

Alexander Fedorov

Polish Album
Movie Notes

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This monograph is devoted to Polish cinema and its reflection in the mirror of Soviet and Russian film criticism. The appendices also provide attendance data for Polish films in Polish and Soviet film distribution.

The monograph* is intended for higher education teachers, students, graduate students, researchers, film/media critics, journalists, as well as for a circle of readers who are interested in the problems of cinematography and film criticism.

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Reviewers: Prof. Dr. L. Usenko, Prof. Dr. A. Levitskaya.

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Monografia ta poświęcona jest polskiej kinematografii i jej odbiciu w lustrze radzieckiej i rosyjskiej krytyki filmowej. W aneksach podano również dane dotyczące frekwencji na filmach polskich w kinach polskich i radzieckich.

Monografia przeznaczona jest dla profesorów uniwersyteckich, studentów, krytyków filmowych/medialnych, dziennikarzy, a także dla ogółu społeczeństwa zainteresowanego problematyką kinematografii i krytyki filmowej.

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Introduction

The peak of interest in Polish cinema in the USSR came in the 1960s. And this is quite understandable: firstly, unlike the situation in the 1920s–1930s, friendship and cooperation with Poland at that time was actively supported at the state level; secondly, these years (from the second half of the 1950s to the mid–1960s) saw the rise of the so-called “Polish film school”; thirdly, it was Polish films that then made up a significant part of foreign distribution in Soviet cinemas.

This explains why it was in the 1960s that not only dozens of articles, but also a series of books about Polish cinema were published in USSR (Chernenko, 1965; Markulan, 1967; Rubanova, 1966; Sobolev, 1965; 1967).

With the advent of cinematography in the 1970s, there were fewer and fewer Polish films in the Soviet box office, and accordingly, the number of publications also decreased.

For example, books by I. Rubanova about the documentary cinema of Poland, about the work of Zgibniew Cybulski (1927–1967) and Andrzej Wajda (1926–2016) did not reach readers due to censorship obstacles (see about this: Rubanova, 2015).

The situation worsened even more in connection with the attempt of the Polish Solidarity movement to oppose the communist regime: many Polish filmmakers (including A. Wajda, who supported Solidarity) could not be mentioned in the Soviet press until perestroika times...

A short wave of revival of Soviet film studies about Polish movies came in the late 1980s and early 1990s. It was at this time that they were finally able to write without fear of censorship bans and edits.

But ... the collapse of the USSR almost immediately led to the liquidation of the system of monthly distribution of films from the countries of Eastern Europe that had developed over many decades: a stream of American production poured onto Russian cinema / video screens, which practically washed away not only Polish, but also Russian cinema in the 1990s. As a result, not so many fans of Polish cinematography could now see it only at Polish Film Weeks, on satellite TV or on the Internet.

And with the death of M. Chernenko (1931–2004) and R. Sobolev (1926–1991), they began to write less and less about Polish cinema in Russia (among the consistent film critics I will note I. Rubanova, D. Viren, A. Vyatkin, T. Eliseeva, O. Rakhaeva).

This book is already in its second, significantly expanded edition, and the author thanks for the valuable corrections and comments made during its preparation by film critic Andrei Vyatkin and journalist Vladimir Ergakov.

Polish cinema in the mirror of Soviet and Russian film criticism

What was possible and what was not?

Irina Rubanova, one of the best connoisseurs of Polish cinema, noted with skill that in Poland after 1956 *“the territory of permitted freedom was more spacious than ours. The content, individual topics (for example, relations with the great eastern neighbor, both current and historical), were very strictly regulated, but poetics, stylistic decisions were left to the discretion of the artist. ... in Poland it was easier with censorship, the censors were not interested, for example, in style, form, language, which for a long time was normative in our country. ... Polish censorship did not touch everything that concerned form, style, it did not hunt for it”* (Rubanova, 2000, 2015).

