



A black and white photograph showing two men in railway uniforms. The man on the left is wearing a dark cap with a crest and glasses, looking towards the right with his hand near his chin. The man on the right is wearing a light-colored cap and is seen in profile, looking towards the left. They are in a control room with various dials and equipment visible in the background.

Closely Observed Trains

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Cast

Miloš Hrma: **Václav Neckář**

Máša: **Jitka Bendová**

Stationmaster Max: **Vladimír Valenta**

Max's wife: **Libuše Havelková**

Dispatcher Hubička: **Josef Somr**

Station attendant: **Alois Vachek**

Zdenička Svatá: **Jitka Zelenohorská**

Zedníček: **Vlastimil Brodský**

Uncle Noneman: **Ferdinand Krůta**

Countess: **Květa Fialová**

Viktoria Freie: **Nad'a Urbánková**

Dr Brabec: **Jiří Menzel**

Thief: **Pavel Landovský**

Plasterer: **Václav Fišer**

Signalman: **Karel Hovorka**

SS officer: **Jiří Kodet**

Clerk: **Jiří Hálek**

Tailor: **Miroslav Homola**

Miloš's mother: **Pavla Maršálková**

Zdenka's mother: **Milada Ježková**

Maid: **Dagmar Zikánová**

Controllers: **Bohumil Koška, Antonín Pražák, Václav Kotva**

Crew

Directed by **Jiří Menzel**

Screenplay by **Jiří Menzel, Bohumil Hrabal**

Based on the novella by **Bohumil Hrabal**

Script Editor: **Václav Nývlt**

Cinematography by **Jaromír Šofr**

Production Design by **Oldřich Bosák**

Edited by **Jiřina Lukešová**

Sound by **Jiří Pavlík**

Music by **Jiří Šust**

Production Manager: **Jaroslav Vágner**

Executive Producer: **Zdeněk Oves**

Filmové Studio Barrandov, 1966



Stamped With Perfection: Jiří Menzel's Closely Observed Trains

by Jonathan Owen

Closely Observed Trains (*Ostře sledované vlaky*, 1966) was not the first film of the Czechoslovak New Wave to win the Academy Award for Best Foreign Language Film – that was the previous year's *A Shop on the High Street* (*Obchod na korze*, Ján Kadár and Elmar Klos) – but it was unquestionably the high watermark of international recognition for the former Czechoslovakia's 1960s cinematic renaissance. Alongside Miloš Forman's *Loves of a Blonde* (*Lásky jedné plavovlásky*, 1965) and *The Firemen's Ball* (*Hoří, má panenko*, 1967) and Věra Chytilová's *Daisies* (*Sedmikrásky*, 1966), it remains the wave's best-loved film. Yet *Closely Observed Trains'* director, Jiří Menzel (1938-), is by all evidence the most modest and unassuming of filmmakers. Footage of the Oscar win itself shows Menzel, a bashful and elfin figure not unlike *Trains'* own lovably gauche protagonist, making a low-key one-line 'speech' touched with surprise that Americans could love a Czech film.

In one sense Menzel's personal modesty befits a film that hides an imposing background behind a flimsy foreground, half-concealing the 'big themes' of war, Nazism and national resistance in a seemingly inconsequential wrapping of adolescent sexual dysfunction, lecherous enjoyment and material pleasure. But the very counterpoint and interaction of these two separate 'tracks' – the lighthearted, sexual and individual on one side, the grave, political and historical on the other – is audacious enough in its own way and lends the film much of its poetry and wealth of meaning.

Like Chytilová's *Daisies* and most early Forman, *Closely Observed Trains* is a film focused on youth, specifically the novice railway worker Miloš Hrna (played by Czech pop icon Václav Neckář), an endearing young man dealt the double indignity of a surname that means 'mons pubis' in Old Czech and, more importantly, an ejaculatory disorder that he spends much of his onscreen time trying to overcome. As a portrait of youth fumbling towards heroism in Nazi-occupied Bohemia, Menzel's film justifies its place as a signature text for a movement of predominantly young filmmakers that had wrested Czechoslovak cinema from the leaden aesthetics and dogmatic politics

of the 1950s. The 'kids from FAMU' (as Paweł Pawlikowski's 1990 documentary on the New Wave has it, in reference to Prague's famed film school) were linked by no collective artistic programme, and principally shared their youth, their alma mater and their opposition to the 'stupidity' of the previous generation's cinema. New Wave films indeed range stylistically from *verité*-influenced and semi-improvised observational comedy to works of overt and visually baroque fantasy.

