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Distribution of Czechoslovak films in Poland in the years 1947–1973

Zarys treści: Począwszy od premiery *Ludzi bez skrzydeł* w 1947 r. filmy czechosłowackie weszły na stałe do repertuaru polskich kin i stały się aż do upadku komunizmu jednym z jego najważniejszych składników (stanowiąc 8% wszystkich tytułów wprowadzonych do rozpowszechniania w czasach PRL-u). Były wyświetlane w ramach dystrybucji zarówno tzw. szerokiej (normalnej), jak i wąskiej – ograniczonej wyłącznie do dyskusyjnych klubów filmowych oraz kin studyjnych. Ponadto można je było oglądać na różnego rodzaju festiwalach i przeglądach (np. na cieszących się ogromną popularnością corocznych Konfrontacjach) oraz okazjonalnych pokazach i uroczystych premierach. Od 1958 r. znalazły się również w repertuarze Telewizji Polskiej, przy czym częściowo były to tytuły premierowe – nieznane wcześniej z kin (w tym m.in. seriale).

Content outline: Ever since the premiere of *Men Without Wings* in 1947, Czechoslovak films have become a permanent feature in the roster of Polish cinemas and were one of its major components until the collapse of communism (constituting 8% of all titles introduced to distribution during the communist era). They were screened as part of both the wide (regular) and limited distribution, i.e. restricted only to film societies and arthouse cinemas. Moreover, they could be seen at various festivals and reviews (such as the very popular annual Confrontations [*Konfrontacje*]) and occasional screenings and solemn premieres. Since 1958, they have also been included in the programme of the Polish Television [*Telewizja Polska*], some of them being premiere titles – previously unreleased in cinemas (including series).

Słowa kluczowe: dystrybucja filmowa, kina w Polsce, repertuar kin, film w telewizji, polityka kulturalna Polskiej Rzeczypospolitej Ludowej, film czechosłowacki

Keywords: film distribution, cinemas in Poland, cinema roster, film on television, cultural policy of the Polish People's Republic, Czechoslovak film

The Decree signed on 13 November 1945 by the President of the National Council Bolesław Bierut concerning the establishment of the State Enterprise “Film Polski”¹ [Polish Film] introduced a statutorily sanctioned state monopoly on, among others,

¹ *Dziennik Ustaw* [Journal of Laws], 1945, no. 55, item 308.

the export, import and distribution of films. One of the objectives of the enterprise was the “sale and rental of Polish films at home and abroad and the purchase and rental of foreign films at home” (Article 3, Paragraph 1, Item 3) “on an exclusive basis” (Article 4, Paragraph 1); additionally, whoever, contrary to the provisions of the Decree, was involved in trading films or in their public screening, was subject to the “penalty of imprisonment for up to one year and a fine or one of these penalties” (Article 23). And although the supreme authorities of the state which governed cinematography and all matters related to filmmaking changed several times during the forty-five years of existence of the Polish People’s Republic (PRL),² this monopoly survived in its unchanged form almost until the collapse of communism, namely until the entry into force of the Act on Cinematography of 16 July 1987.³

The institutions established under these central state administration bodies, responsible for selling, buying and distributing films and periodically also for managing cinemas, were subject to constant reorganisation (outside the relatively stable period of 1952–1973, when the Film Rental Centre [*Centrala Wynajmu Filmów*, CWF] was operating).⁴ Their names and personnel changed, their ideological “programme guidelines” and the scope of supervision by the Polish Workers’ Party and its successor, the Polish United Workers’ Party, varied; but the basic

² In 1952–1956, the dissolved “Film Polski” (whose executive director was appointed and supervised by the Minister of Information and Propaganda) was replaced by the Central Office of Cinematography (with its chairman directly subordinate to the Prime Minister – Chairman of the Council of Ministers), and then, from 1957, by the Chief Executive Board of Cinematography (with the Director General in the rank of Undersecretary of State in the structures of the Ministry of Culture and Art), and finally, since 1987, by the Cinematographic Committee (with its Chairman appointed by the Prime Minister). For the sake of simplicity, I use the name People’s Republic of Poland for the entire period between 1944 and 1989, even though it was only introduced by the 1952 Constitution, and until then the Polish state had officially been called the Republic of Poland.

³ *Dziennik Ustaw* [Journal of Laws], 1987, no. 22, item 127.

⁴ [The structure of “Film Polski” encompassed the following bodies: in the years 1945–1947 the Central Film Rental Bureau [*Centralne Biuro Wynajmu Filmów*], in 1948 the Central Board of Cinemas and Film Exploitation [*Centralny Zarząd Kin i Eksploatacji Filmów*], from 1 January to 11 April 1949 the Central Board of Film Distribution [*Centralny Zarząd Rozpowszechniania Filmów*], from 12 April 1949 to the end of 1951 the Film Distribution Centre [*Centrala Rozpowszechniania Filmów*]. Meanwhile, the Central Office of Cinematography [*Centralny Urząd Kinematografii*], later transformed into the Chief Board of Cinematography [*Naczelny Zarząd Kinematografii*] had control over the following structures: in the years 1952–1973 the Film Rental Centre [*Centrala Wynajmu Filmów*], in 1974–1975 the Film Distribution Centre, in 1976–1981 the Union of Film Distribution [*Zjednoczenie Rozpowszechniania Filmów*], and in 1982–1987 the Film Distribution Enterprise [*Przedsiębiorstwo Dystrybucji Filmów*] with 17 independent District Film Distribution Enterprises. They were all liquidated or privatised in the year 1990 (Z. Chrzanowski, “Rozpowszechnianie filmów,” in: *Kinematografia polska w XXV-leciu PRL. Wydanie specjalne Filmowego Serwisu Prasowego*, Warsaw, 1969, passim; E. Gębicka, “Sieć kin i rozpowszechnianie filmów,” in: *Encyklopedia kultury polskiej XX wieku. Film, kinematografia*, ed. E. Zajička, Warsaw, 1994, passim).

organisational structure remained virtually unchanged: the director of such an institution was appointed by the head of the main body in charge of cinematography and was directly accountable to him (that is, the director of the Central Film Rental Bureau [*Centralne Biuro Wynajmu Filmów*] answered to the director-in-chief of “Film Polski,” and the director of the later CWF to the president of the Central Office of Cinematography [*Centralny Urząd Kinematografii*], then to the director-in-chief of the Chief Board of Cinematography [*Naczelny Zarząd Kinematografii*], etc.), while he was superior, apart from the head office, to seventeen regional (voivodeship) branches.

In terms of the purchasing policy and shaping the programme, the director of the institution was not entirely independent, as he was obliged—in addition to responsibility resulting from professional hierarchy, but also various informal influences—to take into account the recommendations and instructions of various circles operating under the central cinematography bodies, which, according to the current party line, were “imposing a general programme direction” (the Film Council under the chief director of “Polski Film”) and “discussing the issues of film distribution policy” (Programme Council under the President of the Central Office of Cinematography).⁵ Since the beginning of the 1950s, the opinions and recommendations of “social” advisory bodies also became crucial in decision-making on import and distribution matters. Namely, the Film Evaluation Committee was established under the director of the CWF on 8 June 1951, with the task of “assessing the usefulness of foreign films, whose distribution in Poland raises doubts.” It was later blamed for the decline in the quality of the programme in Polish cinemas at that time and the quasi-total exclusion of Western films.⁶ At the height of the October thaw, it was replaced on 6 February 1957 with the Film Programme Council [*Filmowa Rada Repertuarowa*], formally operating until 1990 and responsible for the evaluation and selection of foreign films to be distributed in Poland;⁷ this council in turn is attributed with an essential role in the shaping of a relatively rich (in comparison with other socialist countries) and representative programme in Polish cinemas between the late 1950s and mid-1970s.

In the first years after the end of the Second World War, the cinemas seized and reopened following the departure of the Germans would primarily make extensive

⁵ Article 16 of *Dekret z dnia 13 listopada 1945 r. o utworzeniu przedsiębiorstwa państwowego “Film Polski”* [Decree of 13 November 1945 on the Establishment of the State Enterprise “Film Polski”] (the Film Council included representatives of science, literature and art, social and political organisations and local government associations) and Article 2 of *Zarządzenie nr 96 Prezesa Rady Ministrów z dnia 14 maja 1952 r. w sprawie Rady Programowej przy Prezesie Centralnego Urzędu Kinematografii* [Decree No. 96 of the Prime Minister of 14 May 1952 on the Programme Council under the President of the Central Office of Cinematography].

⁶ Z. Chrzanowski, “Rozpowszechnianie filmów,” in: *Kinematografia polska w XXV-leciu PRL. Wydanie specjalne Filmowego Serwisu Prasowego*, Warszawa, 1969, p. 90.

⁷ J. Płażewski, “Film zagraniczny w Polsce,” in: *Encyklopedia kultury polskiej XX wieku. Film, kinematografia*, ed. E. Zajiček, Warszawa, 1994, p. 338; Z. Chrzanowski, “Rozpowszechnianie...,” p. 93.

use of the surviving copies of Polish and foreign films (American, French, English, but also Czechoslovak films, such as *Pepina Rejholcová* by Václav Binovec) distributed before 1939. The first license agreement for the distribution of new foreign films in Poland was signed in 1944, i.e. even before the end of wartime activities, with the Soviet entity Sojuzintorgkino by the Ministry of Information and Propaganda of the Polish Committee of National Liberation.⁸ In October and November 1945, agreements were also reached with the British Ministry of Information and with a group of French producers and distributors under which previously unknown English and French films were released on Polish screens. In July 1946 “Film Polski” signed a new agreement with Sovexportfilm (a successor to Sojuzintorgkino), and November of that year saw the conclusion of the first agreement (with Sherover Enterprises Inc.) for the purchase of rights and copies of American films, which was followed in April of the following year by a large contract with Motion Picture Export Association for the import of sixty-five popular titles from the US.⁹

In 1947, another agreement was signed, thus allowing the screening of the first post-war Czechoslovak productions in Polish cinemas; it was signed in Warsaw on 8 November by representatives of state enterprises: Československá Filmová Společnost and “Film Polski.” The Czechoslovak side committed itself in the agreement to deliver eight full-length films in the first year, and then fifteen in the second and in the third year.¹⁰ Consequently, the first Czech film was released in December 1947. It was *Men Without Wings* by František Čapa,¹¹ which was awarded the Grand Prix at the Cannes Film Festival. Regular film imports from Czechoslovakia followed, starting in March of the following year with the premiere of Karel Steklý’s *The Strike*, recognised with the Golden Lion in Venice; Czech and Slovak productions became a permanent feature in the Polish cinematic landscape and one of the most important components of cinema programmes and later also of television.

Below I would like to describe in a synthetic manner the history and “channels” of distribution of Czechoslovak films in Poland and their position in the overall range of films available to the citizens of the People’s Republic of Poland until the end of 1973. The choice of this particular period in order to distinguish a certain stage in the history of distribution was dictated, on the one hand, by the fact that the flagship works of the “consolidated” and “normalised” cinematography (following the suppression of the Prague Spring in 1968) of the Czechoslovak Socialist

⁸ J. Płażewski, “Film zagraniczny...,” p. 333.

⁹ Ibid., passim; A. Kołodyński, “Handel zagraniczny,” in: *Kinematografia polska w XXV-leciu PRL. Wydanie specjalne Filmowego Serwisu Prasowego*, Warszawa, 1969, p. 141ff.

¹⁰ *Dokumenty i materiały do historii stosunków polsko-czechosłowackich*. vol. 1: 1944–1960, part 1: 1944–1948, ed. W. Balcerak, Wrocław–Warszawa–Kraków 1985, pp. 281–288. On the same day a similar agreement was signed with regard to the export of Polish films to Czechoslovakia, as well as a declaration on cooperation between Poland and Czechoslovakia in the field of cinematography.

¹¹ The basic filmographic data of Czechoslovak films distributed in Poland is provided in the annex in Tables 2, 3 and 5, and data for the other films referred to in the article is detailed in Table 6.

Republic (ČSSR)¹² began to reach Poland in the autumn of 1973 (preceded by Vladimír Čech's *The Key* in May 1972), and on the other—Juraj Herz's *Morgiana*, considered by some to be the last work and “swan song” of the Czechoslovak New Wave,¹³ saw its Polish premiere in December of the same year. The present article is meant to serve as a kind of a case study demonstrating how the aforementioned politically and ideologically conditioned legal and organisational framework led into the final result, i.e. into the final shape and practical dimension of the cinema and television programme in a country under the rule of the communist party.

I. Czechoslovak films in cinema distribution

In the years 1947–1973 a total of 4,434 full-length and medium-length films (feature, documentary and animated) premiered in Polish cinemas.¹⁴ More than half of these (2,485, i.e. 56%) originated from four countries only: the largest number, 1,047 (i.e. 24% of the total) from the Soviet Union, while 543 (12%) from France, 462 (over 10%) from Poland and 433 (10%) from the US. After these, the most represented scenes were: Czechoslovakia (333 films), the United Kingdom (278) and Italy (272). Overall, the roster of Polish cinemas was dominated by productions from seven countries: $\frac{3}{4}$ of the premiere titles (3,368, i.e. 76%) were from the Soviet Union, France, Poland, the United States, Czechoslovakia, Italy and the United Kingdom. The remaining $\frac{1}{4}$ of the roster (1,066 films) consisted of works from as many as 36 countries: some of them represented relatively richly (Hungary: 186 films, East Germany: 170, Yugoslavia: 130), other slightly less (West Germany: 81 films, Japan: 76, Romania: 71, Bulgaria: 62, Sweden: 61, Mexico and China: 31 each, Denmark: 25, Spain: 24), several brought only about a dozen each (Austria: 18, Cuba: 13, Brazil: 11, Argentina and India: 10 each), a large group of 11 countries was represented by at most a few, and eight countries—only by one title.

Over half of the films made available for distribution in the discussed period (2,517, i.e. 57%) originated from the Eastern Bloc ($\frac{1}{3}$ of all cinema premieres were Soviet and Polish titles), while 40% of the programme (1,768 titles) came from capitalist Europe and North America. The remaining 3% of premieres (149 films)

¹² In the article, for the sake of simplicity, I synonymously use the name Czechoslovakia and the abbreviation ČSSR for the entire period 1945–1989, even though the name Czechoslovak Socialist Republic was officially introduced only by the 1960 Constitution, prior to which the country had been called the Czechoslovak Republic.

¹³ See for instance: P. Hames, *The Czechoslovak New Wave*, London, 2005, p. 223; G. Piotrowski, “Juraja Herza sposób na stylizację rzeczywistości. Przypadek ‘Morgiany,’” *Kwartalnik Filmowy*, 2015, no. 89–90, pp. 102–112.

¹⁴ Unless I state otherwise, all the figures in the article come from my own research published online on the website *Na ekranach PRL*. (<http://naekranachprl.pl/>, as of 23 Nov 2018).

consisted of works from other countries of Asia, South and Central America, Australia, the Middle East, and Africa. To sum up, 164 films were released on average every year in Poland in the years 1947–1973 (at least 68 in 1950, and most of them in 1960, i.e. 235 films), of which: 17 domestic productions, 76 from socialist countries, 65 from European and North American capitalist countries and six from the rest of the world.¹⁵

As far as Czech and Slovak production is concerned, between 1947 and 1973 a total of 333 new full- and medium-length films were presented to Polish cinema audiences.¹⁶ This means that (excluding 1947, which saw the very first premiere—and the only one that year—of *Men Without Wings*) 13 Czechoslovak titles per year on average were released during that period, which accounted for less than 8% of the entire premiere roster in cinemas.

In addition to feature films, the list of Czechoslovak titles also included nine documentaries (the year 1963 was exceptional in this respect, when as many as three such productions were released in Polish cinemas: *Kashmir: Once in a Paradise* by Jiří Hanzelka, Miroslav Zikmund, and Jaroslav Novotný, *The Column for Africa* by Jiří Svoboda, and *Expedition TANAP* by Karol Skřípský) and six animated films. Moreover, Polish cinemas also resorted, albeit with increasing sporadicity, to reissues, understood as second premieres, mainly of classic Soviet films (such as *Battleship Potemkin* by Sergei Eisenstein), but also, though much less frequently, titles from capitalist countries (e.g. Henri-Georges Clouzot's *The Wages of Fear*). Interestingly, only two non-Soviet socialist productions were re-released: the Hungarian *Liliomfi* by Károly Makk in 1962, and, in 1954, Vladimír Slavínský's *Last of the Mohicans*, which was particularly interesting for us as it was Czechoslovak, and had already been distributed in Poland earlier, namely in 1948.

Most Czechoslovak films had their premieres in the years: 1965 (19 titles), 1964 (18), 1949, 1955, 1963 and 1966–1967 (17 each), 1959 (16 each), 1951, 1958 and 1960 (15 each). This clearly shows that, at least in quantitative terms, the years 1963–1967, partly coinciding with the peak years of the Czechoslovak New Wave,

¹⁵ During the stabilisation of film distribution—from the late 1950s to the second half of the 1970s—when, according to local critics, Poland had “the best cinema roster in the world” (see: J. Płażewski, “Film zagraniczny...,” p. 339), the diffusion was based on the premieres of an average of 180–200 films per year, bought and displayed in accordance with the 50:50 parity decreed by the Minister of Culture and Art, i.e. (at least) 50% of the films were to come from socialist countries, and (at most) 50% from the capitalist world E. Gębicka, op. cit.,

¹⁶ We should also mention those films in which Czechoslovakia acted as a minority co-producer or provided only production services; during the period under review, seven such titles were introduced to Polish cinemas (I list them in the annex in Table 3; however, co-productions in which Czechoslovakia was either the main or an equal co-producer are classified as Czechoslovak films and included in Table 2). Imports from Czechoslovakia also included short films (distributed as supplements to feature films or as elements of combined programmes, such as “mornings” for children); for example, 167 Czechoslovak short films were bought for Polish cinemas in 1951–1968 (A. Kołodzyński, op. cit., pp. 147–150).

were the best time in Polish cinemas for works from Czechoslovakia. On the other hand, the three consecutive years of 1948–1950 are noteworthy, as Czechoslovak films (a total of 36 premiere titles) were, besides the prevalent Soviet titles, almost the sole representatives of socialist cinematography (in view of the negligible domestic production and only the first precursors of Hungarian and East German cinematography). Films from other fraternal socialist countries indeed began to be introduced in Poland later than Czechoslovak films: Hungarian from 1949, East German from 1950, Chinese, Romanian and Bulgarian from 1951, North Korean from 1953, and Yugoslav¹⁷ from 1955.

