

WORLD FILM LOCATIONS PRAGUE

Edited by Marcelline Block



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MARCELLINE BLOCK



YENTL (1983)

LOCATION

Dlouhá Street, Dlouhá 609/2, Prague 1 - Staré Město



ANSHEL (BARBARA STREISAND) and Avigdor (Mandy Patinkin) cross a bridge into the big city. Anshel is actually Yentl, a Jewish girl who pretends to be male in order to further her goal of studying Torah at a Yeshiva. It is fitting that, in a film about passing and confused identity, Prague should serve as a cinematic stand-in for Lublin, Poland. Even though the cracks in Soviet hegemony were becoming most pronounced in late Cold War Poland, in 1983 location filming was difficult that far east. Furthermore, for a film focused upon a Jewish community to be filmed in Lublin would have been problematic due to the city's proximity to two Nazi extermination camps, Majdanek on the outskirts of town and Sobibor less than 100 km away. However, Prague served nicely as a filming location for the Lublin scenes in this Streisand-directed adaption of Isaac Bashevis Singer's short story *Yentl the Yeshiva Boy* (1962) and later Broadway play *Yentl* (1975, co-written with Leah Napolin). The photogenic Vltava River replaces the much smaller Bystrzyca, the St Charles Bridge stands in for any number of Lublin's bridges, and the actors traverse Prague's Old Town with its wide boulevards and narrow streets that look similar to the thoroughfares of any number of Eastern European cities. As they enter the city, Anshel looks up in wonder at buildings that have stood for hundreds of years. Soon, she will tell Avigdor her secret, becoming Yentl once more and voyaging to a place, presumably the United States, where she can be both a woman and a scholar.

• Andrew Howe

Photo © Quinn Gundersen

Directed by Barbara Streisand

Scene description: Entering the City

Timecode for scene: 1:49:15 – 1:50:09



AMADEUS (1984)

LOCATION

Estates Theatre, Ovocný trh 1, Prague 1 - Staré Město



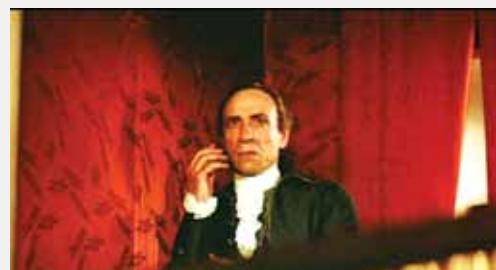
PRAGUE IS SHOWCASED throughout *Amadeus*, a ‘fantasia’ about Mozart in the court of Emperor Joseph II where jealous Court Composer Salieri (Best Actor Oscar winner F. Murray Abraham) plots the downfall of the rising, already famous, composer. Prague stands in for the narrative’s setting of eighteenth-century Vienna, ‘the city of musicians’; locations in *Amadeus* include Prague’s Hradčany Square, Wallenstein Castle, and St Giles Church, among many others. Most of *Amadeus*’s operatic performances were filmed at the Estates Theatre (the Tyl Theatre from 1948–90) in Staré Město (Old Town), a wooden theatre in use since 1783 – a nod to musical history as Mozart’s ‘*Don Giovanni*’ premiered there in Prague in 1787. Forman’s use of candlelight – more than 6,000 candles set in eleven chandeliers – necessitated constructing a steel/aluminum structure, placed above the roof of the theater, from which the chandeliers were hanging, so that the building would not be tampered with during the filming as to avoid any damages. Viewing the half-empty opera, Salieri comments that he ensured that ‘*Don Giovanni*’ was performed only five times in Vienna – yet he secretly attended each one. Mozart’s unresolved, ambivalent feelings toward his deceased, domineering father Leopold are central to ‘*Don Giovanni*’ in *Amadeus*. According to Salieri, in the figure of the *Commendatore* statue that drags Don Giovanni to hell, Mozart had resurrected his dead father, ‘that bitter old man... still possessing his poor son from beyond the grave.’ Within his opera box, Salieri orchestrates Mozart’s destruction by deciding to impersonate Leopold. Once a believer, Salieri has lost his faith, seeking to triumph over a God who ridiculed his devotion by instead blessing Mozart –‘an obscene child’ – with the superior talent. Salieri calls himself a ‘mediocrity’, recognizing that Mozart’s genius will ensure that his music long outlives him – indeed, Salieri is mostly forgotten today, although in his prime the emperor had deemed him ‘the brightest star in [Vienna’s] musical firmament’. •• **Marcelline Block**

Photo © Quinn Gundersen

Directed by Miloš Forman

Scene description: Salieri schemes against Mozart while secretly watching a performance of 'Don Giovanni'

Timecode for scene: 1:37:42 - 1:43:00



THE UNBEARABLE LIGHTNESS OF BEING (1985)

LOCATION

Týn Church, Old Town Square, Prague 1 - Staré Město



PHILIP KAUFMAN'S ADAPTATION of Milan Kundera's eponymous novel considers the confluence of large-scale history and personal histories of artists and intellectuals during the Communist regime in Czechoslovakia. In this context, Prague features as a political, cultural and emotional barometer. Through the artistic and emotional eye/camera of Tereza (Juliette Binoche) we see the vibrant city life during the Prague Spring, the Soviet invasion, and the city flooded by the Vltava and totalitarianism. Along with the national dimension of the city, Prague is a space of artistic and personal definition. Tereza is a photographer who has a special relationship with the city. She memorializes the city during the Prague Spring in a series of black-and-white stills that contain an anticipatory nostalgia. During the invasion of Prague scene, the camera takes over Tereza's vantage point and we see Tereza and her camera as part of the crowd. When the negatives of Tereza's photos are sent abroad to document the brutality of the invasion, her photography is no longer only an artistic act. Tereza is held responsible for disseminating images abroad. Her camera is confiscated. Prague after the invasion is featured by a camera that adopts a high vantage point that aligns itself with a visual dictatorship. The camera distantly glances over the upper parts of Týn Church façade, St Vitus Cathedral and St Nicholas Church contemplating the fading of a long tradition and the rise of Communist secularism. The dramatic tone is dubbed by a traditional Czechoslovakian song beautifully performed by Jarmila Šuláková. **•Oana Chiviu**

