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 wyświetlone 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 Rzeczpospolitej 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” [Polish Film] introduced a statutorily sanctioned state monopoly on, among others,
the export, import and distribution of films. One of the objectives of the enter-
pri... 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 screen-
ing, 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 filmmak-
ing changed several times during the forty-five years of existence of the Polish People’s Republic (PRL), 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.

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). 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

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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 IThe 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 Eksplotacji 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 Kine-
matografii], later transformed into the Chief Board of Cinematography [Naczelny Zarząd Kine-
matografii] 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 rozprowadzanie 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

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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

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\(^8\) 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)\textsuperscript{12} began to reach Poland in the autumn of 1973 (preceded by Vladimír Čech’s \textit{The Key} in May 1972), and on the other—Juraj Herz’s \textit{Morgiana}, considered by some to be the last work and “swan song” of the Czechoslovak New Wave,\textsuperscript{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.\textsuperscript{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 (\(\frac{3}{4}\) 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)

\textsuperscript{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.

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

\textsuperscript{14} Unless I state otherwise, all the figures in the article come from my own research published online on the website \textit{Na ekranach PRL}. (http://naekranachprl.pl/, as of 23 Nov 2018).
Karol Szymański 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 Skřipský) 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, Vladimir 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,

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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. Kołodyński, 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 Yugoslav 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, 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 Afrič’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 ⅕ 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 Jasny, 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 Vláčil (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 Menzl, *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 Moskalýk’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

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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.
censorship. 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 Kalużyński was complimenting Black Peter in 1965 in the weekly Polityka (“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”; 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, and Three Wishes by Ján Kadár and Elmar Klos (1958) in 1965. 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!”

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. 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 Poland: 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.

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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 uncontroverted 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 Barnabás Kos Case* were released to cinemas in 1967, Paleo 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 ¾); then 35 productions from the “golden age of the 1960s” (i.e. less than a half, 49%); 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 Umělců 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_koncepce_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 kinematografiách,” *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 ¾, 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 ⅓ (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 premières 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 1991 (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 cinemas 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.”

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 Münchausen 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...
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:

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

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.”

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. 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 Žeraň, 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.”

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.” 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.”

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, and in 1953 this number rose to 1,050,000. Although the attendance is no match to the audience reported at Soviet Film Festivals, it is still higher, for example, than the attendance enjoyed by Romanian films at their first festival in 1953.

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

| 1st Czechoslovak Film Festival | 24–30/09/1949 | Motorbike, The Village Revolt, Jan Roháč of Dubá, The Silent Barricade, The Z-8 Case, Mr Novák, Conscience, Wolves’ Lairs |

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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. Łęczyca, 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.
| Year | Czechoslovak Film Festival | Dates | Films |
|------|--------------------------|-------|-------|
| 1950 | 2nd Czechoslovak Film Festival | 17–26/05/1950 | Two Fires, Katka, Today at Half Past Ten, The Family Problems of Clerk Triška, The 1848 Revolutionary Year, Thirst |
| 1951 | 3rd Czechoslovak Film Festival | 14–27/05/1951 | 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 and a set of animated films (such as King Lávra) |
| 1952 | 4th Czechoslovak Film Festival | 15–28/05/1952 | 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 |
| 1953 | 5th Czechoslovak Film Festival | 11–24/04/1953 | The Emperor’s Baker, Way Leading to Happiness, Tomorrow People Will Be Dancing Everywhere, The Smiling Country, The Great Adventure |

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 Horsemans 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 ans 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.”

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, 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 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.

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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, 1978, 1984, 1992)...

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 premières 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.\(^{63}\)

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\(^{58}\) *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).

\(^{59}\) *Mały rocznik filmowy 1968*, Warszawa, 1969, p. 36.

\(^{60}\) “*Uroczysty pokaz nowego filmu czeskiego,*” *Film*, 1951, no. 10, p. 2.

