The unbearable lightness of being
The SAUL ZAENTZ COMPANY Presents
A PHILIP KAUFMAN FILM

THE UNBEARABLE LIGHTNESS OF BEING

DANIEL DAY-LEWIS
JULIETTE BINOCHE
LENA OLIN

with
DEREK DE LINT

Erland Josephson * Pavel Landovsky * Donald Moffat
Daniel Olbrychski * Stellan Skarsgard

Production Design PIERRE GUUFFROY
Costume Design ANN ROTH
Supervising Film Editor WALTER MURCH
Director of Photography SVEN NYKVIST
Adapted From The Milan Kundera Novel

Screenplay by JEAN-CLAUDE CARRIERE and PHILIP KAUFMAN
Produced by SAUL ZAENTZ
Directed by PHILIP KAUFMAN
THE CAST

Tomas                Daniel Day-Lewis
Tereza               Juliette Binoche
Sabina               Lena Olin

Franz                Derek de Lint
The Ambassador       Erland Josephson
Pavel                Pavel Landovsky
Chief Surgeon        Donald Moffat
Interior Ministry Official Daniel Olbrzychski
The Engineer          Stellan Skarsgard

Jiri                  Tomek Bork
Czech Editor          Bruce Myers
Pavel's Nephew        Pavel Slaby
Nurse Katya           Pascale Kalensky
Swiss Restaurant Manager Jacques Ciron
Swiss Photographer    Anne Lonnberg
Russian Interrogator  Laszlo Szabo
Mayor                 Vladimir Valenta
Boy in Bar            Clovis Cornillac
Bald Man in Bar       Leon Lissek
Tall Brunette         Consuelo de Haviland

WITH

Jacqueline Abraham-Vernier Judith Atwell
Claudine Berg          Jean-Claude Bouillon
Miroslav Breuer        Niven Busch
Margot Capelier        Victor Chelkoff
Monica Constandache    Jean-Claude Dauphin
Dominique de Moncuit   Bernard Lepinaux
Josiane Leveque        Peter Majer
Charles Millot         Gerard Moulevrier
Jan Nemec              Charly Oleg
Sylvie Plantard        Olga Baidar Poliakoff
Christine Pottier      Hana-Maria Pravda
Romano                 Andre Sanfratello
Jiri Stanislav          Milos Svoboda
Helenka Verner         Marrian Walters
Executive Producer  Bertil Ohlsson
Associate Producer  Paul Zaentz

Sabina's Paintings Are the Work of Irena Dedicova

Casting U.S. & England  Dianne Crittenden
Casting France  Margot Capelier
Assistant Casting U.S.  Sarah Koeppse
Assistant Casting France  Gerard Moulevrier
Asst. Extras Casting France  Marie-Sylvie Caillierez
Special Consultant  Jan Nemec

Production Managers  Daniel Szuster
Jacques Bourdon
Unit Managers  Claude Albobuze
Jean Lara
Location Unit Managers  Janou Shammas
Claude-Anne Paureilhe
Jacques Frederix
Assistant Unit Managers  Therese Kaufmann
Jean-Claude Mouliere
Pascale Beraud
First Assistant Directors  Charles Paviot
Eric Bartonio
Second Assistant Directors  Robert Kechichian
Vincent Bercholz
Third Assistant Directors  Pascal Fouineau
Simon Brook
Josh Zaentz

Administrative Coordinator  Bernard Lieberman
Script Continuity  Anne Gyory
Production Coordinator  Judith Atwell
Assistant to the Producer  Nancy Eichler
Assistant to the Director  Peter Kaufman
Financial Controller  Tim Noonan
Production Accountant  Adele Sanders
Asst. Production Accountants  Fenella Maguire
Denise De Falco
Wardrobe Supervisor  Michael Dennison
Assistant to Ann Roth  Catherine Gorne
Costumers  Sylvia Folgoas
Claude Ghene
Javier Orce
Wardrobe Assistant  Donna Maloney
Wardrobe Trainee  Paula Rendino
Chief Hairdresser  Paul Le Blanc
Assistant Hairdresser  Rosa Perez
Makeup Artist
Assistant Makeup

Public Relations U.S.
Public Relations International
Still Photographer
Special Photographer

Production Assistants

Production Secretary
Production Trainees

Research

First Camera Crew
Camera Operator
Focus Puller
Camera Loader

Second Camera Crew
Camera Operator
Focus Puller
Camera Assistant

Second Unit Photography
Camera Operator
Camera Assistant

Additional Camera Crew
Video Playback

Sound Recordist
Boom Operator
Sound Assistants

Gaffer
Rigging Gaffer
Best Boy
Key Grip
Grips

Chief Electrician
Electricians

Rigging Electrician
Generator Operator

Suzanne Benoit
Rosaline Silva

Nancy Seltzer & Associates
Dennis Davidson Associates
Phil Bray
Max Aguilera-Hellweg

Sarah Koepp
Bruno Vignier
Eurick Allaire
Danielle Tholome
Olivier Fontenay
Alain L'Eveille
Peter Kaufman

Bernard Noisette
Kevin Jewison
Jean-Pierre Supe

Philippe Houdart
Sylvie Plantard
Katell Djian

Joseph Ort-Snep
Francois Plegades

Christophe Artus
Pierre Bec

Chris Newman
David Sutton
Jean-Marie Blondel
Hesh Shorey

Joel David
Erick Caillet
Richard Brodet
Albert Vasseur
Yves Fayt
Alain Pequignot
Auguste Saince
Michel Strasser
Robert Boulay
Philippe Barrillet
Claire Childeric
Gilbert Gallart
Denis Moncel
Pascal Naudin

Arthur Somoundjian
Felix Chiapolini
Daniel Day-Lewis Stand-in
Juliette Binoche Stand-in
Lena Olin Stand-in
Derek de Lint Stand-in

Frederic Bounie & Gerald Richard
Patricia Briquet & Angelica Chemla
Cathy Brasseur
Richard Allaman

Art Director Exteriors
Assistant Art Directors

Gerard Viard
Alain Guffroy
Albert Rajau
Anouk Markovits
Christian Ameri
Jamie Putnam
Francois Abelanet

Property Masters
Propman

Rene Alouze
Daniel Braunschweig
Jean-Francois Cousson
Renaud Barbier
Marc Pinquier
Pucci de Rossi
Gerard James
Therese Ripaud
Pierre Sicre
Roland Jacob
Lionel Grepon

Assistant Props
Mirror Artist
Set Dressers

Assistant Designers

Leadmen Locations

Leadman Locations

Assistant Leadman

Sculptor
Storyboard Artist
Sketch Artist

Constraction Manager
Chief Carpenter
Chief Construction Grip
Chief Painter

Construction Manager
Chief Carpenter
Chief Construction Grip
Chief Painter

Surgical Consultant
Dialogue Coach
Czech Coach
Special Effects
Production Nurse
Animal Coordinators
Paris Catering
Location Catering
Catering Coordinator
Period Vehicles
Action Tanks
Stunts Coordinator

Surgical Consultant
Dialogue Coach
Czech Coach
Special Effects
Production Nurse
Animal Coordinators
Paris Catering
Location Catering
Catering Coordinator
Period Vehicles
Action Tanks
Stunts Coordinator

Dr. Raoul Grob
Elizabeth Pursey
Martina Skala
Trielli Bros.
Monique de Avila y Riera
Mr & Mme Andre Noel
Jacques Grousset
Olivier Gaillet
Bernard Zaentz
Martin Grange
Colonel Aubry
Captain Tributsch
Remy Julienne
### U.S. Crew

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Frank Simeone</td>
<td>Danny Colangelo</td>
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<td>Michael Kitchens</td>
<td>Medal Ramos</td>
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<td>Hiro Narita</td>
<td>Timothy Ranahan</td>
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<td>Patrick Riley</td>
<td>Michael Pantages</td>
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<td>Victoria Lewis</td>
<td>Patricia de Oliveira</td>
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<td>Agamemnon Andrianos</td>
<td>Barbara Kassal</td>
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<td>Chris Thomas</td>
<td>Marietta Engelbrecht</td>
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<td>Rick Brown</td>
<td>Muriel Murch</td>
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<td>Gary Frutkoff</td>
<td>Jonathan Bendich</td>
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<td>Peter Thomas</td>
<td>Walter Murch, Jr.</td>
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### Geneva Crew

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<th>Name</th>
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<tr>
<td>Stan Popovic</td>
<td>Jane Dettwiler</td>
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<td>Sophie Brandt</td>
<td>Heidi Sonderegger</td>
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<td>Olivia Dick</td>
<td>Corinne Ploudy</td>
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### Swiss Music Composed and Arranged by Ernie Fosselius

### Film Editors

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>B.J. Sears</td>
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<td>Vivien Hillgrove Gilliam</td>
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<td>Stephen A. Rotter</td>
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### Assistant Film Editors

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<tr>
<td>Robert Grahamjones</td>
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<td>Mari Mine-Rutka</td>
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<td>Michael Magill</td>
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<td>John Watson</td>
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<td>Sue Fox</td>
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### Apprentice Film Editor