Menzel's cinema sits somewhere between these two tendencies – unobtrusive in style, enamoured of its performers and as much attuned to observation as drama, but also lyrical, indulgent of eccentricity, capable of sharp turns and poetic coups. Retaining a good-natured approach laced with mild ribaldry and wry comment, Menzel's career has certainly yielded other outstanding and domestically much-cherished works, from the political taboo-busting of the long-banned *Larks on a String* (*Skřivánci na nitě*, 1969), a comedy set in a Stalinist labour camp, to the slapstick-tinged bucolic fresco of *My Sweet Little Village* (*Vesničko, má středisková*, 1985). Yet *Closely Observed Trains* – the solo feature debut of a 28-year-old director – arguably remains Menzel's greatest achievement. It is at least among his most seductively cinematic films, its rich visual textures repelling the charges of 'filmed theatre' that have dogged this actor-oriented filmmaker¹.

The other key personality behind *Closely Observed Trains* is writer Bohumil Hrabal (1914-1997), author of the eponymous novella on which the film is based. One of the major Czech writers of the twentieth century, Hrabal is a unique voice, embodying a kind of plebeian modernism in which the sublime meets the scatological, the comic jostles with the tragic, and the boozy shaggy-dog anecdote shades into Joycean stream of consciousness. Bred from many years spent plying working-class trades, Hrabal's fiction is a world of labourers, misfits, drunks and romantics, garrulous founts of raw wisdom and unexpected erudition. When his work decisively broke through with the 1963 publication of the story collection *Pearls of the Deep* (*Perličky na dně*), Hrabal's anarchic sensibility marked a 'revolution' in a literary scene not yet entirely free of socialist realism and its creed of starry-eyed collectivism². Unsurprisingly, the new

Czechoslovak cinema saw a kindred spirit and inspiration in the middle-aged writer, and two years after the publication of *Pearls of the Deep* five key New Wave talents produced a portmanteau film of the same name based on stories from that collection. Of this film's five contributors, it is Menzel who has enjoyed lasting association with Hrabal, a relationship consolidated with *Trains* and pursued in four more adaptations, most recently 2006's picaresque *I Served the King of England* (*Obsluhoval jsem anglického krále*).

Invited to adapt the then unpublished novella of *Closely Observed Trains*, Menzel snapped up the project before even reading the whole manuscript, his enthusiasm kindled by an excerpted episode he had read in a journal – what else but the buttock-stamping episode that would prove so iconic in Menzel's own film? (Ironically this daringly risqué scene would nearly be cut from the film due to industry qualms, and was only saved when a test audience of Loděnice station workers voted unanimously to keep it³.) The project had been offered to three other 'renowned Czech directors' – including Evald Schorm and Věra Chytilová – but they had felt intimidated by the source or otherwise incapable of accommodating it to their own approach⁴. The young Menzel, however, had a clear conception of how to adapt Hrabal's book. With Hrabal amicably collaborating on the script, Menzel abandoned the book's non-chronological structure, which he felt would prove too challenging for a film viewer, and heightened the juxtaposition between 'funny' and 'dramatic' elements, the torments of post-puberty and the horrors of war⁵.

While the film remains fairly loose in narrative structure, accommodating of character, incident and anecdote, it can clearly be considered more 'conventional' than the novella, as well as less disturbing, given that it also largely discards the book's more surreal and morbid fancies (such as the recurrent references to suffering or dead animals). Yet Hrabal himself professed to prefer Menzel's version to his own book, and we should admire the way Menzel and cinematographer Jaromír Šofr invest the film with a subtle surrealism of its own⁶. For instance, the film shows a rapt concern for the meaning and

1. Hames, Peter (2004), 'Ostře sledované vlaky/*Closely Observed Trains*', in Peter Hames (ed.), *The Cinema of Central Europe*, London: Wallflower Press, p. 125.

2. Škvorecký, Josef (1990), Introduction to Bohumil Hrabal, *The Death of Mr. Ballisberger*, translated by Kača Poláčková, London: Abacus, p. xi.

3. Menzel, Jiří (2013), *Rozmarná léta*, Prague: Slovart, p. 161.

4. *Ibid.*, p. 142; Hames, Peter (2006), *The Czechoslovak New Wave*, London: Wallflower Press, p. 153.