\(^{61}\) “Mieszanka filmowa,” *Film*, 1958, no. 43, p. 2.

\(^{62}\) “*Tydzień w filmie,*” *Film*, 1972, no. 46, p. 2.

\(^{63}\) “*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 Piotrus*” Film Society for a short time in 1968 that
For example, the already mentioned “Zák” 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. The “Mozaika” Film Society from Bydgoszcz showed Vláčil’s *Marketa Lazarová* and *Dita Saxová*; 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*; the Warsaw Teachers’ House showed *Dialogue 20-40-60*, *Prague Nights*, Vláčil’s *Adelheid* and *Fruit of Paradise* (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*, 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.” 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

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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. Pszczółowski, “Film w programie polskiej telewizji,” *Film*, 1954, no. 42, p. 10.
of mass entertainment in Poland, 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, 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 1961). 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

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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 televiewers 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 Moskalýk. 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 televiewers to experience the exclusive premieres of such Czechoslovak works as a documentary on Vlasta Burian, *The King of the Comics*, by Vladimir Síš 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 Moskalýk 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

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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 Kašlík, 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 ½ (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 ¾ 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 least 450 TV...
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 televiewers 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

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 *raae 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 are 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, Jasny, 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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Karol Szymański, graduate in history at the John Paul II Catholic University of Lublin and in accounting and finance at the University of Gdańsk. Publisher, editor and print manager by profession. He has published in collective works (Spojrzenie – spektakl – wstyd; Aleksander Jackiewicz; Král Šumavy: komunistický thriller), popular-science periodicals (e.g. Kwartalnik Filmowy, Roczniki Humanistyczne, Soudobé Dějiny, Przegląd Humanistyczny, Studia z Dziejów Rosji i Europy Środkowo-Wschodniej) and cultural magazines (Odra, Ruch Muzyczny). Author and producer of the website www.NaEkranachPRL.pl on the distribution and reception of films in the People's Republic of Poland. Member of the Polish Society for Film and Media Research. Enthusiast of song art by Anna Prucnal, Marta Kubišova and Marianne Faithfull. (karol_szymanski@wp.pl)

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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 |
| 1946    | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 1947    | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| 1948    | 8 | 0 | 0 | 8 | 0 | 0 | 0 | 8 |
| 1949    | 17 | 0 | 0 | 17 | 0 | 0 | 0 | 17 |
| 1950    | 8 | 2 | 1 | 11 | 0 | 0 | 0 | 11 |
| 1951    | 14 | 0 | 0 | 14 | 0 | 0 | 1 | 15 |
| 1952    | 9 | 0 | 0 | 9 | 0 | 0 | 0 | 9 |
| 1953    | 9 | 0 | 0 | 9 | 0 | 0 | 0 | 9 |
| 1954    | 9 | 0 | 0 | 9 | 0 | 0 | 0 | 9 |
| 1955    | 14 | 2 | 0 | 16 | 0 | 0 | 1 | 17 |
| 1956    | 8 | 0 | 2 | 10 | 0 | 0 | 0 | 10 |
| 1957    | 5 | 1 | 0 | 6 | 0 | 0 | 0 | 6 |
| 1958    | 15 | 0 | 0 | 15 | 0 | 0 | 0 | 15 |
| 1959    | 15 | 0 | 1 | 16 | 0 | 0 | 0 | 16 |
| 1960    | 14 | 0 | 0 | 14 | 1 | 0 | 0 | 15 |
| 1961    | 10 | 0 | 0 | 10 | 1 | 0 | 0 | 11 |
| 1962    | 10 | 0 | 0 | 10 | 0 | 0 | 0 | 10 |
| 1963    | 13 | 3 | 0 | 16 | 1 | 0 | 0 | 17 |
| 1964    | 15 | 0 | 0 | 15 | 2 | 1 | 0 | 18 |
| year | full-length films | medium-length films | TOTAL |
|------|------------------|--------------------|-------|
|      | feature films    | documentaries      | animated films | total | feature films | documentaries | animated films | total |
| 1965 | 18               | 0                   | 0       | 18   | 19             | 0               | 0                   | 19   |
| 1966 | 17               | 0                   | 0       | 17   | 17             | 0               | 0                   | 17   |
| 1967 | 17               | 0                   | 0       | 17   | 17             | 0               | 0                   | 17   |
| 1968 | 11               | 0                   | 0       | 11   | 11             | 0               | 0                   | 11   |
| 1969 | 8                | 0                   | 0       | 8    | 8              | 0               | 0                   | 8    |
| 1970 | 12               | 0                   | 0       | 12   | 12             | 0               | 0                   | 12   |
| 1971 | 9                | 0                   | 0       | 9    | 9              | 0               | 0                   | 9    |
| 1972 | 13               | 0                   | 0       | 13   | 13             | 0               | 0                   | 13   |
| 1973 | 13               | 0                   | 0       | 13   | 13             | 0               | 0                   | 13   |
| TOTAL| 312              | 8                   | 4       | 324  | 318            | 9               | 6                   | 333  |
Table 2. Czechoslovak films (full- and medium-length) released in Polish cinemas in the years 1947–1973.

