
Paradise 1982 Film Ita Torrent ((FULL))

Michael Haneke Most of what we see in art is what we bring to it. Michael Haneke, The Wayward Cloud (2006), Tower 4010 (Maeil Film, 18 October 2006) It is a choice, a wise choice. I choose to die. It is more than justice. It is also a joy. I want to die in the bosom of my wife, with a sweet smile on her lips. I want her to see me die. Time has come to go to seek the justice that is in the bosom of death. Michael Haneke I don't think the police is looking for me. I don't think they have the slightest idea where I am. In the normal sense of the word, this kind of police investigation is over. It is not an ordinary police investigation that the police is conducting. It is a kind of experiment. And I'm not part of it. I don't think it will last. I am not a police. I don't want to be hunted down by the police. I only want to be free. The success of the film depends not on how many words I speak but on the way I have behaved. The children, the film, the performance of the actors, all add up to one thing: a representation of what is the spirit of humanity in the world. Michael Haneke We have a film that is a story of a director. I don't take no for an answer. You can learn the wrong lessons from the success of this movie if you are so deluded as to think that you can make a movie like this. That is not possible. I'm not saying it's easy. A lot of people will spend their whole lives trying to make a film like this. But it is not realistic to think that you can make a film like this in your lifetime. My method is just to plunge into one thing and keep on and on. I don't have the habit of worrying about the way this movie will be received. I'm not interested in my audience. It's up to them to decide. And if they like it, that's just great! I don't think about the audience when I make the movie. So I don't think about the reactions in the German theatrical market. I try not to think about the reception abroad. It doesn't matter. These will be positive reactions. I believe that people have a right to see a film like this. The film is a matter



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Who would have thought that a five-foot two-inch actor could play so many different characters? But he can. Harvey Keitel's master-class performance in "Paradise," with its combination of humor, intelligence, sass and swagger, is a perfect example of the contradictory flip-side of Keitel's dramatic force. Peacock saver Burl Ives, dazed by a near-run of a frightful-looking baseball that passed over his head, is a loser we want to give to the dog. And Harvey is a cocky S.O.B. who talks to you as if we're old pals. Keitel, who plays Burl, is old pals, through and through—a familiar friend, a kindly uncle who has been around—and as he's the only guy in town who probably can whack Burl Ives, we wait to see what he can come up with. The housewife is played by the gorgeous, outrageous Rita Taggart, who comes over as a person you're going to get to know because she's been around. Rita is a push-over, he reminds you, who lets the hound win. Maude Brunner, the twitchy spinster, is not your usual spinster. That girl has got malevolence written all over her. Will he lasso her or kick her out? Or will he miss all the fun and try to make a woman out of her? Harvey lets you decide. After a thorough study of the four characters, you won't be able to settle for the first one. Harvey is everything he says he is—a rat and he knows how to work the crowd. Even the dialogue is rich and interesting. Keitel, who's the belle of the ball, or maybe a prince himself, is doing his best to make you believe that, as his wife puts it, it's OK for Burl to have a wife, but it's not OK for Burl to have a kid. What a wonderful way to tell it. Shocked that Harold Gould is so selfish, he doesn't know how important it is to have a father, Burl is bewitched as the baby-snatcher turns out to be a sensitive, gentle sort of guy who wants to help Maude. As he's the only one around, he has to help Burl after a funny misunderstanding. Harold is played by

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