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<th>Name</th>
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<tbody>
<tr>
<td>Berj Amir</td>
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### Supervising Sound Editor

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<th>Name</th>
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<tr>
<td>Alan Splet</td>
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### Supervising Rerecording Mixer

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<tr>
<td>Mark Berger</td>
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<td>David Parker</td>
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<td>Todd Boekelheide</td>
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### Rerecording Mixers

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<tr>
<td>Vivien Hillgrove Gilliam</td>
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<td>Michael Silvers</td>
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<td>Karen Spangenberg</td>
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<td>Ronald A. Jacobs</td>
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### Supervising Dialogue Editor

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<th>Name</th>
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<tbody>
<tr>
<td>Karen Brocco</td>
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<td>Gloria D'Alessandro</td>
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<td>Richard Frazell</td>
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<td>Robert Marty</td>
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<td>Gwendolyn Yates</td>
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<td>Clare Freeman</td>
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### Dialogue Editors

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<th>Name</th>
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<tbody>
<tr>
<td>Nicole Boris</td>
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<td>Dianna Stirpe</td>
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### Assistant Dialogue Editors

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### Apprentice Dialogue Editors

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<tbody>
<tr>
<td>Atlantis</td>
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<td>Odyssey</td>
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### Laserpoint Editors

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<th>Name</th>
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<tbody>
<tr>
<td>Michael Hayes</td>
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<tr>
<td>Jason Brown</td>
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<td>Mark C. Jensen</td>
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### Laserpoint Music Editors

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<tr>
<th>Name</th>
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<tr>
<td>Timmy White</td>
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<td>Shane Rattigan</td>
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<td>John Doe</td>
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<td>Mark Salmon</td>
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<td>Michael North</td>
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### Laserpoint Sound Editors

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Thomas Jones</td>
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<td>Eric Baker</td>
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<td>Michael Peters</td>
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<td>David Ford</td>
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<td>Michael Silvers</td>
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ADR Editor  C.J. Appel
Assistant ADR David Bergad

Sound Effects Recordist Ann Kroeber
Sound Effects Editors Richard Hymns
Pat Jackson
E. Jeanne Putnam
Ewa Sztompke
John Verbeck
Frank Eulner
Tina Fallani

Apprentice Sound Effects

Foley Artist Dennie Thorpe
Foley Editors Rob Fruchtman
Diana Pellegrini
Ernie Fosselius

Assistant Foley Editors Luis Colina
Michele Perrone

Apprentice Foley Ruth Hasty
Foley Engineer Michael Rosen
Assistant Foley Engineer Stephen Hart

Music Recording Danny Kopelson
Assistant Music Editor Jeffery Stephens

Music by Leos Janacek
Selected and Edited by Alan Splet

Original Music & Arrangements by Mark Adler

The Saul Zaentz Film Center Staff

James Austin Christopher Boyes
Vince Casper Milan Dusatko
John Edwards-Younger Steven Feldman
Margaret Ganahl Scott Guitteau
Julie Kincannon Alan Mukamal
Daniel Olmsted Scott Roberts
Wayne Rogers Roy Segal
Steve Shurtz Joseph Tysl
Jennifer Ware

U.S. Production Services Bunny Alsup and Diana Wells
Filmed with the assistance of:
The Norway Film Development Company A/S
French National Center of Cinematography
French National Railroads  S.N.C.F.
SIPA Press
Magnum Press
Europe 1
Members of the San Francisco Symphony Chorus,
  Vance George Conductor
Pan American Airlines
Bouzy Travel, Paris

Photographs Used in the Film:
  Man Ray, Courtesy of ADAGP
  Bill Brandt, Courtesy of Mrs. Bill Brandt

Paperback Available From Harper & Row, Publishers

Lenses and Camera by Panavision
Cameras Supplied by Alga Samuelson
Filmed at Studios de Boulogne
Negatives Developed at Eclair Laboratory Paris
Color by Technicolor
Prints by DeLuxe Laboratory, Inc.
Negative Cutter Donah Bassett
Color Timer Jack Garsha
Dolby (DD) Stereo in Selected Theaters
Title Design by Phil Carroll
Titles by Pacific Title
Opticals Effects by Cinematte Inc., San Francisco

All film editing, sound editing and Dolby Stereo mix completed at
The SZC Film Center, Berkeley, California
THE UNBEARABLE LIGHTNESS OF BEING

ANNOUNCEMENT STORY

"The Unbearable Lightness of Being," the film version of Czech author Milan Kundera's acclaimed erotic novel set during the Russian invasion of Czechoslovakia in 1968, opens at the ___________________ Theater on _____________.

The long-awaited film was directed by Philip Kaufman ("The Right Stuff," "Invasion of the Body Snatchers"), and produced by Saul Zaentz, whose "Amadeus" and "One Flew Over the Cuckoo's Nest" won thirteen Oscars including two for Best Picture for the Berkeley-based producer.

"The Unbearable Lightness of Being," filmed in France and Switzerland, stars British actor Daniel Day-Lewis who attracted overnight attention with such widely differing roles as the homosexual punk in "My Beautiful Laundrette," and the effete Victorian snob in "Room With a View." As a compulsive womanizer who sacrifices his freedom in the West to return to his wife in Soviet-dominated Prague, Day-Lewis forms the film's starring threesome with France's Juliette Binoche and Sweden's Lena Olin, both making their American film debuts.

Jean-Claude Carriere, one of Europe's most acclaimed and respected writers, is co-screenwriter with Philip Kaufman. Sven Nykvist, long associated with Ingmar Bergman as a "painter with light," is the film's director of photography.
THE
UNBEARABLE
LIGHTNESS
OF BEING

SYNOPSIS

"The Unbearable Lightness of Being," is based on Milan Kundera's internationally acclaimed novel of that title. It is a love story which begins during the "Prague Spring," "that dizzying liberalization of Communism" which was crushed by the Russian invasion of Czechoslovakia in August, 1968.

Tomas (DANIEL DAY-LEWIS), a prominent young brain surgeon, is a bachelor and an epic womanizer. His relationships, whether short or long-term, are "light." "The unwritten contract of erotic friendship stipulated that Tomas should exclude all love from his life. To ensure that erotic friendship never grew into the aggression of love, he would meet each of his long-term mistresses only at intervals." He refused to spend the night with a woman as a principle of his erotic philosophy.

Performing an operation in a small spa town, Tomas meets Tereza (JULIETTE BINOCH), a young waitress in the cafe bar. She is reading "Anna Karenina" when he orders a cognac. She notices that he too is reading a book. They are attracted to each other but Tomas must return to Prague. He returns to the arms of the woman who understands him best, Sabina (LENA OLIN), a painter who like Tomas enjoys sex provided love is excluded.
Soon after, Tereza surprises Tomas by showing up at his apartment. In short order they make passionate love. Tomas feels deep compassion for her and violates his own rules, allowing her not only to spend the night but also to move in with him.

Tomas nevertheless continues his womanizing. At Tomas' instigation, Sabina helps Tereza find employment as a photographer for a magazine. To celebrate her first publishing success the threesome, along with two of Tomas' medical colleagues, visit a dance club favored by young free-wheeling Czechs. Some Czech and Russian officials are also present and request a patriotic Russian song to be played. As the band plays, it starts to swing the music to the delight of the young Czech dancers, and the offended officials depart.

Tomas comments that he finds it curious that the Communist officials have acknowledged no personal guilt despite the revelations of the crimes their governments have committed, excusing themselves by claiming they were ignorant. Morality, Tomas says, seems to have changed since the ancient Greeks. Ignorance then was not an excuse: When King Oedipus learned that he unknowingly had killed his own father and married his mother, he plucked out his eyes and left the kingdom. The chief surgeon
(DONALD MOFFAT) suggests Tomas publish these thoughts in a magazine.

Tereza and a young doctor in the group join the dancing. Tomas feels a stab of jealousy. Tereza is overjoyed when she discovers Tomas' jealousy, and teases him into accepting her marriage proposal.

Tomas and Tereza marry. Tomas' best man is his patient and friend from the countryside (PAVEL LANDOVSKY). Tomas and Tereza adopt a puppy whom they name Karenin. The utterly committed Tereza soon discovers Tomas' continuing womanizing and is torn and anguished. But the Soviet invasion of Prague galvanizes Tereza and gives her life a purpose outside of her relationship with Tomas.

She takes to the streets with the outraged Czech populace and tirelessly photographs the crushing of resistance by the Russian invaders, passing her exposed film to foreign visitors to smuggle out of the country. Along with other Czechs, Tereza is arrested and interrogated: she bravely refuses any cooperation.

Sabina leaves Prague as soon as the invasion begins. In Geneva she becomes involved with Franz (DEREK de LINT), a married professor and political activist who falls in love with her. Tomas accepts a long-offered surgical post in Geneva and he and

3
Tereza follow Sabina there. Expecting to continue her career as a photographer, Tereza offers her photographs of the Russian invasion to a leading journal. Though they are rejected as "old news," a fashion editor says she has a talent for nude photography, and suggests she get a model to work with. In the meantime she offers her an assignment to photograph still-life for the garden section.