| 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 | |

List of Czechoslovak films distributed in cinemas during the PRL era published in 2018 by Ewa Ciszewska and Mikołaj Góralik (“Czeschowsłackie 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*, 1989 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 pozdravují vlaštovky    | Jaromil Jireš             | 1972               | 1973                    |                            |
| 11  | Angel in the Mountains                           | Anioł w górah                             | 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 láská                | 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                       | Pripad 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 Münchausen / The Fabulous Baron Münchausen | Przygody Münchausena             | Baron Prášil   | Karel Zeman    | 1961               | 1963                    |                |
| 19  | The Bear and the Ghosts                   | Księżniczka i niedźwiedź          | 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 pohraniči | Jiří Krejčík   | 1948               | 1949                    |                |
| 30  | The Boxer and Death                       | Bokser i śmierć                   | Boxer a smrť   | 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         | Kapryšne lato | Rozmarné léto | Jiří Menzel       | 1967              | 1969                    |       |
| 35  | Captain Dabač             | Bunt kapitana | Kapitán Dabač | Paňo Bielík       | 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 Ląd  | 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                     | Svědomí                     | 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 svitá              | 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   | Śmierc czarnego króla        | Smrt černého krále              | Jiří Sequens               | 1971               | 1973                   |               |
| 61  | Desire                        | Tęsknota                      | Touha                           | Vojtěch Jasný               | 1958               | 1959                   |               |
| 62  | The Determined Lady           | Panna z dziećmi               | Odvázná slečna                  | František Filip             | 1969               | 1970                   |               |
| 63  | Devilish Honeymoon            | Piekilny miesiąc miodowy     | Ďábelské líbánky                | Zdeněk Podskalský           | 1970               | 1971                   |               |
| 64  | The Devil’s Trap              | Diabelska przepaść           | Ďáblova past                    | František Vláčil            | 1961               | 1963                   |               |
| 65  | The Devil’s Wall              | Diabelska grań                | Čertova stena                   | Václav Wasserman           | 1948               | 1949                   |               |
| 66  | Diamonds of the Night         | Diamenty nocy                 | Démanty noći                     | Jan Němec                   | 1964               | 1965                   | film soc. & arthouse |
| 67  | Discovery On the Rugged Hill  | W pogoni za meteorytem        | Objev na Střapaté 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               | Psiogłowcy                   | Psohlavci                                | Martin Frič            | 1955               | 1955                   |       |
| 72  | DS-70 Does Not Move Off               | DS-70 nie działa             | DS-70 nevyjíždí                          | Vladimír Slavinský     | 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           | Ucieczka przed cieniem      | Útěk ze stínú       | Jiří Sequens    | 1958                | 1960                   |                     |
| 82  | Expedition TANAP                 | Wyprawa w Tatry Słowackie   | Expedícia TANAP     | Karol Skřipský  | 1961                | 1963                   | doc.                |
| 83  | Fairground Entertainers          | Cyrkowcy                    | Komediani           | 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 Třiška | Kłopoty referenta Trziszi   | Rodinné trampoty oficiála Tříšky | 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 koło u wozu           | Páté koło 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 żena        | 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 ostrzeż         | Zaostřit prosím!     | Martin Frič      | 1956                | 1958                   |             |
| 98  | The Forgery                    | Falszerz               | 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 dragoona | Partie krásného dra-gouna | Jíří 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               | Żírafa v okně               | Radim Cvrček    | 1968               | 1969                   |       |
| 108 | Girl on a Broom / The Girl on the Broomstick | Dziewczyna na miotle       | Dívka na košťeti           | 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 opowiadania 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 łwy             | Zde jsou lvi   | Václav Krška       | 1958                | 1959                    |       |
| 118 | High Flies the Hawk            | Zlot sokolów          | 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             | Wczaszy z Aniolem     | 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, že 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                    |       |
| no. | English title                                      | Polish title                | original title       | directed by                      | year of production | year of Polish premiere |
|-----|---------------------------------------------------|-----------------------------|----------------------|----------------------------------|--------------------|-------------------------|
| 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 Sis                     | 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                    |
