

European 60s

# Loves of a Blonde 1965

(Lásky jedné plavovlásky)

Friday, May 23 - Thursday, May 29, 2008



## Film Information

**Directed by**  
Milos Forman

**Language**  
Czech with English subtitles

**Running Time**  
82 minutes

## Film Notes

In 1964, five years after Francois Truffaut's *THE 400 BLOWS* ushered in a New Wave of French filmmaking, a similar moment took shape several hundred miles east of Paris. In Czechoslovakia, a young director named Milos Forman released his feature-length debut, *BLACK PETER*, a quiet, stylish comedy now credited as the launching point of the Czech New Wave. But it was the film released by Forman the following year, *LOVES OF A BLONDE*, that brought worldwide attention to Czech cinema and earned the young director his first of two Academy Award nominations for Best Foreign-Language Film. The second nomination came just two years later, in 1967, for *THE FIREMEN'S BALL*, a film banned almost immediately in an increasingly totalitarian Czechoslovakia. A year later, Forman fled the country, along with several of his contemporaries, for the United States. His days of making films from home were over.

For Forman, this period of strife was only the latest in a life lined with tragedy. Born to a Jewish father and Protestant mother in 1932, he was orphaned at an early age when both parents were arrested by the Nazi regime and killed in separate concentration camps. Raised by his extended family, Forman later attended film school (see the reverse side for his comments) at a time when the immediate horrors of Nazism were being replaced by the spreading influence

and stifling forces of Soviet-sponsored Communism. For a short while in between, though, Czechoslovakia experienced a slight political reprieve, and it was in that fleeting but important cultural moment that its New Wave took shape. Censorship was still a fact of life, but Forman and his contemporaries succeeded at slipping their rebellious films into the public arena, often in the guise of humor.

"I was lucky that I started [making films] in that period when a little more was possible," Forman would say many years later. "Whoever wanted to fight for me or my movies among the executives in the film industry always had the good argument, you know, 'This is just a comedy, it's not serious.' That made my life a little easier. Comedy was considered something not very serious and not very important."

—Casey



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### More Information

**Screenplay by**  
Milos Forman

**Featuring**  
Hana Brejchová  
Vladimír Pucholt  
Vladimír Mensík  
Ivan Kheil  
Jirí Hrubý

**Cinematography by**  
Miroslav Ondříček

**Original Music by**  
Evzen Illín

**Film Editing by**  
Miroslav Hájek

**Country of Origin**  
Czechoslovakia

“[Film school] was the best school I could ever be going into. After the Communists took over, they purged from public life the best writers, the best filmmakers, the best artists in the country, because they were not enough creating in the vain of socialist realities. So they purged them. They couldn’t kill them, they had to give them some chance to make a living, [so they let them] make a meager living in teaching. So in the film school we had the best minds, the best artists, teaching us. Milan Kundera [author of “The Unbearable Lightness of Being”] was one of them.”

—Milos Forman

### Also Recommended by Milos Forman

- Black Peter 1964
- The Firemen’s BALL 1967
- One Flew Over the Cuckoo’s Nest 1975
- Amadeus 1984
- Man on the Moon 1999