

Vintage Car. The Beginnings of Czech Motoring in the Film

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Dědeček automobil. Počátky českého motorismu ve filmu

Abstract: In the mid-1950s, a unique film called *Dědeček automobil* (Vintage car) was born in Czechoslovak cinema. The film was based on the eponymous model by the writer Adolf Branald and Alfred Radok became the director. The film is dedicated to the beginnings of Czech motoring in the first decade of the 20th century. The processing combining the genre of documentary and feature film is also unique for the period of its creation. Thanks to the love liaison that culminates in the marriage of the Czech car fitter and the French girl, the film also acquires a poetic dimension. Part of the story of the film takes place at car races in France, which opened the way for the participation of French actors, unusual for the 1950s. However, the filming took place exclusively in the Czech Republic. The acceptance by Czechoslovak film critics was embarrassing after all the film deviated significantly from the period works. He aroused even more interest abroad. At the San Sebastian Film Festival in 1957, he placed second and won the Film Critics Award. The text is largely based on contemporary literature, memoirs, and materials stored in the National Film Archive.

Keywords: history of the 20th century; motoring; Czechoslovak State Film; Adolf Branald; Alfred Radok; Vintage Car (*Dědeček automobil*)

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Film and the motor vehicle are inventions that came in the last third of the 19th century but fundamentally influenced the following 20th century. The two inventions came only a few years apart, and it could be said they grew up together, maturing into adulthood and reaching the peak of their strengths alongside each other. And even today, the possibilities for both have not yet been exhausted. Compared with still photography, film (moving images), is a dynamic medium, and necessarily requires movement. Film is also the first medium that was able to convey speed without having to use any specific means of expression to capture it.

The association of film and the motor vehicle has already been a subject that has garnered the attention of experts.¹ Film first appeared in relation to motoring as a documentary medium, capturing everyday events, where the automobile appeared on the silver screen as a part of the city life captured by the film reel.² The documentary role also shifted to capturing car races. Film could capture the speed of a moving vehicle, which still

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¹ Wagenknecht, Andreas [2011]. *Das Automobil als konstruktive Metapher. Eine diskursanalyse zur Rolle des Autos in der Filmtheorie*. Wiesbaden: VS Verlag.

² Müller, Dorit [2004]. *Gefährliche Fahten. Das Automobil in Literatur und Film um 1900*. Würzburg: Königshausen u. Neumann, p. 157f.

photography could not. With the advent of the movies, the motor vehicle became a means of expression, having its own symbolism, which the film works with.³

By the middle of the 20th century, film and motoring had become fully established in society and already had a history, that providing room for a return to their roots. In Czechoslovak feature films, the first half of the 1950s was associated with an era of nation-building themes with a purely contemporaneous focus. The plot was usually a very simple conflict between the old (capitalist) world and the new (socialist) one, where the coming victory of socialist ideas was, of course, clear in advance. The space for a return to history was very limited and a connection to the present was always required, otherwise, the creators were threatened with criticism for escaping from current topics and the risk of having their further creative work limited. Subjects dealing with the turn of the 19th and 20th centuries could, in principle, appear at the level of capturing the beginnings of the workers' movement or in the form of a retro-satire, using the colors of the Habsburg monarchy to criticize human characters.⁴ The goal was to ridicule the old ruling elites.

Of the total number of films made in the first half of the 1950s, there are only a few films that deal with the beginning of the 20th century. A closer look shows that the car is used to illustrate the period atmosphere and figure character. In the film *The Best Man* (*Nejlepší člověk*) (1954)⁵, where Vlasta Burian, the king of Czech comedians, appeared in the role of postmaster Plíšek, the car's appearance will help date the setting of the story to the first decade of the 20th century. Motoring is presented as a fad of the young and spoiled son of the builder Arnoštek Kopr (played by Lubomír Lipský). He wants to amaze his chosen Otylka (Věra Bublíková), the daughter of the mayor of the city Bublich, precisely by taking her for a drive in a car, which he drives himself. After a ceremonial boarding of a Ford car on solid rubber rims, Arnoštek takes control and goes around the square in Prachatice, South Bohemia, where the film was shot. Residents run out in front of their houses to gaze at this new invention, and facial expressions show revulsion rather than enthusiasm. However, Arnoštek's expression is triumphant. The car also appeared in the film adaptation of Jaroslav Hašek's novel about the fates of good soldier Josef Švejk. In the first part, called *The Good Soldier Schweik* (*Dobry voják Švejk*)⁶, during the First World War, a businessman Wendler (played by Bohuš Záhorský) comes for his unfaithful wife. The older, settled businessman, of course, has a driver. A typical driver in the early days of motoring was a young man. For a young motorist, it is typical to drive his car alone, whereas it is common for an older motorist to have a driver.