| 139 | An Invention for Destruction / The Fabulous World of Jules Verne | Diabelski wynalazek | Vynález zkázy | Karel Zeman                      | 1958               | 1958                    |
| 140 | It Happened in May                                | Bylo 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                    |
| no. | English title | Polish title | original title | directed by | year of production | year of Polish premiere | notes |
|-----|---------------|--------------|----------------|-------------|---------------------|------------------------|-------|
| 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 Rohác of Dubá | Jan Rohacz z Dubé | Jan Roháč z Dubé | Vladimír Borský | 1947 | 1948 | |
| 146 | Jánošík | Janosik | Jánošík | Martin Frič | 1935 | 1962 | film soc. |
| 147 | Jánošík | Janosik | Jánošík | Palo Bielik | 1962 | 1967 | |
| 148 | The Jester’s Tale | Dwaj muszkieterowie | 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. |
| no. | English title                  | Polish title                  | original title | directed by               | year of production | year of Polish premiere | notes                  |
|-----|--------------------------------|--------------------------------|----------------|---------------------------|--------------------|-------------------------|------------------------|
| 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 książę               | Labakan        | Václav Krška              | 1956               | 1959                    | co-prod. with Bul-    |
|     |                                |                                |                |                           |                    |                         | garia                  |
| 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                   |
| no.  | English title                  | Polish title | original title          | directed by         | year of production | year of Polish premiere | notes             |
|------|--------------------------------|--------------|-------------------------|---------------------|---------------------|-------------------------|-------------------|
| 166  | The Last Home-Coming          | Zdrada       | Posledný návrat         | František Kudláč    | 1958                | 1959                    |                   |
| 167  | The Last of the Mohicans      | Ostatni Mohikanin | Poslední Mohykán       | Vladimír Slavinský | 1947                | 1948                    |                   |
| 168  | The Last of the Mohicans      | Ostatni Mohikanin | Poslední Mohykán       | Vladimír Slavinský | 1947                | 1954 reissue            |                   |
| 169  | The Last Shot                 | Ostatni wystrzel | Poslední výstřel       | Jiří Weiss         | 1950                | 1951                    |                   |
| 170  | A Legend About Love           | Legenda o miłości | Legenda o lášce     | 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                    |                   |
| no.  | English title                                    | Polish title                     | original title                        | directed by       | year of production | year of Polish premiere | notes |
|------|-------------------------------------------------|----------------------------------|---------------------------------------|-------------------|---------------------|-------------------------|-------|
| 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 plavov-lásky              | 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 stoupil 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                    |       |
| no. | English title                  | Polish title          | original title     | directed by       | year of production | year of Polish premiere | notes     |
|-----|--------------------------------|-----------------------|--------------------|-------------------|---------------------|-------------------------|-----------|
| 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 hvezdár     | 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 pohlí     | Paľo Bielik       | 1951                | 1953                    |          |
| 201 | Mr Habětín is Leaving          | Pan Habetín odchodzi| Pan Habětín odchází| Václav Gajer      | 1949                | 1950                    |          |
| 202 | Mr Novák                       | Pan Nowak            | Pan Novák         | Bořivoj Zeman     | 1949                | 1949                    |          |
| no.  | English title                        | Polish title                  | original title                | directed by       | year of production | year of Polish premiere |
|------|-------------------------------------|-------------------------------|-------------------------------|-------------------|--------------------|------------------------|
| 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 Křejčík      | 1958               | 1959                   |
| 205  | Murder Czech Style                  | Morderstwo po naszemu         | 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 Slaviček     | 1951               | 1952                   |
| 209  | Music from Mars                     | Orkiestra z Marsa             | Hudba z Marsu                | Ján Kadár, 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                   |
| no. | English title                  | Polish title          | original title                | directed by                     | year of production | year of Polish premiere | notes          |
|-----|--------------------------------|-----------------------|-------------------------------|---------------------------------|--------------------|-------------------------|----------------|
| 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        | Nieziemske 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                  | Želazny dziadek       | Železný dědek                 | Václav Kubásek                  | 1948               | 1949                    |                |