Photo © Quinn Gundersen

Directed by Philip Kaufman

Scene description: After the Soviet invasion scene, the camera contemplates religious establishments

Timecode for scene: 1:00:24 – 1:01:38



Images © 1988 The Saul Zaentz Company

PLUNKETT AND MACLEANE (1999)

LOCATION

Ke Hradu Street, Prague 1 - Malá Strana



GEORGIAN-ERA LONDON is the setting for *Plunkett and Maclean*, a period action/adventure film in which Pinewood Studios and the late-twentieth-century Czech Republic serve as Great Britain's capital. The plot centers on Plunkett, an uncouth highwayman, and his newfound partner, Maclean, the oversexed and dissolute but somewhat clever son of a clergyman, as they embark on a series of robberies of London's elites in 1748. The two men enact a picaresque as Maclean (Jonny Lee Miller) plays a new member of the upper class with Plunkett (Robert Carlyle) posing as his servant. The two worm their way into polite society to glean information that will aid their robberies. The movie uses Prague locations during the climactic sequence, but also much earlier when Plunkett and Maclean have hatched their plan to get rich by stealing from the wealthy. Plunkett reveals a secret bag of gold he has been hiding and the two use it to set Maclean up as a proper English gentleman. As the song 'She's a Whore' by The Tiger Lillies plays on the soundtrack, Maclean shops for powdered wigs, tailored clothing and a horse. While Plunkett is uncomfortable with such consumption, Maclean enjoys it. Near the end of this montage, the accomplices ride on their newly bought horses on Prague's Ke Hradu Street, the stand-in for this shopping district of mid-eighteenth-century London. Contemporary Prague is used here by the film-makers to stand in seamlessly for a great capital of the distant past.

♦Lance Lubelski

Photo © Quinn Gundersen

Directed by Jake Scott

Scene description: Maclean and Plunkett go shopping for wigs, clothes and horses

Timecode for scene: 0:21:46 – 0:23:30



G. I. JOE: THE RISE OF COBRA (2009)

LOCATION

*Danube House, River City Prague, on the Vltava River,
Karolinská 650/1, Prague 8 – Karlín*



WHEN STORM SHADOW and the Baroness go to force the Baron to weaponize the warheads, they are sent to the DeCobray lab in Paris. The film-makers chose to film the scene at the Danube House in Prague, a city that often doubles for the French capital. They are not recreating a faux Paris of cobbled streets and antique buildings. The DeCobray Laboratories bear no relation to the classic old-world architecture of the Louvre or Notre Dame. The red-brick and glass building, as well as the hip interiors created by the scene designers are much more closely related to the Centre Pompidou or I. M. Pei's Glass Pyramid. The old-world is giving way to the new. Not only architecturally but militarily. This is an age of supersoldiers, supervillains and superweapons. The ultra modern lab makes futuristic weapons that will destroy a symbol of the old-world – the Eiffel Tower. The slick DeCobray Laboratories also serve to remind us that the characters and their organizations are perhaps somewhat needlessly arrogant and superficial. Why put a top-secret weapons lab in the middle of an image conscious city unless the builders want attention. The Joe Team is fuelled by testosterone. The villains seem to posture and primp in their glossy costumes more than they plot to take over the world. The DeCobray Labs are not only where the warheads become a clear and present danger to world peace; they also serve as the starting point for the film's big set-piece chase scene through the streets of Paris. Though an important setting, it is not filled with complex stunts or special effects. It is, perhaps, a calm before the storm. **♦Edward Eaton**

Photo © Quinn Gundersen

Directed by Stephen Sommers

Scene description: Storm Shadow and the Baroness force the Baron DeCobray to weaponize the warheads

Timecode for scene: 0:51:20 – 0:54:47



THE BROTHERS BLOOM (2008)

LOCATION

Prague Castle, Prague 1 - Hradčany



FROM THE MOMENT this grifter movie moves to Prague, Prague Castle literally looms in the background, as the brothers Stephen (Mark Ruffalo) and Bloom (Aiden Brody) plan the caper around their mark, bored heiress Penelope (Rachel Weisz). The sequence begins with a sweep of Prague Castle, as viewed from the gang's perch over Hradčanské Square. Penelope, wearing a bowler hat and black cape, enters the courtyard of Prague Castle, waiting for the minor explosion that will trigger a fire drill. When the explosion instead blows the front tower, Penelope raises her arms in question in front of the inner Matthias Gate. She then turns, framed by the Fighting Giant sculptures, before she undertakes her mission and runs through the arch. Bloom rushes across the square to stop her, as the gates slam shut. Penelope crosses the empty inner courtyard, past the smoking rubble, ducking inside the Castle as a police car enters. She leaves the modern office hallways, to enter the shadowy stone catacombs – finding the planted manuscript in a beam of sunlight. Attempting to exit through an air duct, she drops into the arms of the awaiting police. Outside, curious crowds fill St Charles Bridge and Hradčanské Square. The Brothers Bloom anxiously wait, watching in horror as Penelope exits the Castle in a police car. However, the car halts at the entrance to Charles Bridge. The Chief of Police opens the door for Penelope, bowing and kissing her hand. She passes through the arch onto the bridge, jumping in glee as she shows the manuscript to the brothers. The setting of this caper in Prague Castle not only fulfills Penelope's desire for romance and excitement, but allows her to display resources no one knew she had. As Stephen says repeatedly, in the perfect con, everyone gets what they want. •• **Elizabeth Abele**

