

MUNI
ARTS

Czech New Wave

CZS36

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Black-and-white Sylva

1961, dir. Jan Schmidt

- This is a graduate film directed by Jan Schmidt, written by Pavel Juráček, who studied scriptwriting and dramaturgy and later became a celebrated auteur. For Schmidt, Juráček previously wrote a voiceover narration for a documentary film made during their studies on FAMU, called *Cars without home* (thematizing car parking issues in Prague).
- They collaborated also on Schmidt's mid-length feature film debut called *A Character in Need of Support* (1963); Juráček also developed a story for Schmidt's feature debut called *The End of August at the Ozone Hotel* (1967).
- Despite their tight and frequent collaboration, Juráček did not portray Schmidt positively in his later published diaries.



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Intimate lighting 1965, dir. Ivan Passer

- One of the most beloved films of the Czech New Wave.
- Ivan Passer was the frequent collaborator of Miloš Forman, together with Jaroslav Papoušek.
- Forman did not collaborate on Passer's feature film debut, Papoušek helped to develop the story and write the screenplay.



Questions

1. *Black-and-White Sylva* also speaks about generational conflict. Think about how – for example in comparison to Forman’s films? How the outdatedness of the previous decade is portrayed in this film?
 2. This film also reflects filmmaking community. How?
 3. Looking at this film, do you feel that it stands out visually or its qualities are to be found rather in the screenplay?
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1. *Intimate lighting* is always characterized as “the cream of Forman films.“ Can you think about reasoning behind such label?
2. “Have you noticed, how in our movies the protagonists never change? They go through one microcrisis after another. It is a permanent, chronical condition, which perfectly sums up our current existence. Permanent microcrisis. There is nothing really going on, just a string of tiny troubles. One mess is not the issue, but their volume is.“ (Ivan Passer in an interview with journalist A. J. Liehm) >> where do you see this state of permanent microcrisis in the film (the ending)?
3. *Intimate lighting* is frequently characterized as the most „musical“ (as a feeling for the music, not in terms of genre) film of the new wave. Think about the ways this movie employs music (in terms of rhythm, character construction, genres etc.)

Reading L5

MAZIERSKA, Ewa. *Masculinities in Polish, Czech and Slovak Cinema. Black Peters and Men of Marble*. New York and Oxford: Berghahn Books, 2010, pp. 83–130.

MASCULINITIES IN POLISH, CZECH AND SLOVAK CINEMA

Black Peters and Men of Marble

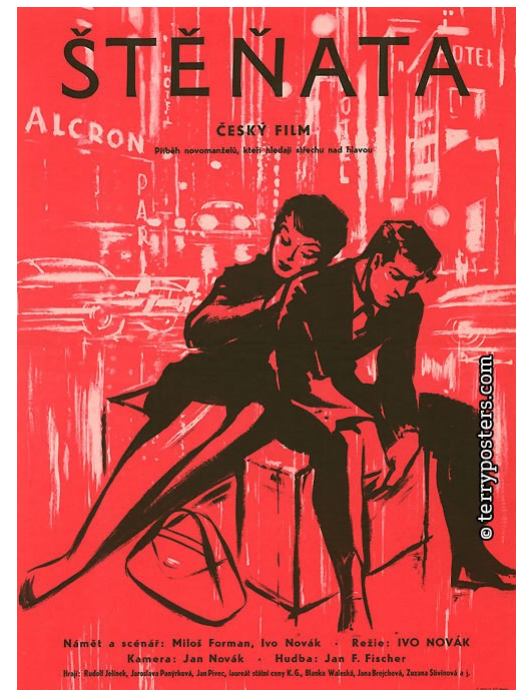
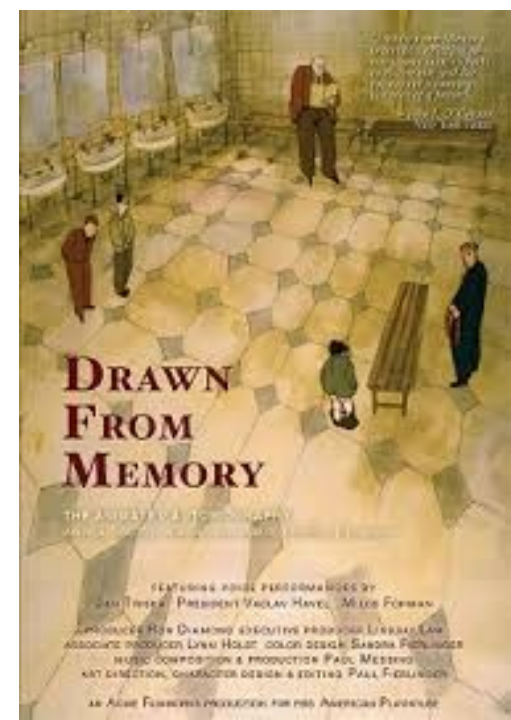