| 221 | Olympics – Helsinki 1952      | Olimpiada w Helsinkach| Olympiáda – Helsinky 1952    | Čeněk Duba, Vítězslav Mokroš    | 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 Žižkové 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 pieskiem   | Bolo raz priateľstvo         | Štefan Uher                     | 1958               | 1960                    | med.-l.        |
| no. | English title | Polish title | original title | directed by                                      | year of production | year of Polish premiere | notes   |
|-----|---------------|--------------|----------------|-------------------------------------------------|--------------------|-------------------------|---------|
| 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 gościami | 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 | Wesola trójka | Štika v rybnící | Vladimír Čech                                   | 1951               | 1952                    |         |
| 236 | Place in the Crowd | Gdzie twoje miejsce? | Místo v houfu | Václav Gajer, Zbyněk Brynych, Václav Krška     | 1964               | 1966                    |         |
| no. | English title                        | Polish title                        | original title                          | directed by        | year of production | year of Polish premiere | notes |
|-----|-------------------------------------|-------------------------------------|-----------------------------------------|-------------------|--------------------|-------------------------|-------|
| 237 | Playing with the Devil              | Igraszki z diabłem                  | 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          | Przeczucie                          | Předtucha                               | Otakar Vávra      | 1947               | 1948                    |       |
| 242 | The Princess with the Golden Star   | Królewna ze złotą gwiazdą            | Princezna ze zlatou hvězdou             | Martin Frič       | 1959               | 1961                    |       |
| 243 | Private Hurricane                   | Prywatna burza                      | Soukromá vichřice                       | Hynek Bočan       | 1967               | 1968                    |       |
| 244 | The Proud Princess                  | Dumna królewna                      | 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                          | Trzcinowe 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                    |       |
| no. | English title                          | Polish title               | original title                  | directed by          | year of production | year of Polish premiere | notes |
|-----|---------------------------------------|----------------------------|---------------------------------|----------------------|---------------------|-------------------------|-------|
| 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 zabitych                      | 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                  | Milčuča barykáda           | Němá barikáda                   | Otakar Vávra         | 1949                | 1949                    |       |
| 263 | The Silver Bicycle                    | Srebrny favoryt            | Trinástroční – Strieborný favorit| Andrej Lettrich      | 1960                | 1964                    | med.-l.|
| no.  | English title              | Polish title             | original title               | directed by      | year of production | year of Polish premiere |
|------|----------------------------|--------------------------|-----------------------------|------------------|--------------------|------------------------|
| 264  | The Silver Wind           | Srebrny wiatr            | Stříbrný vítr               | Václav Krška     | 1954               | 1958                   |
| 265  | The Singing Powder-Box    | Tajemnica 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                   |
| 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 Kachyná    | 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 vzduchołoď         | Karel Zeman      | 1966               | 1968                   |
| 277  | The Stolen Frontier       | Dni zdrady               | Uloupená hranice            | Jiří Weiss       | 1947               | 1949                   |
| 278  | Stress of Youth           | Zmartwienia              | Trápení                     | Karel Kachyná    | 1961               | 1963                   |
| no. | English title                        | Polish title                | original title            | directed by       | year of production | year of Polish premiere | notes |
|-----|-------------------------------------|-----------------------------|---------------------------|-------------------|--------------------|-------------------------|-------|
| 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              | Slňko 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           | Paňo Bielik       | 1968               | 1972                    |       |
| no.  | English title                                      | Polish title                       | original title                     | directed by                        | year of production | year of Polish premiere |
|------|---------------------------------------------------|------------------------------------|------------------------------------|------------------------------------|--------------------|------------------------|
| 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  | Zítra se bude tančit všude         | Vladimír Vlček                    | 1952               | 1953                   |
| 294  | Tony, You Are Nuts                               | Zwariowaleś, 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                   |
| 300  | Tricks of Deceptive Love                         | Zdradzieckie gry milosne           | Hry lásky šálivé                   | Jiří Krejčík                      | 1971               | 1972                   |
| 301  | Twisting Currents                                | Miłość w górach                   | V proudech                         | Vladimír Vlček                    | 1957               | 1959                   |