However, the film *Vintage Car* (*Dědeček automobil*), which was made in the mid-1950s, is unique in that the motor vehicle plays a leading role at an early stage of its development. This is the first Czech/Czechoslovak film whose main theme deals with the beginnings of motoring. The motor vehicle is not just a prop to flesh out the plot but is its basis, which is an exception in Czechoslovak cinema in the 1950s. No other attention was paid to another means of transport, although in the first half of the 1950s a theme was prepared for

³ Štemberk, Jan [2019]. Automobil v hraných českých filmech první poloviny 20. století. In. Šalanda, Bohuslav – Štemberk, Jan et al. *České století motorismu I. Kulturní roviny českého motorismu*. Prague: Karolinum, pp. 59–74.

⁴ Šlingerová, Alena [2019]. Osudy dobrého vojáka Švejka ve filmech Karla Steklého. *Dějiny a současnost*, vol. 28 (9): 31.

⁵ *Nejlepší člověk* [1954] (movie). Direction Václav Wasserman – Ivo Novák.

⁶ *Dobry voják Švejk* [1956] (movie). Direction Karel Steklý.

a film about aviation, which, according to contemporary notes, reached the limits of Soviet aviation and the great contribution of capitalist states, so it was not possible to shoot it.⁷

The basis for the film script was the book of the same name by the Czech novelist Adolf Branald, published in 1955.⁸ It is a historical-documentary work with characteristics of non-fiction, but the fictional nature of the book and the narrative drama remains. Branald remained true to the adventure genre. Adventure is associated with sports competition but through a historical lens. It was this historical grounding that Branald was criticized for by contemporary critics emphasizing topics from the contemporary life of building socialism. The book, with its reporting style, is closer to Branald's work for adults. The author sticks closer to the facts and said himself that he did not want to artistically embellish anything. The basis of the story was the use of recollections of one of the main figures of early motoring glory. Contemporary witness František Krutský became a prototype of the main character of the mechanic Frantík Projsa. Krutský himself was also at the premiere of the film and did not hide his satisfaction. Branald also drew on his own experience, having worked for Speedwell, a motor oil company, when he was a young man, and the car workshop was a familiar environment for him. He had the opportunity to meet the famous motorists of his time and absorb the ghosts of the automobile milieu.⁹

The look book itself was visually striking, significantly aided by the collaboration with the painter Kamil Lhoták, who was the book's illustrator. Lhoták had himself been a real fan of motoring since childhood, and he dedicated hundreds of paintings and illustrations to this love, to which he remained faithful throughout his life. He was also a skilled motorist and collector. In 1954, he became friends with the writer Adolf Branald, and the result was a collaboration on the book *Dědeček Automobil* (Vintage Car), which Lhoták may have played a role in initiating.¹⁰ Lhoták himself around this time published a richly-illustrated book titled *Kolo – motocykl – automobil* (Bicycle – Motorcycle – Automobile).¹¹

The very essence of the book reflected the period context of the 1950s, celebrating Czech inventiveness, creativity, work ethic, determination, and self-confidence, stimulating national pride. The book was intended mainly for young readers, who it was meant to educate and strengthen their determination and goal-orientation. The book's hero, the Czech boy Frantík, is passionate about the cause, an inventive worker, proud of the Czech brand. His successes in the international field are Czech victories.¹² At the same time, however, the film can be seen as a celebration of the time in which it takes place, i.e. the period of the Habsburg monarchy. The good heroes are nobles (racer Alexander Kolowrat) and capitalists (manufacturers Laurin and Klement), which was in fundamental conflict with the contemporary view of these social classes.

The topic was also welcomed with regard to its potential for buying young people's interest in working in the automotive industry and in activity with the car clubs of

⁷ Národní filmový archiv (National Film Archive Prague) (further just NFA), Coll. Filmová rada, Box 14, Sg. 2/3/71/4, p. 26.

⁸ Branald, Adolf [1955]. *Dědeček automobil*. Prague: Československý spisovatel.

⁹ Mayer, Vladimír [1971]. Šířitel pravdy a národní hrdosti. *Zlatý máj, kritická revue umělecké tvorby pro mládež*, vol. 15 (8): 536.