With I. Rubanova agrees and D. Viren: *“The basic difference between the Soviet and Polish censorship systems was precisely the fact that, formally, Polish filmmakers were allowed a lot, so long as there were no ideological sedition and “uncomfortable” topics (whereas in post-war Soviet cinema, “pure” experiments with form, to put it mildly speaking, were not welcome)”* (Viren, 2015: 10). Moreover, D. Viren believes (and I tend to agree with him) that *“Poland, in terms of censorship, was perhaps the most liberal (as far as this word is generally applicable in this context) country (among the socialist states – A.F.) for artists, and not only filmmakers”* (Viren, 2013: 98).

However, in this regard, O. Rakhaeva (Rakhaeva, 2012: 227) writes that before 1956, the Polish authorities reacted rather sharply to the absence of Soviet characters in the cinema: the film by Leonard Buczkowski *“Forbidden Songs”* (*“Zakazane piosenki”*, 1946) was adopted only after amendments (including showing the leading role of Soviet soldiers in liberation of Warsaw). To avoid reproaches for misinterpreting events, in Wanda Yakubowska's film *The Last Stage* (*“Ostatni etap”*, 1947), two Russians acted among the main characters in the concentration camp at once. Another example is the film *“Unconquered City”* (*“Miasto nieujarzmione”*, 1950, dir. Jerzy Zarzycki), which, after lengthy vicissitudes with the script, nevertheless showed the attempts of Soviet soldiers to establish contact from Warsaw's Prague district with the insurgent Warsaw on the other side.

And only after the de-Stalinization brought by the Khrushchev thaw, *“Polish cinema found itself in exceptional conditions of semi-freedom for creativity. Artificial frames imposed from above always lead to a noble complication of the form, and the state press provides the complex form*

with an audience that is hungry for a deliberate subtext. At the same time, the deciphering of artistic charades should not lead the author to a momentary auto-da-fé (which certainly awaited Russian directors if they even thought of stories that, albeit not without difficulty, were pushed onto the screen by the Poles; this is how, for example, the “cinema of moral anxiety” arose” (Gorelov, 2011).

In particular, this “half-freedom” is well illustrated by the story of I. Rubanova, about how in 1958 in relation to “Ashes and Diamond” in Poland “was taken preventive measures: the film was released on the screens in the country, but it was forbidden to show it abroad. However, the then head of cinematography, Jerzy Lewinski, proud that under his sensitive and flexible leadership, Polish cinema was able to create such an excellent film, secretly took it to the Venice Film Festival to show it quietly at one of the out-of-competition screenings. It didn't work without noise. Lewinski was removed, and the film began to march on the screens of the world and today is considered an adornment of the century-old history of world cinema. Thus, the role of a generous philanthropist was imposed on the authorities, which, it must be said, is very burdensome for it” (Rubanova, 2000).

The features of Soviet film censorship were different: both in cinema and in film criticism it was impossible:

- have an alternative official interpretation of many stages of Polish–Russian–Soviet relations (for example, the Soviet–Polish war of 1920, World War II 1939–1945, the entire post-war period, including, of course, the assessment of the Solidarity movement);

- have a positive attitude towards formal experiments in the field of form and film language;

- positively consider erotic, religious and mystical themes;

- benevolently evaluate the work of Polish filmmakers who emigrated to the West (or later: the work of filmmakers who supported Solidarity).

Such prohibitions existed in the USSR until the beginning of “perestroika”, although at times they could be slightly circumvented (well, for example, write something positive about Jerzy Majewski’s mystical film “Lokis”).

Fearing revisionism...

Perhaps the first notable Soviet film criticism work on Polish cinema was an article by R. Yurenev (1912–2002) with the characteristic title "On the Influence of Revisionism on the Film Art of Poland" (Yurenev, 1959).

In it, despite the onset of the political "thaw", the harsh ideological tendencies of the Stalin era were clearly manifested. Analyzing the key

Polish films of the second half of the 1950s, R. Yurenev as a whole gave them a very severe verdict.