Notes: co-prod. with France
| no. | English title                  | Polish title       | original title              | directed by       | year of production | year of Polish premiere | notes   |
|-----|--------------------------------|--------------------|------------------------------|-------------------|--------------------|-------------------------|---------|
| 302 | Two Fires                      | Dwa ognie          | Dva ohně                     | Václav Kubásek    | 1949               | 1950                    |         |
| 303 | Two Lambskins                  | Dwa baranki        | Dva barančeky                | 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   | Závrať                       | 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           |Niebezpečná 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 žena…      | Jaroslav Mach    | 1958                | 1958                   | co-prod. with Poland   |
| 318 | Where an Alibi Is Not Everything                  | Alibi nie wystarcza | Kde alibi nestačí   | Vladimír Čech    | 1961                | 1962                   |                        |
| 319 | Where the Devil Cannot Get                        | Gdzie diabeł nie może | Kam čert nemůže     | Zdeněk Podskalský | 1960                | 1962                   |                        |
| 320 | White Clouds                                      | Biały oblok        | Bílá oblaka          | Ladislav Helge   | 1962                | 1963                   |                        |
| 321 | White Darkness                                    | Zawieja            | Bílá tma             | František Čáp    | 1948                | 1949                   |                        |
| 322 | The White Lady                                    | Biała pani         | Bílá pani            | Zdeněk Podskalský | 1965                | 1967                   |                        |
| 323 | Who Would Kill Jessii? / Who Wants to Kill Jessii? | Kto chce zabić Jessii? | Kdo chce zabít Jessii? | Václav Vorlíček | 1966                | 1968                   |                        |
| 324 | Wild Barbara                                      | Szalona Barbara    | Divá Bára            | Vladimír Čech    | 1949                | 1958                   |                        |
| 325 | Wild Beasts / Raptors                             | Sepy               | 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          | Paťo 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 neuhodiš | 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 Batalov          | 1972              | 1973                    | USSR/ČSSR                |             |
| 2   | Judgement             | Korona śmierci     | Ítélet / Rozsudek | Ferenc Kósa            | 1970              | 1971                    | Hungary/ČSSR/Romania     |             |
| 3   | The Man Who Lies      | Człowiek, który kłamie | L'homme qui ment / Muž, který lže / Muž, ktorý lže | Alain Robbe-Grillet | 1968              | 1969                    | France/ČSSR film soc.    |             |
| 4   | May Stars             | Majowe gwiazdy     | Майские звёзды / Мájové hvězdy | Stanislav Rostotsky    | 1959              | 1962                    | USSR/ČSSR                |             |
| 5   | New Czechoslovakia    | Nowa Czechosłowacja | Новая Чехословакия / Nové Československo | Vasili Belayev, Vladimír Vlček | 1949              | 1951                    | USSR/ČSSR doc.           |             |
| 6   | The Seventh Continent | Siódmy kontynent   | Sedmi kontinent / Siedmy kontinent | Dušan Vukotić    | 1966              | 1968                    | Yugoslavia/ČSSR          |             |
| 7   | St. Peter’s Umbrella  | Parasol świętego Piotra | Szent Péter esernyője / Deštník Svätého Petra / Dáždník Svätého 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.\textsuperscript{78}