Sabina and Tomas resume their affair. She tells Tomas that Franz is "the best man I've ever met."

Tereza, in order to compile a photographic portfolio, hesitantly asks Sabina to pose for her in the nude. In a scene heightened by erotic tensions, the two women photograph one another nude but are interrupted by Franz, who announces that he has left his wife and asks whether he can move in with Sabina. When Franz returns with his luggage he is devastated to find her studio empty. Sabina, unable or unwilling to become a partner in committed love, has left.

Feeling the emptiness (the heaviness) of her life as an emigre in Geneva and that her demands for fidelity have become a burden to Tomas, Tereza leaves a note for him. She has taken Karenin and returned to Prague. "In Prague she was dependent on Tomas only when it came to the heart, but in Geneva she was
dependent on him for everything. What would happen to her here if he abandoned her?" After a brief moment of euphoria as Tomas savors the newly presented freedom to return to the lightness of his old ways, he realizes that he is committed to Tereza as to no other woman and makes the irreversible decision to follow her to Prague. At the heavily guarded border, the guard takes away his passport.

Tomas is told that he cannot resume his former surgical position in Prague unless he signs a recantation of his magazine piece about Oedipus and the guilt-denying Communist officials. Although the article in itself is of no importance to him, he rebels against the general assumption that he will knuckle under and sign the recantation. Tereza agrees that he should not recant. Upon his refusal he is relegated to little more than an aspirin-dispensing role in an over crowded clinic in one of the poorest sections of Prague. A functionary from the Ministry of the Interior (DANIEL OLBRYCHSKI) slyly tries to inveigle him into signing the recantation—a matter of such little importance, compared to his career as a surgeon. Again, Tomas refuses. This time Tomas is assigned to work as a window washer. For a womanizer like Tomas the work of washing windows provides new fields of erotic exploration and opportunity.
Tereza is once again working as a waitress in a cafe bar. The evidence of Tomas' womanizing continues to haunt Tereza. She decides to experience sex without love, perhaps to better understand Tomas' attitude of "lightness" towards his infidelities. Tereza visits an engineer (STELLAN SKARSGARD) who has frequented the bar and reluctantly succumbs to his advances.

Tereza is frightened and obliquely talks about her experience with the bar janitor (ERLAND JOSEPHSON) who, before the invasion, was Czechoslovakia's Ambassador to Austria. He points out the possibility that the "so-called engineer" and the police, may be working together as part of a scheme of intimidation or even blackmail.

Tereza now desperately wants to leave Prague with its ugly atmosphere of surveillance and intimidation. Tomas reminds Tereza that they cannot leave—they've surrendered their passports. Tereza suddenly remembers their friend Pavel, living in the countryside.

The countryside offers a new life to Tomas and Tereza, a place they will never leave. This idyllic interlude is marred only by the death of their dog Karenin.

Sabina, who has moved to California, is stunned when she receives a letter from Czechoslovakia revealing that Tomas and
Tereza have died in a truck accident. On their last night together, Tomas and Tereza went dancing in a small country tavern. The next morning, returning to their farm in their old truck, we are aware of their happiness....and their love.
DANIEL DAY-LEWIS - (Tomas)

DANIEL DAY-LEWIS, the British actor who portrays Tomas, the womanizing brain surgeon in "The Unbearable Lightness of Being," catapulted to overnight acclaim on the strength of two widely divergent screen roles: the homosexual punk in "My Beautiful Laundrette" and the insufferable Victorian prig in "Room With a View." "If Daniel Day-Lewis is a hot property at the moment," wrote the International Herald Tribune, "it is at least partly because of (these) two drastically opposed film roles. They are so different it is hard to believe the same actor played them."
The 30-year-old Day-Lewis came by his profession honestly. His father, C. Day-Lewis, succeeded John Masefield as the Poet Laureate of England, and his mother Jill Balcon is a noted actress. His celebrated father died when Daniel was 15, and he found a completely supportive surrogate parent in his maternal grandfather, Sir Michael Balcon, the distinguished film producer who gave Alfred Hitchcock his first directorial assignment and was the production chief on the string of famous Alec Guinness comedies of the Fifties.

"My grandfather was in retirement when I was a kid; he gave me a great deal of encouragement when I decided to go into the theater at the age of twelve. He kept an eye on me, and the
older he got the more open-minded he became. He liked young people and wanted new ideas to come into the business. Also, my sister, Tamasin, older by four years, was very keen on helping me. She's a very talented maker of documentaries for the BBC.

"I went to an extraordinary mixture of schools, a local working-class school until I was twelve, which was kind of football and fighting and a bit of English thrown in. So when I played a street punk in 'My Beautiful Laundrette,' this was something I had lived around. I had to contend with being a 'posh kid' for the first three years, and with a lot of animosity because my father was the Poet Laureate, something considered beyond the pale. But children are good mimics and survivors, so I adapted. More than that, I became quite fond of my classmates and their way of life -- fishing, football. It made me tough and determined, so much so that when I knew that I had to play that homosexual punk in 'My Beautiful Laundrette,' I wrote the producer a letter suggesting all sorts of dire things would happen to him if I didn't get the part. He said, 'Anybody who wants the part that badly should have it.'

"When I left this working-class day school, I was sent to one of those uptight traditional boys' boarding schools for two years of unadulterated hell, a sort of prison camp, and I did
everything within my power to break down the walls. Finally I made my break and happily ended up at the school where my sister was, a very liberal co-ed boarding school, one of the first of its kind in England, progressive and socialist-based. I was very much rooted in the socialist tradition. My father was a committed communist as a young man and remained a devoted socialist for the rest of his life.

"Then I went into the National Youth Theater at fifteen, and my first real break in the theater came with the Bristol Old Vic, just bit parts, but I got my union card, and later some wonderful roles ranging from 'Edward II' to "Oh! What a Lovely War," and mainly John Osborne's 'Look Back in Anger' and 'Dracula.' Finally, after many months of unemployment, I made my London debut in 'Another Country' where I played a part based on the British defectors to the Soviets, Burgess and MacLean. It was a battle ground, good training, and I got enormous pleasure before the tedium set in, which it does for me in the theater after doing the same role over and over. That's why I gravitated toward films.

"My first movie role was at twelve as a delinquent upper-class beast in 'Sunday, Bloody Sunday.' You'd recognize the nose; it was the same size then. I just grew around it. The
first time I opened my mouth in a film was in 'Gandhi,' then there was that ill-fated remake of 'Mutiny On The Bounty,' ('The Bounty') that got trashed by all the critics. Then a stint with the Royal Shakespeare Company as the leads in 'Romeo and Juliet' and 'A Midsummer Night's Dream.'

"Then came the part in 'My Beautiful Laundrette' that I sort of bullied my way into. Three weeks after that film was finished I began work in 'Room With A View,' and then things suddenly happened for me, a lot of attention, but I couldn't let it get to me because by now I was doing a play at The National Theater called 'Futurists' and if your feet aren't on the ground in the theater, you're in trouble. You work with a group of people you trust, you're beholden to, and I could look at the unknown actor sitting next to me and think, cynically, in six weeks they'll be saying the same ecstatic things about him they're now saying about me. Like Ben Kingsley when he made 'Gandhi' and all the critics were calling him 'this extraordinary new actor!' And Ben Kingsley had been turning in smash performances in The Royal Shakespeare for twenty years!

"'The Unbearable Lightness of Being' came about this way: A casting director advised director Phil Kaufman not to see me, 'I was too young for the part,' and I think there's nothing more
intriguing to a director to be told by a casting agent not to see someone. Phil was in a London hotel and watching TV and saw this guy -- me -- with no hair at all, looking middle-aged, and ran next door to the adjoining room to get Saul Zaentz -- 'you've got to see this guy!' They were still making up their minds and took me to Paris to meet Milan Kundera, which was fascinating, and terribly intimidating, especially with the script writer Jean-Claude Carriere sitting next to him. And the first question Kundera asked me was, 'What did you think of the script?' So I said that when I first read the book I didn't think it was possible to make a film of it, and he laughed, 'I didn't think so either.' Kundera was totally supportive of the film, and of me. And I'll always appreciate that because I have an enormous respect for writers of his quality. And when one takes on a monumental role like that, it means a lot to have the author's support.

"I had to learn to speak with a Czech accent, and had a marvelous dialogue coach, Elizabeth Pursey from the Royal Academy of Dramatic Arts (RADA). I got hold of some tapes of Czechs talking, and then happened upon a meeting with the Czech director Ivan Passer, and got him on tape for a couple of hours, telling stories about his experiences during the Prague Spring, and
working with Milos Forman.