Photo © Quinn Gundersen

Directed by Rian Johnson

Scene description: The Heiress steals the manuscript

Timecode for scene: 1:03:32 – 1:09:15



Images © 2008 Endgame Entertainment, The Weinstein Company, Ram Bergman Productions

PARIS 36/FAUBOURG 36 (2008)

LOCATION

Prague State Opera, Wilsonova 4, Prague 1 - Nové Město



PARIS 36 IS Christophe Barratier's valentine to 1930s music halls. The story begins with the suicide of the owner of Chansonia, a small theatre on the outskirts of Paris. For realism, a French village was replicated in Prague's countryside with 3D modelling and composite shots filling in the gaps. The effect is to be immersed in the sights and sounds of the 1930s. The son of theatre actors, Barratier gives us exciting live performances and a melodramatic glimpse into life backstage. Galapiat (the late Bernard-Pierre Donnadieu), a racketeer, is about to take over the theatre. He's also prominent in SOC, a fascist group that despises unions and Jews. Milou (Clovis Cornillac), a stagehand at Chansonia, is both a labour activist and a Jew. While studying photographs from the era, Barratier saw hope in the eyes of the people. There was, he says, a 'Paris Spring' just before the Nazi invasion. Milou finds friendship and solidarity with Pigoil (Gérard Jugnot) and comedian Jacky (Kad Merad). Pigoil loses his accordion-playing son to an unfaithful wife. Jacky is discovered by Milou mimicking Jewish stereotypes for the amusement of SOC. The arrival of stage-struck Douce (Nora Arnezeder) completely upends his world. To Milou, the young blonde is immature and worse, bourgeoisie. In other words, irresistible. At her solo debut in the palatial opera house, she wows the reclusive Radio Man (Pierre Richard) who may be her father. As art imitates life, newcomer Arnezeder shows how Douce is transformed from neophyte to star.

♦ Dan Akira Nishimura

Photo © Quinn Gundersen

Directed by Christophe Barratier

Scene description: Douce sings to the man who wrote the song

Timecode for scene: 1:17:10 – 1:18:56



CASINO ROYALE (2006)

LOCATION

Philosophical Hall, Strahov Monastery, Strahov Courtyard 132/1, Prague 1 - Hradčany



DANIEL CRAIG'S FIRST OUTING as the debonair and lethally efficient MI6 agent James Bond saw the 50-year-old franchise take on a leaner, meaner edge more in keeping with action movies of the twenty-first century. Bond's globetrotting, a gift to tourist authorities the world over, hasn't changed one bit though. Shot in the Czech Republic, Italy, the Bahamas and the United Kingdom, *Casino Royale* continued the trend of international settings in which Bond's never-ending fight to protect Queen and Country play out. As is the case with all different types of movies, settings and locations are not always the same. An early scene set in Mbale, Uganda, for instance, was actually filmed in Black Park, Buckinghamshire. In another of *Casino Royale*'s location tricks, the Philosophical Hall of Prague's Strahov Monastery, makes a brief appearance as part of the interior of the House of Commons in London. The Philosophical Hall, a library built in the classical style in the late 1700s, was the last of the monastery's buildings to be designed and completed. Its hushed, book-lined rooms double as the equally reverential home of the British Government. An angry M (Judi Dench), fresh from a grilling over Bond's latest gung-ho activities, bemoans both Bond and the end of the Cold War to her dutiful assistant as they stride through the Commons' back rooms. No stranger to politics itself, the monastery was returned to its founders, the Premonstratensian order, after the Velvet Revolution in 1989, having been seized by the Communist regime in 1950. ••Neil Mitchell

Photo © Quinn Gundersen

Directed by Martin Campbell

Scene description: M leaves a meeting in the House of Commons

Timecode for scene: 0:21:19 – 0:21:53



THE ILLUSIONIST (2006)

LOCATION

Café Imperial, Na Poříčí 15, Prague 1 - Nové Město



AFTER HIS SPECTACULAR debut in nineteenth-century Vienna, stage illusionist Eisenheim (Edward Norton) meets with Josef Fischer (Eddie Marsan), his manager. They sit down to breakfast and rave reviews at a fashionable cafe. The cafe is played by the redoubtable, and occasionally fashionable, Café Imperial on Na Poříčí. The scene is a bright moment in an otherwise dark and dismal *fin de siècle* tale of mystery and intrigue. Eisenheim is at the height of his career, although he is moments away from sabotaging it by insulting the Crown Prince (Rufus Sewell) and beginning his complicated plot to frame him and run away with the lovely Duchess Sophie von Teschen (Jessica Biel). The bright and glamorous Café Imperial is a fitting contrast to the stark heaviness of so much of the rest of the film's scenery. The settings, light and dark, serve as foils to the increasingly dark and shadowy story, which hints at the gradual collapse of the Hapsburg monarchy and the chaos that would follow it in just a few decades. ••Edward Eaton

Photo © Quinn Gundersen

Directed by Neil Burger

Scene description: Eduard meets with his manager

Timecode for scene: 0:17:49 – 0:18:45



EVERYTHING IS ILLUMINATED (2005)

LOCATION

Industrial Palace at the Prague Exhibition Ground, Areál Výstaviště 67, Prague 7 – Holešovice