In turn, the fewest new Czechoslovak titles were made available for distribution in the years: 1957 (6), 1948 and 1969 (8 each), 1952–1954 and 1971 (9 each). Here we can see that the worst period for Czechoslovak filmmaking in Polish cinemas was the period from 1952 to 1957 (with the exception of 1955) and from 1969 to 1971, which was connected with both nuances in Polish cultural policies and with processes taking place in Czechoslovak cinematography (in the former case a drastic fall in production in the first half of the 1950s,¹⁸ and in the second the beginnings of “normalisation” following the intervention of the Warsaw Pact troops in August 1968).

Overall, Czechoslovak films occupied a prominent position in the Polish film distribution, especially among works from socialist countries. In this field, they were outdistanced only, although to a large extent, by productions whose dominance in the roster was somewhat “obvious,” i.e. Soviet and Polish films. Indeed, in the years 1948–1973 the number of film premieres from the USSR amounted to over three times more than that of Czechoslovak premieres, while the number of Polish films exceeded the amount of Czechoslovak productions by a third. Meanwhile, imports from other socialist countries were much smaller (which, of course, was also related to the volume of production of particular local scenes); for instance, compared to Czechoslovakia, the number of films bought in Hungary during that period was about 45% lower, in East Germany – almost 50% lower, in Yugoslavia – 60%, and in Romania and Bulgaria – nearly five times lower. Compared to capitalist countries, the position of Czechoslovak titles in the cinema programme (in terms of the number of premieres) was: clearly behind French and American productions (between 1948 and 1973, 63% more French films and 30% more US films were distributed), slightly better than Italian and British films (about 17–18% less than Czechoslovak titles), far ahead of West Germany and Japan (over four times less titles), Sweden (over five times less) and Mexico (almost eleven times less), not to mention other countries.

¹⁷ Although Poland did sign an agreement on cooperation with Yugoslavia in 1948 and bought Vjekoslav Afrić's *Slavica*, the conflict between Stalin and Tito resulted in no Yugoslav works being shown on Polish screens before 1955.

¹⁸ See for instance: J. Lukeš, *Diagnózy času. Český a slovenský poválečný film (1945–2012)*, Praha, 2013, p. 40.

For a long time Czechoslovakia remained one of the few countries of the communist bloc, apart from Cuba and the Democratic People's Republic of Korea (until 1976) and Yugoslavia (until 1989), that did not abolish the licensing clause for Poland, which defined the maximum period of exploitation of films in cinemas. It amounted to five years for Czechoslovak films, as well as for imports from most capitalist countries. The first titles purchased in the ČSSR without this limitation were released in Polish cinemas only in February 1976. As a result, until then Czechoslovak films represented an inadequately small proportion of the total number of titles in circulation available to cinemas, particularly in comparison with other socialist countries, due to their systematic withdrawal from distribution as the licence periods expired. And so, in 1967 for instance, Czechoslovak films (100 titles) accounted for only 6% out of 1,572 feature films shown in Polish cinemas, a score around two percentage points lower than in the case of American (120) or French (131) titles, and definitely lower when compared with Polish (297, i.e. almost 1/3 of all available titles) and especially Soviet films (472, i.e. 30% of the screened titles).¹⁹

Of all full-length feature films produced and distributed in Czechoslovakia in the years 1945–1973, less than half were purchased for screening in Polish cinemas; about 43% of available titles, according to my estimates.²⁰ It should be noted, however, that within these numbers, the corresponding percentage for Slovak production was almost twice as low: of the feature films produced at the Koliba Film Studios in Bratislava, only about 23% of titles were distributed in Poland. These figures indicate that many films have not reached the screens of Polish cinemas, including excellent works that are important for the history of Czechoslovak cinema; the inclusion of these “blank spots” is extremely important in any attempt to assess the reception of Czechoslovakia's cinema in Poland, both by critics and the audience. To name just a few examples, Polish viewers did not get the opportunity to see such key works as *Courage for Every Day* and *The End of a Priest* by Evald Schorm, *Daisies* and *Fruit of Paradise* by Věra Chytilová, *Coach to Vienna*, *The Nun's Night* and *A Ridiculous Gentleman* by Karel Kachyňa, *Case for a Rookie Hangman* by Pavel Juráček, *Great Solitude* and *Shame* by Ladislav Helge, *The Pilgrimage to the Holy Virgin* and *All My Good Countrymen* by Vojtěch Jasný, *The Joke* by Jaromil Jireš, *The End of August at the Ozone Hotel* by Jan Schmidt, *The Golden Queening* and *Witchhammer* by Otakar Vávra, *The Star Called Wormwood* by Martin Frič, *Honour and Glory* by Hynek Bočan, *The Cremator* by Juraj Herz, *Three Daughters* and *Genius* by Štefan Uher, etc. No films by František Vlácil (except the *The Devil's Trap*) or Antonín Máša were available either, nor any works by Slovak artists: Juraj Jakubisko, Dušan Hanák or Elo Havetta.²¹

¹⁹ “Długometrażowe filmy w rozpowszechnianiu,” in: *Mały rocznik filmowy 1967*, Warszawa, 1968, p. 110.

²⁰ I also include here 22 titles that were produced and released in Czechoslovakia alone by 1973, but were later distributed in Poland between 1974 and 1976.

²¹ The first and only films by Hanák and Jakubisko in Polish cinemas were, respectively, *Rose Tinted Dreams* in 1979 and *The Millennial Bee* in 1985.

Strangely enough, many well-produced, popular entertainment films were deemed unworthy of being distributed in Poland, such as *Crime in the Night-Club* by Jiří Menzel, *Bed Time Story* by Jiří Krejčík, *The Good Old Czech Tunes* and *Men About Town* by Zdeněk Podskalský, *Riders in the Sky* by Jindřich Polák, *Sign of the Cancer* and *The Limping Devil* by Juraj Herz, *Carlsbad Transit* by Zbyněk Brynych, *The Last Rose from Casanova* by Václav Krška, *On the Comet* by Karel Zeman, *I Killed Einstein, Gentlemen!* by Oldřich Lipský, *You Are a Widow, Sir* by Václav Vorlíček, etc. It was a completely inexplicable and paradoxical omission in the import policy of those Czechoslovak films that could have aroused the interest of the Polish audience with Polish themes, such as the participation of popular Polish actors.²² Among the neglected works were such titles as Štefan Uher's *The Wonder-Maid*, Antonín Moskalyk's *Dita Saxová*, Dušan Hanák's *322*, the novella *Prague Nights* by Miloš Makovec, Jiří Brdečka, and Evald Schorm, *Pickpockets* by Ludovít Filan, *A Star Travels South* by Oldřich Lipský, *Fortress on the Rhine* by Ivo Tomán, *The Thirteenth Chamber* by Otakar Vávra, or *The Black Battalion* by Vladimír Čech, which featured, often in leading roles, actors such as Jolanta Umecka, Krystyna Mikołajewska, Lucyna Winnicka, Teresa Tuszyńska, Barbara Połomska, Zdzisław Mrożewski, Krzysztof Chamiec, Jerzy Duszyński, and Tadeusz Szmidt.

It should also be stressed that the Polish audience had limited access to some of the most notable films of the Czechoslovak New Wave as they were made available only in limited distribution. And so, Ivan Passer's *Intimate Lighting* was only displayed in arthouse cinemas, *Black Peter* by Miloš Forman and Jan Němec's *Diamonds of the Night* could only be shown in arthouse cinemas and film societies,²³ while the novella *Pearls of the Deep* by Jiří Menzel, Jan Němec, Evald Schorm, Věra Chytilová, and Jaromil Jireš, as well as Jan Němec's *Martyrs of Love* and *The Party and the Guests* were only available to members of film societies. In total, from 1960 (when the special film society pool was created) to 1973, ten films bought in the ČSSR were qualified for distribution exclusively in film societies and arthouse cinemas; besides those mentioned above, these were: *Distant Journey* by Alfréd Radok, the pre-war *Jánošík* by Martin Frič, *Valerie and Her Week of Wonders* by Jaromil Jireš and the medium-length documentary *On the Way to the Audience* by Ivo Novák.²⁴ Without denying certain rational premises and benefits resulting from addressing selected titles only to "sophisticated" audiences, it must be remembered that in the reality of a communist state, so-called "narrow" distribution meant limiting access to and the impact of selected films, which served the purposes of ideological supervision and

²² It should however be noted objectively that many performances by Polish actors in East German, Hungarian or Bulgarian films did not appear on Polish screens either.

²³ For example: only one release copy was created for *Diamonds of the Night*, two for *Black Peter* (Z. Chrzanowski, "O rozpowszechnianiu bez paniki," *Kino* 1969, no. 8, p. 31).

²⁴ In 1969, the French film *The Man Who Lies* by Alain Robbe-Grillet, co-produced by Czechoslovakia, was also qualified for screening at film societies only.

ensorship.²⁵ Furthermore, throughout the entire period of existence of the “film society pool” and the “arthouse cinema pool,” their shape, scope and details of operation were constantly discussed, including the criteria of qualification of the films. These criteria were often controversial and led to regular debates as to why certain titles had been selected for the limited club/arthouse distribution network. This also applied to Czechoslovak films; for instance, as Zygmunt Kałużyński was complimenting *Black Peter* in 1965 in the weekly *Polityka*²⁶ (“the film carries an astonishing abundance of observations, providing material equal to a sociological study that veers ever so often towards observational comedy of a quality that we have not experienced in cinema since long”), he also stated in his typical unceremonious way: “I consider the decision to exhibit this great film in our country only in arthouse cinemas compromisingly opportunistic, proving the primitiveness of our distribution system.”

Besides, we should also note that many Czechoslovak titles were released on Polish screens with a significant, and often peculiar delay. For instance, several films produced back in the 1940s premiered in Poland only in the late 1950s: *The 13th Police Station* by Martin Frič (from 1946), *Alena* by Miroslav Cikán (1947), *Wild Barbara* by Vladimír Čech (1949) in 1958, and K.M. Walló’s *Summer* (1948) in 1959. At the same time, some more interesting titles from current 1950s production were also introduced in Polish cinemas with some clear reluctance and even a three-year “slip”;²⁷ namely the forerunners of changes in Czechoslovak cinematography belonging to the so-called First Wave (or “1956 generation”), such as *House at the Terminus* by Ján Kadár and Elmar Klos from 1957, which saw its Polish premiere only in 1960. Moreover, some films could be released in Poland only after their distribution had been unblocked or after the ban on their distribution had been lifted in Czechoslovakia itself: *Distant Journey* from 1949 was made available to Polish viewers only in 1960,²⁸ and *Three Wishes* by Ján Kadár and Elmar Klos (1958) in 1965.²⁹ However, in the 1960s, any delay in the purchase of Czechoslovak films that were then gaining international renown, even if it was shorter than in the previous years, could have prompted a critical response, especially

²⁵ See for instance: M. Kierski, “Cenzura jako paradygmat oficjalnej filmowej kultury PRL oraz jej społeczna recepcja,” in: *Kultura wysoka, kultura popularna, kultura codzienności w Polsce 1944–1989*, ed. G. Miernik, Kielce, 2010, p. 105.

²⁶ Quote after: KAPPA, “Głosy i glosy. Kariera czechosłowackiego filmu,” *Film* 1965, no. 23, p. 3.

²⁷ The average period between the premiere of a film in Czechoslovakia and its introduction to distribution in Poland amounted (from the late 1950s to the mid 1980s) to 1–2 years. This also applied to films from all other socialist countries.

²⁸ Radok’s film was among the first 10 titles bought in 1959 for the “film societies pool,” but was qualified for screening in 1960 or, according to some sources, only in 1962.

²⁹ Similarly, it was not until 1965 that the TVP broadcast the medium-length film *Konec jasnovidce* by Vladimír Svitáček and Ján Roháč from 1957. A similar fate would be shared by Václav Gajer’s *Catherine and Her Children* from 1970, released in Poland in 1976 only after it was unshelved in Czechoslovakia in 1975.

during the intense period of 1964–1965, when Polish critics were enchanted by the successes of their “southern neighbors” and the first achievements of the New Wave. Jerzy Płażewski, for example, inquired in 1965: “Why does it take so long to buy and prepare the famous works of our closest neighbours? *The Accused* was qualified for purchase a year and a half ago!”³⁰

We also know for a fact that the reason for the absence of some Czechoslovak films in Poland, or, at best, their difficult journey onto Polish screens, were the negative decisions of the Main Office for the Control of Presentations and Public Performances [*Główny Urząd Kontroli Prasy, Publikacji i Widowisk*, GUKPPiW]. For example, in 1968, at the height of the anti-Czechoslovak propaganda campaign, there occurred an unprecedented act of censorship of all titles purchased in Czechoslovakia.³¹ In the fourth quarter of that year, i.e. after the Warsaw Pact troops had entered the ČSSR, the GUKPPiW prevented as many as six Czechoslovak films from being released in Poland³²: Podskalský’s *The White Lady*, Frič’s *The Best Woman in My Life*, Forman’s *Fireman’s Ball*, *A Man Who Rose in Price* by Moravec and Podskalský, *The Unfortunate Bridegroom* by Krejčík and *Shame* by Ladislav Helge. *A Ridiculous Gentleman* by Karel Kachyňa, purchased in 1970 and making reference to political trials from the 1950s, was ultimately not released, similarly to the same director’s *Coach to Vienna* (although it had already been screened in Warsaw during the 1966 Confrontations festival). Some titles were qualified for cinemas by the Film Rental Centre, but it was as if they had not been there at all (their distribution being limited in comparison to the original plans and the release copies not being used effectively in accordance with the distribution list, or being sent only to the provincial cinemas or periodically withdrawn from distribution); the aforementioned *The White Lady*, purchased in 1965 and officially released in March 1967, was made “unsuitable for screening” near the end of 1968 (i.e. after more than a year of distribution) by decision of the GUKPPiW (sic), even though it was regularly displayed in June of that same year.³³ It appears that a similarly “virtual” or limited presence in Polish cinemas was experienced by Radok’s *Distant Journey* and Kachyňa’s *Christmas with Elizabeth*. Sometimes, however, the censors’

³⁰ J. Płażewski, “Kino i sąd – to jedno!,” *Film*, 1965, no. 41, p. 7. *The Accused* by J. Kadár and E. Klos, which premiered in Czechoslovakia in February 1964, did not enter Polish distribution until September 1965, when the press was already devoting much space to the success of the following joint film of these directors – *Shop on the High Street*. Perhaps the suspension of distribution of *The Accused* was related to the trial held before the Warsaw Voivodeship Court between November 1964 and February 1965, related to the so-called “meat scandal.” From the point of view of the Polish United Workers’ Party, the plot and general tone of the film by Kadár and Klos may have evoked unfavourable associations to the case.

³¹ M. Fik, “Film i cenzura. Z archiwum Głównego Urzędu Kontroli Prasy, Publikacji i Widowisk (6). Październik – grudzień 1968,” *Kwartalnik Filmowy*, 1995, no. 11, p. 134.

³² *Ibid.*, p. 132.

³³ *Ibid.* *The White Lady* was, for example, screened on 25–26 June 1968 at the “Śnieżka” cinema in Rabka (*Kinofilm. Informator* [Kraków], June 1968, insert, p. 5)

decisions were subsequently amended and resulted in late premieres, and so the previously objected-to 1967 film *The Firemen's Ball* entered distribution in 1970, Schorm's 1966 *Return of the Prodigal Son* in 1971, Frič's 1968 *The Best Woman in My Life* in 1972, and *A Man Who Rose in Price* from 1967 only in 1973.

On the other hand, it seems that the delays in import or distribution in the 1960s can sometimes, especially in the case of uncontroversial and second-rate films, be attributed to mere idleness, to the inefficiency of planned economy in cinematography, or to the nonchalant treatment of certain productions from socialist countries. And so, Polish viewers occasionally had to wait a little longer than usual for Slovak films (Uher's 1961 *Class Nine A*, for instance, premiered in Poland in 1964, the same director's 1964 *The Organ* and Peter Solan's *The Barnabáš Kos Case* were released to cinemas in 1967, Paľo Bielik's 1962 *Jánošík* also in 1967, and Bielik's 1968 *Three Witnesses* only in 1972); also several children's and entertainment productions (Vladislav Pavlovič's *Firstborn* and Dušan Kodaj's *The Master and the Astronomer*, both from 1959, had their Polish premiere in 1963, Josef Pinkava's 1963 *Ivana Attacks* in 1967, etc.).

To conclude these considerations on various limitations and deficiencies, let us consider to what extent the Czechoslovak films distributed in Polish cinemas were representative of the entire Czechoslovak cinematographic output, especially if one takes into account their artistic value and historical significance. We can try to illustrate this in a synthetic way using the following indicators:

1. Out of 166 key Czech films produced after the Second World War which were selected in 2010 by the Czech Ministry of Culture for the first stage of digitisation due to their cultural importance,³⁴ 95 films had been screened in Polish cinemas (i.e. more than a half, 57% precisely), where in case of the titles from 1945–1959, Poland purchased 30 of them (i.e. the vast majority, around $\frac{3}{4}$); then 35 productions from the “golden age of the 1960s” (i.e. less than a half, 49%);³⁵ then 17 films from from 1970–1979 (which amounts to 65%), and finally 13 titles created after 1980 (so, again, less than a half, i.e. 46%).

2. In contrast, of the 117 full-length feature films that the Svaz Českých Dramatických Umělců³⁶ claimed in 1989 (as *trezorové*, that is withdrawn or not introduced into circulation), a total of 62 had been shown in Polish cinemas and on television (i.e. slightly more than a half, 53% precisely), although this percentage is much lower for films produced after 1967 (only 23%).

³⁴ See: http://www.mediadeskcz.eu/uploaded/navrh_koncepc_digitalizace_ceskych_filmovych_del.pdf (accessed on 12 Feb 2014).

³⁵ This confirms Jaromír Blažejovský's opinion (“Vypůjčená imaginace. Po stopách distribučních osudů žánrových filmů ve znárodněných kinematografích,” *Iluminace*, 2011, no. 3, p. 125) that the Polish cinema distribution has its obligations towards the “golden 1960s” of the Czechoslovak film halfway: out of 80 “canonical” titles, less than half had been brought to Poland by 1973.

³⁶ “Stanovisko výboru filmové sekce SČDU k distribučnímu využití filmů z torby 60. let včetně titulů, které do distribuce nikdy nebyly uvedeny,” *Scéna*, 1989, no. 19, p. 8.

3. And out of 116 productions from the years 1945–1973 that obtained a rating of at least 60% in Václav Březina's *Lexikon českého filmu*³⁷ (meaning they were “something more than just a good film”), 65 titles, or more than a half (56%), had been screened in Polish cinemas, where out of the 23 with the highest rating of 100% (“a superior class of most successful pictures”), Poland had bought 17 (i.e. almost $\frac{3}{4}$, 74% precisely). As for the 192 lowest-ranking films with a rating of 0% and 10% (“lack of quality” and “poor level of production, only for tireless enthusiasts”), 73 of them found their way to Polish cinemas, i.e. about $\frac{1}{3}$ (38%).

