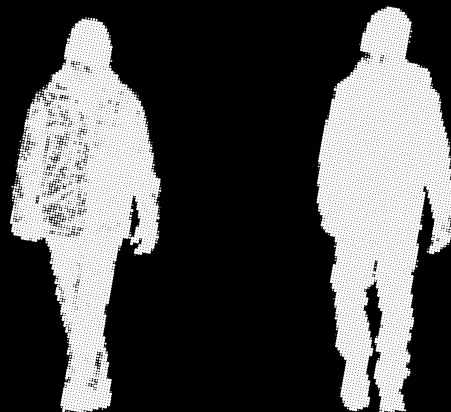


# A NIGHT TOO YOUNG

## PŘÍLIŠ MLADÁ NOC

A FEATURE FILM DEBUT BY OLMO OMERZU



### BERLINALE SCREENINGS

12.02.12<sup>21:00</sup> CINEMAXX6 (PRESS SCREENING)<sup>EN</sup>

13.02.12<sup>22:00</sup> CINESTAR 8 WORLD PREMIERE<sup>EN</sup>

14.02.12<sup>21:30</sup> KINO BUNDESPLATZ<sup>GER</sup>

15.02.12<sup>19:30</sup> CINEMAXX4<sup>EN</sup>

16.02.12<sup>20:00</sup> COLOSSEUM 1<sup>EN</sup>

17.02.12<sup>19:00</sup> DELPHI-FILMPALAST<sup>GER</sup>



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# A NIGHT TOO YOUNG

## PŘÍLIŠ MLADÁ NOC

A FEATURE FILM DEBUT BY **OLMO OMERZU**

Two boys find themselves in a young girl's flat with two other men and here they experience their first encounter with love and sexuality. The children lose track of time. They were expected home long ago. They drink, throw up and are intoxicated by love and "the shameless, unbridled and licentious" world in which David, Kateřina and Štěpán live.

*"This isn't a classic childhood or coming-of-age story, but an allegory where male and female archetypes play out in the world of children. There is a border between the children's and adults' worlds, but both sin and innocence pass freely, ignoring society's bans and taboos."*

Olmo Omerzu, director

ORIGINAL TITLE **PŘÍLIŠ MLADÁ NOC**

ENGLISH TITLE **A NIGHT TOO YOUNG**

LENGTH **65 MIN** YEAR OF PRODUCTION **2012**

WORLD PREMIERE **13 FEBRUARY 2012 BERLINALE FORUM**

COUNTRY OF ORIGIN **CZECH REPUBLIC, SLOVENIA**

ORIGINAL LANGUAGE **CZECH** SUBTITLES **ENGLISH, GERMAN**

### BIOGRAPHY OF THE DIRECTOR

**OLMO OMERZU** (24.11.1984, Ljubljana)

In the years 2001 – 2003 he was a member of the editorial board of internationally acclaimed comics magazine Stripburger. Together with this magazine he co-operated as an author on many European exhibitions. In 2004 in the framework of the project called Miniburger he published a comics book called Shadows.

In the production of RTV Slovenija he directed his first short film Almir (1998). In his own production he directed a short film Nothing (2003). In 2004 he started his studies at the film academy FAMU Prague where he graduated in 2011.

### FILMOGRAPHY OF THE DIRECTOR

2008 **THE SECOND ACT** (Druhé dějství, 43 min, fiction)

\* Special Mention Fresh Film Fest Karlovy Vary 2008

\* Méo Award for the Best Short Film – Estoril Film Festival 2008

\* Cinepur Prize – for the Best Short Film FAMU Fest Praha 2008

\* Special Mention for Directing – Portoroz Festival 2008

\* Special Mention for the Best Actress for Ivana Uhlířová – Festival Premiers Plan Angers 2009

2006 **LOVE** (Láska, short fiction)

2006 **TEARS** (Slzy, short documentary)

2005 **MASKS** (Masky, short fiction)

2005 **AT FOUR PM** (Ve čtyři odpolednie, short fiction)

2003 **NOTHING** (Nič, short fiction)

1998 **ALMIR** (short fiction)

### CONTACT



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# A Night Too Young

## Příliš mladá noc

### Interview with the director

#### Would you call your film a coming-of-age story?

Rather than a classic film about growing up, I would label *Příliš mladá noc/A Night Too Young* as some kind of allegory, where the child's world is reflected in the adult world and vice versa. Each child character has his own adult representative, an adult alter ego. So for instance we can recognise Baluška in the adult David, and Řezač in Štěpán. The parallels between the child and adult characters allow us to work out what each child will be like when they're grown up. What his role in society will be, and what his status will be in relations – in the relationship between a man and woman, and in a relationship driven by power games. So for instance the two children witness a small personal “crime” on the night after New Year, and on the level of love relationships this turns into a catastrophe.