5. Menzel, *op cit.*, p. 143.

6. Hrabal, Bohumil and Jiří Menzel (1971), *Closely Observed Trains*, translated by Josef Holzbecher, London: Lorimer Publishing, p. 8.

materiality of objects highly in keeping with a surrealist sensibility: think of the bizarre life of objects charted by Menzel's avowedly surrealist compatriot Jan Švankmajer. Dispelling the need for outright fantasy, Menzel reveals magic in the surface of reality itself, made almost touchable in its vividly rendered grain and softness. Hrabal's book fancifully has its characters 'see' their recent sexual experiences replayed against the expanse of the sky. Menzel's film, devoted to detail and texture, sufficiently fascinates with its chiaroscuro-lit lunar vistas of skin.

Peter Hames observes a "constant eroticisation of the scenes and objects" surrounding protagonist Miloš. This often takes the straightforward form of phallic symbolism, reflecting Miloš's concerns and mocking his deficiencies: Hames notes "the swelling mound of ticker tape" in the railway office, or the "lone coat rack", "incongruously erect" in a bombed-out building, which greets Miloš the morning after a "failed night of love" with girlfriend Máša⁷. Conversely, stationmaster Lánský's leather sofa is marked by "vaginal" tears that commemorate the sexual escapades enjoyed upon it. Alongside such precise erotic symbolism, other objects tease us with more complex or elusive meanings. Clothes play a significant role, notably Miloš's cap, emphasised in the opening scene when it is placed "ceremonially" on his head by his mother, "crowning" his new signalman's uniform⁸. Herbert Eagle links the cap with ideas of conformity and repression, suggesting that "Miloš is capable of heroic 'manly' action, political or sexual" only when the cap is removed⁹. Perhaps the richest example of the telling, near-sentient role accorded to objects is the stationmaster's ornamental clock. As Josef Škvorecký notes, the clock's recurrent chimes comprise a reigning leitmotif, marking the action "whenever it assumes portentous or sexual overtones", a salute to the vital joys of life but also a reminder of the onset of death¹⁰.

The miniaturist character of the film's visual approach, with its attention to objects and details, carries through to the milieu depicted, which is a world of modest, apparently insignificant existences. This is the beloved world of the everyday that Hrabal scours for its pearls of poetry, a world of 'small folk' caught up in the callous vicissitudes of history.

7. Hames (2004), op cit, p. 125; Hames (2006), op cit, p. 157.

8. Hames (2004), op cit, p. 121)

9. Eagle, Herbert (1977), 'The Syntagmatic and Paradigmatic Axes in Closely Watched Trains', in *Explorations in National Cinemas: The 1977 Film Studies Annual: Part One, Pleasantville*, New York: Docent Corporation, p. 49.

10. Škvorecký, Josef (1988), *Talkin' Moscow Blues*, London: Faber, p. 312.

The affectionately drawn characters of the Kostomlaty station are defined by their quotidian lives and preoccupations: there is Miloš himself, descended from a family of idlers and preoccupied with losing his virginity; Hubička the dispatcher (an enchanting performance from Josef Somr), a kind of lewd mentor to Miloš whose own time and thoughts are taken up with sexual conquests; Lánský the middle-aged stationmaster, who yearns to be a station inspector, tends his pigeons and enjoys material luxuries (though his stance of old-fashioned moralism masks earthier longings too); and the flirtatious telegraphist Zdenka Svatá, more-than-willing recipient of the station's rubber stamps during her erotic encounter with Hubička¹¹.

In many ways these characters fit the mythic national self-image of the 'little Czech', the plebeian embodiment of ordinariness, idleness, simple pleasures and practical good sense. This is a sensibility Menzel both endorses and mirrors in his own cinematic appreciation of the concrete beauties of life. The earthy 'simplicity' and sensualism of the little Czech are also recruited as a foil to the 'high-minded' but violently repressive ideology of German Nazism (though it should be stressed that this is no crude opposition of national types: the film's mouthpiece of Nazism is a Czech quisling, Vlastimil Brodský's railway controller Zedníček, while a group of weary German soldiers who appear at one point are shown to be motivated by the same ordinary sexual appetites as the Czech characters). Menzel uses the little Czech as an instrument of subversive humanism, a 'low' corrective to the irrationality and bloodshed orchestrated from on high, in much the same way as did Jaroslav Hašek in the towering example of Czech satire, *The Good Soldier Švejk*, a conscious point of reference in *Closely Observed Trains*.