THE STORY OF *Everything is illuminated* ostensibly takes place in the Ukraine, but the scene of Jonfen's arrival and departure was filmed in Prague, on the site of the Exhibition Ground and its most impressive and dominant art nouveau structure the Industrial Palace (Průmyslový palác) constructed in 1891 – the work of architect Bedřich Münzberger and chief engineer František Prášil. Liev Schreiber uses this architectural gem to serve as the facade of the train station where Jonfen (Elijah Wood) is met by his translator Alex (Eugene Hutz), and their driver, Alex's grandfather (Boris Leskin). From this point on the little troupe embark on a quirky and delirious road trip throughout rural Ukraine until Jonfen finally makes his pilgrimage to the site of a Nazi atrocity and meets the woman who saved his grandfather's life in World War II. It is at the end of the film that we return to the Industrial Palace, reconfigured as a train station, where Jonfen and Alex part ways. In perhaps the most cogently emotional scene, the two young men acknowledge the development an inexorable spiritual fraternity after their 'rigid search'. The two disparate Jews, like the two disparate elements of glass and iron of which the Industrial Palace is constructed, have successfully cemented a bond illuminated by a common past having, in the words of Alex, 'shared something to exist for'. **♦Zachariah Rush**

Photo © Quinn Gundersen

Directed by Liev Schreiber

Scene description: Jonfen's arrival and departure

Timecode for scene: 0:18:52 – 0:22:52, 1:34:00



THE PRINCE AND ME (2004)

LOCATION

Paris/Pařížská Street, Prague 1 - Staré Město



ANOTHER VERSION OF *The Student Prince in Old Heidelberg* (Ernst Lubitsch, 1927) and *The Student Prince* (Richard Thorpe, 1954), *The Prince and Me* was one of several films made during its time to take advantage of lower filming costs in Prague than in Western Europe. In this scene, Prague functions as a 'body double', this time for Copenhagen. Prince Edvard of Denmark (Luke Mably) drives up to a pub in Pařížská Street in Josefov, Prague's former Jewish ghetto (with the Jewish Town Hall in the background), perhaps Prague's most luxurious street with its fine shopping and dining locales. He is so cocky that he even challenges Formula One race legend Eddie Irvine (playing himself) to a race. This title-credits sequence thus establishes Edvard's character: he likes fast cars, women and a wild lifestyle, sharply distinguishing Paige Morgan's (Julia Stiles) humble roots on a Wisconsin dairy farm. Here her Ford pickup truck aptly contrasts with his 'mummy's limo with special modifications.' This old-world/new-world Cinderella story includes the common trope of the prince running away from responsibility, matched up with the small town girl from rural Wisconsin, who is intensely focused on her dream of going to medical school and working with Doctors Without Borders. Prague would also provide that old-world European look for the sequel, *The Prince and Me II: The Royal Wedding* (Catherine Cyran, 2006), thanks to a late decision to end *The Prince and Me* with a happy ending, in keeping with the film's change in tone from greater realism at the start to a fairy tale by its finish. ••**Zachary Ingle**

Photo © Quinn Gundersen

Directed by Martha Coolidge

Scene description: Prince Edvard challenges Eddie Levine to a race

Timecode for scene: 0:01:49 – 0:02:44



MEENAXI: TALE OF 3 CITIES (2002)

LOCATION

Manesuv Bridge, Prague 1



AS ITS TITLE SUGGESTS, *Meenaxi* is a triptych hinging on the three cities of Hyderabad, Jaisalmer and Prague. Nawab (Raghbir Yadav) is a popular Hyderabadi novelist suffering from a bad case of writer's block. He encounters a beautiful and enigmatic woman, Meenaxi (Tabu), who becomes his muse – although she might just be a figment of his fevered imagination. He weaves a story around her based in Jaisalmer. Disappointed by it, she petulantly burns the manuscript. He tries again, setting his new story somewhere utterly different. In this new story, Meenaxi is recast as Maria, an orphan living alone in the Czech Republic. She is an aspiring actress and waitress at a bar nestled by the Manesuv Bridge. At the start of her shift, Maria runs down a flight of stairs to the Vltava's level, tying her hair back and an apron around her waist hastily. Beer gurgles frothily into glasses. The camera pans across the bar, taking in the green shimmering river and the bridge's wide arches meshed with vertical slats. Maria spots Nawab gazing onto the opposite riverbank from a corner of the bar. He has folded himself into his own story. Nawab walks around Prague with Maria even as Meenaxi presses him to finish his story back in Hyderabad. Reality melds imperceptibly with fiction and with dreams. **• Ila Tyagi**

Photo © Quinn Gundersen

Directed by M. F. Husain

Scene description: Maria works at the Sektbar Ponton

Timecode for scene: 1:25:05 – 1:26:13



VAN HELSING (2004)

LOCATION

St Nicholas Cathedral (*Chram sv. Mikuláše*); Lesser Town Square/
Malostranské náměstí, Prague 1 – Malá Strana



GOTHIC HORROR, HIGH BAROQUE architecture and Hollywood fantasy combine during a visually impressive action sequence that is one of the saving graces of Stephen Sommers's *Van Helsing*. One of many contemporary movies to utilize locations in Prague as substitutes for other places, *Van Helsing* makes great use of Saint Nicholas Church's vast dome and striking interior design. Dating back to the eighteenth century, and built on the site of a thirteenth-century Gothic church, Saint Nicholas Church is one of Prague's most famous landmarks. With a bell tower standing 80 m tall, a dome spanning 20 m and sporting a crystal glass candelabra, gold statues and a huge *trompe l'œil* fresco, the church was a fitting, if ironic, setting for the flamboyant fashions and decadent behaviour on display during the masked ball in Sommers's movie. There is nothing holy about the church in *Van Helsing*, as it appears as Count Dracula's (Richard Roxburgh) Summer Palace in Budapest. The scene sees monster hunter Gabriel Van Helsing (Hugh Jackman) rescue Anna (Kate Beckinsale) from the Count's clutches. Amid the throng of guests, acrobats and entertainers, Van Helsing swoops from on high, via a trapeze swing, to snatch Anna away after tricking the Count into thinking he would offer Frankenstein's Monster (Shuler Hensley) in exchange for her safe return. With the guests revealed to be vampires, a frantic, explosive escape ensues. Space, decor, narrative and genre cross-pollination and high-camp excess make for an energetic and entertaining sequence shot in a location more commonly associated with worship and classical concert performances. • Neil Mitchell