¹⁰ Králík, Jan [2017]. *Za ohradou snů. Motorové opojení Kamila Lhotáka*. Prague: Paseka.

¹¹ Lhoták, Kamil [1955]. *Kolo – motocykl – automobil*. Prague: Státní nakladatelství dětské literatury.

¹² Mayer, Vladimír [1971]. Šířitel pravdy a národní hrdosti. *Zlatý máj, kritická revue umělecké tvorby pro mládež*, vol. 15 (8): 537.

the Association for Cooperation with the Army (Svazarm), which was responsible for motoring in Czechoslovakia. The intention to make a film based on Branald's book was approved at a meeting of the Film Council¹³, which decided on the making films, set rules, and oversaw the ideological purity of movies, on December 3, 1954. The discussion was very fast and smooth compared to other films of the time. The comments were only minor. The discussion concerned the role of women, as the book is a purely masculine affair and a positive portrayal of the factory owner Václav Klement. In the end, Klement's positive conception remained in the film and was justified by the fact that he was one of the progressive capitalists.¹⁴ The film was included outside the thematic plan of filmmaking. There were basically two reasons. It was a substance from the technical field, which was in short supply at that time. The author of the original was an important contemporary writer, a holder of state honors, who has not yet had a good experience with cooperation with Czechoslovak State Film.¹⁵

Author Adolf Branald collaborated with the film's director Alfred Radok on the preparation of the film script, and illustrator Kamil Lhoták was also invited to collaborate. Branald set cooperation on the screenplay directly with the designed director as a condition.¹⁶ The screenplay for the film was written by Branald together with director Radok in ten days. Lhoták brought designs for costumes and decorations.¹⁷ The screenplay was not based on the book as a whole, but only on two chapters that took place at competitions in France and therefore suitable for collaboration with French movie-making.

Filming began in April 1956. "The film is intended primarily for young audiences, to whom it wants to provide entertaining lessons about the time and origin of the first motor vehicles."¹⁸ The film, which was intended for young people, was supported by the Children's, cartoon and puppet Film Studio, a part of the Czechoslovak State Film company. The studio was quite independent in its decisions. This also enabled the choice of Alfred Radok as the director. The production was also justified by the enrichment of the sports film industry, which at that point was a little behind the times.¹⁹ The competitive spirit was highly supported by the political regime at the time.

The filmmakers faced the difficult task of creating the atmosphere of the beginnings of motoring with buildings, sets, and the choice of exteriors. The artist, Kamil Lhoták, consulted, both artistically and technically. Alfred Radok adopted Kamil Lhoták artistic expression, who was also the illustrator of Branald's book. Lhoták, enthusiastic about motoring, also led a team of people who scoured the Czech countryside, searching for vintage motorcycles and cars still capable of racing in front of a film camera.²⁰ Acquiring a sufficient number of old race cars in a short period posed a serious problem.

¹³ To the activities of the Film Council see: Knapík, Jiří [2004]. *Únor a kultura. Sovětizace české kultury 1948–1950*. Prague: Libri.

¹⁴ NFA, Coll. Filmová rada, Box 14, Sg. 2/3/71/4, p. 25.

¹⁵ NFA, Coll. Filmová rada, Box 14, Sg. 2/3/71/7.

¹⁶ Ibid.

¹⁷ Branald, Adolf [1972]. *Valčík z Lohengrina*. Prague: Československý spisovatel, p. 137.

¹⁸ Dědeček automobil [1956]. *Filmové informace*, vol. 7 (17): 12.

¹⁹ Skopal, Pavel [2012]. *Naplánovaná kinematografie, český filmový průmysl 1945–1960*. Prague: Academia, p. 186.

²⁰ Taussig, Pavel [1988]. Film a dětská literatura – Dědeček automobil. *Zlatý máj, časopis o dětské literatuře*, vol. 32 (5): 307.

In 1955, Czechoslovak State Film put out a call to owners of motorcycles and cars from before the First World War to help with the filming, published in the April issue of the official motoring magazine *Svět motorů*. The appeal to the owners of vintage vehicles was successful – it turned out that the owners wanted to show off.²¹ The acquired vehicles were modified according to Lhoták's design, at the car factory in Mlada Boleslav, which was accommodating to the filmmakers, and provided the necessary modifications and reconstruction of the vehicles.²² These vehicles were mostly of the standard transport design, which were rebuilt into racing models, usually by removal of the fenders and body modifications.²³ Other cars used, due to the period of their origin, were already in line with the beginnings of motoring, such as the Wartburg, a car made in 1900 in Eisenach – which was handed over to the collections of the National Technical Museum in Prague after shooting – the Waltr 1905 model, the Laurin and Klement 1906, or representatives of little-known models, such as the Věchet, etc. Of the motorcycles, the Czech brands Laurin and Klement, Vulkan, and Torpedo all had roles in the film. It is not our aim here to discuss all the cars that appeared in the shots, so we will wind up this section by just mentioning one more interesting thing. The American steam car, Locomobile, also served as a static prop during the filming.²⁴