For example, he first reproached Andrzej Wajda, the director of "Ashes and Diamond" (1958), the most famous work of the "Polish film school," that *"there is no anger in the film against those who forced Polish youths to shoot at unarmed people who are only concerned about happy the future of his people, only the prospects for restoration and construction. There is no anger against the young men themselves, depicted with a feeling of deepest sympathy and heartbreaking pity"* (Yurenev, 1959: 96). And then he asked a rhetorical, ideologically sustained question: *"Did Vaida read Lenin's articles on the partisanship of literature, in which it is proved with victorious force that, trying to stand outside the class struggle, the artist inevitably slides into the swamp of reaction?"* (Yurenev, 1959: 97).

Slightly warmer R. Yurenev was in tune with A. Wajda's war drama "Canal" (1957), as *"the young director talentedly, sincerely, strongly decided many of his episodes"*, but even here the critic noticed *"deliberateness, the influence of expressionism, painful attention to suffering, to horrors slow death of people"* (Yurenev, 1959: 96).

Inherited from R. Yurenev and Andrzej Munk's ironic film "Eroica" (1957). A film critic, who at that time stood on firm positions of socialist realism, stated: *"One thing is clear to me: the deliberate, conscious "de-heroization" of the participants in the Warsaw uprising objectively leads to slander against them. ... and the vague intention of the authors of "Eroica" objectively led them to desecrate the memory of the dead rebels and to justify people who resigned themselves to the fascist yoke"* (Yurenev, 1959: 94).

Turning to the analysis of contemporary themes in Polish cinema, R. Yurenev was no less strict and vigilant, interpreting "The Eighth Day of the Week" (1958) as *"a film that slanderously depicts both Polish youth and Polish modernity. ... Thus, the recognized leader of Polish cinematography, who created a number of strong and truthful films, the communist Alexander Ford, embarking on the path of revisionism, naturally, albeit against his will, was used as a weapon in the struggle against his socialist homeland"* (Yurenev, 1959: 102).

Inherited from R. Yurenev and A. Munk's film "The Man on the Rails" (1957), where *"the scene of the singing of the Internationale was simply offensive... and in Wojciech Jerzy Has's drama "The Loop", where "modern Poland is portrayed ... in an endlessly gloomy, dismal and hopeless way"* (Yurenev, 1959: 92, 100).

Thus, the article by R. Yurenev, in fact, became a real guilty verdict for the best films of the "Polish film school". And, who knows, perhaps it was this publication and this particular opinion that served as the basis for the

adoption of "organizational conclusions": "Eroica", "The Loop" and "The Eighth Day of the Week" were not allowed to reach the Soviet screens at all, and "Ashes and Diamond" although it came out, but with a great delay.

And I must say that R. Yurenev was not alone in such accusations. So well-known at that time film critic J. Markulan (1920–1978) put it even more rudely: The "Black Series" marked, in essence, an appeal to the aesthetics of naturalism. Whatever bizarre forms the film's "outer dress" takes on, no matter how aristocratic and refined it may be, its inner content was shallow, often banal. The artist rummaged through the dunghill, not in order to find a pearl grain in it, but for the sake of the heap itself. He would say: "Look how unusual this heap is, how it looks either like a thundercloud, or like the ninth wave! How much truth, beauty, originality is in it! And the heap remained a heap, as evidenced by the stench" (Markulan, 1967: 206).

In a slightly softened version, but just as ideologically charged, other prominent Soviet film critics spoke about Polish films of the second half of the 1950s:

"As often happens in a dispute, in their denial of the falsity and dogmatism of the past years, individual directors went to the other extreme – they began to reflect only the negative aspects of life, and their films gave a distorted view of reality. It is no coincidence that many films of that time were called "black" ... Polish cinema in the late 1950s experienced some influence of Western aesthetic concepts. We can find motifs of decadent philosophical trends, a pessimistic perception of life and human loneliness in a number of paintings" (Sobolev, 1967: 17, 28).