| year | full-length films | medium-length films | TOTAL |
|------|-------------------|---------------------|-------|
|      | feature films | documentaries | animated films | total | feature films | documentaries | animated films | total | series | feature films | documentaries | animated films | series | TOTAL |
| 1954 | 0 | 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 | 0 |
| 1956 | 0 | 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 | 0 |
| 1958 | 0 | 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 | 0 |
| 1960 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 1961 | 2 | 0 | 1 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 1962 | 0 | 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 | 0 |
| 1964 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 1965 | 8 | 1 | 0 | 9 | 1 | 0 | 0 | 1 | 0 | 9 | 1 | 0 | 0 | 1 | 10 |
| 1966 | 7 | 0 | 0 | 7 | 4 | 1 | 0 | 5 | 0 | 11 | 1 | 0 | 0 | 1 | 12 |
| 1967 | 9 | 0 | 0 | 9 | 3 | 1 | 0 | 4 | 0 | 12 | 1 | 0 | 0 | 1 | 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 | 10 |
| TOTAL | 63 | 2 | 1 | 66 | 15 | 2 | 0 | 17 | 10 | 78 | 4 | 1 | 10 | 93 |

\textsuperscript{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 Marine            | 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 Czemyd      | 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 jasnovidca Hanussena| Prípad jasnovidca Hanussena         | Andrej Lettrich | 1969             | 1971                          | series                     |
| 9   | The Chintamani Carpet and a Swindler | Kolekcjoner dywanów + Oszust matro-minalny | 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      | Kryštal z Istanbulu    | Vladislav Pavlovič                    | 1966               | 1967                          | med.-l. |
| 13  | Daddy for Sunday              | Tatuš od święta           | Tatínek na neděli     | Jaroslav Mach                        | 1971               | 1972                          |         |
| 14  | Daddy, Buy Me a Puppy         | Tato, kup mi szczeniaka   | Táto, sežeň štěně!    | Milan Vošmík                         | 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| Smrť prichádza v daždi| Andrej Lettrich                      | 1965               | 1967                          |         |
| 18  | The Destruction of Jerusalem  | Zagłada Jerozolimy        | 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 Medveď  | 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 królewna | 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 komíků              | Vladimír Sís, Rudolf Jaroš  | 1963              | 1965                        | doc.  |
| 41  | Kubo                   | Kubo                   | Kubo                     | Martin Ťapák                 | 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, ktorý 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 | notes |
|-----|--------------------------------|-----------------------------|----------------------|---------------|--------------------|-------------------------|-------|
| 50  | Midnight Evening              | Wieczerza 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  | Ludvik 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 peles wrażeń         | Vražedný týden       | Petr Schulhoff| 1970               | 1972                    |       |
| 57  | The Naked Shepherdess         | Naga pasterka               | Nahá pastýrka        | 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 starém tramvaji| Milan Vošmik | 1961               | 1965                    |       |
| 61  | Orange Moon                   | Pomarańczowy księżyc        | Oranžový měsíc       | Antonín Moskalýk| 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 Jasny | 1966 | 1967 | |
| 64  | A Pound on Demand | Zaoszczędzony funt | Uspořená libra | Vladimír Svitaček, Ján Roháč | 1963 | 1968 | med.-l. |
| 65  | Prague from Saturday to Sunday | Praga z soboty na niedzielę | Praha ze soboty na neděli | Bruno Šefraneka | 1964 | 1966 | med.-l./doc. |
| 66  | Prince Bajaja | Książę Bajaja | Princ Bajaja | Antonín Kachlik | 1971 | 1972 | |