"There were certain scenes in 'The Unbearable Lightness of Being' that presented enormous difficulties, mainly the nude love scenes which can be a harrowing experience, especially the first time. One feels so vulnerable. But it was such a happy set. Phil Kaufman and Juliette Binoche (Tereza) and Lena Olin (Sabina) were all such good friends and constantly supportive. And then to have someone remarkable on the set like the cinematographer Sven Nykvist, who shot all the Bergman films. My God, he's such a beautiful man. And Daniel Olbrychski, such a powerful man, off the set as well as on. He has a tremendous animal quality, cat-like.

"I've been terribly lucky to be able to play three such different roles in a row, 'My Beautiful Laundrette,' 'Room With a View,' and now 'The Unbearable Lightness of Being.' It's wrong to set about something purely from the point of view of trying to be different for its own sake, but I think most actors have within them the capacity to be far more versatile than they're allowed to be. I've enjoyed creating the illusion of inhabiting someone else's life, not just for the audience, but primarily for me."
JULIETTE BINOCHE - (Tereza)

JULIETTE BINOCHE, (pronounced bee-NOSH) who makes her American film debut in "The Unbearable Lightness of Being" as Tereza, has been hailed as a new star in what Elle magazine calls the "new nouvelle vague" -- the new wave of gifted young French actresses. "Her unassuming beauty," wrote Elle, "and exceptional poise inspired critics at the 1985 Cannes Festival to a unanimous and excited chorus of approval."

Parisian by birth, Juliette Binoche was introduced to French theater at the age of 12 by her actress mother, with whom her studies first began. Her formal education included a year at the National Conservatory of Drama as well as private theatrical studies.

The 23-year-old Binoche has appeared in a dozen French films in three years including the lead opposite Jean-Louis Trintignant and Lambert Wilson in "Rouge Baiser," as well as appearing as the female lead in Andre Techine's "Rendez-Vous."

Binoche was filming "Mauvais Sang" in Paris when she came to the attention of director Philip Kaufman, also in Paris for additional casting of "The Unbearable Lightness of Being."
"After I had read the book I was certain the part of Tereza was for me; there were so many things I wanted to do with her. I
read for Philip one evening after shooting but was later told by
the casting director he would probably cast someone else because
my English was not very good then. Of course I was very
disappointed. I decided to take a holiday and was away for a
month not thinking about the film or anything else. But when I
returned to Paris my agent told me Philip wanted to see me again
and I met him and Saul at the studio the following day. We
talked and arranged that I would read some scenes for him the
next day. It was encouraging because Daniel was to be there to
read with me. Well, after my reading there was silence, but I
was happy because I felt something had happened. The following
Monday morning the film's casting director phoned to tell me
Philip wanted to cast me as Tereza. I was astonished and
couldn't believe it, and then, had only two weeks to prepare for
the role.

"The first two weeks of shooting were the most difficult for
me. A young Czech woman living in Paris helped me to understand
about being Czech, and what it is like to leave one's country and
entire world behind to live in a foreign place. But it was
Daniel Day-Lewis (Tomas) who helped me much more. In the
beginning of shooting all my energy was concentrated on the
accent rather than the acting, and Daniel helped me to understand
that I had to act first and think about the Czech accent second. In our preparation for a scene, Daniel and I would go back to the novel and read it together, going into every detail and the complexity of the characters because they are not simple.

"I had done nude scenes before, in the film 'Rendez-Vous,' where I had my first main part, but never to this extent. But because of Philip I knew these scenes would not be so difficult. He was very patient and understanding about the delicacy and intimacy of each scene and we would spend time discussing it.

"To work with Sven Nykvist was special. He helped me a lot and had strength, his eyes were always speaking. And Saul was there all the time, and he made everything seem so comfortable."

Juliette Binoche is scheduled to appear on the stage in Paris in early Spring 1988 in Chekhov's "The Seagull" to be directed by Andrei Konchalovsky.
LENA OLIN - (Sabina)

LENA OLIN, one of Sweden's leading young actresses and a member of Ingmar Bergman's famed company, makes her American film debut in "The Unbearable Lightness of Being" as Sabina, the liberated artist and "erotic friend" of the womanizing Tomas.

Born in 1955 in Stockholm to actor parents, Olin began dramatic school at twenty, and three years later was employed at the Royal Dramatic Theatre, where she has remained since. "I've done classical and modern roles, but mostly I seemed assigned to play neurotic women, like the heroines of August Strindberg, and those of Lars Noren, a new kind of contemporary Strindberg who also writes about neurotic Swedish women." Her first film, while she was still in drama school, was "The Adventures of Picasso," followed by Ingmar Bergman's "After the Rehearsal." "This was a short film done for television, and my male lead was Erland Josephson, who plays the janitorial ambassador in 'The Unbearable Lightness of Being'."

This marked the beginning of Olin's long association with Bergman, not only in films, but at the Royal Dramatic Theater where she played Cordelia in the Bergman-directed "King Lear." With "The Unbearable Lightness of Beings," Olin was reunited with Bergman's celebrated cinematographer Sven Nykvist, "a wonderful
artist, and so pleasant to work with."

Olin became involved in "The Unbearable Lightness of Being" through Bertil Ohlsson (who is also involved in this picture as Executive Producer) who had seen her in "King Lear" and introduced her to producer Saul Zaentz. "Later I met director Philip Kaufman who gave me the novel to read. I had read a lot of Kundera before. What fascinated me about 'The Unbearable Lightness of Being' was that it worked on so many levels. The story contains so much richness about human beings and their relationships. I don't think of it as a political novel, even though it's set in Czechoslovakia during the 1968 Russian invasion; to me, it's mostly about human relationships. It's a many-layered love story set against this political background.

"In the filming, Phil and Saul created a warm and giving atmosphere, it was a very happy set, and this made it easier for me to do some very difficult scenes, like the nude love scenes with Daniel Day-Lewis (Tomas) and the episode where Juliette Binoche (Tereza) and I are photographing each other in the nude -- I'd never done nude scenes before. I found that something grows between these two women, that they begin to like and respect each other; even though they both know they are sharing the same man, Tomas, it's not a question of two rivals. Daniel
was such a help on the set to Juliette and myself, coaching us; he's so English, so polite and considerate, most generous to work with.

"I was most astonished by Phil Kaufman, because I did not know what to expect from my first American director. In many ways working with Phil is like working with Bergman, they both make everyone feel so safe, so much at home in the studio, like a family. My clichéd image of American directors and movie sets was someone screaming into a megaphone and actors yelling at each other, and it was not like that at all."

Olin was coached on the set to speak English with a Czech accent by dialogue coach Elizabeth Pursey: "This was difficult, because I speak Swedish, Daniel speaks English, Juliette speaks French, and we all had to learn to speak with a consistent accent."

She is the proud mother of a one-year-old son.
DEREK de LINT - (Franz)

Derek de Lint enjoyed a distinguished stage career in his native Holland before appearing in his first film, Paul Verhoeven's "Soldier of Orange," in which he danced the memorable tango with Rutger Hauer. His first television production, "The Fly," based on a story by Maupassant, won the American Emmy Award for 1978. Among his twelve feature films is the Canadian "The Lucky Star" with Rod Steiger and Louise Fletcher. In 1985 Mr. de Lint gained world-wide attention for his starring role in "The Assault," which won the Academy Award for Best Foreign Film.
DONALD MOFFAT - (Chief Surgeon)

Donald Moffat, who plays the chief surgeon (Tomas' superior in the Prague hospital), is the versatile actor who portrayed Falstaff in "Henry IV" to ecstatic reviews at the 1987 Summer New York Shakespeare Festival. Filmgoers will recall his unforgettable recreation of Lyndon B. Johnson in Philip Kaufman's "The Right Stuff." A member of London's Old Vic in the early 1950's, the British actor came to America in 1956 and appeared in more than 20 of Shakespeare's plays. He was nominated for Tony Awards as Best Actor in the Broadway productions of "The Wild Duck," and "Right You Are." His many screen roles include "Far North" for Sam Shepard, "Alamo Bay" for Louis Malle, "Rachel, Rachel" for Paul Newman, "Popeye" and "Health" for Robert Altman, and "The Great Northfield Minnesota Raid," one of three films he has done for director Philip Kaufman.
STELLAN SKARGARD - (The Engineer)

Stellan Skarsgård is considered one of the most gifted and versatile Swedish actors of his generation.

He made his professional stage debut in the early 1970's becoming a member of the prestigious Royal Dramatic Theater in Stockholm after acting in various municipal theaters throughout Sweden. Skarsgård has received acclaim as an interpreter of modern experimental dramas as well as of such classics as Strindberg's "A Dream Play" directed by Ingmar Bergman.

Stellan's screen debut was made in 1972, and in 1984 he appeared in the PBS television presentation of Katherine Ann Porter's "Noon Wine."

During 1987 Stellan Skarsgård will have acted in no less than four productions and makes his American film debut as The Engineer in Philip Kaufman's film "The Unbearable Lightness of Being."
ERLAND JOSEPHSON - (The Ambassador)

Erland Josephson, who portrays the former Ambassador reduced to a barroom janitor in "The Unbearable Lightness of Being," has long been renowned as a member of Ingmar Bergman's "ensemble acting company."

