czech Television's programs and is one of the chief creators behind the documentary series **Bigbít** and the satire **Česká soda** as well as the **Šedesátka** and **Trip** programs. He also edited the television portraits of hockey goalie Dominik Hašek and musician Vladimír Mišík as well as many music videos and commercials.

ONDŘEJ TROJAN, producer **TOTAL HELPART T.H.A.**

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 (CESTA 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, Falcon, 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 and it will be released on August 27, 2004.

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.'s short films:

Prague 5, documentary about the Pražská 5 artistic and musical project directed by Petr Nikolaev; produced for Czech Television, 1992

Pension, two-part TV Sklep theater group television film directed by Ondřej Trojan; produced for Czech Television, 1993

Milles, a special presentation of the Sklep theater group directed by Ondřej Trojan; produced for Czech Television, 1994

Fireside Stories, a series of eight short stories directed by Tomáš Vorel, Zdeněk Tyc, Ondřej Trojan, Václav Koubek; for Czech Television, 1994, 95

Forest Wisdom Sklep's New Year's presentation directed by Ondřej Trojan; for Czech Television, 1997

Multicar Movie Show and **Wartburg Movie Show** Sklep's New Year's presentation directed by Ondřej Trojan; for Czech Television, 1998/99

Total HelpArt T.H.A. has also produced many music videos (Vltava, Karel Plíhal, Jaromír Nohavica, Ivan Hlas, Mňága a Žďorp, Divoké srdce ...) and commercials...

CO-PRODUCERS

JAROSLAV KUČERA, co-producer

CZECH TELEVISION - Dramatic Production Center

The Czech Television Dramatic Production Center was created on July 1, 2002 with the merger of creative groups involved with dramatic production.

Screenwriter Jan Otčenášek is at the head of the center while Jaroslav Kučera is the center's chief producer.

The chief screenwriter together with other writers selects stories, oversees work on scripts and then work with directors. The three leading screenwriters (Magdaléna Turnovská, Jan Štern and Jan Lekeš) prepare stories for Sunday evening TV films, while Marča Arichteva is the head of series script production and Kristián Suda works on co-production films.

The head producer is in charge of the production and economic side of the center. He is directly in charge of individual producers that watch over the production of individual films and TV series.

The center overarches most of Czech Television's dramatic production. During a single year it produces about 30 different titles, including co-produced films, and takes part in most of its series production.

Among the most important projects for this year are the television films **Hodina tance a lásky** by screenwriter Pavel Kohout and director Viktor Polesný, **Iguo igua** by young artists Marek Epstein and Tomáš Krejčí, **Malovaný děti** by director Viktor Polesný, **Dědictví slečny Inocencie** by director Jiří Krejčík, **Město bez dechu** by screenwriter Iva Procházková and director Ivan Pokorný and many others.

In the fall and winter of 2002 and 2003, the feature films **Escape To Buda**, **Girlie**, **Cruel Joys**, **Small Town** and **Forest Walkers** were released. The center is currently working on several more titles.

Jan Hřebejk's **Pupendo** and Ondřej Trojan's **Zelary** were among the most successful projects released last year.

FALCON

JAN BRADÁČ, co-producer

Falcon is one of the most successful film distributors in the Czech Republic.

Up And Down is the firm's co-production debut.

Falcon most often distributes American films into Czech theaters. Czech films that Falcon has distributed include **Sekal Has To Die**, **Eeny Meeny**, **Out of the City**, **Parallel Worlds**, **Zelary** and **Pupendo**.

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