| 67  | The Red Shed | Garaż dzidaka Andrysz | 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 flety 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 półtorej 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 Holmes | 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 + Šmierć 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                           | Dzielný procarz    | Práče                                   | Karel Kachyná  | 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             | Šísiše 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 Jadwigię                       | 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                | Šlechetný 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 Biegun 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 Vláčil    | ČSSR       | 1969               | -                             |
| 3   | All Good Countrymen / All My Good Countrymen | Wszyscy dobrzy rodacy | Všichni dobří rodáci          | Vojtěch Jasný       | ČSSR       | 1968               | -                             |
| 4   | Battleship Potemkin                 | Pancerník 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                   | Vladimir Čech      | ČSSR       | 1958               | -                             |
| 7   | The Blue Angel                      | Błękitny Anioł / Niebieski motyl | Der blaue Engel       | Josef von Sternberg | Germany    | 1930               | -                             |
| 8   | Calamity                            | Śnieżyca              | 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 poczatkujacego 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                          | Diably               | 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 Moskalý | 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 rajskich drzew spożywamy | Ovoce stromů rajských 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 kapelusz | Un chapeau de paille d’Italie | René Clair | France/Germany | 1928 | -                              |
| 37  | The Joke                    | Żart                   | 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 dábel          | 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            | Malgorzata, córka Łazarza | Marketa Lazarová      | František Vláčil   | 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            | Tysiąclewnia 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                                | Ludovít Filan           | ČSSR         | 1967 | - |
| 52  | The Pilgrimage to the Holy Virgin | Procesja do panienki         | Procesí 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 jeźdźcy            | Nebeští jezdci                          | 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 | - |
| no. | English title          | Polish title      | original title       | directed by      | production | year of production | year of cinema premiere in PRL |
|-----|------------------------|-------------------|----------------------|------------------|------------|--------------------|--------------------------------|
| 57  | Rose Tinted Dreams    | Różowe sny        | Ružové sny           | Dušan Hanák      | ČSSR       | 1976               | 1979                           |
| 58  | Sensitive Spots        | Słabe 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 Afrič  | Yugoslavia  | 1947               | -                              |
| 62  | The Star Called Wormwood | Gwiazda zwana Piolun | Hvězda zvaná Pely-něk | 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 Clouzerot | France/ Italy | 1953               | 1955                           |
| 69  | Warsaw                 | Warszawa          | Warszawa             | Ludwik Perski    | Poland     | 1952               | 1952                           |
| no. | English title                  | Polish title                  | original title              | directed by | production | year of production | year of cinema premiere in PRL |
|-----|--------------------------------|--------------------------------|-----------------------------|-------------|-------------|--------------------|--------------------------------|
| 70  | Witchhammer / The Witch Hunt  | Młot na czarownice            | Kladivo na čarodějnice      | Otakar Vára | 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               | -                              |