Born in Stockholm in 1923, Josephson became a member of the Helsingborg Municipal Theatre in 1945 when the theater was under the direction of Ingmar Bergman. In 1949 he moved to the Gothenburg Municipal Theatre where he remained until 1956 when he was engaged by the Royal Dramatic Theater in Stockholm with leading roles in Shakespeare, Shaw, Ibsen and Strindberg.

A successful writer and playwright, Josephson has published two anthologies of verse, six novels, a collection of short stories, six plays for the stage and a number of TV and radio dramas in addition to five film scripts. As scriptwriter and director he has collaborated with Ingmar Bergman, Ingrid Thulin, and Sven Nykvist on several films.

His acting roles for Ingmar Bergman's films include: "Cries and Whispers," "Scenes From a Marriage," "Face to Face," "Fanny and Alexander," and "After the Rehearsal."
Daniel Olbrychski - (Interior Ministry Official)

One of the leading actors in the Polish cinema, 42-year-old Daniel Olbrychski makes his American film debut in "The Unbearable Lightness of Being." Because of his tremendous popularity in his own country, and his remarkable acting ability, Olbrychski has become a widely recognized actor throughout the world. His films include: "Wounded in the Forest," "Ashes and Diamonds," "The Boxer," "Everything for Sale," "The Leap," "Family Life," "The Deluge," "Dagny," "The Tin Drum" and most recently "Rosa Luxemburg."
THE NOVEL

The publication of Milan Kundera's novel "The Unbearable Lightness of Being" in 1984 was immediately hailed by international critics as the literary event of the year and a milestone in the history of Czech literature.

From the outset the novel seemed destined to form a triumvirate with the other Czech novels that made a permanent impact on the West: Franz Kafka's "The Trial" (1925) "which conceives of the world," wrote Kundera, "as an infinite bureaucratic labyrinth in which man is hopelessly lost," and Jaroslav Hasek's "The Good Soldier Schweik" (1920-23) a timeless lampoon of the Army wherein the hero, says Kundera, "imitates the ceremonies of his surrounding world with such zeal that he transforms them into an enormous joke. Both books are filled with the spirit of Prague, of history seen from the common man's view, with a provocative simplicity, a genius for the absurd, and humor with infinite pessimism"--all of which could serve as a description for Kundera's own work.

Translated into twenty languages, "The Unbearable Lightness of Being" was, for millions of Westerners, their first encounter with the rich legacy of contemporary Czech writing. It long remained on the best-seller lists in France, Germany, Italy,
Spain, Brazil, Chile and the U.S. The novel has also found its way into the underground press (samizdat) in Czechoslovakia and the USSR.

Reviews by the severest literary critics were unqualified raves: The New York Times called Kundera "one of the most original and important voices in contemporary fiction." The Washington Post proclaimed it "both a love story and a novel of ideas, witty, seductive, enormously experienced in the tricky interplay of sex and politics." The London Times called it "perhaps the work chosen most often as the best of 1984, a brilliant novel whose characters collide with the imperatives of sex, politics and philosophy in an Eastern European society where such matters have an almost unbearable weight." Such a notoriously hard-to-please critic as Elizabeth Hardwick in Vanity Fair hailed Kundera as "... a virtuoso, brilliant...," calling the novel "... a work of the boldest mastery, originality and richness."
MILAN KUNDERA - Biography

Milan Kundera was born in 1929 in Brno, Czechoslovakia, the son of a distinguished concert pianist. He worked as a jazz musician and day laborer before starting a career in films and writing.

Following World War II, he joined the Czech Communist Party which expelled him in 1950, reinstated him in 1956, and expelled him once more in 1970, when he was dismissed from his post as professor at the Prague National Film School, where many of his students, including Milos Forman, became leading figures in the celebrated New Wave of Czech films that came to a sudden end with the Russian invasion of 1968. Under the new regime, Kundera became a "non-person." He was excluded from membership in the writer's union, fired from his teaching position, and forbidden to travel to the West. His plays were banned from the theaters, and as a result of government decrees aimed at dissident writers, he received less than ten percent of the royalties that his books earned in Europe. Kundera's books were removed from all book stores and libraries, and "The Joke," the work that earned him his first fame, remains banned in Czechoslovakia to this day.

After Czech authorities made his life increasingly difficult, and his employment impossible, he and his wife Vera
became permanent exiles in France in 1975 when he became Professor of Literature at the University of Rennes, and later at the Sorbonne where he remains in residence to this day. In retaliation for the publication of his novel "The Book of Laughter and Forgetting," the Czech government rescinded his citizenship in 1979. A collection of short stories, "Laughable Loves," was published in Prague before the Soviet takeover of 1968. "Life Is Elsewhere" won the Prix Medici for the best foreign novel published in France in 1973, and "The Farewell Party" won a similar prize in Italy in 1976, and was hailed in the United States as a "cunning political novel." Kundera is eternally annoyed at the tendency to mistake him for an exclusively "political" or "dissident" writer. He regards himself as a writer who explores the human condition against a set of circumstances that exists in the Central Europe of his time. "At first," he wrote, "I was angry and offended that my work was regarded in a simplistic and political way, that people read me as a political document, whether they were on the right or the left. Modern society encourages journalistic thinking, fast thinking, which doesn't permit real thought. If you come from Prague or Warsaw, then automatically you are classed as a political writer. It is not literary critics, but journalists
who interpret your work as simply a denunciation of a communist regime. That doesn't mean I like communist regimes; I detest them. But this is only one aspect of my work."

In 1985 Kundera was awarded the coveted Jerusalem Prize for Literature on the Freedom of Man in Society, whose previous recipients included Bertrand Russell, Graham Greene and Eugene Ionesco. In his acceptance speech, Kundera attacked "the three-headed enemy of the novelist's art: humorless men, conventional ideas, and kitsch which Kundera disdains as "popular sentimentality and the striving for mass acceptance in art."
From the Writings and Interviews of Milan Kundera

"The erotic climate in Prague had become the only arena for freedom and self-realization. When I left Czechoslovakia, I had the impression that I was leaving an erotic paradise that I would never find again."

"I hesitated over many titles. At one point Tomas says: 'Everything that makes up the essence of human life, the events that compose it, happen only once.' There is never a repetition, and it is impossible to justify the wisdom of our decisions. The life of a man is just a sketch, marked by inexperience, by a basic immaturity. This is a banality, but we have too much of a tendency to forget it. The character of Tomas is built around this theme: he will never know if he has acted well or badly because he has only one life and that he can never come back again. So after hesitation, I chose the title The Unbearable Lightness of Being."

"Through the story of Tereza and Tomas, I wanted to write a novel on love, the accident of it, the jealousy, the fidelity, the betrayal."

"Making love with a woman and sleeping with a woman are two separate passions, not merely different but opposite. Love does not make itself felt in the desire for copulation (a desire that
extends itself to an infinite number of women) but in the desire for shared sleep (a desire limited to one woman)."

"Men who pursue a multitude of women fit neatly into two categories....Some seek their own subjective and unchanging dream of a woman in all women. Others are prompted by a desire to possess the endless variety of the objective female world."

"At first, I was angry and felt offended that my work was regarded in a simplistic and political way, that people read me as a political document; everybody, whether they were on the right or the left. I don't think there was any deliberate intention to manipulate me, to make me part of the Cold War. But I do think that modern society encourages journalistic thinking, fast thinking, which doesn't permit real thought. If you came from Prague or Warsaw, then automatically you are classed by journalistic non-thought as a political writer. It is not literary critics but journalists who interpret your work as simply the denunciation of a communist regime. That doesn't mean I like communist regimes; I detest them. But this is only one aspect of my work."

"Another theme central to the novel which concerns Tomas and, above all, Sabina, his mistress, who leads her life from affair to affair, from exile to exile, from infidelity to
infidelity, until absolute solitude -- this total lightness to which she has always aspired."

"I didn't say, 'the lightness of being is unbearable.' I said 'the unbearable lightness of being'. It is in the ambiguity. If the novel has a function, it is to discover the ambiguity of things. The novel must destroy certitudes. My obsession as a novelist is to transform all answers into questions."

"The totalitarian world, whether it is based on Leninism or on Islam, is the world of answers and not of questions. The world, totally laid siege to by the spirit of the mass media, is the same. In such a world, the novel, the heritage of Cervantes, risks no longer having a place."

"The function of the successful politician is to please the largest number of people humanly possible, and to please so many you must rely on the cliches they want to hear."

"When the Russians invaded Czechoslovakia, hatred for the Russians drugged the populace like alcohol. It was a drunken carnival of hate. Czech towns were decorated with thousands of handpainted posters bearing ironic texts, epigrams, poems, cartoons of Brezhnev and his soldiers -- jeered at by one and all as a circus of illiterates. But no carnival can go on forever."
"When the German intellectuals left their country for America in the 1930's, they were certain they would return; they considered their stay abroad temporary. I, on the other hand, have no hope whatever of returning. My stay in France is final."