Nazi administrator Zedníček, holding a disciplinary hearing to investigate the buttock-stamping incident, denounces Hubička's misuse of the station's official rubber stamps (which have bilingual lettering on them) as 'an abuse of the German language'. The indictment is absurd and funny, and yet there *is* something charged and meaningful about the lewd application of the stamps, given the way those objects are loaded with prior significance. Their first role comes during Zedníček's initial visit, a scene invented for the film. Zedníček arranges a bunch of stamps on a threadbare map of Europe, casting them as armies in a lesson on the Germans' surefire 'strategy' of tactical

11. Hames (2004), op cit, p. 119

withdrawal. A stamp is then used to ratify the document that officially declares the station workers' loyalty to the Nazi cause, which in practice means keeping "a close watch on the trains". In later shifting the stamps' purpose, Menzel pitches the harmless erotic play of bodies against the murderous hubristic siege of countries, proffering the humbly corporeal as an alternative to the idealism horribly perverted in Nazism. Hubička's use of the stamps also reveals the unwitting truth of Zedníček's military demonstration, courtesy of a literalised metaphor – the word made flesh indeed. As Škvorecký reminds us, the phrase "to head for the ass" ("jít do prdele") is a Czech colloquialism meaning to face disaster. That Hubička applies the stamps where he does underlines the fact that the retreating Nazi army is itself "heading for the ass", "fucking up the war"¹².

Zedníček characterises the Czechs as a nation of "laughing hyenas" and "grinning beasts", a grossly debased and negative variant of the down-to-earth little Czech. What the film shows though is that the station workers' conventionally 'low' characteristics of sensualism and idleness do not preclude more noble qualities like bravery and political commitment: Hubička turns out to be involved with the resistance, and when his attendance at the disciplinary session prevents him from carrying out the planned sabotage of a German munitions train, the bombing is undertaken by Miloš. The blowing up of the train of course acts as an immediate riposte to Zedníček's 'grinning beasts' comment, but even before this, during the strategy lesson just mentioned, Hubička and Miloš slyly register their opposition. As Zedníček explains how the Germans will triumph, the station workers respond with mock incomprehension about the aims of Nazi conquest, their repeated monosyllabic questioning finally forcing the administrator into a pragmatist insistence on unprotesting obedience. The gesture of soft-voiced insolence sanctioned by apparent stupidity is a critical tactic drawn straight from *Švejk*.

Sexuality, like humour, has a privileged place in Menzel's armoury of anti-authoritarian subversion. As Hames and Škvorecký have observed, one particularly provocative aspect of *Closely Observed Trains* upon its initial appearance was its association of sex with national resistance. After all, the wartime resistance fighter of socialist-realist art and official myth was a model of asceticism. Free sexuality has often been considered

12. Škvorecký, Josef (1982), *Jiří Menzel and the History of the Closely Watched Trains*, New York: Columbia University Press, p. 73.

inimical to successful political action: Lenin himself once reportedly remarked, "I will not vouch...for the men who run after every petticoat...No, no, that does not go well with revolution."¹³ But in Menzel's film sexual fulfilment seems to create the very condition for the climactic act of heroism. Miloš's ultimate loss of virginity and his overcoming of premature ejaculation represent an accession to 'manhood' that gives him the strength and confidence to carry out the bombing. The links between sex and revolution go further still: Miloš loses his virginity to a female resistance fighter, Naďa Urbánková's glamorous and assured 'Viktoria Freie', whose own codename connotes both political and sexual liberation: the 'victory of freedom' and, via the Czech pronunciation of the word 'Freie', "a sexual and alcoholic frolic"¹⁴.

Miloš dies conducting his act of sabotage (unintentionally of course: no socialist-realist style self-sacrifice for Hrabal and Menzel). No less a filmmaker than Alfred Hitchcock, whom Menzel met on his Oscar-related tour of Hollywood, professed admiration for the way tragedy emerges unannounced, from behind such an "innocent story"¹⁵. Yet far from seeming inorganic, the ending is tied back beautifully to the visual and aural motifs woven in throughout, their meanings both reinforced and enriched by the tragedy. Miloš's cap frantically wheels away from the blast, at once confirming his fate and affirming a 'liberation' that is both personal and political. The dominant motif of the ornamental clock chimes out one last time, its symbolism of mortality made celebratory by this heroic death in the name of national freedom. Another sound reprised here is laughter, heard in the wake of an earlier bombing but changed from a resilient response to absurdity to a righteous expression of triumph. The laughter perhaps proves the most apt touch of all. As a 'bodily', spontaneous, even casual-seeming response to this momentous climax, laughter strikes the right note for these instinctual and insouciant characters – as well as for a charming comic film that wears its many meanings and ideas so lightly.