"Many features of the films of the second half of the 1950s were determined by a direct reaction to the schematism and smoothing over of contradictions inherent in many films of the previous period. In their polemical fervor, the masters of cinema now concentrated their attention on the negative aspects of reality. ... Tragic hopelessness and death became the main dominants in the depiction of war and occupation. It should also be noted that during this period there were several films in which the new reality was blackened. This was explained by the fact that for some time the influence of reactionary bourgeois cinema began to penetrate into the theory and practice of Polish cinema ... A gloomy, one-sided vision of the world, disbelief in man ... True, the defenders of the "black series" assured that it was this atmosphere of hopelessness that called the viewer to active fight, but this was not true. ... In individual feature films of this kind, one could see the influence of existentialist themes that were then in vogue in bourgeois cinema: lack of communication skills, the helplessness of the individual in the face of the absurdity of being, and so on. ... This theme was specific: the content of the paintings of the "Polish school" was either the history of the hopelessly

tragic fate of the Poles during the years of war and occupation, or the shortcomings of modern Polish reality depicted in an exaggerated form” (Kolodyazhnaya, 1974: 26, 45, 47).

It is from this position that V. Kolodyazhnaya (1911–2003) criticized the films “Man on the Rails” (1957) by A. Munc, “The End of the Night” (1957) by J. Dziedzina, P. Komarowski and V. Ushitska, “The Loop” (1958) by Wojciech Jerzy Has for their “blackness” (Kolodyazhnaya, 1974: 46–47), and J. Markulan – along with “The Loop” also “Destroyed Feelings” by Jerzy Zarzycki, “The Base of the Dead” by Czeslaw Petelski, “Silence” by Kazimierz Kutz (Markulan, 1967: 204).

As follows from the above quotes, the main objects of criticism of Polish films of the second half of the 1950s in the USSR were “pessimism”, “hopelessness”, “gloom”, “non–class approach”, “slander”, “revisionism”, “exposure to Western influence” and other factors that were perceived from the standpoint of socialist realism as extremely negative. And I must say that it was precisely in such sins that official Soviet film criticism later accused some films created in the USSR or with the participation of the USSR (“Eastern Corridor” by V. Vinogradov, “The Red and the White” / “Stars and Soldiers” by M. Jancsó, etc.).

Andrzej Wajda as the central figure of Soviet and Russian Polish film studies

Undoubtedly, many Soviet film critics who devoted a significant part of their work to Polish cinema (I. Rubanova, M. Chernenko, etc.) tried to protect Andrzej Wajda (1926–2016) and his colleagues from rude attacks. However, they were forced to act very carefully – within the limits of what was permitted by the censorship.

In particular, in their publications they (perhaps against their will) supported the official Soviet version of the alignment of political forces in Poland during the war and the first post–war years:

“The year 1939, with cruel certainty, revealed the falsity of the bourgeois legal order and the official worldview, which was actively planted by the owners of sanitation Poland. ... Subsequently, when it became unrealistic to count on the defeat of the Soviet Army, the AK degenerated into armed gangs that shot at the backs of the liberators” (Rubanova, 1966: 8–9).

“The political program of the AK (Armia Krajowa) was determined by the slogan of “two enemies” put forward in the early thirties – Germany and the USSR. In fact, this slogan meant an orientation towards German fascism against the Soviet Union, which was proved by the sad experience of the Second World War” (Chernenko, 1965a).

"War, heroism, duty, patriotism—these themes became predominant in Polish cinema. And with the greatest power they are embodied in "Ash and Diamond". The film tells about the tragedy of the Polish guys, deceived by the reactionary underground, who turned their guns against the Polish communists and Soviet soldiers, about their senseless death with pain" (Chernenko, 1965b).

"But the interconnectedness of man and history often appears in Wajda's film only as the defenselessness of man in the face of inevitable, but unknowable historical cataclysms. Therefore, Wajda removes a significant part of Maciek's own guilt, shifting it onto the shoulders of history. Meanwhile, thirteen years later, he could not fail to understand that behind Chelmicki's back stood quite definite social forces, directing the hand of the lost soldier against the new social system, against the laws of the new, still emerging life. These forces—they need to be named—reactionary leadership of the AK, exile government in London—once they sent hundreds and thousands of Maciek to a senseless death" (Chernenko, 1965a).