"Milos Forman is the incarnation of what I call the spirit of Prague -- he and the other Czech moviemakers, Ivan Passer and Jan Nemec. When Milos comes to Paris everyone is shocked and dazzled. How is it possible that a famous moviemaker can be so free of snobbery?"

"The danger that threatens us is the totalitarian empire, left or right. I was never a believer, but after seeing Czech Catholics persecuted during the Stalinist terror, I felt the deepest solidarity with them. What separated us, the belief in God, was secondary to what united us. In Prague they hanged the Socialists and the priests. Thus a fraternity of the hanged was born."

"To be a writer does not mean to preach a truth, it means to discover a truth."

"We live in an age when private life is being destroyed. The police destroy it in Communist countries, journalists threaten it in democratic countries, and little by little the people themselves lose their taste for private life and their sense of it."
"The strong individualism of the writer inevitably makes him an exile. By his very nature the writer can never be a spokesman for any sort of collectivity. The writer is always the black sheep."

"Every display of individualism becomes a spit in the eye of the smiling brotherhood."

"Culture is based on the individual; the media stresses uniformity. Culture enlightens us to the complexity of things; the media simplifies. Culture is only a long interrogation; the media has a rapid response to everything. Culture is the guardian of memory; the media are hunters of the moment."

"The success of a book is not very significant. There are hundreds of very poor books which are a hundred times more successful than my own. These best sellers all function as current events. They are quickly consumed in large quantity and quickly forgotten in order to make room for another current event."

"The Russians' tactic after the invasion of 1968 was essentially to eliminate the influence which the intellectuals and Czech culture had over the nation."

"No one can get really drunk on a novel or a painting, but who can help not getting drunk on Beethoven's Ninth, Bartok's Sonata for Two Pianos and Percussion, or the Beatles' White Album?"
"In Prague, Sabina thought that only in the Communist world could musical barbarism reign supreme. Abroad, she discovered that the transformation of music into noise was a planetary process by which mankind was entering the historical phase of total ugliness, which had made itself felt first as omnipresent acoustical ugliness: cars, motorcycles, electric guitars, drills, loudspeakers, sirens. The omnipresence of visual ugliness would soon follow."

"In the first days of the Russian invasion of 1968, people in every city and town had pulled down the street signs; sign posts had disappeared. Overnight, the country had become nameless. For seven days, Russian troops wandered the countryside, not knowing where they were. The officers searched for newspaper offices, for television and radio stations to occupy, but could not find them. Whenever they asked, they would get either a shrug of the shoulders or false names and directions. Hindsight now made that anonymity seem quite dangerous to the country. The streets and buildings could no longer return to their original names. As a result, a Czech spa had suddenly metamorphosized into a miniature imaginary Russia."

"Anyone who thinks that the Communist regimes of Central Europe are exclusively the work of criminals is overlooking a
basic truth: the criminal regimes were made not by criminals but by enthusiasts convinced they had discovered the only road to paradise. They defended that road so valiantly that they were forced to execute many people."
PHILIP KAUFMAN - Director and Co-Screenwriter

Philip Kaufman brings an unusually diversified background as director of "The Unbearable Lightness of Being."

The Chicago-born filmmaker graduated from the University of Chicago in 1958 and took a year at Harvard Law before returning to Chicago for a year of graduate work in American History. With his wife and collaborator Rose, and their son Peter, he traveled throughout Europe in the early 1960's, teaching English in Greece, math in Florence, and working in the fields in Israel.

In Europe he developed an interest in the "new wave" filmmakers, and returned to Chicago in 1963 to make his first movie "Goldstein," which he financed by knocking on doors. Featuring members of the famed satirical troupe "Second City," the low-budget movie was awarded the Prix de la Nouvelle Critique at Cannes in 1964.

original story of "Raiders of the Lost Ark," and scripted the "The Outlaw Josey Wales" for Clint Eastwood.

In 1977 he directed his much acclaimed re-make of the science-fiction thriller, "Invasion of the Body Snatchers." The next year Kaufman and his wife Rose co-scripted the coming-of-age film "The Wanderers" which he directed from the novel by Richard Price.

Kaufman attracted international attention with his film version of "The Right Stuff," from Tom Wolfe's best-selling book on test pilots and the beginnings of space travel. Four years in the making, the film was nominated for eight Academy Awards, including Best Picture, and won four Oscars.

When "The Unbearable Lightness of Being" was in its early stages, Kaufman and Saul Zaentz met frequently in Paris with the novel's author Milan Kundera and co-screenwriter Jean-Claude Carriere. "Kundera," recalls Kaufman, "was always supportive of the script, making many suggestions that were incorporated into the final version.

"Since we could not film in the novel's actual locale of Prague for obvious political reasons, with Sven Nykvist, Bergman's great cinematographer, we found streets in Lyon and Paris, France that had an uncanny resemblance to the streets of Prague and decided to film certain key exteriors there."
One of the most unusual sequences in "The Unbearable Lightness of Being" was the Russian invasion of Prague in August 1968. Phil Kaufman and Walter Murch, the film's Supervising Film Editor, combined actual newsreel footage of the invasion with just-filmed "The Unbearable Lightness of Being" footage, projecting the film's actors back into history. "Our purpose was only to place our actors back into the events of the invasion, and not to re-create any Russian violence. The actual documentary footage recorded by Czech cameramen was an incredibly eloquent indictment of the events that ended Prague Spring.

"Casting was very difficult. Saul and I agreed to cast actors who were right for the part rather than depend on name actors. To add the right touch of authenticity, all of the major actors -- English, French, Swedish, Polish, Dutch, etc. -- were coached to use a slight Czech accent by Elizabeth Pursey of London's Royal Academy of Dramatic Arts. Juliette Binoche (TEREZA) was not very fluent in English when I first met her, but she learned English - and with a Czech accent as well! Daniel Olbrychski (INTERIOR MINISTRY OFFICIAL) the fine Polish actor, and Pavel Landovsky, who plays the Man with the Pig, also diligently studied English for the film.
"'The Unbearable Lightness of Being' is an unusual and erotic love story into which tanks intrude: But it is always a love story. Political events occur, but the characters are always engaged in their searches for sex and their searches for love."
SAUL ZAENTZ - Producer

Saul Zaentz has built a reputation as one of the most creative independent American producers. His production of "Amadeus" (Milos Forman, 1984) swept the Academy Awards with eight Oscars including Best Picture, while "One Flew Over the Cuckoo's Nest" (Milos Forman, 1975), which he co-produced with Michael Douglas, won five Oscars for Best Picture as well as for Best Actor, Actress, Director and Screenplay.

Born in Passaic, New Jersey of Russian-Polish parents and the youngest of five children, Saul Zaentz spent his early childhood consumed with sports, reading, pop music, and movies. In 1937 he ran away from home to work in the St. Louis Cardinals' Florida training camp, and rode freight trains and hitch-hiked three times back and forth across the country returning home one year to the day after he left, two weeks short of his 17th birthday. Zaentz recalls that the depression year on the road, living with homeless and hungry people helping each other out, were important experiences that shaped his way of thinking and dealing with people, "they are an antidote to certain cynicisms." After Pearl Harbor and a three-year Army stint, an education on the G.I. Bill, Zaentz drove to the Bay Area in 1948 where he has since lived.
Zaentz first came into prominence managing and developing Fantasy Records, a creative and pioneering label and the first to record Dave Brubeck with Cal Tjader and Paul Desmond; the "new wave" of fifties comedians, Lenny Bruce and Mort Sahl; and the rock group Creedence Clearwater Revival. The Fantasy labels are now considered to hold the industry's most extensive jazz catalog.

Fantasy's first film production was "Payday" (Daryl Duke, 1972), based on an original script by Don Carpenter and starring Rip Torn. Following the success of "One Flew Over the Cuckoo's Nest," Zaentz co-produced "Three Warriors" (Kieth Merrill, 1977), the animated feature, J.R.R. Tolkien's "The Lord of the Rings" (Ralph Bakshi, 1978), "Amadeus" (Milos Forman, 1984) and was executive producer for "The Mosquito Coast" (Peter Weir, 1986), which starred Harrison Ford.

The Saul Zaentz Company and Fantasy Records occupy a seven-story complex equipped with state-of-the-art recording studios, and complete mixing and film editing facilities. Films such as "Amadeus," "The Right Stuff," "Never Cry Wolf," "Kiss of the Spider Woman," "Blue Velvet," and "The Unbearable Lightness of Being" were post-produced at these facilities.
The focus of "The Unbearable Lightness of Being" is an erotic love story set against the background of the Russian invasion of Prague in August 1968. It was the idea of that love story and Milan Kundera's description of his own novels, "...stories not as stories, but the human condition against world history," that convinced Saul Zaentz to produce the film. "Kundera's book has the ring of total truth about it. Political repression, though not directly experienced by many of us, is described through Kundera's own memories in such a complete way that we nearly understand what that anguish must be. Every little thing he wrote about, the main characters and their emotions and experiences with one another, are all conditions we ourselves know and have some experience with. Tomas' compulsive womanizing and Tereza's suffering because of it are emotional tensions we all can understand, as well as the paradox of their continuing love for one another."