Jonathan Owen completed his PhD on Czech cinema at the University of Manchester, which subsequently became the book *Avant-Garde to New Wave: Czechoslovak Cinema, Surrealism and the Sixties* (Berghahn Books, 2011). His research interests include the European cinema of the 1960s and 1970s and the Czech twentieth-century avant-garde.

13. Zetkin, Clara (1972), 'My Recollections of Lenin', in V.I. Lenin, *On the Emancipation of Women*, Moscow: Progress Publishers, p. 104.

14. Škvorecký, Josef (1995), Foreword to Bohumil Hrabal, *Closely Watched Trains*, translated by Edith Pargeter, Evanston, Illinois: Northwestern University Press, p. xv.

15. Menzel, op cit, p. 201.

Further Reading

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Zetkin, Clara (1972), 'My Recollections of Lenin', in V.I. Lenin, *On the Emancipation of Women*, Moscow: Progress Publishers.





Closely Observed Trains

Awarded the Best Foreign Film Oscar in April 1968, *Closely Observed Trains* opened in Britain the next month to an ecstatic critical reception. The Czechoslovak New Wave had already made a considerable impact, but even then it was recognised that Jiří Menzel had made something very special. It was also championed by British filmmakers, notably Ken Loach, who reaffirmed his love for the film in 2008 when the BFI asked him to choose a single work to bequeath to future generations.

At the moment there seems no end to the riches of the new Czech cinema. [...] What is really remarkable about the film - especially considering that it is a first feature film - is the absolute certainty and mastery with which the director handles his material. A lot of it is riotously funny, and yet the hero's failed suicide and his attempt to gain the necessary experience with an older woman (who continues calmly stuffing food down a goose's neck all through the interview) are authentically strange, and the moments of fantasy - the explosion at the photographer's, the apparition of the glamorous lady spy - pass without question as part of the minutely observed real world the film has created. Add to this one of the most genuinely erotic (and funny) scenes in modern cinema, that in which the sub-stationmaster's rubber stamps come into their own, and the sheer abstract beauty of the film's black-and-white photography, with its passionate devotion to machines and how they work. Altogether an astonishing piece, absolutely *sui generis*, and not to be missed.

(John Russell Taylor, *The Times*, 9 May 1968)

The Czechs are the shy lovers of Europe. The films of other nations brazenly flourish their sexual expertise like identity papers. Not so the Czechs. Their heroes hang back on the gawky threshold of manhood. Boys whisper as the girls go by in the film *Peter and Pavla*; anywhere else in the world they would whistle. Even when lovers meet, embarrassment parts them: the boy who's bedded down his girl in *A Blonde in Love* has to keep running naked over to the window to deal with an unreliable blind. [...] What's the cause of this national hesitancy, I don't know. But it makes for films with a flavour all their own that the Czech "new wave" directors use with pungent skill to show us how

people, especially young people, go through the aches before they reach the ecstasy of the business. Nowhere better in this year's winner of an Oscar for the "best foreign language film" - *Closely Observed Trains*. [...] The Czechs may be backward in some areas of life - but not in the making of memorable films.

(Alexander Walker, *Evening Standard*, 9 May 1968)

This story of an apprentice railwayman at a wartime country station is deceptively simple. Behind the apparently casual surface there is a wealth of substance which makes up a perfectly modulated and oddly affecting tragicomedy. The most striking thing about the film is the effortless way Menzel manages to interlock several strands of narrative. The material is no more than a series of isolated incidents, but the film is so beautifully paced that the transition from one scene to the next always seems entirely natural, never forced. [...] Certainly a film to see, and one that will repay a second viewing.