"Not without reason, many consider "Ashes and Diamond" to be the highest achievement of Polish cinematography, the most complete expression of that direction of cinema art, which has received the name of the Polish school. In this talented work, with extraordinary artistic power and honesty, the main conflict of the so-called "drama of the Pole", doom, sacrifice in the name of falsely understood ideals is revealed. ... The reason for the success was also that Wajda's merciless and sincere film told for the first time the truth about those who caused the death of people like Maciek, it revealed the anti-people essence of the London emigre government, which sold the interests of Poland, made deals with the Nazis and provoked a fratricidal struggle" (Markulan, 1967, 80: 91–92).

"The actor (Zbigniew Cybulski – A.F.) tried to embody on the screen the emotional biography of the generation to which he himself belongs and whose representative he played with extraordinary completeness and distinctness in his best film – "Ashes and Diamond". ... The actor plays at the same time the guilt and innocence of his character. Maciek is guilty because he missed history, because he was blind and deaf to it. But he is also innocent, because, taking advantage of his patriotic feeling, he was deceived and betrayed by the bourgeois leaders of the movement" (Rubanova, 1965: 136, 140).

In search of analogies understandable and acceptable to the Soviet authorities, M. Chernenko and V. Kolodyazhnaya tried to rely on the novel by M. Sholokhov "Quiet Flows the Don", emphasizing that:

"There is something in common with the fate of Grigory Melekhov in the tragedy of Maciek Chelmicki. Let the circumstances of time and place be different, biographies and characters be different, – they are united by

guilt before their people, which only death can atone for” (Chernenko, 1964).

“Maciek is a confused person, like Grigory Melikhov, who turned out to be a victim of circumstances and the people around him, vaguely felt his mistake and paid for it with his life. At the same time, Maciek is also a national–Polish type of hero who is ready to commit recklessly bold deeds, without thinking about their practical expediency and their ideological meaning” (Kolodyazhnaya, 1974: 34).

Rougher and harsher, the same analogy arose in the book of film critic R. Sobolev: *“By the end of the film, Wajda separates the human scum from the real people and leads everyone who personified the old, outgoing Poland in the last drunken polonaise. It is for these fragments of the past that Maciek will die in the landfill. ... The tragedy of Maciek's death lies in the same obvious truth that it is not a convinced counter–revolutionary who dies, but a deceived, confused young man, whose true place is in the ranks of the builders of new Poland. If we look for parallels, then the fate of Grigory Melikhov is just as tragic” (Sobolev, 1967: 40, 43).*

Arguing with his conservative opponents, the author of a monograph on the military theme in Polish cinema I. Rubanova rightly wrote that *“Ashes and Diamond” “is not only political. Its content is wider than just an analysis of a specific political situation. Both the situation and its comprehension departed from history. The generalized sound of the work remained alive, which we called the need for a general idea. And so the film “Ashes and Diamond” is historical to the same extent as modern” (Rubanova, 1966: 112).*

In the post–Soviet 1990s, M. Chernenko again returned to the analysis of Andrzej Wajda's most famous film. And here he very aptly remarked that *“Ashes and Diamond” immediately became part of our cinematographic culture of the late 1950s – early 1960s, and, probably, one cannot find a director who would not watch this movie at the State Film Fund, and today, after many years, not without surprise and nostalgia in many films of our then young people, one finds Christ hanging upside down, then an awkward hero dying between white canvases on which drops of his blood remain, then a deadly embrace of two mortal enemies, then ... However, almost all the drums can be listed like this scenes of Wajda's masterpiece, with the exception, perhaps, only of the scene with burning alcohol, and even then, perhaps, it is better to rummage through the memory. But the point is not even in the specific traces of this amazing plasticity, the point is in the general atmosphere of the picture, in an amazing mixture of sadness and hopelessness, despair and the biological joy of life, the inexorability of historical destinies and the randomness of human choices...” (Chernenko, 1992).*

In 2009 T. Eliseeva assessed “Ashes and Diamond” with a modern look, free from looking back at censorship: *“The main character of the picture, Maciek Chelmicki, a brave young Pole, ready to sacrifice himself “for the cause”, who fought for the liberation of his country during the Nazi occupation, faces the fact that his homeland was liberated by people of an ideology alien to him. Maciek belonged to an army that fought for one Poland and another was formed. Maciek wants to be loyal to the Poland he fought for, and this is his right”* (Eliseeva, 2009: 99).