**You portray a late afternoon, an evening and a night passing by, showing the encounter between two young boys and three adults who, in a way, are also still not really grown up. Do your adult characters look back to their own childhood, while the child characters want to become adults?**

Štěpán certainly looks back into his childhood, he resists adulthood, and so in some way he “grows into old age”. I wanted to turn the theme of the rite of passage, the transition from childhood to the adult world into the perspective of the adult Štěpán, who undergoes an initiation back into childhood. The question is, what the children experience here, does the evening in the company of adults mark them in any way? I think not. By their mere presence in the apartment, at the party and in the frame the children appear as a “mistake in the scene”; they undermine that false authority, that exaltedness of the adult world as represented by David. I wanted the children to remain unperceived, in some way invincible, like real adventure heroes that are bowed by nothing. They drink and fall in love, they throw up and go crazy in the unbridled adult world.

**The scenery, the atmosphere between boredom, hanging around, drinking, throwing up, and the dialogues are convincingly authentic ... Did you involve individual experience? (e.g., tell where you grew up etc.)**

The film was made from the original screenplay by Bruno Hájek, which Jakub Felcman and I reworked into the final version of the film. The inspiration for writing the screenplay came to Bruno from a similar event confided to him by a friend. I thought a lot about how important realism is in this kind of film. Do we film scenes in a high-rise apartment or in a studio? In the studio, do you lose the authentic atmosphere of the city, which appears different behind the four walls of an apartment? In the end I had this overriding sense of an atmosphere of being removed, and this comes from the fact that the timing of the story is the day after New Year and at night, when there isn't a living soul to be seen. I wanted the film to give something like the impression of an apartment where the electricity has gone out, or of a room where the lights have stopped working and where people therefore start talking without discretion or brakes, in hurtful tones, and consequently behave differently –

just as people behave differently in darkness and in light. A timeless moment, therefore, anchored in realism.

### **You avoid scenes showing violence, which often became a device to dramatise the coming-of-age-process ...**

What the children witness is probably a lot more off the rails and violent than physical violence, since it is a reflection of the normal social functioning of interpersonal relations. On the one hand we have a friendship, which is actually something of a mentoring relationship; it is characterised by David never revealing his weak side to Štěpán, and therefore maintaining the status of a superior, in an unassailable position. On the other hand we have Kateřina, whose explicit sexuality creates confusion in the men's world and boys' world at the same time. This demystified sexuality appears like a mask of uncertainty and a defence mechanism against gentleness. When we discussed the role of love in the film with the actors, I started out with the assumption that these are people who on some hidden level are elusive, or they are afraid of their feelings growing into love, and above all they don't question themselves about this. I wanted the film to portray human relations that are driven not by love but by power games, destructive lust and the desire to subordinate one another.

### **How did you find the actors, especially the child actors? How did you work with them?**

Martin Pechlát and Jiří Černý are members of the Komedie/Comedy theatre company, which I have seen many times. I first saw Natalija Řehořová in the Philippe Grandrieux film *Un lack*, but without realising she was Czech. It was only in the closing credits that I saw her name and realised she probably wasn't French.

The character of a child in a film always seems to me slightly problematic and hazardous. Seeing the world through a child's eyes is often used in films as some kind of "mechanism for generating emotions". I looked for children who would be similar on the surface to the two men's characters. We held auditions, looked for children in schools and choirs and theatre groups. When we found Vojtěch Machuta, who plays Baluška in the film, I finally decided that the two children will not be psychological characters, that they will be merely children with their authentic expression and that I will move them "mechanically" around the "scene". With his incredible facial expression, which occasionally aligns emotionally with the events and at other times doesn't, in Vojtěch Machuta himself creates here and there an alienating effect.

### **It's also a film about role models and about a suburban way to spent time. A film which recalls the age in which even boring things are interesting as long they are "cool", provocative - crossing the border between things which are allowed and sin. In that way, it's also a film about "sex, drugs and Rock'N'Roll", but showing the boredom behind, it seems also like a demystification of that dream ...**

At a certain moment the game of crossing the boundaries of vulnerability also demands a payback. Kateřina comes up with an idea which at that moment seems the least possible of all: make up a family, assign roles and wait for David. If the power game up until that point was just a game, now it becomes personal and demands its due, and this reaches its peak in Kateřina's destruction. It is the final utopian idea that she can indulge in before breaking apart. In this way she demystifies the game as such – fun – after yet another evening spent unsuccessfully, and she becomes a victim. It seems as if the family in the "adult" world of Kateřina, David and Štěpán becomes the fun for the following day.