The old workshops of Laurin and Klement with blacksmith's hearths and sinks came across as authentic. Emphasis was placed on credibility, so the exteriors of buildings were built according to period photographs. A depot and grandstand for visitors were built at the racecourse in Dourdan, transforming the surroundings of the Central Bohemian spa town of Poděbrady. The surroundings of Poděbrady had their genius loci for filming in any case, as in 1902 this was where the first motorcycle race in Bohemia took place. The square in the North Bohemian spa town of Teplice was skillfully made over into the French Gaillon, where car races were held.²⁵ The races were very convincing because the costumes were worn by real racers (e.g. Václav Bobek, Miroslav Fousek, Václav Čížkovský)²⁶. Although in many places in the film the viewer feels that he is in France, the entire film was shot in the Czech Republic.

“In the opening of the film, which briefly introduces viewers to what preceded and hindered the development of motoring, the filmmakers use old photographs, documentary footage from old films and film newsreels. And where the archive material was not enough, they decided to shoot the necessary, old footage.”²⁷ One of these added “period” shots is a reminder of the English “flag law”, i.e. the requirement that a person carrying a red flag in the daytime and a red lantern in the nighttime walk in front of a moving car, indicating the operation of a car. Instead of the streets of London, to which the scene relates, a rattling old car steered by handlebars was driven through Vinohrady, Prague. The film was shot at 14 to 16 frames per second instead of the usual 24, which resulted in the faster movements commonly seen in old movies.

²¹ Branald, Adolf [1972]. *Valčík z Lohengrina*. Prague: Československý spisovatel, p. 138.

²² Dědeček automobil [1956]. *Filmové informace*, vol. 7 (8): 5.

²³ Šidlák, Martin [2017]. Dědeček automobil. *Auto dnes* (18): 12–13.

²⁴ Květoň, Michal [2011]. Stanley od panímámy konečně jezdí. *Motor Journal*, vol. 11 (10): 14.

²⁵ K výtvarné stránce filmu Dědeček automobil [1957]. *Filmové informace*, vol. 8 (11): 7.

²⁶ Taussig, Pavel [1988]. Film a dětská literatura – Dědeček automobil. *Zlatý máj, časopis o dětské literatuře*, vol. 32 (5): 307.

²⁷ Dědeček automobil [1956]. *Filmové informace*, vol. 7 (17): 12.

According to the original plans, the film was, to begin with the recollections of old František Projša about his young years associated with the smell of gasoline combustion. Radok changed the framework of the film and replaced the story told by old František Projša, who was to be played by Zdeněk Štěpánek, with a film prelude, which took place at the airport in Prague Ruzyně. "In the simple story of this prelude, our flight mechanic meets the stewardess of a foreign airliner by an old car that was transported to the airport by a large cargo plane."²⁸ The role of the Czechoslovak aviation mechanic was played by the director's assistant Radok, soon to become the famous director, Miloš Forman. This concept of the overture provided a certain parallel to the love story that will take place in the film, but also the contrast of the modern airplane and the old car, the pinnacle of early and mid-20th century technology.²⁹ Although the introductory part of the film was changed in agreement with the author of the original book, it still caused tension between Branald and Radok.

We will outline the actual content of the film only very briefly. The year was 1904 and Laurin and Klement motorcycles took part in an off-road race in Dourdan, France. However, due to some nails, an accident occurred. The following year, the race was repeated and was entirely dominated by the Czech team, with rider Václav Vondřich (Antonín Šůra) winning. However, this was already the year in which Laurin and Klement begin with car production. Technology moves forward quickly and behind the wheel of the race car, we now find Count Alexander (Saša) Kolowrat (portrayed by Josef Hlinomaz). Races are also a place to meet and make friends. It is here that the mechanic for the Czech team, Frantík, will meet the daughter of the mechanic of the French group, Nanette. Frantík looks forward to new races, which allow him to meet with his beloved Nanette, whom he marries in a celebratory atmosphere, following the winning of a race.