As mentioned above, A. Wajda’s “Kanał” (“Canal”) was generally positively received by Soviet critics (Rubanova, 1966: 89–99).

For example, it was noted that this work *“about people who were doomed from the very first frames of the film, and the film did not deceive, he warned about it immediately, in the credits, people who lost everything except human dignity, who could not win and knew it, but went to their death, because death remained the only thing that belonged to them in life, that they could choose according to their own will, according to their own understanding. And they made this choice in the name of freedom, in the name of independence, in the name of the victory of those who live”* (Chernenko, 1974). *“With its whole system speaking out against the unnaturalness of war, against the inhumanity and cruelty of Nazism, Wajda’s film put forward heroism at all costs, the fulfillment of military duty at the cost of life as the only value in the death struggle. And while questioning the meaning of the Warsaw Uprising as a whole, Wajda never for a moment doubted the regularity and expediency of the heroism of each of his heroes”* (Chernenko 1965a).

And here M. Chernenko is right: no matter what, *“The heroes of Wajda’s war paintings have always had at least the bitterest consolation in their hopeless and desperate struggle – a dying feeling of belonging to history, the nation, the fate of the people, everything that is several orders of magnitude higher than the value and cost of individual human existence; to that which is higher than death, higher than the vanity and vanity of their heroic agony”* (Chernenko, 1972).

Soviet film critics also paid attention to the imagery of the language of this outstanding work: *“The poetics of the “Canal” is harsh and courageous. Many scenes are solved here with ascetic rigor, their strength is in expression. There is not even a trace of that admiration of the form, which reaches its climax in the stylistic generosity of “Lotna”, “Samson”, “Ashes”. ... Close-ups, light, noises, the nervous mobility of the camera, the density of darkness and the sharpness of light accents, the splitting of our attention, following the wanderings of the heroes, gives rise to the emotional intensity of our sensations, makes us feel the poetic climate of the picture with extraordinary force. The screen image conveys to us not only the state of mind of the people of the doomed detachment, but also, as*

it were, materializes the stuffy stench of the canals, the instability of each step on slippery stones, the infinity and hopelessness of this tragic labyrinth” (Markulan, 1967: 77–78).

It was rightly written that in the “Canal” *“the acting was extremely restrained and subtle in expressing feelings taken to the extreme. The plastic mode of action, documentary in accuracy, was at the same time sharp. Laconic and unusual in terms of expression compositions of shots, angles, beams of light directed into the darkness, emphasized the tragedy of the action, always authentic and often metaphorical” (Kolodyazhnaya, 1974: 33).*

However, to this positive assessment of the “Canal” sometimes a spoonful of ideological tar was also added, reminding the then readers that *“Warsaw Uprising is an adventurous action of the émigré government, which aimed to return power to the bourgeois–landlord circles” (Sobolev, 1967: 31).* And that although “Canal” and “Ashes and Diamond” were staged with talent, *“both films did not contain a deep philosophical understanding of history, they rather gave an emotional reflection of the tragic fate of ordinary AK’s soldiers. The political, economic and social aspects of the processes shown were not the object of analysis. Wajda touched upon these problems in passing” (Kolodyazhnaya, 1974: 37).*