Photo © Quinn Gundersen

Directed by Stephen Sommers

Scene description: The masked ball at Dracula's Summer Palace

Timecode for scene: 1:20:42 – 1:25:55



THE LEAGUE OF EXTRAORDINARY GENTLEMEN (2003)

LOCATION

The Rudolfinum, Alšovo nábřeží 79/12, Prague 1 - Staré Město



THE LEAGUE OF EXTRAORDINARY GENTLEMAN takes many liberties in adapting the graphic novels of the same name (by Alan Moore and Kevin O'Neill), which themselves take many liberties with Victorian literature by collecting several of its best-known characters and combining them into a team of nineteenth-century superheroes. The first to join the titular league is adventurer Allan Quartermain (Sean Connery) who is summoned to London for a meeting with the mysterious M (Richard Roxburgh), a high-ranking member of the British government. M introduces Quartermain to his new comrades, seafarer Captain Nemo (Naseerudin Shah), scientist Mina Harker (Peta Wilson) and an invisible man named Rodney Skinner (Tony Curran). The group gathers inside an ornate and imposing neo-Renaissance building that in reality is nowhere near London. It is the Rudolfinum concert hall in Prague's Jan Palach Square and is one of the most culturally significant buildings in the city. Designed by Josef Zítek and named after Rudolf, Crown Prince of Austria – who officially opened it in 1885 – it has been the home of the Czech Philharmonic Orchestra since 1946 and also houses the Galerie Rudolfinum, which exhibits contemporary art. It was a fine choice of location for the film. It is from the right period and is impressive enough that we can believe the British Empire is run from within it but, although it is recognizable to anyone who has visited it, it is not sufficiently famous that its appearance in what is supposedly 'London, July 1899' is jarring to the average viewer. **»Scott Jordan Harris**

Photo © Quinn Gunderson

Directed by

Scene description: Stephen Norrington

Timecode for scene: 0:12:45 – 0:19:06



Directed by Doug Liman

*Scene description: Two policemen find Jason Bourne sleeping on a park bench in 'Zurich',
and try to move him along*

Timecode for scene: 0:10:56 – 0:11:54



IMMORTAL BELOVED (1994)

LOCATION

Maltese Square, Prague 1 - Malá Strana



AFTER HIS DEATH and public funeral, a private side of the famous composer Ludwig van Beethoven (Gary Oldman) is discovered when his friend Anton Schindler (Jeroen Krabbé) finds his last will and testament. A man who seemingly cared for no one, Beethoven has left all his music and fortune to his 'Immortal Beloved', an unknown woman whose existence no one suspected. With only her letters as clues, Schindler sets out in search of this mystery woman, taking us on a journey through Beethoven's past and his many loves. One such love, Countess Giulietta Guicciardi (Valeria Golino), had wished to wed Beethoven, but her father was concerned as to why the composer hadn't written new music for a year. They set a trap with a new piano, only to discover the truth: Beethoven is deaf. In the scene that follows, a distraught Beethoven walks through a bustling street square in Vienna, really Maltézské Square, named after the Knights of Malta, in Prague's Lesser Town. The sound mix reveals how little Beethoven can hear, and his voice-over explains that what is perceived as arrogance by society is really shame. As Beethoven heads towards a statue of St John the Baptist erected in 1715 to commemorate the end of the plague, the film dissolves to the present: a nearly empty square and Schindler on his own isolated quest. The choice to film in Maltézské Square is very appropriate, as Beethoven stayed there, in the hotel U Zlatého jednorožce (The Golden Unicorn) in 1796. •• Kristiina Hackel

Photo © Quinn Gundersen

Directed by Bernard Rose

Scene description: Ludwig van Beethoven walks through a bustling square;

his friend Anton Schindler retraces these steps later

Timecode for scene: 0:34:43 – 0:36:21



THE BOURNE IDENTITY (2002)

LOCATION

Kampa Island, Prague 1 - Malá Strana



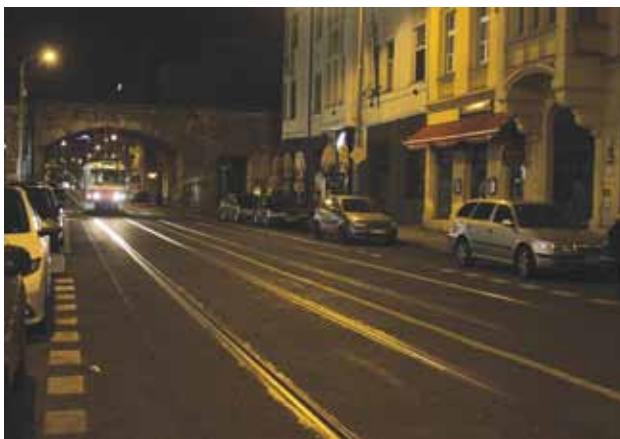
FISHERMEN PULL the nearly dead body of a man out of the stormy Mediterranean Sea. He's riddled with bullets, and there is a laser buried in his hip which, when activated, projects the name of a Swiss bank and account number on the wall. He can speak multiple languages, but he can't remember his own name. The opening sequence of *The Bourne Identity* sets up a mystery that takes the entire film to unravel. Elegantly directed by Doug Liman, the film starts in darkness and moves to light as Bourne's gradually tracks down the pieces of his identity. In this early scene, Jason Bourne (Matt Damon) has arrived in snowy Zurich where he is awoken by police for sleeping on a park bench. Standing in for Zurich is Prague's wintry Kampa Island, where across the river on the opposite bank you can see the Univerzita Karlova V Praze – Fakulta Sociálních Věd (Charles University Faculty of Social Sciences), Akademie Muzických Umění v Praze (Academy of Performing Arts, home of FAMU, the famous Czech film school) and Národní Divadlo (National Theatre). The police ask him for his papers and tell him to leave. But when one policeman hits him with his nightstick, something stirs in Bourne's memory. In the first action sequence of the film, the two policemen are disarmed and on the ground unconscious in seconds. Bourne may not know who he is, but now we know what he can do. **••Kristiina Hackel**