The above indicators and calculations can be summed up in the conclusion that the Polish authorities made rather appropriate purchase decisions by more often than not choosing relatively valuable and significant works (importing around 57% of such films throughout the entire period in question) from the Czechoslovak cinematographic catalogue rather than bad, unsuccessful and low-rated titles. This statement, however, applies the least to the 1960s, i.e. to the peak period in the history of Czechoslovak cinema: although Poland purchased the largest number of films in the ČSSR (in absolute numbers) during that time, paradoxically these were more often—inappropriately—weak and second-tier rather than good, important and award-winning films. The relatively lowest number of top-quality Czechoslovak films was displayed in Poland in the period between 1967 and the imposition of “normalisation” in Czechoslovak cinematography; the reasons for this were obvious: many of them had not been purchased on time, many of those already purchased were not allowed to be distributed or many limitations have been introduced by Polish censors, and finally, many of these films (especially those shelved and withdrawn from distribution in the 1970s) were out of reach for import purposes. All in all, in spite of the many “blank spots” in the Polish cinematic programme in the field of Czechoslovak films, it still stood out favourably from other socialist countries, at least until 1968. The proportionally greater share of good and highly rated films purchased from the ČSSR meant that, in contrast to East Germany or the USSR,³⁸ Poland did not primarily import mediocre thrillers, comedies, and dramas in order to invalidate ambitious and highly artistic Czechoslovak productions.

II. Other forms of distribution of Czechoslovak films in cinemas

Apart from the regular (“wide” and “narrow”) cinema distribution, films from Czechoslovakia were also presented to Polish audiences at occasional solemn premieres and at various reviews and festivals.

³⁷ V. Březina, *Lexikon českého filmu. 2000 filmů 1930–1996*, Praha, 1996.

³⁸ J. Blažejovský, op.cit., p. 125.

1. Festival of Film Festivals / Confrontations

The Festival of Film Festivals was an annual event that was held from 1958 to 1991³⁹ (with a break in 1982 due to martial law); at first only in Warsaw, and then also in selected regional cities. In 1967 it was renamed to World Film Review: Confrontations (*Przegląd Filmów Świata: Konfrontacje*). The festival consisted of over a dozen of the best titles from around the world from the preceding season (in the initial period, as the name suggests, these were the recipients of major film awards). Most of these were pre-release screenings of titles, which the Film Rental Centre then acquired for regular distribution in cinemas. However, the festival would also seldom feature single titles, “forbidden fruits” (especially in the early seventies), which would never be shown in cinemas or on television during the communist era, e.g. Pier Paolo Pasolini’s *Decameron*, Marco Ferreri’s *La grande bouffe* or Ken Russell’s *The Devils*. This category also includes one Czechoslovak film: *Coach to Vienna*, screened in 1967 as part of the 1966 Confrontations programme, only to never be displayed in Polish cinemas⁴⁰ despite the purchase of a licence; Forman’s first American film, *Taking Off*, shown at the 1972 Confrontations, shared a similar fate, as the Polish censors prevented it from being released due to “the artist’s lenient or even favourable attitude towards the problem of drug addiction, namely smoking marijuana joints.”⁴¹

The first Czechoslovak film was featured in the programme of the Festival of Film Festivals (FFF) in 1959, at its second edition, and it was Karel Zeman’s *An Invention for Destruction* regarded at the time by Polish critics as a masterpiece. Then, after a year’s break, *Romeo, Juliet and Darkness* by Jiří Weiss was screened at the 4th FFF in 1960, followed by Karel Zeman’s *Baron Münchhausen* at the 6th FFF in 1963. From that edition up to 1967, Czechoslovak films were present at the Festival on a regular basis, and between 1964 and 1965, owing to a surge of enthusiasm of Polish film critics for the transformations in the cinematography of the ČSSR and the international successes of its New Wave, the representation of Czechoslovak cinema was quite exceptional: the 7th FFF featured two Czechoslovak titles, and the 8th FFF as many as three. Throughout the entire history of the FFF/Confrontations, no other socialist cinematography, except for the USSR and Poland, and rarely any Western cinematography, was represented by such a number of films (a maximum of two titles from each country was shown).

In 1968, however, a breakdown occurred: the 1967 Confrontations programme (which took place from January to February, i.e. before the invasion by the troops

³⁹ Later, after a three-year break, the last, thirty-fourth edition of the review was organised in 1994, but this time outside the structures of the national film distribution network.

⁴⁰ More: K. Szymański, “Psychologiczny balecik w konkretnym układzie sił. O polskiej recepcji ‘Wozu do Wiednia’ Karela Kachyni,” *Kwartalnik Filmowy*, 2018, no. 101–102, pp. 275–299.

⁴¹ M. Fik, “Film i cenzura. Z archiwum GUKPPiW (3). (Rok 1972),” *Kwartalnik Filmowy*, 1993–1994, no. 4, p. 182.

of the Warsaw Pact) did not include any films from Czechoslovakia. The following year, Menzel's *Capricious Summer* could not really be omitted, as it had to be included in the 1968 Confrontations programme owing to the main prize at the Karlovy Vary festival, but then, for the next three years, Czechoslovak films were not presented at the festival. It was not until 1973, or the 1972 Confrontations, when Jireš's *And Give My Love to the Swallows* was added to the programme, and then, in 1974–1975, flagship productions of the “normalised” Czechoslovak cinematography began to appear in the programme: Vávra's *The Days of Betrayal* and Jaroslav Balík's *Lovers in the Year One*.

The full list of Czechoslovak positions in the programmes of the Festival of Film Festivals / Confrontations in the years 1958–1973 is available in the table below:

1 st Festival of Film Festivals	February 1958	–
2 nd Festival of Film Festivals	April 1959	<i>An Invention for Destruction</i>
3 rd Festival of Film Festivals	December 1959	–
4 th Festival of Film Festivals	December 1960	<i>Romeo, Juliet and Darkness</i>
5 th Festival of Film Festivals	January 1962	–
6 th Festival of Film Festivals	January 1963	<i>Baron Münchhausen</i>
7 th Festival of Film Festivals	January 1964	<i>Death is Called Engelchen</i> <i>The Cassandra Cat</i>
8 th Festival of Film Festivals	January 1965	<i>Black Peter</i> <i>The Accused</i> <i>Lemonade Joe</i>
9 th Festival of Film Festivals	January 1966	<i>Pearls of the Deep</i>
1966 Confrontations	January 1967	<i>Coach to Vienna</i>
1967 Confrontations	January–February 1968	–
1968 Confrontations	February 1969	<i>Capricious Summer</i>
1969 Confrontations	March 1970	–
1970 Confrontations	February 1971	–
1971 Confrontations	February–March 1972	–
1972 Confrontations	March 1973	<i>And Give My Love to the Swallows</i>

2. Festivals, Reviews and Czechoslovak Film Days, as well as official premieres and special screenings

One permanent element of the cinematic landscape during the communist era were reviews of national cinematographies, initially called “festivals,” and later more

modestly: “reviews,” “weeks” or “film days.” They were organised on a regular basis, mainly to promote works from “fraternal” socialist countries, while reviews of films from capitalist countries (as well as “exotic” and “developing” countries) took place much less frequently and irregularly due to being more dependent on current cultural policy trends.

The earliest and most permanent review which was organised every year, first in October and then in November, was the Festival of Soviet Film, later renamed Soviet Film Days (42 editions were held from 1947 to 1988). Czechoslovak cinema then followed, becoming the second one to obtain its own recurring review; and so, for a few years, as noted by the periodical *Film*, “two events have become a permanent fixture in the Polish cinematic calendar (...), arousing huge interest among our film lovers every year: the autumn festival of Soviet films and the spring festival of Czechoslovak films.”⁴² Other scenes from socialist states were celebrated with similar reviews less frequently and irregularly, e.g. the Hungarian Film Festival was held in 1951, as well as the Chinese Film Festival in 1955, or the Bulgarian Film Week in 1956.

In total, five editions of the Czechoslovak Film Festival were held. The first one lasted from 24 to 30 September 1949; the following editions, which lasted almost two weeks, were organised annually in May, until 1953. The festival took place in all regional cities and “larger industrial centres”; exclusive premieres, premieres and reissues were featured in the former, while the latter were usually given only reruns. The festive film screenings of subsequent festivals were always attended by guests from Czechoslovakia (for instance, the 1950 edition hosted the actors Vladimír Ráž and Antonie Hegerlíková, the director Jiří Weiss, the screenwriter Miloslav Drtílek, the composer Jan Kapr and the Deputy Minister of Information and Education Miroslav Kouřil) who visited important production centres and participated in meetings with festival audiences and journalists.⁴³ For example, the last, 5th Festival in 1953 was inaugurated on 11 April with a screening of the original version of Steklý’s *Anna the Proletarian* at the “Praha” cinema in Warsaw. Apart from the audience, which included the crew of the Car Factory in Žerań, the screening was attended by representatives of the Czechoslovak embassy and the Polish and Czechoslovak authorities of the cinematographic sector. Then, until 24 April, 65 Czechoslovak films were screened in 85 cinemas all over Poland. The Varsovian venues “Palladium,” “Praha,” and “Moskwa,” as well as some provincial cities saw the premiere screenings of *The Emperor’s Baker* by Martin Frič, *Tomorrow People Will Be Dancing Everywhere* by Vladimír Vlček, *The Smiling Country* by Václav Gajer, *The Great Adventure* by Miloš Makovec and *Way Leading to Happiness* by Jiří Sequens. The delegation of guests from Czechoslovakia visited,

⁴² J. Łęczyca [Z. Pitera], “Festiwal Filmów Czechosłowackich 11–24 kwietnia 1953,” *Film*, 1953, no. 15, p. 4.

⁴³ “Kronika,” *Kwartalnik Filmowy*, 1953, no. 10, p. 101.

besides Warsaw: Łódź, Katowice (then called Stalinogród), Szczecin, and Poznań; they were received very kindly and cordially everywhere, and every meeting with the public turned into a great manifestation for peace and Polish-Czechoslovak friendship, while the Festival was concluded with a “social soirée.”⁴⁴

The Festivals discussed here, where Czechoslovak cinematography, “following the path of socialist realism with increasing confidence,” presented its latest achievements every year, were portrayed as “an expression of tightening the bonds of friendship and cultural cooperation between the two countries.”⁴⁵ Events connected with subsequent editions of the review, especially when they were accompanied, as before the Festival in 1953, by “difficult moments experienced by our nations”: the deaths of Joseph Stalin and Klement Gottwald, “made each of us particularly aware of how great and valuable for our common cause is this inseparable friendship that unites a great family of free nations building a better tomorrow. This is why Czechoslovak films were greeted on our screens as emissaries of this friendship, and the festival as its new manifestation.”⁴⁶

The erstwhile press reported that Czechoslovak films were very popular at festivals: in 1951, for example, there were 1,174 screenings at 26 cinemas taking part in the festival, with 625,000 viewers,⁴⁷ and in 1953 this number rose to 1,050,000.⁴⁸ Although the attendance is no match to the audience reported at Soviet Film Festivals,⁴⁹ it is still higher, for example, than the attendance enjoyed by Romanian films at their first festival in 1953.⁵⁰

The programme of the Czechoslovak Film Festivals included exclusive premieres and premiere screenings of the following films:

1 st Czechoslovak Film Festival	24–30/09/1949	<i>Motorbike, The Village Revolt, Jan Roháč of Dubá, The Silent Barricade, The Z-8 Case, Mr Novák, Conscience, Wolves' Lairs</i>
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⁴⁴ From the report of Ambassador Karel Vojáček to the Ministry of Foreign Affairs of 28/04/1953 (*Dokumenty i materiały do historii stosunków polsko-czechosłowackich*, vol. 1: 1944–1960, part 2: 1949–1960, ed. W. Balcerak, Wrocław–Warszawa–Kraków, 1985, pp. 185–187).

⁴⁵ “Kronika,” *Kwartalnik Filmowy*, 1951, no. 2, p. 93.

⁴⁶ J. Łęczycza, op.cit.

⁴⁷ “Kronika,” *Kwartalnik Filmowy* 1951, op.cit.

⁴⁸ “Kronika,” *Kwartalnik Filmowy* 1953, op.cit.

⁴⁹ For example, during the 5th Soviet Film Festival in 1952, Soviet films were seen by more than 18 million viewers, and in 1954, in simple, “soldierly” words, it was reported that “the attendance = 23,487,575 viewers” (I. Giżycka, J. Giżycki, J. M., W. B., “Diariusz polskiej kinematografii za 1952 r.,” *Kwartalnik Filmowy*, 1953, no. 1, p. 73; J. Giżycki, I. Nowak, “Diariusz polskiej kinematografii za 1954 r.,” *Kwartalnik Filmowy*, 1955, no. 1, p. 79). In the following years, the attendance results at the Soviet Film Days were no longer so scrupulously recorded or made public.

⁵⁰ The attendance at four films was of around 350,000 viewers – “Kronika,” *Kwartalnik Filmowy*, 1953, no. 10, p. 99.

2 nd Czechoslovak Film Festival	17–26/05/ 1950	<i>Two Fires, Katka, Today at Half Past Ten, The Family Problems of Clerk Tříška, The 1848 Revolutionary Year, Thirst</i>
3 rd Czechoslovak Film Festival	14–27/05/ 1951	<i>It Happened in May, We Want to Live, The Last Shot, New Heroes Will Arise, Mr Racek Is Late, Steam Above a Pot, Reed Bells, The Merry Duel, The Trap</i> and a set of animated films (such as <i>King Lávrá</i>)
4 th Czechoslovak Film Festival	15–28/05/ 1952	<i>Action B, The Fight Will End Tomorrow, Karhan's Team, DS-70 Does Not Move Off, The Little Partisan, Mikoláš Aleš, The Pike in a Fish Pond</i>
5 th Czechoslovak Film Festival	11–24/04/ 1953	<i>The Emperor's Baker, Way Leading to Happiness, Tomorrow People Will Be Dancing Everywhere, The Smiling Country, The Great Adventure</i>

In the following years, no similar recurring event was organised. The only two larger, more formal and universal reviews of the achievements of Czechoslovak cinema took place in the period under discussion only in 1965 and 1967:

1. From 3 to 9 May 1965, the Czechoslovak Film Days were officially organised in Warsaw, Szczecin, Kraków and Katowice to mark the 20th anniversary of the ČSSR, with a very attractive programme including film premieres such as: *Black Peter, Marie* by Vorlíček, *The Fifth Horseman is Fear* by Brynych, *The Cry* by Jireš, *The Hop-Pickers* by Rychman, *The Accused* and *Lemonade Joe* by Lipský (the last two titles being only screened in Warsaw). The event was interesting and unique in that after its conclusion, on 10 and 11 May, the Film Critic's Club under the Polish Journalists Association and the Film Section of SPATiF organised, with the participation of Czech and Slovak filmmakers and film critics, a discussion on “new trends in Czechoslovak film.”⁵¹

2. The solemn premiere of Jiří Menzel's *Closely Observed Trains* on 10 March 1967 at the renowned “Skarpa” cinema in Warsaw launched the Czechoslovak Film Review,⁵² which lasted until 15 March and covered all (sic) voivodeship capitals, and saw the exclusive premieres of *The Angel of Blissful Death* by Štěpán Skalský, *The White Lady, The Bells Toll for the Barefooted* by Stanislav Barabáš, *The Organ* and *Seven Days in Week* by Pavel Kohout (while the originally announced *Coach to Vienna*⁵³ was ultimately not shown at the Review). The guests from the ČSSR (deputy director general of Českolovenský Film Pavel Dubovský, actress Vlasta Kabelíková and director Stanislav Barabáš) “participated in Czechoslovak film screenings and held a number of meetings with the audience and representatives of Polish cinema” in Warsaw, Łódź, Bydgoszcz and Toruń.⁵⁴

⁵¹ [no title], *Ekran* 1965, no. 21, p. 2.

⁵² At the same time (9–15 March 1967), the Polish Film Days were held in Prague and Bratislava.

⁵³ “Przegląd filmów czechosłowackich,” *Ekran* 1967, no. 9, p. 2.

⁵⁴ “Kronika wydarzeń,” *Filmowy Serwis Prasowy* 1967, no. 7, p. 1.

When the organisation of regular festivals or Czechoslovak film days ceased, the official premieres in Warsaw, celebrating the national holiday of Czechoslovakia, became a permanent fixture in the film event calendar in Poland after 1960 (the state holidays of other communist bloc countries were also celebrated in a similar way). And so, on the 15th anniversary of the founding of the Czechoslovak Republic on 10 May 1960, *Citizen Brych* was screened with the participation of a Czechoslovak delegation, including its director, Otakar Vávra. In the following years, special exclusive premieres were always organised on 9 or 10 May with the participation of artists, filmmakers and politicians invited from Czechoslovakia: *Romeo, Juliet and Darkness* (in 1961), Vávra's *The Night-Time Guest* (1962), *The Devil's Trap* (1963) and Chytilová's *Something Different* (1964). Then followed a several-year break, with the exception of the solemn premiere of Kachyňa's *Long Live the Republic!*, which was organised on 23 September 1966 completely "without an occasion" or any anniversary. The practice of holding premieres to commemorate state holidays (or the subsequent anniversaries of the establishment of the Communist Party of Czechoslovakia) was not resumed until the period of "normalisation." The May screenings were then accompanied in the calendar by solemn August events organised by the Czechoslovak Cultural Centre in Warsaw to commemorate the anniversaries of the outbreak of the Slovak uprising. And so on 27 August 1970 Krejčík's *The Midnight Mass* was shown; in 1971 it was *The Key* (13 May) and two unidentified films "depicting the course of the uprising and the current life in Slovakia" (27 August); the year 1972 saw the official premieres of *Wedding Without a Ring* by Vladimír Čech (7 May) and Uher's *If I Had a Gun* (24 August)⁵⁵; and in 1973 *Two Things for Life* by Jiří Hanibal (7 May) and *Man on the Bridge* by Ján Lacko (28 August) were displayed.

Productions from the ČSSR were also usually featured in the programmes of the Polish-Czechoslovak Friendship Weeks organised irregularly in various cities (for instance it was on such an occasion that the solemn premiere of Bořivoj Zeman's *The Coward* was held in Warsaw on 7 March 1949, followed a day later by the solemn screening of *Nobody Knows Anything* by Josef Mach, and several Czech short films at the "Palladium";⁵⁶ while in January 1956, as part of the Friendship Week, exclusive premieres of Frič's *Dog-Heads* and *It Will All Be Over Tonight* by Jasný and Kachyňa were held in various cinemas in Warsaw, Łódź, Katowice, Wrocław and Lublin)⁵⁷ and of the Decades of Czechoslovak Culture (in March 1968,

⁵⁵ "Kronika wydarzeń," *Filmowy Serwis Prasowy*, 1971, no. 19, p. 2.