Vivid, emotional Wajda's "Lotna" was met by Soviet film scholars even more critically: accusations of formalism rained down (Markulan, 1967: 102–110). And even such an admirer of A. Wajda's work as M. Chernenko, wrote that *“with referring to Eisenstein, Wajda repeated the mistake of his master and, realizing this, rushed to his other meter – Buñuel, saturating the film with bloody and cruel images that lie on the verge of surrealist nightmares. But if in Buñuel this serves to expose the cruelty and inhumanity of bourgeois civilization, expresses the protest of the artist, who responds with cruelty to cruelty, then the naturalistic images of “Lotna”, superimposed on the ideological emptiness of the film, turn out to be effects for the sake of effects. ... In essence, the final reprisal against the Lancers legend did not work out, because Wajda failed to correctly place the accents, find the exact correspondence of the heroic epic with the ironic history of the Lancers rivalry, with the sentimental love story of a lieutenant and a beautiful gentry woman. As a result, the film turned out to be overloaded with autonomous symbols, fragmented stylistically, difficult to comprehend” (Chernenko, 1965a).*

Miron Chernenko (1931–2004) did not spare Wajda's first film on a modern theme either, arguing that *“The heroes of “Innocent Wizards” are the antipodes of the heroes of the trilogy. It is significant that in his first film about modernity, Wajda turns to characters that lie on the periphery of reality. This is clear. Having not yet comprehended artistically the main problematics of peacetime, Wajda was afraid to falsify in this main*

issue. Falsity on the periphery seemed to him less risky. For the first time, Wajda is afraid of risk. And inevitably loses. For internally unsettled, closed in a circle of snobbish moods, the hero of "Innocent Wizards" could not become the hero of a truly dramatic conflict" (Chernenko, 1965a).

Soviet film critics reacted more consolidated to Wajda's confessional film "Everything for Sale": "Even the most romantic of them, it would seem, forever doomed to seek and find only tragedy and defeat in the past of his people, even Wajda, at the end of the sixties, shoots the picture "Everything for Sale", amazing in self-criticism, ironically to himself, where he exposes the ruthless I will review everything that he has done in fifteen years of work in cinema, which brought world fame to himself and Polish cinema", so "Everything for Sale" became a film not only about Cybulski, it became a film about the price of a human individuality, giving itself to others, confessing in public and for people" (Chernenko, 1970).

And here, probably, M. Chernenko is right: it is sometimes difficult for an artist "to overcome oneself – one's success, one's style, one's dramaturgy, one's spiritual stereotypes, the inability to start all over again, remaining, as it is customary to say oneself." To do this, Andrzej Wajda "had to turn himself inside out. To do this, he had to survive the death of Cybulski, to survive it as his own, so that, "pushing off" from the tragic death of the co-author of his masterpiece – by the way, who was not able to free himself from the hypnotic success of "Ashes and Diamond" until his death, – to make a ruthless assessment of his temperament and his intellect, the most severe revision of his ethics and aesthetics, his mental and artistic economy" (Chernenko, 1971).

In this context, Wajda's elegiac "Brzezina" ("Birch Grove") was perceived by Soviet film critics as a kind of master's respite: "With the first shots of "Brzezina", Andrzej Wajda invites you into an unaccustomed lull, surprises with the choice of characters, almost baffles you with the plot. "Brzezina" tells about secret and obvious hostility, about love of life, ingenuous sensuality, orphan grief. ... Private family history becomes for him a new reason for thinking about the inextricable, inevitable, absolute connection between a person and his country" (Rubanova, 1972: 151).

"In "Brzezina", at least at first glance, everything that made up the strength and nerve of Wajda's former movies is completely absent: the cruelest, indissoluble complicity of a person in the most painful problems of history, its neuralgic points and indissoluble knots. Only here, only at the crossroads of the personal catastrophes of the heroes with the tragedies of society, the nation, the state – only here was the polemical temperature of the films of the "Polish school" born, the sharpest representative of which was Wajda. ... Wajda builds his "Brzezina" according to the laws infinitely far from everything that he worshiped before. He immerses his heroes in the bottomless airlessness of mutual

hatred, he allows them to look out of the infernal interior of the gentry courtyard only to see the third participant in the drama, perhaps the most important one, the peasant girl Malina, in the arms of which the younger will find the last peace before death; in the arms of which the elder will find liberation from death – in the name of the future life” (Chernenko, 1972).