Photo © Quinn Gundersen/Petr Brož (wikimedia commons)

BLADE II (2002)

LOCATION

Bus scene: *Prvního pluku 205/23, Prague 8 – Karlín; Blood Bank: Prvního pluku 31/16, Prague 8 – Karlín*



FROM HIS EARLIEST ROLES, Wesley Snipes defined urban cool. As Blade, he's all about style. He enters a cavernous vampire lair peering through dark shades. His leather duster has a pouch for a Japanese sword. He's half-human, a vampire who hunts renegades. When he's out of silver bullets, he improvises. Complains one adversary: 'It isn't silver but it hurts like hell.' Director del Toro, known for innovative science fiction, starts the fireworks early and never lets up. There's a vampire named Jared Nomak (Luke Goss) who's feeding on other vampires. Like Blade, Nomak is part human, but he's clearly lost all humanity. Emissaries from Vampire Nation reach out to Blade. On the helicopter ride to the headquarters, they fly over Wenceslas Square. 'Don't you understand,' warns Asad (Danny John-Jules), a member of the governing council, 'these things are like crack addicts.' The virus will annihilate vampires and humans alike. Only Blade and his team, the Blood Pack, can prevent Armageddon. Blade's former mentor Whistler (a wise-cracking Kris Kristofferson) appears looking as old as Methuselah. Sex appeal comes in the form of Nyssa (Leonor Varela), who's suspicious of 'daywalkers'. More welcoming is Kounen (Karel Roden). 'You're human?' asks Blade. 'Barely, I'm a lawyer.' Kounen's boss is Eli Demaskinos, played to ghoulish perfection by Thomas Kretschmann. As the film opens, a streetcar passes through Prague. A man in need of cash enters a blood bank. Inside, he speaks with another supposed donor. It's Nomak and he's there to make a withdrawal. **♦Dan Akira Nishimura**

Photo © Quinn Gundersen

Directed by Guillermo del Toro

Scene description: An ordinary night at the blood bank, then carnage

Timecode for scene: 0:00:16 – 0:02:56



THE AFFAIR OF THE NECKLACE (2001)

LOCATION

Boccaccio Ballroom, beneath Grand Hotel Bohemia, Královská 652/4, Prague 1 - Staré Město



BENEATH THE GRAND HOTEL BOHEMIA, which lies at the heart of Prague's Old Town, is the subterranean Boccaccio Ballroom. Built in 1927 the room is of such grand and opulent design that it is fitting for a scene starring the queen of decadence – Marie-Antoinette herself. It is here in this neo-baroque milieu that the principal characters in *The Affair of the Necklace* are first presented to each other: Marie-Antoinette (Joely Richardson), the *prostitué* Rétaux de Valette (Simon Baker) and the disenfranchised Jeanne Valois (Hilary Swank). *The Affair of the Necklace* weaves its plot around a popular scandal surrounding Marie-Antoinette and what was known in Pre-Revolutionary France as *L'affaire du collier*, concerning a diamond necklace of inordinate and ostentatious design commissioned by King Louis XV for his mistress Madame du Barry and which almost bankrupted the jewelers. In the scene in question, which is ostensibly taking place inside the Palace of Versailles, Marie-Antoinette has entertained her guests with a little chanson. The rather plebeian looking Jeanne enters and tries to appeal to Marie-Antoinette with the hopes of having her father's estate returned to her. Feigning a fainting attack Jeanne falls to Marie-Antoinette's feet only to be mocked and stepped over. At this point the incorrigible *prostitué* Rétaux de Valette offers to help transform Jeanne in an all too familiarly Shavian manner for entrance into polite society, and thus begins *The Affair of the Necklace*. ➤ **Zachariah Rush**

Photo © Quinn Gundersen

Directed by Charles Shyer

Scene description: Jeanne's unsuccessful attempt to get an audience with Marie-Antoinette

Timecode for scene: 0:08:00 – 0:10:00



FROM HELL (2001)

LOCATION

National Museum, Vinohradská 612/1, Prague 1



ADAPTING THE WORK of famed graphic novelist Alan Moore has proved tricky for a number of directors, with many of his works losing something in the translation from page to screen. One successful factor of The Hughes Brothers' big screen visualization of Moore and Eddie Campbell's *From Hell* (1999) is its recreation of Victorian-era London. Through a combination of studio work, technical trickery and UK- and Czech Republic-based location shooting, the bustling streets and slum conditions of Whitechapel are vividly brought to life in a gory, conspiracy themed take on Jack the Ripper's crimes. Blending known fact, well-documented theory and horror fantasy, *From Hell* also weaves a romantic subplot into its narrative. Inspector Frederick Abberline (Johnny Depp), a drug addicted 'psychic', and prostitute Mary Kelly (Heather Graham), witness to events that spark the Ripper's bloody killing spree, grow emotionally entwined as the ongoing case comes to dominate both of their lives. In a rare moment of tranquility, Abberline and Kelly visit an art gallery away from Whitechapel's oppressive, dangerous environment. On viewing a portrait of Prince Edward, recognizable to Mary as someone else entirely, the pieces of the puzzle begin to slip into place. The ornate interiors of the gallery actually belong to those of Prague's National Museum, situated in Wenceslas Square. Founded in 1818 by Bohemian polymath Kaspar Maria von Sternberg and now home to almost fourteen million items from across a broad spectrum of areas, the museum's grand architectural design and decor provide a striking backdrop to a brief, but narratively crucial, scene. **• Neil Mitchell**