(David Wilson, *Guardian*, 10 May 1968)

Nothing has come on more persistently, charmingly or cheerfully than the Czech cinema in the past few years. Not since Ealing has there been a school of films so easy to recognise, enjoy and laugh with. The latest of these comedies to reach this country is Jiří Menzel's *Closely Observed Trains*. This delightfully maintains what has become a tradition for observing unsophisticated people closely - and without a trace of patronage. If the Poles, for example, have won a reputation for depicting smart young intellectuals at the top of their worldly bent, the Czechs can claim a corner in everyday humanity: a humorous, direct and touching regard for the feelings and aspirations of the underdog. This makes it very easy to sympathise with everyone - to put ourselves in their place; and even when they seem unwarrantably dim, as does the young man at the centre of Mr Menzel's film, the style is compassionate and kindly enough to persuade us that such young men exist.

(Eric Shorter, *Daily Telegraph*, 10 May 1968)

A film which could so easily be an essay in undiluted boredom emerges as a masterpiece. But be warned. You have to be patient with it, for it moves at the leisurely

pace of someone who does not have to be anywhere at any particular time. [...] Like most Czech offerings, *Closely Observed Trains* is an intricately worked mosaic relying more on detail than on broad narrative strokes for its effect. Director Jiří Menzel is mainly concerned with creating an atmosphere by concentrating on the minutiae of our existence. In this respect his film is as rewarding as a penetrating novel.

(Clive Hirschhorn, *Sunday Express*, 12 May 1968)

Cinematically, it's straight, uncluttered, apparently stripped of artifice. It is simply there; the actors, especially Václav Neckář and Josef Somr, are simply the characters they play; the subject is simply the flawed, stupid, glorious, terrible lunacy of being alive. It's hard to find a word to describe the salient feature of the best Czech film-making, but the one that keeps coming to my mind is ease. Nothing ever appears contrived, engineered, less than spontaneous. By comparison, the rest of the week's films are patently construction jobs, not bad for that, but obviously forced to fit a purpose - make you laugh, make you cry, make you think, make you shudder.

(Margaret Hinxman, *Sunday Telegraph*, 12 May 1968)

The director has made extraordinarily effective use of the solitude which the characters share. The stationmaster's room, the telegraphist's office, the grey little platform - everything is quiet, low-keyed - and yet as the camera looks up and down the line from the forgotten station you find yourself waiting for the outside world to take a hand. For in the long run, as the film says, war doesn't leave any of us alone.

(Dilys Powell, *Sunday Times*, 12 May 1968)

For the gentler viewer, *Closely Observed Trains* offers the new Czech cinema at its most shyly and slyly funny. [...] A first feature by Jiří Menzel, [it] has much the same pointilliste style and quizzical humour as Miloš Forman's work. But what really surprises is the amount of detail it packs in: behind its casual, elliptical surface lies a whole universe of frustration, eroticism, adventure and romance.

(Tom Milne, *Observer*, 12 May 1968)

It would be interesting to know how much the scrupulous, dry and entirely individual flavour of Czech cinema owes to national character, and how much to the precepts and practice of a particular film school. The young Czech filmmakers, mostly old boys of their national film school, have greeted their country's new political circumstances with a characteristically edged joke. "Now we can't get by any longer on dissenting films," they are quoted as saying, "we've actually got to make good films." Most people would think they are doing well enough already; and well enough on terms that are never quite anyone else's. The style is one of riveted, unblinking observation, always flat-on, never surprised, so that it is only gradually you realise the distance the films are straying from realism into eccentricity. Miloš Forman (*A Blonde in Love*), Pavel Juráček (*Every Young Man*) and Ivan Passer (*Intimate Lighting*) all have this knack of looking at follows and idiocies not from the commanding heights of superiority, but as though we were all together in the same crazy, leaky boat. Jiří Menzel's *Closely Observed Trains* (prize for translator's defeatism) is another small winner from the same stable.

(Penelope Houston, *Spectator*, 17 May 1968)



About the Restoration

This 4K digital restoration of *Closely Observed Trains* was carried out in the first half of 2014 and received its world premiere at the Karlovy Vary International Film Festival on 5 July. The restoration was a joint project carried out by KVIFF, UPP, the Czech National Film Archive and the Association of Czech Cinematographers, funded by the Czech Film Foundation. The project was supervised by both director Jiří Menzel and cinematographer Jaromír Šofr.

Production Credits

Disc and Booklet Produced by Michael Brooke

Executive Producer: Francesco Simeoni

Technical Supervisor: James White

Production Assistants: Louise Buckler, Liane Cunje

QC and Proofing: Michael Brooke and Michael Mackenzie

Blu-ray Mastering and Subtitling: David Mackenzie

Design: Jack Pemberton

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