The power of roaring engines and real races is intertwined with the lyrical story of the relationship between a young Czech mechanic, Frantík Projša (Luděk Munzar), and a French girl, Nanette (Ginette Pigeon), the daughter of the leader of the French racing stable, Griffon.³⁰ This was the first major film role for Luděk Munzar. The love plot weakens the documentary framework and adds a sense of the poetic to the film. Nanette and Frantík's relationship is captured in an original, tasteful, and very subtle way. This lyrical story was supplemented with the involvement of French actors and did not appear in the original book and also represented compliance with the Film Council's remark that the film lacks a female element.

Although it might seem that motorcycles and cars play the leading role in the film, director Radok took great care with the selection of the main representatives of early motoring. To make a film suitable for international markets, the Export Department of Czechoslovak State Film allowed the involvement of actors from abroad. The participation of foreign actors, and from the West at that, was an exception in the context of the time, which, however, added quality to the film and also supported the international acceptance of the film. The mid-1950s brought political easing, coupled with efforts to strengthen cultural relations with France. The Ministry of Culture was tasked with preparing

²⁸ Dědeček automobil [1956]. *Filmové informace*, vol. 7 (47): 10.

²⁹ Ibid.

³⁰ Taussig, Pavel [1988]. Film a dětská literatura – Dědeček automobil. *Zlatý máj, časopis o dětské literatuře*, vol. 32 (5): 307.

a co-production film with France. The management of the Czechoslovak State Film company chose the co-produced film *Vintage Car* for co-production and approached director Radok to cast French actors in the film.³¹ French actors, especially Raymond Bussières as Nanette's father, were well-known in the film world. Another lucky move was the casting of the not too well-known actor Luděk Munzar in the leading role of Frantík.³² Casting for an actress for the role of Nanette took place through an ad in the French newspapers. In all, a total of 38 women expressed a willingness to travel behind the Iron Curtain for shooting, out of which Ginette Pigeon, who already had some acting experience in smaller roles, but at the same time was not a pampered movie star, was chosen. She was simultaneously plain yet exotic, her smile was naive but simultaneously voluptuous. A testament to the period's characteristic unfamiliarity with the socialist world was the request of Ginette's mother that her daughter would receive three hot meals a day.³³

The charm of this unusual capturing of the beginnings of motoring lay in the combination of a documentary approach and fictional scenes. In the documentary part of the film, we get acquainted with several historic motorcycles and cars, and in the feature part, we experience a love story that takes place against the background of international races and also has an international dimension. The combination of documentary and feature film was one of director Radok's favorite practices. He did the same in his first film, *The Long Road* (*Daleká cesta*) from 1948.

The film was released for distribution in Czechoslovakia on March 29, 1957. It received a lukewarm reception from Czechoslovak film critics who called it a "wasted opportunity" by director Radok.³⁴ Criticism cited the film's internal disunity, where the first part is devoted to the motorcycle and the second to the car, and when even this love story is not able to connect this disunity, along with the failure to connect the documentary and feature parts. The film was thus just an enlightening semi-finished product full of facts, where there was no room left to flesh out the characters.³⁵ Even the film's positive reviews rejected Radok's symbolism and tendency towards an Art Nouveau approach.³⁶

Vintage Car represented the Czechoslovak Republic at the film festival in San Sebastian, Spain, in July 1957. Already at the opening ceremony, the audience had a very positive response to a special effects film by Karel Zeman called *Inspiration* (Inspiration). Radok's *Vintage Car* "captivated the spectators from its opening scenes, and before the film was halfway through its screening, the audience had already applauded four times. After the screening, long and thundering applause sounded from the audience, which also paid an uproarious tribute to the Czechoslovak delegation."³⁷ The film was also very positively received by critics, who especially praised the first half of the film. This is attested to by its

³¹ Skopal, Pavel [2012]. *Naplánovaná kinematografie, český filmový průmysl 1945–1960*. Prague: Academia, p. 124.

³² Dědeček automobil [1957]. *Filmové informace*, vol. 8 (12): 5.

³³ Branald, Adolf [1972]. *Valčík z Lohengrina*. Prague: Československý spisovatel, p. 142.

³⁴ Boček, Jaroslav [1957]. Dědeček automobil. *Kultura*, vol. 1 (13): 4.

³⁵ Ibid.

³⁶ Liehm, Antonín, Jaroslav [1957]. Dědeček automobil. *Kino*, vol. 12 (9): 142.