Photo © Quinn Gundersen

Directed by The Hughes Brothers

Scene description: Mary Kelly recognizes the painting of Prince Edward

Timecode for scene: 0:43:54 – 0:46:14



ROCKSTAR (2011)

LOCATION

Vrtba Garden, Karmelitská 373/25, Prague 1 – Malá Strana



TROUBLED ROCK SENSATION Jordan (Ranbir Kapoor) – né Janardan ‘JJ’ Jakhar – is helplessly in love with an old college classmate, Heer (played by half-Czech model Nargis Fakhri). Even though she is married to someone else, he pursues her all the way from New Delhi to Prague. At first, Heer and Jordan exult at being reunited. Their joy is reflected in Vrtba Garden erupting into a riot of colour. Ribbons, balloons, puppets, folk musicians, dancers and thespians in elaborate costumes swirl around Heer and Jordan as he jubilantly sings ‘Hava Hava’. The next musical interlude in the film, a few scenes later, is marked by a drastic change of mood. Heer and Jordan are now grappling with guilt induced by their adulterous affair. ‘Aur Ho’ revisits the site of their once-innocent delight in each other’s company. They sit on a balcony high up in the garden, staring miserably at each other, blind to its breathtaking views of the city. Jordan performs a show in a courtyard along with real-life Bosnian soprano Alma Ferovic, while Heer eludes his grasp inside one of the surrounding buildings. The Vrtba Garden shots have a postcard-like quality in *Rockstar*, throwing the anguish its characters feel against its perfectly picturesque backdrop into sharp relief. **»Ila Tyagi**

Photo © Quinn Gundersen

Directed by Imtiaz Ali

Scene description: 'Hava Hava' and 'Aur Ho' musical numbers

Timecode for scene: 1:14:23 – 1:19:03, 1:28:14 – 1:29:12



CONTRIBUTORS

Editor and contributing writer biographies (continued)

in Danger: The Years of German Occupation (Farrar, Straus, and Giroux, 2008). Demetz received the Golden Goethe Medal (1971), was awarded the Medal of Merit by President Havel of the Czech Republic (2000), and, more recently, the Georg-Dehio Buchpreis (2012) for his studies of Slavic-German-Jewish confluences. At present, he is working on a book on European dictators and the movie scene 1924–56.

EDWARD EATON is the writer of the award winning *Rosi's Doors* series (Dragonfly Publishing, 2011–2013) and the verse drama *Orpheus and Eurydice* (Dragonfly, 2012), as well as the play *Elizabeth Bathory* (Dragonfly, 2012). Dr Eaton has taught a wide range of courses at a number of colleges and universities in the United States and overseas. He has also worked extensively as a fight choreographer and director for the theatre. He holds a PhD in theatre history. He lives in Boston with his wife (Silviya), a hospital administrator, and his son (Christopher), a little man.

QUINN GUNDERSEN is a photographer and filmmaker from Seattle. He has worked with a variety of multimedia developers producing content that's been included in places like the Banff Mountain Film Festival, as well as promoting *New York Times* best-selling books. When he's not in school or working, you'll find him outdoors; alpine climbing and cycling are among his many interests. Quinn divides his time between New York City and the Pacific Northwest, and is slated to graduate from NYU's Tisch School of the Arts in 2014.

DR KRISTINA HACKEL, MFA, is the Director of the MFA Program in Television, Film and Theatre and Associate Chair of the Department of Television, Film, and Media Studies at California State University, Los Angeles. Her publications include contributions to *World Film Locations: Marseilles* (Intellect, 2013), and the forthcoming edited volume *Women Screenwriters: An International Guide*. An award-winning film-maker, her last directing project, *Speedie Date*, was nominated for a 2009 Webby Award.

SCOTT JORDAN HARRIS is the author of *Rosebud Sleds and Horses' Heads: 50 of Film's Most Evocative Objects* (Intellect, 2013) and the editor of *World Film Locations: New York* (Intellect, 2011), *World Film Locations: New Orleans* (Intellect, 2012), *World Film Locations: Chicago* (Intellect, 2013) and *World Film Locations: San Francisco* (Intellect, 2013). Formerly online arts editor of *The Spectator* and editor of *The Big Picture* magazine, he is now a culture blogger for the *Daily Telegraph*, a contributor to BBC Radio 4's

The Film Programme and *Front Row*, and Roger Ebert's UK correspondent. His writing has been published by *Sight & Sound*, *The Spectator*, *The Guardian*, BBC Online, *Fangoria*, the *Chicago Sun-Times*, the Australian Film Institute, Film4.com, Turner Classic Movies, the *Huffington Post*, *movieScope*, *Rugby World*, *Film International* and in more than twenty books about film. He is on Twitter as @ScottFilmCritic.

ANDREW HOWE is Associate Professor of History at La Sierra University, where he teaches courses in film history and theory, popular culture, and American history. Recent publications include articles on the evolution of the hot dog as a bellwether of late-nineteenth-century immigration, and race and racism in *Star Wars*. Current research projects involve the rhetoric of fear employed during the recent invasion of the Everglades by Burmese Pythons, as well as the debate over the rediscovery of the Ivory-billed Woodpecker in Arkansas. These two works are conceived of as chapters in a book-length project exploring the manner in which societies translate environmental events by employing the familiar rhetorical strategies and vocabularies of existing, sociological problems.