⁵⁶ *Dokumenty i materiały...*, part 2, pp. 55–56.

⁵⁷ I. Giżycka, J. Giżycki, "Diariusz kinematografii polskiej za 1956 r.," *Kwartalnik Filmowy*, 1957, no. 1, p. 69. However, the Czechoslovak Ambassador in Warsaw, when reporting to the Ministry of Foreign Affairs in Prague in February 1956 on the Polish-Czechoslovak Friendship Week, wrote that "the Friendship Week was not accompanied by a Czechoslovak Film Week. Film Polski justified this with a lack of copies of Czechoslovak films [sic] and with too little time to prepare them. During the Friendship Week, only older Czechoslovak films such as *Music from*

a solemn screening of *Closely Observed Trains* was organised as part of that event in Szczecin).⁵⁸

Moreover, Czechoslovak films were shown in cinemas (both pre- and post-premiere) on several other occasions, but also without any special reason. Among the many examples, let us mention the following:

1. on 26 February 1951, on the occasion of the third anniversary of the February events of 1948, a solemn exclusive premiere of Weiss's *New Heroes Will Arise* was held at Warsaw's "Praha";⁵⁹

2. in 1958, the Czechoslovak Cultural Centre in Warsaw organised exclusive premieres of *An Invention for Destruction*, which aroused great interest following its success at the Brussels Film Festival;⁶⁰

3. on 5 February 1970 the same Centre devoted an evening to the memory of Jiří Trnka, during which his animated film *Midsummer Night's Dream* (earlier broadcast in Poland only on television) was shown, etc.

The Czechoslovak 1898–1945 Film Classics Review, organised by the National Film Archive between 6 and 30 November 1972 at Warsaw's "Iluzjon," was completely unique. It included as many as 20 feature films (and short films from 1898–1908 as a bonus), most completely unknown in Poland, including Josef Rovenský's *The River*, Frič's *The Government Inspector* and Čap's *Grandmother*.⁶¹

In addition, thematic reviews of Czechoslovak films were occasionally held in local cultural centres, organised for instance by film societies or Regional Film Distribution Companies, which screened titles from both contemporary and archival rosters; for instance, a review of acclaimed Czechoslovak films was held in November 1965 at the "Żak" in Gdańsk, run by the "DKF Młodej Inteligencji" film society, and included such titles as *Romeo, Juliet and Darkness*, *Something Else*, *The Cry*, *Death is Called Engelchen*, *The Accused*, *Lemonade Joe* and *Black Peter* (*Diamonds of the Night* was not shown "because the copy did not arrive on time" – sic).⁶²

And finally, it is necessary to also mention the extremely interesting and somewhat paradoxical case of Czechoslovak film reviews organised by the film society movement in the late 1960s and early 1970s. At that time, they were a sensation because they would present not only titles from the current cinema roster, but also questionable titles that had never been bought for distribution in Poland.⁶³

Mars, *The Last of the Mohicans*, *It Will All Be Over Tonight*, and *Dog-Heads* were shown in cinemas" (*Dokumenty i materiały...*, part 2, p. 288).

⁵⁸ *Mały rocznik filmowy 1968*, Warszawa, 1969, p. 36.

⁵⁹ "Uroczysty pokaz nowego filmu czeskiego," *Film*, 1951, no. 10, p. 2.

⁶⁰ "Mieszanka filmowa," *Film*, 1958, no. 43, p. 2.

⁶¹ "Tydzień w filmie," *Film*, 1972, no. 46, p. 2.

⁶² "Kina studyjne. Wiadomości z Gdańska," *Filmowy Serwis Prasowy*, 1966, no. 6, pp. 61–62.

⁶³ In most cases, the film copies were made available by the Czechoslovak Cultural Centre in Warsaw (which also hosted the "Czarny Piotruś" Film Society for a short time in 1968 that

For example, the already mentioned “Żak” in Gdańsk offered films such as *Courage for Every Day*, *The Wonder-Maid* and Jakubisko’s *Crucial Years* as part of the 4th Summer Film Knowledge Study from 7 to 14 July 1968.⁶⁴ The “Mozaika” Film Society from Bydgoszcz showed Vlácil’s *Marketa Lazarová* and *Dita Saxová*;⁶⁵ the “Studio” Student Film Society from Łódź chose to screen, between 25 and 30 April 1970, the novella *Dialogue 20-40-60* by Peter Solan, Zbyněk Brynych and Jerzy Skolimowski, *Daisies*, *Men About Town*, *Return of the Prodigal Son* and *The End of a Priest*;⁶⁶ the Warsaw Teachers’ House showed *Dialogue 20-40-60*, *Prague Nights*, Vlácil’s *Adelheid* and *Fruit of Paradise*⁶⁷ (5 to 9 December 1971); and the Polish Federation of Film Societies, at its annual Film Camp in Mielno in July 1972 *Coach to Vienna* and *The Cremator*,⁶⁸ etc.

III. Czechoslovak films on Polish television

Telewizja Polska (Polish Television, TVP) began broadcasting films in September 1954 with the feature-length documentary *Warsaw* by Ludwik Perski, after the opening of a new studio in the capital, which was adapted to carrying out (as it was then called) “film transmissions.”⁶⁹ The first television broadcast of a Czechoslovak film that I managed to confirm was that of *Wild Barbara*, shown on 21 May 1958 by the Warsaw Television Centre. In the following months of that same year, the TVP also featured *Krakatit* (30 May), *Holiday with Angel* by Bořivoj Zeman (16 July), Steklý’s *The Good Soldier Švejk* (7 August), Radok’s *Grandpa Automobile* (13 August) and *The 13th Police Station* (14 December); in 1959 eighteen more Czechoslovak feature, documentary and animated films were showed.

In the first years of the TVP’s growth, its film roster consisted initially exclusively and then predominantly of works simultaneously distributed in cinemas and provided by the Film Rental Centre (CWF). The titles from the Film Rental Centre, when they were qualified and rented for broadcast on a small screen, were usually made available quite soon after their cinematic premiere, and this practice applied to productions from both socialist countries and some works purchased with foreign currency in the West (however, it did not include Polish films!). And although at that time television definitely did not yet hold the status of a medium

also used to display films relatively unknown to Polish audiences; “Kronika,” *Kultura Filmowa*, 1968, no. 8, p. 95).

⁶⁴ “Z życia klubów. Współczesna kinematografia świata w ‘Żaku,’” *Kultura Filmowa*, 1968, no. 9, pp. 89–90.

⁶⁵ “Kronika,” *Kwartalnik Filmowy*, 1969, no. 3, p. 93.

⁶⁶ “Kronika,” *Kwartalnik Filmowy*, 1970, no. 9, p. 98.

⁶⁷ “Kronika wydarzeń,” *Filmowy Serwis Prasowy*, 1972, no. 1, p. 1.

⁶⁸ “Kronika,” *Kwartalnik Filmowy*, 1972, no. 12, p. 95.

⁶⁹ “Film ‘Warszawa’ w telewizji,” *Film*, 1954, no. 41, p. 3; T. Pszczołowski, “Film w programie polskiej telewizji,” *Film*, 1954, no. 42, p. 10.

of mass entertainment in Poland,⁷⁰ such a practice of “scoring against oneself” by a state-owned monopolistic film distributor was somewhat puzzling, since it deprived the titles screened in cinemas of viewers, especially in the largest cities, with a doubtful promotional effect of broadcasts on a small screen. This was the fate of several popular Czechoslovakian films which could have attracted a lot of attention in cinemas, such as the aforementioned *Wild Barbara*, which was broadcast only one month after its cinema premiere, the fantastic *An Invention for Destruction*, which appeared on the silver screen in October 1958, and then made it to the small screen already in February 1959, the crime film *The 13th Police Station*, distributed in cinemas since November 1958, and then shown on television, as I mentioned, just one month later, while the lavish Czechoslovak-French co-production *Twisting Currents* by Vladimír Vlček was broadcast by the TVP in the very same month that it was released in cinemas (June 1959). In total, out of 15 Czechoslovak films that premiered in cinemas in 1960, 10 titles appeared on the small screen that same year, and three more in the following one.

Exclusive premieres, on the other hand, i.e. works that were completely unknown to the Polish cinema audiences,⁷¹ constituted a definite minority in TVP’s roster in the discussed period and included mainly pre-war cinema classics (e.g. René Clair’s *The Italian Straw Hat* in 1958, Josef von Sternberg’s *The Blue Angel* and Carl Theodor Dreyer’s *The Passion of Joan of Arc* in 1959) and medium-length films. It was only at the turn of the 1950s and 1960s that newer foreign productions, not qualified for cinema distribution, began to appear on the small screen, gradually in increasing numbers, first imported exclusively by the CWF for television broadcasting, and then (in parallel to the CWF) also independently and directly by the TVP. The first ones among these were productions from France and the UK, followed by Italy and the US, and finally the USSR (five Soviet films previously unknown in Poland were shown on TVP in 1961⁷²). Between 1960 and 1961, four relatively new Czechoslovak titles (produced in 1959) were also featured on television: Jan Valášek’s children’s film *Holiday in the Clouds*, the crime films *The Man Who Never Returned* by Peter Solan and *The Circle* by Ladislav Rychman, and the animated *Midsummer Night’s Dream* by Trnka. However, the Czechoslovak exclusive premieres later disappeared again from television and for

⁷⁰ At the beginning of 1958, there were about 30,000 registered TV sets in Poland, while the millionth TVP subscriber was registered in 1963 (“Kłopoty filmowe naszej telewizji,” *Radio i Świat*, 1958, no. 21, p. 21).

⁷¹ By television “exclusive premieres” (see also Tables 4 and 5 in the annex) I mean broadcasts of films that had not been previously distributed in cinemas and were shown for the first time in Poland on television; by television “premieres” I mean broadcasts of films that had already been distributed in cinemas but were broadcast on TV for the first time; finally, by “reissues” I mean the reintroductions of both previous premieres and exclusive premieres.

⁷² Argus [L. Pijanowski], “Przez różowe okulary. W sprawie filmów w telewizji,” *Film*, 1959, no. 46, p. 15; A. Kwiatkowski, “Telewizja przeciwko filmowi?,” *Ekran*, 1960, no. 5, p. 14; R. Koniczek, *Film radziecki w Polsce 1926–1966*, Warszawa, 1968, pp. 98–102.

the next three years the viewers could only watch the newest productions by our southern neighbours, as before, only when they were distributed in cinemas (rented from the CWF).

This situation changed only, yet for good, with the broadcast of Miloš Forman's *Talent Competition* on the Sunday afternoon of 27 September 1964, and then, on 19 December of that same year, of the medium-length *Orange Moon* by Moskalyk. These films, however, were purchased through a different channel than before, namely through imports conducted exclusively by the TVP for its own broadcast purposes, without the involvement of the CWF. This new policy allowed viewers to experience the exclusive premieres of such Czechoslovak works as a documentary on Vlasta Burian, *The King of the Comics*, by Vladimír Sís and Rudolf Jaroš, the contemporary *A Face in the Window* by Solan and *Without a Halo* by Helge, Kachyňa's war film *The Slinger*, and an entire series of films for children (*Little Bobeš* by Valášek and four works by Milan Vošmik: *The Old Tram*; *Daddy, Buy Me a Puppy*; *Little Ann Goes to School*; *Tragic Monday*). In the subsequent years, until the end of the period discussed here, the TVP showed 52 more Czechoslovak feature films previously unknown in Poland: nine in 1967, seven in 1966, 1970 and 1972, six in 1969, 1971 and 1973, and only four in 1968. Following a reorganisation of purchase policies under an agreement with the CWF, the TVP obviously continued to broadcast (although still selectively)⁷³ Czechoslovak films distributed in cinemas, but now at least a dozen months after the cinema premiere (for example: Solan's *The Boxer and Death*, introduced to the big screen in December 1964, appeared on television in September 1966; Helge's *Chance Meeting* in cinemas since April 1966, on television in January 1968; Bielik's *Jánošík*, respectively, in May 1967 and July 1970, etc.)

What is more important, however, is that the TVP, after taking over some importing duties, began to introduce its viewers to not only the productions of the Czechoslovak cinema, but also those of the Czechoslovak television. First there were TV medium-length documentaries (such as *Prague from Saturday to Sunday* by Bruno Šefranka in 1966) and music films, i.e. revues popular in the ČSSR (*Revue for Banjo* by Podskalský in 1967 or *Revue for One and Half Orchestra* by Georgis Skalenakis on New Year's Eve that same year) as well as titles more similar in terms of production to the Polish Television Theatre than to actual film (beginning with *The End of the Great Epoch* by Moskalyk in 1967 and *The Path of the River to the Sea* by Ludvík Ráža in 1969). Later, however, we also began to receive television feature films recorded not only on magnetic tape, but also on film stock, both low-budget or medium-length, and more lavish and full-length, not much different from cinematographic works of that time (such as Solan's sensational

⁷³ Many of the films distributed in cinemas have never been broadcast on television, even well-known and valuable titles such as Uher's *Sunshine in a Net*, Kachyňa's *Hope, If a Thousand Clarinets* by Roháč and Svitáček, etc.

The Seven Witnesses, the Czech/French adaptation of Jules Verne's *The Secret of William Storitz* by Eric Le Hung, or the music film *The Requiem for the Magic Flute* by Václav Kašík, all in in 1970). In addition, in January and February 1968, the TVP transmitted for the first time a TV series from Czechoslovakia: the three-part spy series *The Canaris's Bloody Star* directed by Otto Haas. Then, after a break, selected episodes of the series *The Sinful People of Prague* directed by Jiří Sequens (though presented irregularly as independent crime dramas rather than under a common Polish title) were successively shown from May 1970. In July of the same year, the five-episode-long *Marriages of Reason* by František Filip was broadcast, followed by the very popular *The Case of Clairvoyant Hanussen* by Andrej Lettrich in the summer of 1971. From that moment on, Czechoslovak TV series had remained a regular and increasingly prominent feature on Polish television, and in some periods, a highly popular feature in the television programme. In the years 1968–1973 the TVP broadcast ten of them in total.

To sum up all the above calculations, we can say that from 1958 to 1973 the Polish Television showed a total of 248 Czechoslovak long- and medium-length films (titles) and series, i.e. around 15 per year on average. Over $\frac{1}{3}$ (38%) of this selection was made up of 93 exclusive premiere titles, i.e. titles unknown from cinema distribution, purchased specifically and exclusively for television broadcasting (however, if we ignore medium-length titles, most of which were produced by Czechoslovak TV, as well as TV series, the corresponding percentage for the 66 exclusive premiere films was significantly lower and amounted to 29%). The remaining portion of the broadcasts (155 titles, i.e. 62%) were films distributed concurrently in Polish cinemas. This means that approximately $\frac{3}{4}$ of Czechoslovak feature-length films among those released in cinemas have also been broadcast on TV.

Almost half (43%) of Czechoslovak titles broadcast by the TVP were shown at least twice, if not more often (among the many examples: *An Invention for Destruction*, *The Good Soldier Švejk*, *Smugglers of Death* or *The Wolf Trap*). If we take into account these reruns and reissues, as well as the individual episodes of the series, we will find that in the years 1958–1973 there were at least⁷⁴ 450 TV

⁷⁴ The number of screenings (broadcasts) of Czechoslovak films (including, besides exclusive premieres and premiere screenings, also reissued) is difficult to determine for many reasons. Until at least the beginning of the 1960s, both the daily press and specialised magazines *Radio i Świat/Radio i Telewizja* often provided a rather vague television programme, limiting themselves to stating that an unnamed "feature film" would be shown. Besides, the TVP often changed its previously established programme, already published in the press, at the very last minute. It is also not without significance that, during the period in question, the TVP constituted a network comprising the Warsaw Television Centre (WOT) and regional centres (in Łódź, Poznań, Wrocław, Katowice, Gdańsk and Szczecin), which enjoyed a high degree of programme autonomy, including with regard to their film broadcasting policy (even after the WOT had obtained the status of a nationwide television channel in 1960). As a result, the regional centres sometimes displayed the same film that was being shown by the WOT, and

broadcasts of Czechoslovak films in total, which gives us an average of 28 per year.

These films were broadcast perhaps not systematically, but quite regularly. The only longer period without any showings occurred, tellingly, immediately after the Warsaw Pact's invasion of Czechoslovakia; within the seven months between mid-August 1968 and mid-March 1969, only five broadcasts of Czechoslovak films (including two reruns) took place on Polish Television, while from January to August 1968 there were 16 more, and then from mid-March to late 1969, as many as 24. The TVP's programme reflected the contradictions and paradoxes of that era even more distinctly than the cinema distribution policies. On the one hand, we have the above "embargo" on the screening of Czechoslovak films, which was most probably supported by a political decision, associated with all the other propaganda activities supporting the attack on the ČSSR,⁷⁵ and on the other, we notice that in the years 1969–1973 Polish viewers could experience many titles that were inconvenient, impossible to see or simply banned in Czechoslovakia in the times of "normalisation," e.g. in 1971, 1973, and 1976 the TVP would thrice display *Sweet Amusements of Past Summer* by Juraj Herz, in 1971 – *I, the Distressing God* by Kachlík, in 1972 – *Return of the Prodigal Son*, and in 1973 – *Adrift* by Kadár and Klos.⁷⁶

Many Czechoslovak films were broadcast by the TVP during prime time: the children's fairy tale *The Bear and the Ghosts* by Jaroslav Mach and the travel documentary *The Column for Africa* was made available to viewers on subsequent Easter Mondays of 1963 and 1964; the classic war comedy *Nobody Knows Anything* by Josef Mach was shown on New Year's Eve 1961, and in 1967, on a Saturday late evening, Forman's *Loves of a Blonde* was shown, preceded by press announcements building up excitement by stating that the film was allowed only for mature audiences. On Saturday or Sunday evenings, viewers could watch Czechoslovakian entertainment films (*The Comedy with Mr Klika* by Krška, *Three Wishes* by Kadár and Klos, *The Incredibly Sad Princess* by Bořivoj Zeman, *The Determined Lady* and *Young Boháček's Sufferings* by Filip, or an exclusive premiere of Jasný's *The Pipes*), as well as more demanding and serious works, such

sometimes they replaced it with another, chosen at their own discretion. The order of "circulation" of films in the programmes of individual stations evades any clear rules, but in any case, until the first half of the 1960s the majority of films have been shown in TVP programmes (national and regional) many times.

⁷⁵ More: K. Szymański, "Psychologiczny balecik...", pp. 275–299.