**In a way, the film shows also a society of adults which does not really care for their kids. It may be tolerance, but also irresponsibility. At the same time, there is a misleading solidarity between kids and adults, here sharing the same night time experience. Is it more easy or more difficult to grow up today, when moral borders are not clear anymore?**

After the test screening, an older viewer noted rather sadly that the way the adults in the film behave towards the children was still alright, relative to the selfish relationships they cultivate towards each other. The fact that the adult characters in the film are friendly and tolerant towards the children is understandable – who wouldn't be, if they looked themselves in the face, at their own "avatar". The tacit alliance between the adults and children was cemented right from the beginning, from the first meeting.

I don't know what the difference is between growing up today and yesterday, and whether the moral border has really been erased or not. Talking openly and honestly about certain "indecent" subjects has always and still is taboo; an example of this is the subject of sexuality during childhood. The portrayal of the children's characters in the film often leaves the impression that, just because they carry childhood within themselves, they are automatically assigned the label of purity and innocence. Yet although the boundary between the children's world and adult world exists, both sin and innocence can cross it easily, heedless of social prohibitions and taboos.

## ENDORFILM – company profile



Independent film production company established in 1999.  
**endorfilm** is focused mainly on producing films for cinema.  
**endorfilm** is a member of APA (Czech Producers' Association).

### producer JIŘÍ KONEČNÝ

Jiří Konečný (1973) is Prague based producer of fiction and documentary films, founder and owner of independent film production company **endorfilm**.

Graduate in 2001 from University of Commerce, Prague (Department of International Affairs) and in 2004 from FAMU (Film Academy) Prague (Department of Production).

Jiří Konečný was the **Producer On The Move – IFF Cannes 2008**.

selected awards:

*The Story Of Mr. Love*  
*Matchmaking Mayor*

*I Love My Boring Life*

*Phantom Of Liberty II*  
*Bye Bye Shanghai*  
*Wingless*  
*The Beauty Exchange*  
*Riedgost*

**HBO Grant Award** – Jihlava IDFF 2011  
**Tagesspiegel Readers' Award Best Forum Film** – BERLINALE 2011  
**Best Documentary Film** – Vukovar Film Festival 2011  
**Best Documentary Film** – Cinematik Piestany 2011  
**Best Czech Documentary Film** – Jihlava IDFF 2009  
**FIPRESCI Award** – 50th Krakow Film Festival 2010  
**Special Award** – Finale Plzeň 2010  
**Best Documentary Film** – Femina Film 2009  
**Macedonian Nominee for Oscar 2010 Best Foreign Language Film**  
**Audience Prize** – Jihlava IDFF 2003  
**FICC Don Quijote Award** – Finale Plzen 2002  
**Maxim Award for Production** – FAMU Festival 2001

filmography (producer):

- 2013 **The Story Of Mr. Love** (Příběh Lásky) by Dagmar Smržová (documentary, in production)
- 2012 **Až do města Aš** by Iveta Grófová (in production, SK-CZ co-production)
- 2012 **The Village City** (City Vesnice) by Jan Gogola (documentary, in production)
- 2012 **A Night Too Young** (Příliš mladá noc) by Olmo Omerzu (CZ-Slovenia co-production)
- 2012 **Conservatory** (Učedníci hudby) by Richard Dindo (documentary, Switzerland-CZ co-production)
- 2011 **Theatre Svoboda** (Divadlo Svoboda) by Jakub Hejna (documentary)
- 2010 **Matchmaking Mayor** (Nesvatbav) by Erika Hníková (documentary, CZ-SK co-production)
- 2009 **I Love My Boring Life** (Mám ráda nudný život) by Jan Gogola (short documentary)
- 2009 **Phantom Of Liberty II** (Přízrak svobody II) by Karel Žalud (documentary, CZ-DE co-production)
- 2009 **Wingless** (Ocas ještěrky / Sozercanie) by Ivo Trajkov (CZ-Macedonia co-production)
- 2008 **Sister** (Sestra) by Vít Pancíř
- 2008 **Bye Bye Shanghai** by Jana Boková (documentary, CZ-Argentina co-production)
- 2006 **Rail Yard Blues** (Ještě žiju s věšákem, plácačkou a čepicí) by Pavel Göbl and Roman Švejda

- 2004 **The Beauty Exchange** (Ženy pro měny) by Erika Hníková (documentary)  
2003 **SEANCE fiction** by Marko Simić (short film)  
2003 **Sunday** (Neděle) by Marek Epstein (short film)  
2001 **Riedgost** (Radhošť) by Bohdan Sláma, Pavel Göbl and Tomáš Doruška (omnibus film)

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