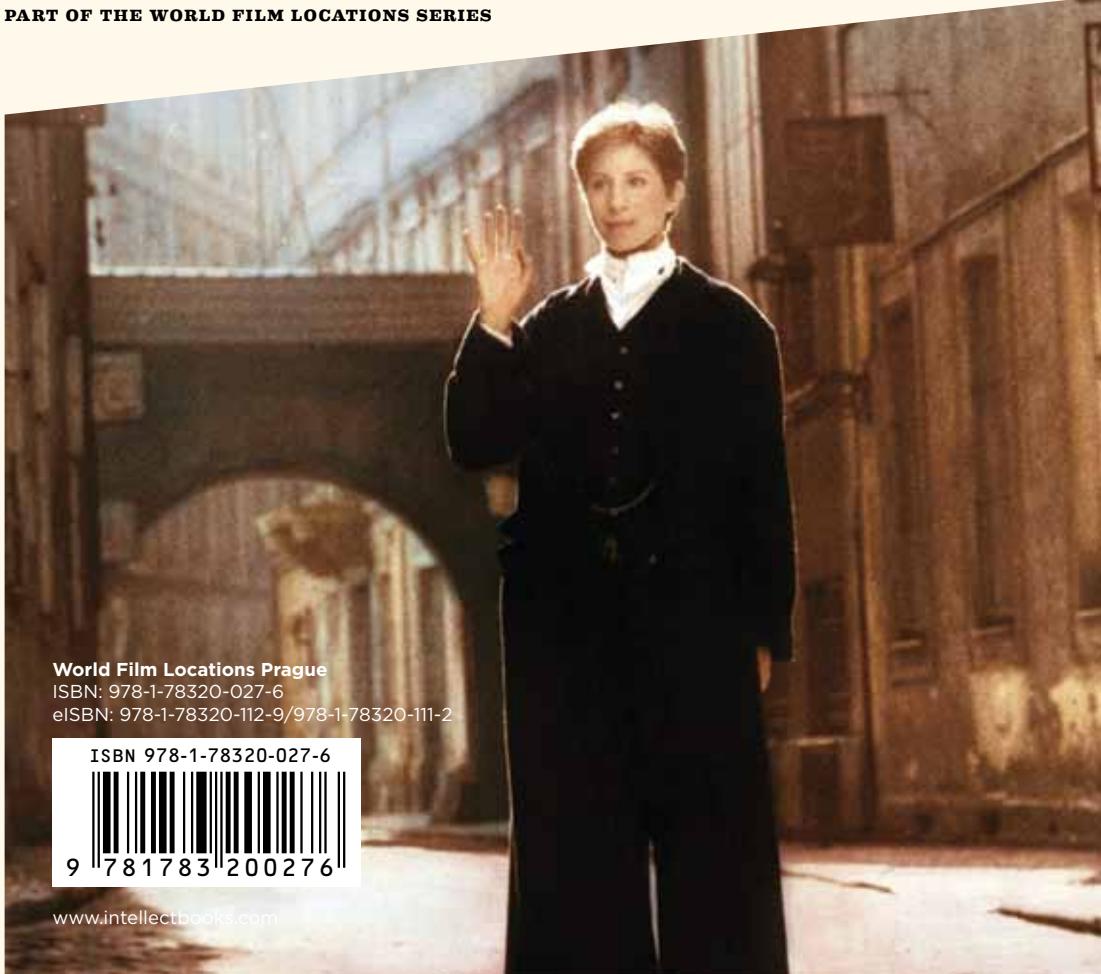
ZACHARY INGLE is a PhD candidate in Film and Media Studies at the University of Kansas. He has contributed to several Intellect books, including the Directory of World Cinema volumes on Sweden, Belgium, Japan (vol. 3), American Independent (vol. 3) and Australia and New Zealand (vol. 2); the World Film Locations volumes on Paris, Marseilles and Las Vegas; and the Fan Phenomena books on *Star Wars* and Marilyn Monroe, while currently editing *Fan Phenomena: The Big Lebowski* (forthcoming from Intellect). Zachary also edited *Robert Rodriguez: Interviews* (University Press of Mississippi, 2012), as well as two books on sports documentaries – *Gender and Genre in Sports Documentaries* and *Identity and Myth in Sports Documentaries* – for Scarecrow Press (2013, co-edited with David M. Sutera). His articles and reviews have appeared in *Literature/Film Quarterly*, *Journal of American Culture*, *Mass Communication and Society*, *Film-Philosophy*, *Journal of Religion and Film* and *Journal of Sport History*, among others.

LANCE LUBELSKI is a PhD candidate at the University of Illinois at Urbana-Champaign. His dissertation concerns medical caregivers in early modern Germany. He holds a BA from Kent State University in Ohio and an MA from the University of Cincinnati. He has previously contributed to *World Film Locations* volumes on Paris (2011), Las Vegas (2012) and Marseilles (2013). He has also published on Robert Bresson, the Fermilab in

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Prague – known as ‘The City of Dreams’ and ‘The Hundred-Spired City’, its Barrandov Studios called ‘Hollywood of the East’ – has played an important role in the history of the seventh art. The Czech capital often functions as an onscreen surrogate for other major European cities such as London, Paris, Venice, Vienna and Zurich. In exploring the intersection of the city and cinema, *World Film Locations: Prague* traverses the Czech capital’s topography, legendary sites and landmarks as they appear on screen – including Charles Bridge, Old Town, Malá Strana, Wenceslas Square, the Vlatava River and Prague Castle – in an internationally diverse range of exemplary films set there, such as *The Student of Prague*, the first feature-length horror film; the controversial *Ecstasy*, starring Hedy Lamarr before she became a Hollywood star; Czech New Wave films including *Closely Observed Trains*; Czech New Wave auteur Milos Forman’s critically acclaimed *Amadeus*; Steven Soderbergh’s *Kafka*; and action/adventure productions *Mission Impossible*, *The Bourne Identity*, *Casino Royale* and *The League of Extraordinary Gentlemen*, among others. Along with an historical overview of Prague in film, lengthier essays by leading film scholars and professors consider Prague’s iconic Barrandov Studios as well as the impact of World War II, the Cold War and the Prague Spring. This collection, an invaluable resource for the study of cinematic psychogeography, will be of great interest to students, scholars and aficionados of East-Central European film as well as literary, cultural and sociopolitical history.

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