⁷⁶ Examples of the unpredictability and paradoxes of TVP's programming policies can be found after August 1968 not only in the film roster: for instance, on 25 August 1968 the Sunday afternoon Theatre of Contemporary Comedy was set to show the premiere of *A Butterfly on the Antenna* by the dissident dramatist Václav Havel, but it was cancelled, then it was announced again in February 1970, but eventually that did not happen either; on the other hand, on 16 February 1971, i.e. already after the scandal staged by the Czechoslovak secret police and the artist's ban on performing in Czechoslovakia until the fall of communism, the TVP had broadcasted a twenty-minute recital of Marta Kubišova's songs.

as Bočan's *No Laughing Matter*, Schorm's *Saddled with Five Girls* or Krška's *The Day the Trees Will Bloom*. Interestingly, the broadcast of Czechoslovak productions in prime time actually ceased in 1971; in 1972–1973, no other Czechoslovak film (except for *The Best Woman in My Life* and a rerun of *Loves of a Blonde* as part of the prestigious Masterpiece Collection series) was accorded the same privilege.

To close, let us add that for the assessment of the actual presence, representativeness and reception of Czechoslovak films in Poland, it is important to note that exclusive premieres of such ambitious and important works as the aforementioned *Talent Competition*, Solan's *Before Tonight Is Over*, *Sweet Amusements of Past Summer* or Schorm's *Dogs and People* on television were more of an exception than a rule; absolute *rarae aves* among the TVP's purchases. None of the films that I have mentioned in the first part of the present article, which were never shown in Polish cinemas even though they belong to the canon of Czechoslovak cinema, reached the small screen either during or after the era of the People's Republic of Poland. Works by leading artists, such as Forman, Schorm, Jasný, Helge, Menzel or Herz, constituted a minority in the import of TVP. The majority of them were films for children and typical B-, if not C-rated entertainment productions (Čech's *Between a Quarter and Half*, Otakar Fuka's *The Evidence Given by Dead Eyes*, etc.), broadcast decisively more often than the top tier (*The Incredibly Sad Princess* or *The Crime at the Girl's School* by Novák, Rychman and Menzl). The import policy of the TVP favoured the achievements of rather secondary, though technically capable directors, such as Hanibal (five premiere titles in the programme of the TVP), Moskalyk, Vošmik and Jaroslav Mach (four titles each) or Lettrich, Filip and Vladislav Pavlovič (three each). In this situation it is rather difficult to speak of any meaningful catching up by television or erasing the "blank spots" in our knowledge of Czechoslovak cinema.

Abstract

Szymański presents a fragment of the history of distribution of Czechoslovak films in Poland after the Second World War and analyses various forms and channels of their release. He also examines the representativeness of titles imported from Czechoslovakia and their position in the overall film range available to the citizens of a country in which the communist party held indivisible power and the state had a monopoly on all matters related to the production, marketing and rental of films. The article's timeframe are the years 1947, which saw the premiere of the first Czechoslovak film purchased after the war, *Men Without Wings* by František Čap, and 1973, when the flagship works of "consolidated" and "normalised" Czechoslovak cinema began to appear on Polish screens after the fall of the Prague Spring, and *Morgiana* by Juraj Herz, considered to be the last masterpiece of the Czechoslovak New Wave, was introduced into circulation.

Czechoslovak films were one of the most important components of the Polish cinema roster: 333 long- and medium-length works (feature, documentary and animated), which accounted for 8% of all premieres at that time, were introduced for distribution during the period under review. These films were displayed both in so-called large (regular) and limited

circulation, i.e. restricted only to the network of film societies and arthouse cinemas. Works of Czechoslovak cinema could also be seen at various festivals and reviews (such as the annual Confrontations, and statewide Czechoslovak Film Festivals organised in the 1950s) and occasional screenings and solemn premieres (organised in celebration of the subsequent anniversaries of the ČSSR). Since 1958, Czechoslovak films were also permanently included in the programme of the Polish Television, which broadcast works both previously distributed in cinemas and exclusive premieres (including series since 1968) – purchased exclusively for television broadcasting (in the period under review: 93 titles).

List of abbreviations and definitions

anim. – animated film

ČSSR – Czechoslovak Socialist Republic (*Československá socialistická republika*)

CWF – Film Rental Centre (*Centrala Wynajmu Filmów*)

film soc. – limited release: film societies cinemas

doc. – documentary

FFF – Festival of Film Festivals (*Festiwal Festiwali Filmowych*)

GUKPPIW – Main Office for the Control of Presentations and Public Performances (*Główny Urząd Kontroli Prasy, Publikacji i Widowisk*)

Konfrontacje – “Konfrontacje” World Film Festival

arthouse – limited release: arthouse cinemas

East Germany – German Democratic Republic

West Germany – Federal Republic of Germany

PRL – Polish People’s Republic (*Polska Rzeczpospolita Ludowa*)

SPATiF – Society of Polish Theatre and Film Artists (*Stowarzyszenie Polskich Artystów Teatru i Filmu*)

med.-l. – medium-length film

TVP – Polish Television (*Telewizja Polska*)

US – United States of America

WOT – Warsaw Television Centre (*Warszawski Ośrodek Telewizyjny*)

co-prod. – co-production

USSR – Union of Soviet Socialist Republics

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Submitted 13.04.2019; accepted 28.09.2019

Annex

Table 1. Amount of Czechoslovak films (full- and medium-length) released in Polish cinemas in the years 1944–1973.

year	full-length films				medium-length films				TOTAL			
	feature films	documentaries	animated films	total	feature films	documentaries	animated films	total	feature films	documentaries	animated films	TOTAL
1944–1945	0	0	0	0	0	0	0	0	0	0	0	0
1946	0	0	0	0	0	0	0	0	0	0	0	0
1947	1	0	0	1	0	0	0	0	1	0	0	1
1948	8	0	0	8	0	0	0	0	8	0	0	8
1949	17	0	0	17	0	0	0	0	17	0	0	17
1950	8	2	1	11	0	0	0	0	8	2	1	11
1951	14	0	0	14	0	0	1	1	14	0	1	15
1952	9	0	0	9	0	0	0	0	9	0	0	9
1953	9	0	0	9	0	0	0	0	9	0	0	9
1954	9	0	0	9	0	0	0	0	9	0	0	9
1955	14	2	0	16	0	0	1	1	14	2	1	17
1956	8	0	2	10	0	0	0	0	8	0	2	10
1957	5	1	0	6	0	0	0	0	5	1	0	6
1958	15	0	0	15	0	0	0	0	15	0	0	15
1959	15	0	1	16	0	0	0	0	15	0	1	16
1960	14	0	0	14	1	0	0	1	15	0	0	15
1961	10	0	0	10	1	0	0	1	11	0	0	11
1962	10	0	0	10	0	0	0	0	10	0	0	10
1963	13	3	0	16	1	0	0	1	14	3	0	17
1964	15	0	0	15	2	1	0	3	17	1	0	18

year	full-length films				medium-length films				TOTAL			
	feature films	documentaries	animated films	total	feature films	documentaries	animated films	total	feature films	documentaries	animated films	TOTAL
1965	18	0	0	18	1	0	0	1	19	0	0	19
1966	17	0	0	17	0	0	0	0	17	0	0	17
1967	17	0	0	17	0	0	0	0	17	0	0	17
1968	11	0	0	11	0	0	0	0	11	0	0	11
1969	8	0	0	8	0	0	0	0	8	0	0	8
1970	12	0	0	12	0	0	0	0	12	0	0	12
1971	9	0	0	9	0	0	0	0	9	0	0	9
1972	13	0	0	13	0	0	0	0	13	0	0	13
1973	13	0	0	13	0	0	0	0	13	0	0	13
TOTAL	312	8	4	324	6	1	2	9	318	9	6	333

Table 2. Czechoslovak films (full- and medium-length) released in Polish cinemas in the years 1947–1973.⁷⁷

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
1	A 105 P.C. Alibi	105% alibi	105 % alibi	Vladimír Čech	1959	1960	
2	The 13th Police Station / Guard 13	Trzynasty komisariat	13. revír	Martin Frič	1946	1958	
3	The 1848 Revolutionary Year	Praga roku 1848	Revoluční rok 1848	Václav Krška	1949	1950	
4	The Accused	Oskarżony	Obžalovaný	Ján Kadár, Elmar Klos	1964	1965	
5	Action B	Akcja B	Akce B	Josef Mach	1951	1952	

⁷⁷ List of Czechoslovak films distributed in cinemas during the PRL era published in 2018 by Ewa Ciszewska and Mikołaj Góralik (“Czechosłowackie filmy w polskiej dystrybucji w latach 1945–1989,” in: *Polsko-czeskie i polsko-słowackie kontakty filmowe*, ed. E. Ciszewska, M. Góralik, Łódź, 2018, pp. 239–250) contains many errors, inconsistencies and omissions. Among their errors:

1. for about 7% of films, the dates of release into distribution are incorrect (1949 instead of correct 1948 for *The Strike*, 1974 instead of 1958 for *Alena*, 1982 instead of 1957 for *In a Fix*, 1968 instead of 1966 for *Three Golden Hairs of Grandpa Know-All*, 1988 instead of 1989 for *Calamity*, etc.);
2. they include films that were purchased but never distributed (such as *Sensitive Spots*);
3. in a few cases they give incorrect Polish screen titles;
4. they are inconsistent at including co-productions (for instance, the Czechoslovak-Polish comedy *What Will My Wife Say to This?* is missing from the list);
5. they mention *On the Way to the Audience* and include it (incorrectly) in the short films category, although they do not include any other short films in the list;
6. they do take into account the medium-length *There Once Was a Friendship*, completely omitting other medium-length films (e.g. *Firstborn*, *Josef Kilián*);
7. they do not include documentaries in the list of full-length films at all (e.g. *China in the Fight*, *From Argentina to Mexico*).

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
6	Adrift / Desire Is Called Anada	Pożądanie zwane Anada	Touha zvaná Anada	Ján Kadár, Elmar Klos	1969	1971	co-prod. with the US
7	The Adventure In the Golden Bay	Przygoda w Złotej Zatoce	Dobrodružství na Zlaté zátoce	Břetislav Pojar	1955	1956	
8	The Airport Is Closed Down	Lotnisko nie przyjmuje	Letiště nepřijímá	Čeněk Duba	1959	1962	
9	Alena	Alena	Alena	Miroslav Cikán	1947	1958	
10	And Give My Love to the Swallows	...i pozdrawiam jaskółki	...a pozdravuji vlaštovky	Jaromil Jireš	1972	1973	
11	Angel in the Mountains	Anioł w górach	Anděl na horách	Bořivoj Zeman	1955	1956	
12	The Angel of Blissful Death	Anioł błogosławionej śmierci	Anděl blažené smrti	Štěpán Skalský	1965	1967	
13	Anna the Proletarian	Anna proletariuszka	Anna proletářka	Karel Steklý	1952	1954	
14	Appassionata	Taka miłość	Taková láska	Jiří Weiss	1959	1961	
15	At the End of the City	Dom na przedmieściu	Na konci města	Miroslav Cikán	1954	1955	
16	Awakening	Przebudzenie	Probuzení	Jiří Krejčík	1959	1961	
17	The Barnabáš Kos Case	Sprawa Barnaby Kosa	Případ Barnabáš Kos	Peter Solan	1964	1967	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
18	Baron Múnchhausen / The Fabulous Baron Múnchhausen	Przygody Múnchhausena	Baron Prášil	Karel Zeman	1961	1963	
19	The Bear and the Ghosts	Księżniczka i niedźwiedz	O medvědu Ondřejovi	Jaroslav Mach	1959	1961	med.-l.
20	Beg to Report, Sir	Melduję posłusznie	Poslušně hlásím	Karel Steklý	1957	1959	
21	The Bells Toll for the Barefooted	Dzwony dla bosych	Zvony pre bosých	Stanislav Barabáš	1965	1967	
22	The Best Age	Najpiękniejszy wiek	Nejkrásnější věk	Jaroslav Papoušek	1968	1970	
23	The Best Woman in My Life	Najlepsza kobieta mojego życia	Nejlepší ženská mého života	Martin Frič	1968	1972	
24	Between You and Me Who Are Thieves	Między nami złodziejami	Mezi námi zloději	Vladimír Čech	1963	1965	
25	Big Shot Homolka	Hogo fogo Homolka	Hogo fogo Homolka	Jaroslav Papoušek	1970	1971	
26	Black Peter	Czarny Piotruś	Černý Petr	Miloš Forman	1963	1965	film soc. & arthouse
27	The Blizzard	Zamieć	Vánice	Čeněk Duba	1962	1963	
28	The Bomb	Bomba	Bomba	Jaroslav Balík	1957	1958	
29	Border Village	Wieś na pograniczu	Ves v pohraničí	Jiří Krejčík	1948	1949	
30	The Boxer and Death	Bokser i śmierć	Boxer a smrt	Peter Solan	1962	1965	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
31	The Brothers	Bracia	Bratia	Andrej Lettrich	1961	1964	
32	The Café in High Street	Kawiarnia przy głównej ulicy	Kavárna na hlavní třídě	Miroslav Hubáček	1953	1954	
33	The Call of the Arctic	Ocean Lodowaty wzywa	Ledové moře volá	Hanuš Burger	1961	1963	
34	Capricious Summer	Kapryšné lato	Rozmarné léto	Jiří Menzel	1967	1969	
35	Captain Dabač	Bunt kapitana	Kapitán Dabač	Paľo Bielik	1959	1961	
36	Captain Korda	Kapitan Korda	Kapitán Korda	Josef Pinkava	1970	1971	
37	The Case Is Not Yet Closed	Nie koniec na tym	Případ ještě nekončí	Ladislav Rychman	1957	1959	
38	The Case of Doctor Kovář	Dr Kowarz operuje	Případ dr. Kováře	Miloš Makovec	1950	1951	
39	The Cassandra Cat / When the Cat Comes	Gdy przychodzi kot	Až přijde kocour	Vojtěch Jasný	1963	1964	
40	Chance Meeting	Pierwszy dzień mego syna	První den mého syna	Ladislav Helge	1964	1966	
41	China in the Fight	Chiny walczą	Čína v boji	Emanuel Kaněra	1950	1950	doc.
42	Christmas with Elizabeth	Dzika Elżbieta	Vánoce s Alžbětou	Karel Kachyňa	1968	1969	
43	Citizen Brych	W rozterce	Občan Brych	Otakar Vávra	1958	1960	
44	Class Nine A	My z 9-tej A	My z deviatej A	Štefan Uher	1961	1964	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
45	Close to the Sky	Między niebem a ziemią	Mezi nebem a zemí	Zdeněk Podskalský	1958	1959	
46	Closely Observed Trains / Closely Watched Trains	Pociągi pod specjalnym nadzorem	Ostře sledované vlaky	Jiří Menzel	1966	1967	
47	The Column for Africa	Samochodami przez Czarny Łąd	Kolona pro Afriku	Jiří Svoboda	1961	1963	doc.
48	The Comedy with Mr Klika	Noc przedślubna	Komedie s Klikou	Václav Krška	1964	1965	
49	Conscience	Sumienie	Svědomy	Jiří Krejčík	1948	1949	
50	The Coward	Człowiek, który stchórzył	Zbabělec	Jiří Weiss	1961	1963	
51	The Creation of the World	Stworzenie świata	Stvoření světa / La création du monde	Eduard Hofman	1957	1959	anim. co-prod. with France
52	The Cry	Pierwszy krzyk	Křik	Jaromil Jireš	1963	1965	
53	The Dam	Zapora	Priehrada	Paľo Bielik	1950	1951	
54	Dařbuján and Pandrhola	O chłopie co okpił śmierć	Dařbuján a Pandrhola	Martin Frič	1959	1963	
55	Dawn Above Us	Czarne korytarze	Nad námi svítá	Jiří Krejčík	1952	1954	
56	The Day the Trees Will Bloom	Gdzie rzeki błyszczą w słońcu	Kde řeky mají slunce	Václav Krška	1961	1962	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
57	A Dead Man Among the Living	Tchórz	Mrtvý mezi živými	Bořivoj Zeman	1946	1948	
58	Death in the Saddle	Śmierć w siodle	Smrt v sedle	Jindřich Polák	1958	1960	
59	Death is Called Engelchen	Śmierć nazywa się Engelchen	Smrt si říká Engelchen	Ján Kadár, Elmar Klos	1963	1964	
60	The Death of the Black King	Śmierć czarnego króla	Smrt černého krále	Jiří Sequens	1971	1973	
61	Desire	Tęsknota	Touha	Vojtěch Jasný	1958	1959	
62	The Determined Lady	Panna z dziećmi	Odvážná slečna	František Filip	1969	1970	
63	Devilish Honeymoon	Piekielny miesiąc miodowy	Ďábelské líbánky	Zdeněk Podskalský	1970	1971	
64	The Devil's Trap	Diabelska przepaść	Ďáblova past	František Vlácil	1961	1963	
65	The Devil's Wall	Diabelska graň	Čertova stena	Václav Wasserman	1948	1949	
66	Diamonds of the Night	Diamenty nocy	Démanty noci	Jan Němec	1964	1965	film soc. & arthouse
67	Discovery On the Rugged Hill	W pogoni za meteoritem	Objev na Strápaté hůrce	Karel Steklý	1962	1964	
68	Distant Journey / The Long Journey	Daleka droga	Daleká cesta	Alfréd Radok	1949	1960	film soc.
69	A Ditty for a Penny	Piosenka za grosz	Písnička za groš	Rudolf Myzet	1953	1955	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
70	Do You Keep a Lion at Home?	Czy macie w domu lwa?	Máte doma lva?	Pavel Hobl	1963	1966	
71	Dog-Heads / Dog's Heads	Psiołłowcy	Psohlavci	Martin Frič	1955	1955	
72	DS-70 Does Not Move Off	DS-70 nie działa	DS-70 nevyjždí	Vladimír Slavínský	1949	1952	
73	Eagle Feather	Orle piórko	Orlie pierko	Martin Hollý	1971	1973	
74	Early Days	Młodzieńcze lata	Mladá léta	Václav Krška	1952	1955	
75	Ecce Homo Homolka / Behold Homolka	Straszne skutki awarii telewizora	Ecce homo Homolka	Jaroslav Papoušek	1969	1970	
76	The Emperor's Baker – The Baker's Emperor I	Cesarski piekarz (cz. 1)	Císařův pekař – Pekařův císař (1)	Martin Frič	1951	1953	
77	The Emperor's Baker – The Baker's Emperor II	Cesarski piekarz (cz. 2)	Císařův pekař – Pekařův císař (2)	Martin Frič	1951	1953	
78	The Emperor's Nightingale	Cesarski słowik	Císařův slavík	Jiří Trnka, Miloš Makovec	1948	1950	anim.
79	The End of the Agent W4C / End of an Agent	Koniec agenta W4C	Konec agenta W4C prostřednictvím psa pana Foustky	Václav Vorlíček	1967	1968	
80	The End of the Road	Ukryte skarby	Konec cesty	Miroslav Cikán	1959	1962	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
81	Escape from the Shadow	Uciezka przed cieniem	Útěk ze stínu	Jiří Sequens	1958	1960	
82	Expedition TANAP	Wyprawa w Tatry Słowackie	Expedícia TANAP	Karol Skřípský	1961	1963	doc.
83	Fairground Entertainers	Cyrkowcy	Komedianti	Vladimír Vlček	1953	1955	
84	Fairy Tale About the Dragon	Bajka o smoku	Pohádka o drakovi	Hermína Týrlová	1953	1955	med.-l., anim.
85	The Family Problems of Clerk Tržíška	Kłopoty referenta Trziszki	Rodinné trampoty oficiála Tržíšky	Josef Mach	1949	1950	
86	Fear	Lęk	Strach	Petr Schulhoff	1963	1965	
87	The Fifth Division	Piąty wydział	Páté oddělení	Jindřich Polák	1960	1963	
88	The Fifth Horseman is Fear	Piąty jeździec Apokalipsy	A pátý jezdec je Strach	Zbyněk Brynych	1964	1965	
89	The Fifth Wheel to a Coach	Piąte kolo u wozu	Páté kolo u vozu	Bořivoj Zeman	1958	1960	
90	The Fight Will End Tomorrow	Bój skończy się jutro	Boj sa skončí zajtra	Miroslav Cikán	1951	1952	
91	The Figure Skater and Fidelity	Okropna żona	Strašná žena	Jindřich Polák	1965	1966	co-prod. with East Germany