"The Unbearable Lightness of Being" was directed by Philip Kaufman, who co-wrote the screenplay with Jean-Claude Carriere.
JEAN-CLAUDE CARRIERE - Co-Screenwriter

Jean-Claude Carriere, who co-scripted Milan Kundera's novel "The Unbearable Lightness of Being," has secured a well-deserved reputation as one of Europe's leading writers.

His widely recognized work with Luis Bunuel, which began in 1964, has included screenplays for "Belle de Jour," "Diary of a Chambermaid," "Discreet Charm of the Bourgeoisie" and "That Obscure Object of Desire." Other close collaborations include screenplays written for Louis Malle, Milos Forman, Jean-Luc Godard, Andrzej Wajda, and Volker Schlondorff. Jean-Claude Carriere has also worked extensively with Peter Brook with whom he has written seven plays among which are "Carmen" and "The Mahabharata." He has also written a successful novelization of Jacques Tati's celebrated film comedies, "M. Hulot's Holiday" and "Mon Oncle."

Born in the South of France in 1931, Carriere first met Milan Kundera in Prague just before the Soviet invasion of 1968: "Milos Forman and I were in New York working on 'Taking Off' amid the tumult of student demonstrations and the assassination of Martin Luther King; we decided to go to Paris for some calm and ran into the student uprisings. Finally Milos said, 'Let's go to Prague where we can work in peace'--and then came the Soviet
tanks so I knew something about the situation that Kundera described in 'The Unbearable Lightness of Being.' When Saul Zaentz and Philip Kaufman asked me to do the screenplay, I re-read the book, doing the script in French, because I don't write English well enough to catch the subtler nuances of Kundera's dialogue. I flew into San Francisco and read a rough English translation of my script to Phil Kaufman, and we spent two months working on a final draft, which Phil wrote. This is the first time I've ever done a screenplay whose final draft was written by someone else, and I'm very pleased with the result.

"What concerned me was getting across on the screen the love story between a libertine and a faithful and jealous woman, a very intimate story into which the Russian tanks intrude. This perfectly embodies the purely philosophical elements of the book. What makes this story so extraordinary, so moving, is that mysterious love between Tomas and Tereza. I realized that the moment when Tomas returns to Prague to join Tereza is the core of the novel. Tomas abandons his liberty in the West, his comfortable life and a promising career in Switzerland to return to a hopeless situation in occupied Prague -- all out of loyalty to a woman.
"I can't remember a film in which a man has to choose between a woman he loves, but is unfaithful to, and freedom in the West, going back to what he knows will be poverty, misery, and maybe his death."

In addition to writing, Carriere teaches in an innovative film school in Paris where all the techniques of image and sound are taught.
WALTER MURCH - Supervising Film Editor

Walter Murch is an outstanding film craftsman who won the Academy Award for Best Sound for Francis Coppola's "Apocalypse Now." He also received Oscar nominations for the picture editing of that film, as well as for his tour de force sound editing of Coppola's "The Conversation," and his film editing of Fred Zinneman's "Julia." In 1985 he wrote and directed "Return to Oz."

Originally from New York, Murch first became interested in filmmaking upon viewing Ingmar Bergman's classic "The Seventh Seal." "Before that, like most young people, I assumed movies were 'real,' or a kind of dream-like apparition that somehow materialized on their own. I always got caught up in the story, but 'The Seventh Seal' made me realize for the first time that a creative intelligence must have somehow put this miracle together."

Murch attended the University of Southern California film school in the 1960's and subsequently did the sound editing and mixing for George Lucas' first film, the cult favorite "The Rain People," directed by Francis Coppola. Murch also wrote the script and did the sound for "THX-1138," Lucas' science-fiction forerunner to "Star Wars."
Among Walter Murch's other credits are rerecording and sound supervisor for George Lucas' "American Graffiti," Francis Coppola's "The Godfather," Parts I and II, and picture and sound editor on "The Conversation."

In 1981 Murch did extensive research for director Philip Kaufman in preparation for his film "The Right Stuff." Their association continues with "The Unbearable Lightness of Being."
SVEN NYKVIST - Director of Photography

Sven Nykvist began his career as cinematographer in his native Sweden in 1941, and has since been universally regarded as one of the most outstanding, distinctive and creative artists in the film industry.

Rising to prominence in the 1960's as Ingmar Bergman's regular cameraman, Sven Nykvist has, in the words of film encyclopedist Ephraim Katz, "successfully integrated lighting, composition and camera movement with the psychological mood of Bergman's films. One of cinema's most accomplished lighting cameramen, he has increasingly shunned technical gloss and tricky set-ups in favor of expressive simplicity." Nykvist has been in demand by directors such as John Huston, Roman Polanski, Louis Malle, Paul Mazursky and Philip Kaufman who have wanted their films "painted with light." The much-honored Nykvist was awarded a Cesar for his cinematography in Louis Malle's "Black Moon" (1977), and Oscars for Bergman's "Cries and Whispers" (1973), and "Fanny and Alexander" (1984). For the latter film he also received the British Film Academy Award and the New York Critics Award.
A partial list of Nykvist's other films include:

The Virgin Spring, 1960
Through a Glass Darkly, 1961
Winter Light, 1963
The Silence, 1963
Persona, 1966
Passion of Anna, 1969
One Day in the Life of Ivan Denisovich, 1971
Scenes From a Marriage, 1973
The Magic Flute, 1974
Black Moon, 1975

The Tenant, 1977
The Autumn Sonata, 1979
The Postman Always Rings Twice, 1980
Star 80, 1982
Fanny and Alexander, 1982
The Tragedy of Carmen, 1983
Swann in Love, 1984
Agnes of God, 1985
The Unbearable Lightness of Being, 1987
CZECHOSLOVAKIA - Jazz-Rock Dissidents

A scene in The Unbearable Lightness of Being shows Tomas, Tereza and their friends celebrating in a Prague jazz-rock club where the patrons dance to the music of Buddy Holly and other rock stars. When the band starts to "swing" a traditional Russian favorite, the table of Soviet and Czech functionaries storm out in a huff.

This sequence is rooted in the phenomena of jazz and rock as perhaps a historical focus of Czech opposition to the Soviet-dominated regime. The government's abolition of the Jazz Section of the Czech Musician's Union in 1971, and the trial of the rock group "The Plastic People of the Universe" in 1976 for "creating public disturbances and singing indecent songs" directly led to the emergence of the landmark dissident movement, Charter '77, a public petition written and signed by writers, jazz musicians, folklorists, filmmakers, dramatists and ordinary citizens, challenging the government to respect the Czech constitution. The crackdown on the signers of Charter '77 was immediate and stringent.

Jazz and rock, by their very nature, have always aroused the opposition of totalitarian regimes. In Czechoslovakia under Nazi...
occupation, the government posted a bizarre edict outlining in
detail what kind of music could and could not be played in
public. Thirty years later, under Soviet rule, a Czech
underground magazine reprinted the Nazi edict, and the government
confiscated the issue. As one Prague citizen told the writer
Josef Skvorecky: "I've had my nose broken twice. Once by the
Nazis, and once by the Soviets. It felt the same both times."
LEOS JANACEK - The Music

Music plays a vital part in the writings of Milan Kundera as it does in the work of many Czech writers. During the early stages of pre-production Kundera emphasized that the works of the great Czech composer Leos Janacek (1854-1928) be used as the main score in the film of his novel "The Unbearable Lightness of Being." Seeing the film for the first time, the Czech director Jan Nemec remarked: "The music blends so well with the film that it was as if Janacek had composed it with this movie in mind."

At a time when classical composers were given to the "heaviness" of Wagner, Janacek went against the grain by stressing the airy "lightness" of his native Moravian folk music. Kundera's father, a concert musician, was one of Janacek's champions. "When Kundera and I were working on the screenplay," says Phil Kaufman, "we would sometimes sit around while he played records of Janacek and Kundera would follow the music from a score. Kundera has specific tastes, and was very selective about which performing artists he felt were the best interpreters of Janacek."

Significantly linking Czechoslovakia's past to its present, an early piano sonata of Janacek was composed as an impassioned response in 1905 to the repressive government of the Austro-
Hungarian empire when it refused to permit the establishment of a Czech university in the city of Brno.

Compositions of Janacek used in the film score include:

String Quartet No. 1 ("Kreutzer Sonata")
String Quartet No. 2 ("Intimate Pages")
(with the Smetana Quartet and the Janacek Quartet)

"Fairy Tale" for cello and piano
(with Jerry Grossman, cello and Diane Walsh, piano)

A selection from "In the Mist" for piano
(with Ivan Moravec, piano)

Selections from "On the Overgrown Path" for piano
(with Radoslav Kvapil - piano and Ivan Klansky - piano)

Capriccio for piano (left hand) and winds
(featuring Marios Papadopoulos and the Royal Philharmonic Orchestra)

"Sonata for Violin and Piano"
(with Sergiu Luca, violin and Paul Schoenfield, piano)

Idyll for String Orchestra
(with the Los Angeles Chamber Orchestra conducted by Gerard Schwarz)
PRODUCTION NOTES

In filming "The Unbearable Lightness of Being," director Philip Kaufman made every attempt to authentically recreate Prague during the Russian invasion of August 1968, the setting of Milan Kundera's acclaimed novel.