EWA MAZIERSKA

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Miloš Forman (1932–2018)

- „I don't care about middle-aged people. [...] I care about powerless youth and old age. These two groups are usually manipulated by social order in the worst way.“
- >> generational tension is typical for his early films.
- Works with non-professional and/or untrained actors
- His protagonists are usually outsiders, not exemplary leaders, heroes or rebels
- As a war orphan he was accepted on the College of Jiří z Poděbrad, a prestigious and elite school; however he was expelled in 1951 for mocking the communist party
- Failed entrance exams for dramatic faculty at the academy of performing and musical arts; later was accepted on FAMU (dept.of scriptwriting and dramaturgy)



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Audition /

If Only They Ain't Had Them Bands

(1963)

- Forman's feature film (CG Šebor-Bor)
- Cinematography: Miroslav Ondříček, Editing: Miloslav Hájek
- **Two parts** – in the first one, we see Josef Vostrčil in a semi-documentary record of the practice of the orchestra in Kolín, the second one follows the audition for a singer in the then very popular Semafor theatre, with two prominent stories (Markéta, a pedicurist, who loses her job because of her attendance and Věra Křesadlová as a talented singer, who fails the audition)
- Crucial moment in the film: a sequence of the period hit song "Oliver Twist", performed by various singers and edited together.
- <https://www.youtube.com/watch?v=lavhN6cHLpw&t=3007s>

0078 spatí prezentace



Český hudební film, v němž hrají Jiří Suchý, Jiří Šlitr, členové divadla Semafor, Kmo
chova hudba Kolín a Dechová hudba ZK Věřejného požárního útvaru Kolín
Režie: Miloš Forman – Kamera: Miroslav Ondříček
Námět a scénář: Miloš Forman, Ivan Passer

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Ivan Passer (1933–2020)

- Together with Forman and Václav Havel he studied on the College of Jiří z Poděbrad
- He was expelled from FAMU because of his unsuitable class origin
- „Raise your hand if you have been expelled from school, from work, pushed out from cinematic structures as much as Passer. The curse of his unsatisfactory origin burdened him much more than Chytilová or Schorm, both in Stalinist and post-Stalinist times.“ (AJ Liehm)
- In the 1960s he worked on screenplays for films such as *Audition*, *Loves of a blonde*, *Firemen's ball*
- Directed a short film *A Boring Afternoon* (1964), *Intimate lighting* (1965) and worked as an assistant director on Forman's film *Black Peter*



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Intimate lighting (1965)

- Not a satirical take on his topic, nor a sociological analysis as in the films of Miloš Forman; rather a lyrical perspective and psychological introspection, however his films still have an everyday feel about them
- Never a cinephile >> he genuinely cared for people and he spoke about cinema as a chance to meet different human characters
- Both his 1960s films have a light touch and a sense of ease about them, however there was a tremendous dramaturgical preparation behind them; although he worked with non-professional actors, he could improvise only to a certain level



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Intimate lighting (1965)

- An image of a peaceful, homely periphery at the beginning of summer, when two classmates meet years after their graduation
- Newcomers' project – Passer + cinematographer Miroslav Ondříček (Josef Střecha)
- Vlastimil Harnach (the head of Barrandov studios): One of the most boring films I have ever seen X critical success, both domestically and internationally
- Audiences: *Intimate lighting* 345 129 / *Pearls of the deep* 117 687 / *Every Young Man* (Pavel Juráček's feature debut) 282 387 X *Loves of a blonde* as an absolute hit – 2 255 858
- 1970 – banned from distribution



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Jaroslav Papoušek (1929–1955)

- „Well, I am here just for the silly stuff“ >> in contrast to Forman in his solo work he was not able to elevate his humour from banality to a critical statement
- „I enjoyed when everybody asked Miloš or Ivan about stuff and I could be silent and do some work“ >> he is not as visible and as celebrated as the rest of the trio. Also, he is the most hardworking out of the three and we believe that the sharp satirical edge of Forman's films was to his credit
- As a screenwriter he collaborated on: *Black Peter*, *Intimate lighting*, *Loves of a Blonde*, *Firemen's ball*
- As a director: feature debut *The Most Beautiful Age*, followed by a sharp satirical comedy *Ecce Homo Homolka*



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Jaroslav Papoušek

- Director, screenwriter, writer, painter and sculptor, caricaturist >>very versatile talent
- Spatial imagination together with a sense for image composition + razor sharp sense of humor
- Forman was intrested in youth, Passer favored middle generation, Papoušek is interested in old age
- *Ecce Homo Homolka* (1969): a very distanced look on family, marriage, religion and multiple generations living together in small spaces
- Film full of contrasts - between generations, nature and household, musical styles etc.



* ECCE HOMO HOMOLKA *

Český film Jaroslava Papouška pro každou rodinu