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
92	The Firemen's Ball / Like a House on Fire	Pali się, moja panno	Hoří, má panenko	Miloš Forman	1967	1970	co-prod. with Italy
93	The First and the Last	Sprytna dziewczyna	První a poslední	Vladimír Čech	1959	1960	
94	The First Prize	Główna wygrana	Hlavní výhra	Ivo Novák	1958	1960	
95	Firstborn	Sztubak	Prvňáček / Prvák	Vladislav Pavlovič	1959	1963	med.-l.
96	Five Out of a Million	Co tydzień niedziela	Pět z milionu	Zbyněk Brynych	1958	1960	
97	Focus, Please!	Proszę ostrzej	Zaostřit prosím!	Martin Frič	1956	1958	
98	The Forgery	Fałszerz	Padělek	Vladimír Borský	1957	1960	
99	Four in a Circle	Czworokąt śmierci	Čtyři v kruhu	Miloš Makovec	1967	1969	
100	Four Murders are Enough, Darling	Trup w każdej szafie	Čtyři vraždy stačí, drahoušku	Oldřich Lipský	1970	1972	
101	From Argentina to Mexico	Z Argentyny do Meksyku	Z Argentiny do Mexika	Miroslav Zikmund, Jiří Hanzelka	1953	1957	doc.
102	From My Life	Z mojego życia	Z mého života	Václav Krška	1955	1956	
103	Game of a Handsome Dragoon	Zaloty pięknego dragona	Partie krásného dra-gouna	Jiří Sequens	1970	1972	
104	A Game Without Rules	Gra bez reguł	Hra bez pravidel	Jindřich Polák	1967	1968	
105	Games and Dreams	Marzenia i zabawy	Hry a sny	Milan Vošmik	1958	1960	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
106	Getting On in the World	Kariera	Kariéra	Karel Steklý	1948	1949	
107	The Giraffe in the Window	Żyrafa w oknie	Žirafa v okně	Radim Cvrček	1968	1969	
108	Girl on a Broom / The Girl on the Broomstick	Dziewczyna na miotle	Dívka na koštěti	Václav Vorlíček	1971	1973	
109	The Goal-Keeper Lives in our Street	Bramkarz z naszej ulicy	Brankář bydlí v naší ulici	Čeněk Duba	1957	1959	
110	The Good Soldier Švejk	Dobry wojak Szwejk	Dobrý voják Švejk	Karel Steklý	1956	1958	
111	The Good Soldier Švejk	Przygody dobrego wojaka Szwejka	Dobrý voják Švejk (1-2)	Jiří Trnka, Bohuslav Šrámek	1954	1956	anim.
112	Grandpa Automobile / Old Man Motor Car / Vintage Car	Pierwszy wyścig	Dědeček automobil	Alfréd Radok	1956	1958	co-prod. with France
113	The Great Adventure	Wielka przygoda	Velké dobrodružství	Miloš Makovec	1952	1953	
114	Hašek's Tales from the Old Monarchy	Z cesarsko-królewskich czasów opowiadań kilka	Haškovy povídky ze starého mocnářství	Miroslav Hubáček	1952	1953	
115	Hawk Versus Turtle-Dove	W matni	Jestřáb kontra Hrdlička	Vladimír Borský	1953	1954	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
116	The Herald of Dawn	Błysk przed świtem	Posel úsvitu	Václav Krška	1950	1951	
117	Hic Sunt Leones	Tu są lwy	Zde jsou lvi	Václav Krška	1958	1959	
118	High Flies the Hawk	Złot sokołów	Píseň o sletu	Jiří Weiss	1948	1950	doc.
119	The High Wall	Za białym murem	Vysoká zeď	Karel Kachyňa	1964	1965	
120	A Higher Principle	Wyższa zasada	Vyšší princip	Jiří Krejčík	1960	1961	
121	Holiday with Angel	Wczasy z Aniołem	Dovolená s Andělem	Bořivoj Zeman	1952	1954	
122	The Holy Sinner	Święta grzesznica	Svatá hříšnice	Vladimír Čech	1970	1971	
123	Homolka and the Purse	Homolkowie na urlopie	Homolka a tobolka	Jaroslav Papoušek	1972	1973	
124	Hope	Błysk nadziei	Naděje	Karel Kachyňa	1963	1964	
125	The Hop-Pickers	Starcy na chmielu	Starci na chmelu	Ladislav Rychman	1964	1965	
126	House at the Terminus	Przystanek na peryferiach	Tam na konečné	Ján Kadár, Elmar Klos	1957	1960	
127	How to Get Rid of Helen	Jak się pozbyć Helenki	Jak se zbavit Helenky	Václav Gajer	1967	1968	
128	I Know You Are a Murderer	Wiem, że jesteś mordercą	Vím, že jsi vrah...	Petr Schulhoff	1971	1972	
129	I Survived My Own Death	Przeżyłem swoją śmierć	Přežil jsem svou smrt	Vojtěch Jasný	1960	1961	
130	I, Justice	Ja, sprawiedliwość	Já, spravedlnost	Zbyněk Brynych	1967	1969	

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131	I, the Distressing God	Teoria uwodzenia	Já truchlivý Bůh	Antonín Kachlík	1969	1970	
132	Icarus XB 1 / Voyage to the End of the Universe	Ikaria XB-1	Ikarie XB 1	Jindřich Polák	1963	1965	
133	Ice Men	Król strzelców	Ledoví muži	Vladimír Sís	1960	1962	
134	If a Thousand Clarinets	Gdyby tysiąc klarinetów	Kdyby tisíc klarinetů	Ján Roháč, Vladimír Svitáček	1964	1966	
135	If I Had a Gun	Gdybym miał karabin	Keby som mal pušku	Štefan Uher	1971	1972	
136	I'm Jumping Over Puddles Again	I znów skaczę przez kałużę	Už zase skáču přes kaluže	Karel Kachyňa	1970	1972	
137	In a Fix	Mężowie na przeszkoleniu	Kudy kam?	Vladimír Borský	1956	1957	
138	Intimate Lighting	Intymne oświetlenie	Intimní osvětlení	Ivan Passer	1965	1967	arthouse
139	An Invention for Destruction / The Fabulous World of Jules Verne	Diabelski wynalazek	Vynález zkázy	Karel Zeman	1958	1958	
140	It Happened in May	Było to w maju	Bylo to v máji	Martin Frič, Václav Berdych	1950	1951	
141	It Rained Happiness	Deszcz padał na szczęście	Pršelo jim štěstí	Antonín Kachlík	1963	1965	

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142	It Will All Be Over Tonight	Nocne spotkania	Dnes večer všechno skončí	Vojtěch Jasný, Karel Kachyňa	1954	1955	
143	Ivana Attacks	Iwono, gola!	Ivana v útoku	Josef Pinkava	1963	1967	
144	Jan Hus	Sobór w Konstancji	Jan Hus	Otakar Vávra	1954	1957	
145	Jan Roháč of Dubá	Jan Rohacz z Dube	Jan Roháč z Dubé	Vladimír Borský	1947	1948	
146	Jánošík	Janosik	Jánošík	Martin Frič	1935	1962	film soc.
147	Jánošík	Janosik	Jánošík	Paľo Bielik	1962	1967	
148	The Jester's Tale	Dwaj muszkietierowie	Bláznova kronika	Karel Zeman	1964	1966	
149	Josef Kilián / Joseph Kilian / A Character in Need of Support	Kilian zawsze wraca	Postava k podpírání	Pavel Juráček, Jan Schmidt	1963	1965	med.-l.
150	A Journey to Primeval times / A Journey into the Primeval Times / Journey to the Beginning of Time	Wyprawa w przeszłość	Cesta do pravěku	Karel Zeman	1955	1956	
151	June Days	Szkolna miłość	Červnové dny	Antonín Kachlík	1961	1963	
152	Karhan's Team	Brygada szlifierza Karhana	Karhanova parta	Zdeněk Hofbauer	1950	1952	
153	Kashmir: Once in a Paradise	Kaszmir – raj na ziemi	Kašmír: Je-li kde na světě ráj	Jiří Hanzelka, Miroslav Zikmund, Jaroslav Novotný	1961	1963	doc.

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154	Katka / Kathy	Dziewczyna ze Słowacji	Katka	Ján Kadár	1949	1950	
155	The Key	W cieniu gilotyny	Klíč	Vladimír Čech	1971	1972	
156	Kidnapped	Porwanie	Únos	Ján Kadár, Elmar Klos	1952	1954	
157	King Lávra	Król Lavra	Král Lávra	Karel Zeman	1950	1951	med.-l., anim.
158	The King of Kings	Towarzysz regent	Král Králů	Martin Frič	1963	1965	
159	The King's Blunder	Królewski błąd	Královský omyl	Oldřich Daněk	1968	1969	
160	A Kiss at the Stadium	Pocałunek na stadionie	Polibek ze stadionu	Martin Frič	1947	1949	
161	Kissing-Time Ninety	Długość pocałunku 90	Délka polibku devadesát	Antonín Moskalyk	1965	1966	
162	Krakatit	Krakatit	Krakatit	Otakar Vávra	1948	1948	
163	Labakan	Krawiec i księżę	Labakan	Václav Krška	1956	1959	co-prod. with Bulgaria
164	The Lady of the Lines	Dama z tramwaju	Dáma na kolejích	Ladislav Rychman	1966	1967	
165	The Lanfieri Colony	Kolonia Lanfieri	Kolonie Lanfieri	Jan Schmidt	1969	1970	co-prod. with the USSR

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166	The Last Home-Coming	Zdrada	Posledný návrat	František Kudláč	1958	1959	
167	The Last of the Mohicans	Ostatni Mohikanin	Poslední Mohykán	Vladimír Slavínský	1947	1948	
168	The Last of the Mohicans	Ostatni Mohikanin	Poslední Mohykán	Vladimír Slavínský	1947	1954	reissue
169	The Last Shot	Ostatni wystrzał	Poslední výstřel	Jiří Weiss	1950	1951	
170	A Legend About Love	Legenda o miłości	Legenda o lásce	Václav Krška	1956	1958	co-prod. with Bulgaria
171	Lemonade Joe	Lemoniadowy Joe	Limonádový Joe aneb Koňská opera	Oldřich Lipský	1964	1965	
172	Lesson	Lekcja odwagi	Lekce	Dušan Klein	1971	1973	
173	Let the One Who Is Without Sin...	Kto jest bez winy?	Kto si bez viny...	Dimitrij Plichta	1963	1965	
174	Life Was the Stake / Life Is at Stake / The Key Man	Stawka o życie	Hra o život	Jiří Weiss	1956	1957	
175	Little Bobeš in Town	Sztubackie kłopoty	Malý Bobeš ve městě	Jan Valášek	1962	1966	
176	Little Fatty	Grubasek	Metráček	Josef Pinkava	1971	1973	
177	The Little Partisan	Mały partyzant	Malý partyzán	Pavel Blumenfeld	1950	1952	

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178	A Local Romance / Suburban Romance	Romans na przedmieściu	Žižkovská romance	Zbyněk Brynych	1958	1959	
179	Long Live the Republic! (Me and Julina and the End of the Great War)	Ja, Julinka i koniec wojny	Ať žije republika (Já a Julina a konec veliké války)	Karel Kachyňa	1965	1966	
180	Lost People / Three Men Missing	Straceńcy	Ztracenci	Miloš Makovec	1956	1958	
181	Love Without Words	Miłość nie wymaga słów	Kolik slov stačí lásce?	Jiří Sequens	1961	1963	
182	Loves of a Blonde / A Blonde in Love	Miłość blondynki	Lásky jedné plavovlásky	Miloš Forman	1965	1966	
183	The Magic Hat / The Wonder-Working Hat	Czarodziejski kapelusz	Divotvorný klobouk	Alfréd Radok	1952	1955	
184	The Man from the First Century	Człowiek z pierwszego stulecia	Muž z prvního století	Oldřich Lipský	1961	1963	
185	A Man Who Rose in Price	Człowiek, którego cena rosła	Muž, který stoupl v ceně	Jan Moravec, Zdeněk Podskalský	1967	1973	
186	Marie	Maria	Marie	Václav Vorlíček	1964	1965	
187	Marriage with Strings Attached	Małżeństwo na niby	Svatba s podmínkou	Pavel Kohout	1965	1966	

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188	Martyrs of Love	Męczennicy miłości	Mučedníci lásky	Jan Němec	1966	1967	film soc.
189	The Master and the Astronomer	Pan i astrolog	Pán a hvězdár	Dušan Kodaj	1959	1963	
190	Master Did Not Ask for Anything	Czym mogę służyć?	Pán si neželal nič	Peter Solan	1970	1972	
191	Matouš the Cobbler	Szewc Mateusz	O ševci Matoušovi	Miroslav Cikán	1948	1949	
192	Men Without Wings	Ludzie bez skrzydeł	Muži bez křídel	František Čáp	1946	1947	
193	The Merry Duel	Wesołe zawody	Veselý souboj	Miloš Makovec	1950	1951	
194	The Midnight Mass	Dzwony na pasterkę	Polnočná omša	Jiří Krejčík	1962	1964	
195	Mikoláš Aleš	Mistrz Alesz	Mikoláš Aleš	Václav Krška	1951	1952	
196	The Miraculous Brain Teaser	Cudowna łamigłówka	Zázračný hlavolam	Václav Táborský	1967	1969	
197	Moon Over the River	Księżyc nad rzeką	Měsíc nad řekou	Václav Krška	1953	1955	
198	Morgiana	Morgiana	Morgiana	Juraj Herz	1972	1973	
199	Motorbike	500 ccm	Pětistovka	Martin Frič	1949	1949	
200	The Mountains are Stirring	Ruszyły wzgórza	Lazy sa pohli	Paľo Bielik	1951	1953	
201	Mr Habětín is Leaving	Pan Habetin odchodzi	Pan Habětín odchází	Václav Gajer	1949	1950	
202	Mr Novák	Pan Nowak	Pan Novák	Bořivoj Zeman	1949	1949	

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203	Mr Racek Is Late	Raczek się spóźnia	Racek má zpoždění	Josef Mach	1950	1951	
204	Mrs Dulská's Morals	Moralność pani Dulskiej	Morálka paní Dulské	Jiří Krejčík	1958	1959	
205	Murder Czech Style	Morderstwo po naszymu	Vražda po našem	Jiří Weiss	1966	1968	
206	The Murder of Engineer Devil / Murdering the Devil	Zabójstwo inż. Czarta	Vražda ing. Čerta	Ester Krumbachová	1970	1971	
207	The Murderer Waits on the Rails	Na torze czeka morderca	Na kolejích čeká vrah	Josef Mach	1970	1971	
208	The Murderer's Gorge	Dolina śmierci	Mordová rokle	Jiří Slavíček	1951	1952	
209	Music from Mars	Orkiestra z Marsa	Hudba z Marsu	Ján Kadar, Elmar Klos	1955	1956	
210	My Friend the Gypsy	Mój przyjaciel Fabian	Můj přítel Fabián	Jiří Weiss	1953	1955	
211	New Heroes Will Arise	Przyjdą nowi bojownicy	Vstanou noví bojovníci	Jiří Weiss	1950	1951	
212	The Night-Time Guest	Nocny gość	Noční host	Otakar Vávra	1961	1962	
213	No Laughing Matter / Nobody Gets the Last Laugh	Nikt się śmiać nie będzie	Nikdo se nebude smát	Hynek Bočan	1965	1966	

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214	Nobody Knows Anything	Nikt nic nie wie	Nikdo nic neví	Josef Mach	1947	1948	
215	Northern Harbour	Północny port	Severní přístav	Miloš Makovec	1954	1955	
216	Not Tilled Field	Nieorane pole	Pole neorané	Vladimír Bahna	1953	1955	
217	The Nuremberg Express	Ekspres z Norymbergi	Expres z Norimberka	Vladimír Čech	1953	1954	
218	Of Things Supernatural	Nieziemskie historie	O věcech nadpřirozených	Jiří Krejčík, Jaroslav Mach, Miloš Makovec	1958	1960	
219	Oil Lamps	Lampy naftowe	Petrolejové lampy	Juraj Herz	1971	1972	
220	Old Ironside	Żelazny dziadek	Železný dědek	Václav Kubásek	1948	1949	
221	Olympics – Helsinki 1952	Olimpiada w Helsinkach	Olympiáda – Helsinky 1952	Čeněk Duba, Vítězslav Mokoř	1952	1955	doc.
222	On the Trail of Blood	Krwawym tropem	Po stopách krve	Petr Schulhoff	1969	1970	
223	On the Way to the Audience	Droga do widza	Cestou k divákům	Ivo Novák	1958	1964	med.-l./doc./film soc.
224	On Žižka's War Wagon	Na szlaku wojennych przygód	Na Žižkově válečném voze	Milan Vošmik	1968	1969	
225	Once Upon a Time There was a King	Był sobie król	Byl jednou jeden král...	Bořivoj Zeman	1954	1956	
226	There Once Was a Friendship	Historia z piaskiem	Bolo raz priateľstvo	Štefan Uher	1958	1960	med.-l.