³⁷ Mezinárodní filmový festival v San Sebastianu 1957 [1957]. Příloha Filmových informací 36/57, *Filmové informace*, vol. 8 (36): 15.

winning of the main Film Critic's Award. Out of all the films screened, *Vintage Car* placed second, after the Italian film *La nonna Sabella* and won the Silver Shell.³⁸

The film's unprecedented look and international success, which brought the film to the attention of critics, led to *Vintage Car* becoming one of the Czechoslovak films that penetrated the countries beyond the Iron Curtain. Of the European countries, the film was shown in France, Spain, and Britain, and even Japanese television expressed interest in broadcasting it.³⁹ On the contrary, in the countries of the Eastern bloc, the film did not receive a significantly positive welcome. As in Czechoslovakia, critics were used to a different type of film, from which *Vintage Car* deviated significantly.

A special feature was the Czech-French concept. The film features long French-speaking passages, the majority of which are not subtitled. The two languages, Czech and French, show the dissimilarity and highlight the differences between the two environments. France is the cradle of motoring and the venue of the first motor races. In motoring, it is significantly ahead of the Czech lands. The common interests, whether motoring or love, show how to overcome misunderstandings and language barriers. The film's partial approach as a comedy, or farce, making use of character movements, gestures, etc., adds to its intelligibility.⁴⁰

Branald himself shot a silent 16mm making-of documentary during the production. At the time, he even used color stock, in contrast to the film itself, which was shot in black and white.⁴¹ Even though by then color films were being shot Czechoslovak cinematography, they were still exceptions, rather than the standard. We might also mention that the film being shot in black and white facilitated the intercutting of the film with period black and white footage, making the dividing line less apparent. The film's score was created by composer Jan Frank Fischer. The genre of the music needed to characterize the period and reflect the French countryside where the film takes place. At the same time, the music also had to express the relationship between Frantík and Nanette. Radok's idea of the accompanying music was based on the focus of André Kostelanetz's string orchestra. Undoubtedly, Fischer's original musical accompaniment also contributed to the success of the film. The score was based on smaller instrumental groups into which the orchestra was broken down.⁴²

The film sparked the rise of the vintage car movement in Czechoslovakia. The complex search for old vehicles necessary for the film's shooting led to the formation of the Historic Vehicles Club. With support from the Czechoslovak State Film company, the Club was to lend vehicles needed for shooting.⁴³ In 1962, the Veteran Car Club was founded in Brno, 32 years after the founding of the first vintage car club in Great Britain. Thanks to the salary he earned in the film, director Alfred Radok was finally able to purchase his own car.⁴⁴

We can find a world-cinema equivalent in the British-American film *Those Magnificent Men in Their Flying Machines, or How I Flew from London to Paris in 25 hours 11 minutes*,

³⁸ Ibid., p. 16.

³⁹ Styky čs. filmu s indickou a japonskou kinematografií [1958]. *Filmové informace*, vol. 9 (20): 16.

⁴⁰ Mareš, Petr [1996]. "Gehen Sie in mein Zimmer ..." K vícejazyčné komunikaci ve filmu. *Iluminace*, vol. 8 (2): 45–47.

⁴¹ Branald, Adolf [1992]. *Živé obrazy*. Prague: Melantrich, p. 209.

⁴² Matzner, Antonín – Pilka, Jiří [2002]. *Česká filmová hudba*. Prague: Dauphin, pp. 221–223.

⁴³ Adler, Rudolf et al. [2005]. *Eliška Junková*. Prague: Foibos, p. 91.

⁴⁴ Hedvábný, Zdeněk [1994]. *Alfred Radok zpráva o jednom osudu*. Prague: Divadelní ústav, p. 232.

whose motif and story are similar, only with a focus on the beginnings of flight. In the film, a fight rages between the pilots, not only for victory but also for the heart of a lady. However, this film was made almost ten years later (1965). The origin of the script is similar. Director Ken Annakin also participated in its preparation. The screenplay, on which he collaborated with Jack Davis, was even nominated for the prestigious Oscar awards. *Vintage Car*, of course, didn't have such advantages. However, it could have served as an inspiration, as *Vintage Car* was also shown in British cinemas.

Vintage Car can be considered exceptional in Czech cinematography not only in its topic but also in its production. The topic relates to the beginnings of Czech motoring and its success at world races. The originality of the film is enhanced by the interconnection of a feature film and period documentary. Thanks to its original adaptation, *Vintage Car* also achieved success at the International Film Festival in San Sebastian, Spain. Thanks to this success, it got into distribution and thus into cinemas in the countries of the West.

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