The stark political explicitness of the film made it impossible to shoot in Czechoslovakia, but when scouting locations director Philip Kaufman, producer Saul Zaentz and director of photography Sven Nykvist found streets in Lyon, France that bore uncanny likenesses to those in Prague. They took photos of these French streets, mixed them with photos of Prague, and showed them to author Milan Kundera and his wife Vera: they could not tell the difference. Like Russia, Czechoslovakia had long been subject to a strong French cultural influence, dating back as far as the 14th century when Charles IV of France brought the first vine cuttings into Czechoslovakia.

Recreating the Soviet invasion of Prague on August 21, 1968 presented a supreme challenge. Genuine Russian tanks in working condition were not to be found through the U.S. Army. Some were located in Israel, but the cost of transporting them to Lyon was prohibitive. In desperation a replica of a Russian tank was
built, but it didn't work. Finally, Soviet tanks in working order, and other support vehicles located in the French Military Museum at Saumur, were rented by the production, and French soldiers on leave hired to operate them. As a result, Philip Kaufman's filming of the Soviet invasion seems indistinguishable from the original newsreel footage with which they were intermingled.

As with the tanks, all clothing, uniforms, props and automobiles were authentic. The car driven by Tomas (Daniel Day-Lewis) was a 1968 Skoda. The food, canned goods, beer and wine bottles, all came from Prague and a Brussels shop that specialized in Czech items.

Daniel Day-Lewis was even provided with a gold dental crown that was so common among Czech men of that time.

Costume design was by Ann Roth, winner of many international awards; Pierre Guffroy, the production and set designer, won an Oscar for Roman Polanski's "Tess." Other Oscar winners on the film's post-production crew are supervising rerecording mixer Mark Berger who has won three; film editor Steven Rotter who has won one; and rerecording mixer Todd Boekelheide who has also won one Oscar.
CZECHOSLOVAKIA - The Political Background

The Czechoslovak state was created as a result of the collapse of the Austro-Hungarian Empire and the peace conference following World War I. By joining Czech lands, Bohemia and Moravia, with Slovakia and Ruthenia, the new republic's independence was proclaimed in October 1918. The diversity of languages and cultures created as many problems as they solved, but the new nation was on a sound economic footing, having inherited most of the old monarchy's rich industrial base.

Under the leadership of its first President, the liberal intellectual T.G. Masaryk, Czechoslovakia created an island of democracy in the center of Europe. Masaryk's dream came to an end at Munich in September 1938 which was followed by the Nazi invasion of his country in March of 1939. When Prague was liberated from the Nazis by Soviet troops in 1945, the Czech President-in-exile Dr. Eduard Benes returned to form a coalition government with the Communists who won 35 percent of the total vote the next year in the first and last free election in post-war Czechoslovakia. In 1948 the Communists seized power in a bloodless coup.

Following the pattern of the USSR, a series of "show" trials and political purges by the Soviet dominated regime suppressed
all opposition in 1951-53 when Rudolf Slansky, then Secretary General of the Czech Communist Party, and ten other prominent party officials were executed as the USSR tightened its control of the local Party machine.

The celebrated "Prague Spring," a brief period of reform known as "socialism with a human face," began in January 1968 when the Central Committee of the Czech Communist Party formally ended the fourteen-year reign of Antonin Novotny as the Party boss, and replaced him with Alexander Dubcek who immediately gave voice to the desperate craving of Czechs "to create," in the words of Milan Kundera, "socialism without an omnipotent secret police, with freedom of the spoken and written word, with a public opinion of which notice is taken and on which policy is based, with a modern culture freely developing, and with citizens who have lost their fear."

The short-lived "Prague Spring," with its heady rush of newfound freedom, ushered in one of the most fertile and imaginative periods of artistic creativity and political license in post-war Europe. Under Dubcek's leadership sweeping reforms freed the press; no person, no political organization was exempt from the most searching criticism. An attempt was made to weed out unrepentant Stalinists from the government and bureaucracy. This
was the time of what is now regarded as the peak of the Golden Age of Czech cinema; the films of Milos Forman, Jan Kadar, Jiri Menzel, Ivan Passer, and Jan Nemec, freed from government interference and censorship, became the glory of the movie world.

The "Prague Spring" came to an abrupt end on August 21, 1968 when the Russian tanks rolled into Prague to initiate perhaps the most oppressive regime in Eastern Europe. "When the Russians invaded," wrote Milan Kundera, "hatred for the Russians drugged the populace like alcohol. It was a drunken carnival of hate. Czech towns were decorated with thousands of handpainted posters bearing ironic texts, epigrams, poems, cartoons of Brezhnev and his soldiers, jeered at by one and all as a circus of illiterates. But no carnival can go on forever."

The Russians began a calculated campaign to obliterate the entire centuries-old tradition of Czech culture -- music, art, poetry, dance and politics, even the names of streets -- with particular attention to the intelligentsia within the universities and without. Former heads of state, professors, editors of magazines, artists and writers were summarily removed from their posts, and "assigned" work as window washers and janitors. Perhaps the most dramatic example of the destruction of all privacy, and one that most shocked Kundera, was the
broadcasting over the Soviet controlled radio of tapes made by the secret police of dissidents talking in the supposed privacy of their apartments, revealing the most embarrassing and intimate sexual matters and criticism of their fellow dissidents. The dissident movement briefly surfaced above ground in 1977 with Charter '77, a manifesto signed by 1,000 Czechs decrying the government's violation of human rights. Many of the signers were imprisoned. Today, the regime in Czechoslovakia is so repressive as to cause much speculation among knowledgeable observers as to whether the mild reforms of Gorbachev's glasnost may eventually infiltrate their way to Prague.

It is against this background that Milan Kundera's love story "The Unbearable Lightness of Being" was filmed.
THE UNBEARABLE LIGHTNESS OF BEING

620-11 -- Tomas (Daniel Day-Lewis) and Tereza (Juliette Binoche)
400-16 -- Tereza (Juliette Binoche) and Tomas (Daniel Day-Lewis)
with Karenin
Directed by Philip Kaufman/Produced by Saul Zaentz

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THE UNBEARABLE LIGHTNESS OF BEING
511-11 -- Tereza (Juliette Binoche) and Tomas (Daniel Day-Lewis)
with Karenin
Directed by Philip Kaufman/Produced by Saul Zaentz
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THE UNBEARABLE LIGHTNESS OF BEING

414-25 -- Tomas (Daniel Day-Lewis), the Chief Surgeon (Donald Moffat) and Jiri (Tomek Bork)

283-32 -- Tomas (Daniel Day-Lewis) and Tereza (Juliette Binoche)
Directed by Philip Kaufman/Produced by Saul Zaentz

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THE UNBEARABLE LIGHTNESS OF BEING
535-13 -- Sabina (Lena Olin) and Tereza (Juliette Binoche)
Directed by Philip Kaufman/Produced by Saul Zaentz
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THE UNBEARABLE LIGHTNESS OF BEING
418-13 -- Tomas (Daniel Day-Lewis) and Tereza (Juliette Binoche)
Directed by Philip Kaufman/Produced by Saul Zaentz
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THE UNBEARABLE LIGHTNESS OF BEING
530-23 -- Tomas (Daniel Day-Lewis) and Sabina (Lena Olin)
531-10 -- Sabina (Lena Olin)
Directed by Philip Kaufman/Produced by Saul Zaentz
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THE UNBEARABLE LIGHTNESS OF BEING
517-15 -- Sabina (Lena Olin) and Tomas (Daniel Day-Lewis)
616-2 -- Tomas (Daniel Day-Lewis) and Tereza (Juliette Binoche)
Directed by Philip Kaufman/Produced by Saul Zaentz
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THE UNBEARABLE LIGHTNESS OF BEING

392-13 -- Tereza (Juliette Binoche) and Tomas (Daniel Day-Lewis)
334-9 -- Sabina (Lena Olin) and Franz (Derek de Lint)

Directed by Philip Kaufman/Produced by Saul Zaentz

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THE UNBEARABLE LIGHTNESS OF BEING
410-8  -- Tomas (Daniel Day-Lewis)  417-21 -- Pavel (Pavel Landovsky)
583-18 -- Tereza (Juliette Binoche)  553-7  -- Sabina (Lena Olin)
Directed by Philip Kaufman/Produced by Saul Zaentz

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THE UNBearable LIGHTNESS OF BEING
275-21 -- Sven Nykvist, Director of Photography and
Philip Kaufman, Director
331-18 -- Daniel Day-Lewis, Saul Zaentz and Philip Kaufman
Directed by Philip Kaufman/Produced by Saul Zaentz
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