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227	One-Way Ticket	Utracona córka	Místenka bez návratu	Dušan Klein, Miroslav Sobota	1964	1966	
228	The Organ	Organy	Organ	Štefan Uher	1964	1967	
229	Our Crazy Family	Nasza zwariowana rodzinka	Naše bláznivá rodina	Jan Valášek, Karel Kachyňa	1968	1970	
230	The Party and the Guests / Report on the Party and the Guests	O uroczystości i gościach	O slavnosti a hostech	Jan Němec	1966	1967	film soc.
231	Passing Through a Thick Forest	Przez gęsty las	Cesta hlubokým lesem	Štěpán Skalský	1963	1966	
232	Pearls of the Deep / Pearls from the Deep	Perły na dnie	Perličky na dně	Jiří Menzel, Jan Němec, Evald Schorm, Věra Chytilová, Jaromil Jireš	1964	1966	film soc.
233	People Are Everywhere	Wszędzie żyją ludzie	Všude žijí lidé	Jiří Hanibal, Štěpán Skalský	1960	1962	
234	The Phantom of Morrisville	Upiór z Morrisville	Fantom Morrisvillu	Bořivoj Zeman	1966	1967	
235	The Pike in a Fish Pond	Wesoła trójka	Štika v rybníce	Vladimír Čech	1951	1952	
236	Place in the Crowd	Gdzie twoje miejsce?	Místo v houfu	Václav Gajer, Zbyněk Brynych, Václav Krška	1964	1966	

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237	Playing with the Devil	Igraszki z diablem	Hrátky s čertem	Josef Mach	1956	1958	
238	Pleasures of the Father of His Country	Królewskie igraszki	Slasti Otce vlasti	Karel Steklý	1969	1970	
239	The Poacher's Ward / The Poacher's Foster Daughter	Przybrana córka	Pytláková schovanka aneb Šlechtný milionář	Martin Frič	1949	1950	
240	Prague Blues	Praski blues	Pražské blues	Georgis Skalenakis	1963	1964	
241	Premonition / Presentiment	Przecucie	Předtucha	Otakar Vávra	1947	1948	
242	The Princess with the Golden Star	Krůlewna ze zlotą gwiazdą	Princezna se zlatou hvězdou	Martin Frič	1959	1961	
243	Private Hurricane	Prywatna burza	Soukromá vichřice	Hynek Bočan	1967	1968	
244	The Proud Princess	Dumna krůlewna	Pyšná princezna	Bořivoj Zeman	1952	1953	
245	Puppies	Podlotki	Štěňata	Ivo Novák	1957	1958	
246	Rainbow Over Slovakia	Tęcza nad Słowacją	Dúha nad Slovenskom	Vladimír Bahna	1952	1955	doc.
247	Red Whitsuntide	Ołowiany chleb	Olověný chléb	Jiří Sequens	1953	1955	
248	Reed Bells	Trzciniowe dzwony	Zvony z rákosu	Václav Kubásek	1950	1951	
249	The Return Home	Powrót do domu	Návrat domů	Martin Frič	1948	1949	
250	Return of the Prodigal Son	Powrót syna marnotrawnego	Návrat ztraceného syna	Evald Schorm	1966	1971	

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251	Roads of Men	Drogi mężczyzn	Cesty mužů	Ivo Toman	1972	1973	
252	Romance for a Bugle	Romanca na trąbkę	Romance pro křídlovku	Otakar Vávra	1966	1968	
253	Romeo, Juliet and Darkness	Romeo, Julia i ciemność	Romeo, Julie a tma	Jiří Weiss	1959	1961	
254	Saddled with Five Girls / Left with Five Girls	Intrygantki	Pět holek na krku	Evald Schorm	1967	1968	
255	School for Fathers	Osamotniony	Škola otců	Ladislav Helge	1957	1958	
256	School of Sinners	Szkoła grzeszników	Škola hříšníků	Jiří Hanibal	1965	1967	
257	The Secret of Blood	Tajemnica krwi	Tajemství krve	Martin Frič	1953	1955	
258	The Secret of the Great Story-Teller	Tajemnica Aleksandra Dumasa	Tajemství velikého vypravěče	Karel Kachyňa	1971	1973	
259	Seven Days in Week	Jej siedem wieczorów	7 zabitých	Pavel Kohout	1965	1967	
260	Shop on the High Street / The Shop on Main Street	Sklep przy głównej ulicy	Obchod na korze	Ján Kadár, Elmar Klos	1965	1966	
261	The Show is On	Dziś wieczór gramy	Cirkus bude!	Oldřich Lipský	1954	1955	
262	The Silent Barricade	Milcząca barykada	Němá barikáda	Otakar Vávra	1949	1949	
263	The Silver Bicycle	Srebrny faworyt	Trináctročník – Strieborný favorit	Andrej Lettrich	1960	1964	med.-l.

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264	The Silver Wind	Srebrny wiatr	Stříbrný vítr	Václav Krška	1954	1958	
265	The Singing Powder-Box	Tajemnicza puderniczka	Zpívající pudřenka	Milan Vošmik	1959	1961	
266	The Sisters	Na rozdrożu	Frona	Jiří Krejčík	1954	1957	
267	Six O'Clock at the Airport	O szóstej na lotnisku	V šest ráno na letišti	Čeněk Duba	1958	1959	co-production with the USSR
268	Skid	Dwie twarze agenta "K"	Smyk	Zbyněk Brynych	1960	1961	
269	The Smiling Country	Uśmiechnięty kraj	Usměvavá zem	Václav Gajer	1952	1953	
270	Smugglers of Death	Przez zieloną granicę	Král Šumavy	Karel Kachyňa	1959	1960	
271	So Near to Heaven	Tak blisko nieba	Tak blízko u nebe	Vladimír Brebera	1963	1965	
272	Something Different	O czymś innym	O něčem jiném	Věra Chytilová	1963	1964	
273	The Spree	Nocne sam na sam	Flám	Miroslav Hubáček	1966	1968	
274	Steam Above a Pot	Ślub z przeszkodami	Pára nad hrncem	Miroslav Cikán	1950	1951	
275	Steel Town	Zahartowani	Zocelení	Martin Frič	1950	1951	
276	The Stolen Airship	Skradziony balon	Ukradená vzducholoď	Karel Zeman	1966	1968	
277	The Stolen Frontier	Dni zdrady	Uloupená hranice	Jiří Weiss	1947	1949	
278	Stress of Youth	Zmartwienia	Trápení	Karel Kachyňa	1961	1963	

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279	The Strike / The Siren	Syrena	Siréna	Karel Steklý	1947	1948	
280	A Suburban Villa	Dom w dzielnicy willowej	Dům na Ořechovce	Vladislav Delong	1959	1961	
281	Summer	Lato	Léto	K.M. Walló	1948	1959	
282	Sunshine in a Net	Słońce w sieci	Slnko v sieti	Štefan Uher	1962	1964	
283	Tango for a Bear	Tango dla niedźwiedzia	Tango pre medveďa	Stanislav Barabáš	1966	1968	
284	Tarzan's Death / The Death of Tarzan	Śmierć Tarzana	Tarzanova smrt	Jaroslav Balík	1962	1964	
285	Tereza	Teresa prowadzi śledztwo	Tereza	Pavel Blumenfeld	1961	1962	
286	Thirst	Pragnienie	Žízeň	Václav Kubásek	1949	1950	
287	This Year in September	Wiosna we wrześniu	Letos v září	František Daniel	1963	1964	
288	Three Golden Hairs of Grandpa Know-All	Królewna i rybak	Tři zlaté vlasy děda Vševěda	Jan Valášek	1963	1966	
289	The Three of Clubs	Trójka trefl	Křížová trojka	Václav Gajer	1948	1949	
290	Three Wishes	Trzy życzenia	Tři přání	Ján Kadár, Elmar Klos	1958	1965	
291	Three Witnesses	Trzej świadkowie	Traja svedkovia	Paľo Bielik	1968	1972	

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292	Today at Half Past Ten	Dziś o wpół do jedenastej	Dnes o půl jedenácté	Jiří Slavíček	1949	1950	
293	Tomorrow People Will Be Dancing Everywhere	Jutro będzie się tańczyć wszędzie	Zítřa se bude tančit všude	Vladimír Vlček	1952	1953	
294	Tony, You Are Nuts	Zwariowałeś, Toni	Tony, tobě přeskočilo	Věra Plívová-Šimková, Drahomíra Králová	1969	1970	
295	Torrents of Spring / Spring Waters	Wiosenne wody	Jarní vody	Václav Krška	1968	1970	
296	Transport from Paradise	Transport z raju	Transport z ráje	Zbyněk Brynych	1962	1964	
297	The Trap	Zasadzka	Past	Martin Frič	1950	1951	
298	The Treasure of a Byzantine Merchant	Skarb bizantyjskiego kupca	Poklad byzantského kupce	Ivo Novák	1966	1968	
299	The Treasure of Bird Island / A Treasure on Bird Island	Skarb Ptasiej Wyspy	Poklad Ptačího ostrova	Karel Zeman	1952	1955	anim.
300	Tricks of Deceptive Love	Zdradzieckie gry miłosne	Hry lásky šálivé	Jiří Krejčík	1971	1972	
301	Twisting Currents	Miłość w górach	V proudech	Vladimír Vlček	1957	1959	co-prod. with France

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302	Two Fires	Dwa ognie	Dva ohně	Václav Kubásek	1949	1950	
303	Two Lambkins	Dwa baranki	Dva barančky	Karol Skřípský	1961	1964	med.-l.
304	Two Things for Life	Co ważne w życiu	Dvě věci pro život	Jiří Hanibal	1972	1973	
305	The Unvanquished	Nieustraszeni	Neporažení	Jiří Sequens	1956	1957	
306	Valerie and Her Week of Wonders	Waleria i tydzień cudów	Valerie a týden divů	Jaromil Jireš	1970	1972	arthouse
307	Vertigo	Spojrzenie z okna	Závrat	Karel Kachyňa	1962	1964	
308	Victorious Wings	Zwycięskie skrzydła	Vítězná křídla	Čeněk Duba	1950	1951	
309	The Village Revolt	Awantura na wsi	Vzbouření na vsi	Josef Mach	1949	1949	
310	Virginity and Prison	Niebezpieczna siostrzenica	Panenství a kriminál	Václav Lohniský	1969	1971	
311	Vladimír Olmer's Guilt	Wina Włodzimierza Olmera	Vina Vladimíra Olmera	Václav Gajer	1956	1957	
312	Way Leading to Happiness	Dziewczyna i traktor	Cesta ke štěstí	Jiří Sequens	1951	1952	
313	We Love	Uczniowski rewir	Milujeme	Václav Kubásek, Jaroslav Novotný	1951	1953	
314	We Want to Live	Historia jakich wiele	Chceme žít	Emil František Burian	1949	1951	
315	Wedding Without a Ring	Ślub bez obrączki	Svatba bez prstýnku	Vladimír Čech	1972	1973	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
316	Weddings of Petr Vok of Rožmberk	Harem pana Voka	Svatby pana Voka	Karel Steklý	1970	1972	
317	What Will My Wife Say to This?	Zadzwońcie do mojej żony	Co řekne řena...	Jaroslav Mach	1958	1958	co-prod. with Poland
318	Where an Alibi Is Not Everything	Alibi nie wystarczy	Kde alibi nestačí	Vladimír Čech	1961	1962	
319	Where the Devil Cannot Get	Gdzie diabeł nie może	Kam řert nemůže	Zdeněk Podskalský	1960	1962	
320	White Clouds	Biały obłok	Bílá oblaka	Ladislav Helge	1962	1963	
321	White Darkness	Zawieja	Bílá tma	František Čáp	1948	1949	
322	The White Lady	Biała pani	Bílá paní	Zdeněk Podskalský	1965	1967	
323	Who Would Kill Jessie? / Who Wants to Kill Jessie?	Kto chce zabić Jessie?	Kdo chce zabít Jessie?	Václav Vorlíček	1966	1968	
324	Wild Barbara	Szalona Barbara	Divá Bára	Vladimír Čech	1949	1958	
325	Wild Beasts / Raptors	Sępy	Dravci	Jiří Weiss	1948	1948	
326	The Windy Mountain	Góra tajemnic	Větrná hora	Jiří Sequens	1955	1956	
327	The Wolf Trap	Wilcza jama	Vlčí jáma	Jiří Weiss	1957	1959	
328	Wolves' Lairs	Wilcze doły	Vlčie diery	Paľo Bielik	1948	1949	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	notes
329	A Woman as Good as Her Word	Kobieta dotrzymuje słowa	Slovo dělá ženu	Jaroslav Mach	1952	1954	
330	You Don't Strike a Woman Even With a Flower	Kobiety nie bij nawet kwiatem	Ženu ani květinou neuhodíš	Zdeněk Podskalský	1966	1967	
331	Young Bear-Leaders	Miś Bimbo	Malí medvědáři	Jindřich Puš, Jiří Jungwirth	1957	1959	
332	Young Boháček's Sufferings	Cierpienia młodego Bohaczka	Utrpení mladého Boháčka	František Filip	1969	1970	
333	The Z-8 Case	Oddział Z-8	Případ Z-8	Miroslav Cikán	1948	1949	

Table 3. Films co-produced with Czechoslovakia released in Polish cinemas in the years 1944–1973.

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere	co-production	notes
1	Gambler	Gracz	Игрок / Hráč	Aleksey Bata- lov	1972	1973	USSR/ČSSR	
2	Judgement	Korona śmierci	Ítélet / Rozsudek	Ferenc Kósa	1970	1971	Hungary/ ČSSR/Roma- nia	
3	The Man Who Lies	Człowiek, który kłamie	L'homme qui ment / / Muž, který lže / Muž, který lže	Alain Robbe- -Grillet	1968	1969	France/ČSSR	film soc.
4	May Stars	Majowe gwiazdy	Майские звёзды / Májové hvězdy	Stanislav Rostotsky	1959	1962	USSR/ČSSR	
5	New Czecho- slovakia	Nowa Czechosło- wacja	Новая Чехословакия / Nové Česko- slovensko	Vasili Belayev, Vladimír Vlček	1949	1951	USSR/ČSSR	doc.
6	The Seventh Continent	Siódmy kontynent	Sedmi konti- nent / Siedmy kontinent	Dušan Vukotić	1966	1968	Yugoslavia/ ČSSR	
7	St. Peter's Umbrella	Parasol świętego Piotra	Szent Péter esernyője / Deštník Svatého Petra / Dáždnik Svatého Petra	Frigyes Bán, Vladislav Pavlovič	1958	1961	Hungary/ČSSR	

Table 4. Number of exclusive premieres of Czechoslovak films shown exclusively on Polish Television in the years 1958–1973.⁷⁸

year	full-length films				medium-length films				series	TOTAL				
	feature films	documentaries	animated films	total	feature films	documentaries	animated films	total		feature films	documentaries	animated films	series	TOTAL
1954	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1955	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1956	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1957	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1958	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1959	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1960	1	0	0	1	0	0	0	0	0	1	0	0	0	1
1961	2	0	1	3	0	0	0	0	0	2	0	1	0	3
1962	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1963	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1964	1	0	0	1	1	0	0	1	0	2	0	0	0	2
1965	8	1	0	9	1	0	0	1	0	9	1	0	0	10
1966	7	0	0	7	4	1	0	5	0	11	1	0	0	12
1967	9	0	0	9	3	1	0	4	0	12	1	0	0	13
1968	4	0	0	4	1	0	0	1	1	5	0	0	1	6
1969	6	0	0	6	0	0	0	0	0	6	0	0	0	6
1970	6	1	0	7	1	0	0	1	2	7	1	0	2	10
1971	6	0	0	6	1	0	0	1	3	7	0	0	3	10
1972	7	0	0	7	1	0	0	1	3	8	0	0	3	11
1973	6	0	0	6	2	0	0	2	1	8	0	0	1	9
TOTAL	63	2	1	66	15	2	0	17	10	78	4	1	10	93

⁷⁸ For the definition of “exclusive premiere,” see Footnote 71.

Table 5. Czechoslovak films shown exclusively on Polish Television in the years 1958–1973.

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
1	Alibi on the Lake	Alibi w wodzie	Alibi na vodě	Vladimír Čech	1965	1966	
2	The Ballad of Marina	Ballada o Wójtowej Marynie	Balada o Vojtovej Maríne	Martin Ťapák	1964	1971	
3	Barometer	Barometr	Barometr / Barimetr	Antonín Moskalyk	1969	1971	
4	Before Tonight Is Over	Nim skończy się noc	Kým sa skončí táto noc	Peter Solan	1965	1967	
5	Between a Quarter and Half	Palcem na wodzie	Bylo čtvrt a bude půl	Vladimír Čech	1968	1970	
6	A Cage For Two	Dziewczyna dla Czendy	Klec pro dva	Jaroslav Mach	1967	1968	
7	The Canaris's Bloody Star	Sieci Saturna	Canarisova krvavá hviezda	Otto Haas	1966	1968	series
8	The Case of Clairvoyant Hanussen	Sprawa jasnovidza Hanussena	Prípud jasnovidca Hanussena	Andrej Lettrich	1969	1971	series
9	The Chintamani Carpet and a Swindler	Kolekcjoner dywanów + Oszust matrymonialny	Čintamani & podvodník	Jiří Krejčík	1964	1966	novella films shown as separate films
10	The Circle	Krąg	Kruh	Ladislav Rychman	1959	1961	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
11	The Crime at the Girl's School	Przygody inspektora	Zločin v dívčí škole	Ivo Novák, Ladislav Rychman, Jiří Menzel	1965	1966	
12	A Crystal from Istanbul	Kryształ ze Stambułu	Kryształ z Istanbulu	Vladislav Pavlovič	1966	1967	med.-l.
13	Daddy for Sunday	Tataś od świąta	Tatínek na neděli	Jaroslav Mach	1971	1972	
14	Daddy, Buy Me a Puppy	Tato, kup mi szczeniaka	Táto, sežeň šteně!	Milan Vošmik	1964	1965	
15	The Daniela Case	Kryptonim Daniela	Případ Daniela	Pavel Háša	1964	1966	med.-l.
16	Death Behind the Curtain	Śmierć za kurtyną	Smrt za oponou	Antonín Kachlík	1966	1967	
17	Death Comes in Rain	Śmierć przychodzi w deszcz	Smrt přichádza v daždi	Andrej Lettrich	1965	1967	
18	The Destruction of Jerusalem	Zagłada Jeruzolimy	Zkáza Jeruzaléma	Karel Steklý	1964	1966	med.-l.
19	Dogs and People	Psy i ludzie	Psi a lidé	Evald Schorm	1971	1972	
20	Drums	Bębny	Bubny	Ivo Novák	1964	1966	
21	Easter Holiday	Marta	Velikonoční dovolená	Jiří Hanibal	1971	1973	
22	The End of Summer	Koniec lata	Konec léta	Václav Hudeček	1968	1969	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
23	The End of the Great Epoch	Koniec wielkiej epoki	Konec velké epochy	Antonín Moskalyk	1965	1967	
24	Escape	Ucieczka	Útěk	Štěpán Skalský	1967	1969	
25	Every Young Man (Part 1: Achilles' Heel)	Pięty Achillesa	Každý mladý muž (část 1: Achillovy paty)	Pavel Juráček	1965	1966	med.-l.
26	The Evidence Given by Dead Eyes	Świadectwo martwych oczu	Svědectví mrtvých očí	Otakar Fuka	1971	1972	
27	F.L. Věk	Franciszek Vek	F.L. Věk	František Filip	1970	1972	series
28	A Face in the Window	Twarz w oknie	Tvár v okne	Peter Solan	1963	1965	
29	Girls Will Turn Up Later	Panie przyjdą później	Slečny přijdou později	Ivo Toman	1966	1967	
30	Golden Wedding	Złote wesele	Zlatá svatba	Jaroslav Mach	1972	1973	
31	Grandpa, Kylian and I	Dziadek, Kilian i ja	Dědeček, Kyliján a já	Jiří Hanibal	1966	1967	
32	Granny	Babunia	Babička	Antonín Moskalyk	1971	1973	
33	Great Mama	Morowa mama	Senzi mama	Vladislav Pavlovič	1964	1966	
34	Heavenly Love	Niebiańska miłość	Láska nebeská	Petr Schulhoff	1964	1965	med.-l.
35	Heights	Wyżyny	Výšiny	Jozef Medved'	1968	1970	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
36	Holiday in the Clouds	Przygoda w niebie	Prázdniny v oblacích	Jan Valášek	1959	1960	
37	The Incredibly Sad Princess	Szalenie smutna królowna	Šíleně smutná princezna	Bořivoj Zeman	1968	1970	
38	Inferno	Inferno	Inferno	Igor Ciel	1969	1971	
39	Judgment	Wyrok	Rozsudek	Otto Haas	1971	1972	series
40	The King of the Comics	Król komików	Král komiků	Vladimír Sís, Rudolf Jaroš	1963	1965	doc.
41	Kubo	Kubo	Kubo	Martin Āapák	1965	1969	
42	Lantern	Latarnia	Lucerna	František Filip	1967	1971	
43	Lidice	Lidice	Lidice	Pavel Háša	1965	1967	med.-l./doc.
44	Little Ann Goes to School	Ania idzie do szkoły	Anička jde do školy	Milan Vošmik	1962	1965	
45	Little Bobeš	Mały Bobesz	Malý Bobeš	Jan Valášek	1961	1965	
46	Little Summer Blues	Mały letni blues	Malé letní blues	Jiří Hanibal	1967	1969	
47	Love of Life	Miłość życia	Láska k životu	Dušan Klein	1970	1973	
48	The Man Who Never Returned	Człowiek, który nie wrócił	Muž, který sa nevrátil	Peter Solan	1959	1961	
49	Marriages of Reason	Małżeństwo z rozsądku	Sňatky z rozumu	František Filip	1968	1970	series

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
50	Midnight Evening	Wieczera o północy	Polnočná večera	Josef Zachar	1971	1972	med.-l.
51	A Midsummer Night's Dream	Sen nocy letniej	Sen noci svatojánské	Jiří Trnka	1959	1961	anim.
52	Mr Ryšánek's Return	Powrót pana Ryszanka	Návrat pana Ryšánka	Ludvík Ráža	1971	1973	
53	Mr Tau	Pan Tau	Pan Tau	Jindřich Polák	1969	1971	series
54	Mr Tau Commits	Wigilia z panem Tau	Pan Tau naděluje	Jindřich Polák	1970	1973	med.-l.
55	The Murderer Hides His Face	Morderca ukrywa twarz	Vrah skrývá tvář	Petr Schulhoff	1966	1968	
56	The Murderous Week	Tydzień pełen wrażeń	Vražedný týden	Petr Schulhoff	1970	1972	
57	The Naked Shepherdess	Naga pasterka	Nahá pastýřka	Jaroslav Mach	1966	1967	
58	Nathalie	Natalia	Natali	Petr Tuček	1968	1971	med.-l.
59	Ninety in the Shade	31 stopni w cieniu	Třicet jedna ve stínu	Jiří Weiss	1965	1966	
60	The Old Tram	Opowieści o starym tramwaju	Pohádka o staré tramvaji	Milan Vošmik	1961	1965	
61	Orange Moon	Pomarańczowy księżyc	Oranžový měsíc	Antonín Moskalyk	1962	1964	med.-l.

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
62	The Path of the River to the Sea	Martin Eden	Cesta řeky k moři	Ludvík Ráža	1966	1969	
63	The Pipes	Fajki	Dýmky	Vojtěch Jasný	1966	1967	
64	A Pound on Demand	Zaoszczędzony funt	Uspořená libra	Vladimír Svitáček, Ján Roháč	1963	1968	med.-l.
65	Prague from Saturday to Sunday	Praga z soboty na niedzielę	Praha ze soboty na neděli	Bruno Šefranka	1964	1966	med.-l./doc.
66	Prince Bajaja	Książę Bajaja	Princ Bajaja	Antonín Kachlík	1971	1972	
67	The Red Shed	Garaz dziadka Andrysza	Červená kůlna	Jiří Hanibal	1968	1969	
68	Red Wine	Czerwone wino	Červené víno	Andrej Lettrich	1972	1973	series
69	The Requiem for the Magic Flute	Requiem dla fletu czarodziejskiego	Rekviem za kouzelnou flétnu	Václav Kašlík	1968	1970	
70	Revue for Banjo	Zagraj mi na banjo	Revue pro banjo	Zdeněk Podskalský	1963	1967	med.-l.
71	Revue for One and Half Orchestra	Koncert na póltorej orkiestry	Revue pre jeden a pol orchestra	Georgis Skalenakis	1965	1967	med.-l.
72	Ring Free	Ring wolny	Ring voľný	Vladislav Pavlovič	1970	1971	
73	The secret of William Storitz	Tajemnica Wilhelma Storitza	Tajemství Viléma Storitze / Le secret de Wilhelm Storitz	Eric Le Hung	1967	1970	co-prod. with France

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
74	The Seven Witnesses	Siedmiu świadków	Sedem svedkov	Peter Solan	1967	1970	med.-l.
75	Sherlock Holmes' Desire	Tęsknota Sherlocka Holmesa	Touha Sherlocka Holmese	Štěpán Skalský	1971	1972	
76	The Silver Neptune	Srebrny Neptun	Strieborný Neptún / Stříbrná Neptuna	Miroslav Horňák	1970	1973	med.-l.
77	The Sinful People of Prague	Gra + Śmierć karpia + Przysięga + Lady Makbet z Vinohradov	Hříšní lidé města pražského	Jiří Sequens	1968	1970– 1972	series (four episodes shown as independent films, without specifying the Polish title of the series)
78	The Slinger	Dzielny procarz	Práče	Karel Kachyňa	1960	1965	
79	The Star	Gwiazda	Hvězda	Jiří Hanibal	1969	1970	
80	Stories from a Better Society	Opowieści z wyższych sfer	Príbehy z lepšej spoločnosti	Jaroslav Balík	1969	1972	series
81	Strictly Secret Premieres	Ścisłe tajne premiery	Přísně tajné premiéry	Martin Frič	1967	1968	

no.	English title	Polish title	original title	directed by	year of production	year of Polish premiere on tv	notes
82	The Struggle for Hedvika	Walka o Jadwigę	Bitva o Hedviku	Julian Dziedzina	1972	1973	
83	Sweet Amusements of Past Summer	Słodkie igraszki minionego lata	Sladké hry minulého leta	Juraj Herz	1969	1971	
84	Sweet Cowboy Sandy	Szlachetny cowboy Sandy	Šlechtný cowboy Sandy aneb Prohraná nevěsta	Emanuel Kaněra	1964	1966	med.-l.
85	Taking Refuge in the Wind	Ucieczka pod wiatr	Útěk do větru	Václav Táborský	1965	1966	
86	Talent Competition	Konkurs	Konkurs	Miloš Forman	1963	1964	
87	The Three of the Ninth Floor	Troje z dziewiątego piętra	Tři z devátého poschodí	Igor Ciel	1969	1971	series
88	Tragic Monday	Zły poniedziałek	Zlé pondělí	Milan Vošmik	1960	1965	
89	Umberto Nobile	Sterowcem do Bieguna Północnego	Vzducholodí k severnímu pólu	Vladimír Kabelík	1968	1970	doc.
90	A Unusual Class	Niezwykła klasa	Neobyčejná třída	Josef Pinkava	1964	1967	
91	Waterloo	Waterloo	Waterloo	Jiří Bělka	1967	1972	
92	We Don't Give Chicks a Lift	Kociaków nie zabieramy	Kočky neberem	Josef Pinkava	1966	1968	
93	Without a Halo	Bez aureoli	Bez svatozáře	Ladislav Helge	1963	1965	

Table 6. Other films referenced in the article.

no.	English title	Polish title	original title	directed by	production	year of production	year of cinema premiere in PRL
1	322	322	322	Dušan Hanák	ČSSR	1969	-
2	Adelheid	Adelajda	Adelheid	František Vlácil	ČSSR	1969	-
3	All Good Countrymen / All My Good Countrymen	Wszyscy dobrzy rodacy	Všichni dobří rodáci	Vojtěch Jasný	ČSSR	1968	-
4	Battleship Potemkin	Pancernik Potiomkin	Броненосец Потёмкин	Sergei Eisenstein	USSR	1925	1951
5	Bed Time Story	Pensjonat dla kawalerów	Pension pro svobodné pány	Jiří Krejčík	ČSSR	1967	-
6	The Black Battalion	Czarny batalion	Černý prapor	Vladimír Čech	ČSSR	1958	-
7	The Blue Angel	Błękitny Anioł / Niebieski motyl	Der blaue Engel	Josef von Sternberg	Germany	1930	-
8	Calamity	Śnieżycą	Kalamita	Věra Chytilová	ČSSR	1980	1989
9	Carlsbad Transit	Transit Carlsbad	Transit Carlsbad	Zbyněk Brynych	ČSSR	1966	-
10	Case for a Rookie Hangman / Case for the New Hangman	Przypadek dla początkującego kata	Případ pro začínajícího kata	Pavel Juráček	ČSSR	1969	-
11	Catherine and Her Children	Katarzyna i jej córki	Kateřina a její děti	Václav Gajer	ČSSR	1970	1976

no.	English title	Polish title	original title	directed by	production	year of production	year of cinema premiere in PRL
12	Coach to Vienna	Wóz do Wiednia	Kočár do Vídně	Karel Kachyňa	ČSSR	1966	-
13	Courage for Every Day	Odwaga na co dzień	Každý den odvahu	Evald Schorm	ČSSR	1964	-
14	The Cremator	Palacz zwłok	Spalovač mrtvol	Juraj Herz	ČSSR	1968	-
15	Crime in the Night-Club	Zbrodnia w nocnym klubie	Zločin v šantánu	Jiří Menzel	ČSSR	1968	-
16	Crucial Years / The Years of Christ	Chrystusowe lata	Kristove roky	Juraj Jakubisko	ČSSR	1967	-
17	Daisies	Stokrotki	Sedmikrásky	Věra Chytilová	ČSSR	1966	-
18	The Days of Betrayal	Dni zdrady	Dny zrady	Otakar Vávra	ČSSR	1973	1974
19	The Decameron	Decameron	Il decameron	Pier Paolo Pasolini	Italy/ France/ West Germany	1971	-
20	The Devils	Diabły	The Devils	Ken Russell	United Kingdom	1971	-
21	Dialogue 20-40-60	Dialog 20-40-60	Dialóg 20 40 60	Jerzy Skolimowski, Zbyněk Brynych, Peter Solan	ČSSR	1968	-
22	Dita Saxová	Dita Saxová	Dita Saxová	Antonín Moskalyk	ČSSR	1967	-
23	The End of a Priest	Koniec proboszcza	Farářův konec	Evald Schorm	ČSSR	1968	-

no.	English title	Polish title	original title	directed by	production	year of production	year of cinema premiere in PRL
24	The end of August at the Ozone Hotel / Late August at the Hotel Ozone	Koniec sierpnia w hotelu Ozon	Konec srpna v hotelu Ozon	Jan Schmidt	ČSSR	1966	-
25	Fortress on the Rhine	Twierdza nad Renem	Pevnost na Rýně	Ivo Toman	ČSSR	1962	-
26	Fruit of Paradise / We Eat the Fruit of the Trees of Paradise	Owoce rajszych drzew spożywamy	Ovoce stromů rajsých jíme	Věra Chytilová	ČSSR/Belgium	1969	-
27	Genius	Geniusz	Génius	Štefan Uher	ČSSR	1969	-
28	The Golden Queening	Złota reneta	Zlatá reneta	Otakar Vávra	ČSSR	1965	-
29	The Good Old Czech Tunes	Ta nasza czeska piosenka	Ta naše písnička česká	Zdeněk Podskalský	ČSSR	1967	-
30	The Government Inspector / The Inspector General	Rewizor	Revizor	Martin Frič	Czechoslovakia	1934	-
31	La grande bouffe	Wielkie żarcie	La grande bouffe / La grande abbuffata	Marco Ferreri	France/Italy	1973	-
32	Grandmother	Babunia	Babička	František Čap	Protectorate of Bohemia and Moravia	1940	-

no.	English title	Polish title	original title	directed by	production	year of production	year of cinema premiere in PRL
33	Great Solitude	Wielkie Ustronie	Velká samota	Ladislav Helge	ČSSR	1959	-
34	Honour and Glory	Honor i sława	Čest a sláva	Hynek Bočan	ČSSR	1968	-
35	I Killed Einstein, Gentlemen!	Zabiłem Einsteina, panowie...	Zabil jsem Einsteina, pánové...	Oldřich Lipský	ČSSR	1969	-
36	The Italian Straw Hat / The Horse Ate the Hat	Słomkowy kapelusż	Un chapeau de paille d'Italie	René Clair	France/ Germany	1928	-
37	The Joke	Žart	Žert	Jaromil Jireš	ČSSR	1968	-
38	Landscape with Furniture	Pejzaż z meblem	Krajina s nábytkem	Karel Smyczek	ČSSR	1986	1988
39	The Last Rose from Casanova	Ostatnie róże od Casanovy	Poslední růže od Casanovy	Václav Krška	ČSSR	1966	-
40	Liliomfi / Lily Boy	Liliomfi	Liliomfi	Károly Makk	Hungary	1954	1955
41	The Limping Devil	Kulawy diabeł	Kulhavý ďábel	Juraj Herz	ČSSR	1968	-
42	Lovers in the Year One	Kochankowie roku pierwszego	Milenci v roce jedna	Jaroslav Balík	ČSSR	1973	1975
43	Man on the Bridge	Człowiek na moście	Človek na moste	Ján Lacko	ČSSR	1972	-
44	Marketa Lazarová	Małgorzata, córka Łazarza	Marketa Lazarová	František Vlácil	ČSSR	1967	-
45	Men About Town	Światowcy	Světáci	Zdeněk Podskalský	ČSSR	1969	-

no.	English title	Polish title	original title	directed by	production	year of production	year of cinema premiere in PRL
46	The Millennial Bee	Tysiącletnia pszczoła	Tisícročná včela / Die tausendjährige Biene	Juraj Jakubisko	ČSSR/West Germany/Austria	1983	1985
47	The Nun's Night	Noc oblubienicy	Noc nevěsty	Karel Kachyňa	ČSSR	1967	-
48	On the Comet	Na komecie	Na kometě	Karel Zeman	ČSSR	1970	-
49	The Passion of Joan of Arc	Męczeństwo Joanny d'Arc	La passion de Jeanne d'Arc	Carl Theodor Dreyer	France	1928	-
50	Pepina Rejholcová	Pepinka / Pepinka Rejholcova	Pepina Rejholcová	Václav Binovec	Czechoslovakia	1933	-
51	Pickpockets	Kieszonkowcy	Vreckáři	Ľudovít Filan	ČSSR	1967	-
52	The Pilgrimage to the Holy Virgin	Procesja do panienki	Procesi k panence	Vojtěch Jasný	ČSSR	1961	-
53	Prague Nights	Praskie noce	Pražské noci	Miloš Makovec, Jiří Brdečka, Evald Schorm	ČSSR	1968	-
54	Riders in the Sky / The Sky Riders / Riders of the Sky	Podniebni ježdźcy	Nebeští jezdcí	Jindřich Polák	ČSSR	1968	-
55	A Ridiculous Gentleman	Śmieszny pan	Směšný pán	Karel Kachyňa	ČSSR	1969	-
56	The River	Rzeka	Řeka	Josef Rovenský	Czechoslovakia	1933	-

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57	Rose Tinted Dreams	Różowe sny	Ružové sny	Dušan Hanák	ČSSR	1976	1979
58	Sensitive Spots	Slabe punkty	Citlivá místa	Vladimír Drha	ČSSR	1986	-
59	Shame	Wstyd	Stud	Ladislav Helge	ČSSR	1967	-
60	Sign of the Cancer	Znak Raka	Znamení Raka	Juraj Herz	ČSSR	1966	-
61	Slavica	Slavica	Slavica	Vjekoslav Afrić	Yugoslavia	1947	-
62	The Star Called Wormwood	Gwiazda zwana Piołun	Hvězda zvaná Pelyněk	Martin Frič	ČSSR	1964	-
63	A Star Travels South	Gwiazda jedzie na południe	Hvězda jede na jih / Zvijezda putuje na jug	Oldřich Lipský	ČSSR/ Yugoslavia	1958	-
64	Taking Off	Odlot	Taking Off	Miloš Forman	US	1971	-
65	The Thirteenth Chamber	Trzynasta komnata	Třináctá komnata	Otakar Vávra	ČSSR	1968	-
66	Three Daughters	Trzy córki	Tri dcéry	Štefan Uher	ČSSR	1967	-
67	The Unfortunate Bridegroom	Ślub jak rzemień	Svatba jako řemen	Jiří Krejčík	ČSSR	1967	-
68	The Wages of Fear	Cena strachu	Le salaire de la peur	Henri-Georges Clouzot	France/ Italy	1953	1955
69	Warsaw	Warszawa	Warszawa	Ludwik Perski	Poland	1952	1952

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70	Witchhammer / The Witch Hunt	Młot na czarownice	Kladivo na čarodějnice	Otakar Vávra	ČSSR	1969	-
71	The Wonder-Maid	Panna cudowna / Cudowna panna	Panna zázračnica	Štefan Uher	ČSSR	1966	-
72	You Are a Widow, Sir	Panie, jest pan wdową!	Pane, vy jste vdova!	Václav Vorlíček	ČSSR	1970	-