It is worth noting here that both “Brzezina” and “Landscape after the Battle” were met by Soviet film critics very positively (Kolodyazhnaya, 1974: 51–55; Chernenko, 1971; 1972; 1978).

With all the hostility of the Soviet officialdom towards the social drama “Man of Marble” (1976), it was possible to write about the work of Andrzej Wajda in the USSR until the era of “Solidarity”.

For example, A. Wajda's large-scale drama “The Promised Land” (1974) evoked a wide (and generally positive) response in the Soviet press.

So M. Chernenko published a very deep philosophical article about this outstanding film, noting that *“Wajda’s gaze is attentive and sad, it does not hide either decrepitude or poverty, “making its way” here and there – both in the shabby kuntush of old Borowecki, and in the peeling colors of family portraits, and in the paucity of the menu at the patriarchal table; on the contrary, he discovers in all this a kind of elegiac poetry, he admires the consumptive charm of inevitable agony, this dying manifestation of the dignity and self-control of a huge historical era, a glorious and heroic national past. And even if the heroes do not know, and do not want to know where death will come from, they accept its approach with that proud and calm stoicism that generations of ancestors developed, accustomed not so much to victories as to defeats. ... Moreover, they live somewhere deep inside the hope that, perhaps, everything will work out, because, if you think about it, if you look around, where would this death come from, especially now, in the eighties of the calmest, most stable nineteenth century, when the world seemed to be ordered to the most terrible judgment, when harmony reigns everywhere, such as Europe has never known before. And in their own, non-traditional way, they are perhaps right: for the local nobility, danger can come only and exclusively from outside, and then, as customs and duty dictate, the gentry will snatch his saber from its scabbard, jump on a white horse and rush to die for God, honor and fatherland ... Fifteen years ago we already saw this at the same Wajda: the same white noble courtyard, the same beautiful gentry woman, white-headed and pacified, the same proud heroes, without hesitation rushing – with sabers drawn – to Hitler's tanks, flooding the golden Polish autumn of 1939 with fire and metal. But they, the heroes of “Lotna” went towards death in an unequivocal and clear situation, happy in their own way, because the danger was clear, definite. The heroes of the “The Promised Land” are much more*

vulnerable, because the danger, the threat can be personified in anyone, even in the closest, even in one of them, so it's hard to understand whether this is a danger, or just a harbinger of some new, unfamiliar and therefore frightening future” (Chernenko, 1977).

In comparison with this text, M. Chernenko, an article by I. Rubanova seems too compliant to Soviet censorship: *“The Promised Land”, Lodz, young Polish capitalism in his understanding is a world without self-awareness, without ethics, without a concept of beauty, a world of lack of culture and spiritual emptiness. But this chaos is beginning to draw a historical perspective. ... The final order of Borowicki – to shoot at the workers – is not in Władysław Stanisław Reymont’s novel. In the book, Borovetsky drapes his activities with languid charity. The artist of our day, who professes the Marxist conception of history, knows that capitalism, by the force of the inexorable logic of things, in the final world, can clear its way to success only with volleys. This is how the film, historical in its material and original idea, became acutely and actually political” (Rubanova, 1977: 176).*

After Andrzej Wajda actively supported the Solidarity movement, the attitude towards his work in the USSR at the official level changed dramatically. In 1981, the Soviet “Cinema Art” journal published an editorial under the characteristic title “Andrzej Wajda: what's next?” (Surkov, 1981), and soon his name was deleted from the Soviet press for several years. Even in the encyclopedias published during these years, Wajda's name was blacked out by the censors.

In the late 1980s, I. Rubanova wrote very accurately about this: *“Excommunicated from the screen, banned from print use, the name of Andrzej Wajda has existed for us for the past ten years in the position of a myth. Two versions of the legend are most widespread – the popular positive and the fearsome official one. According to the first, the creator of “Ashes and Diamond” is a historical tragedian, a poet of a generation that shouldered the burden of war and was crushed by this unbearable burden. Version two: a demagogue, an instigator, a opportunist who exchanged his poetic talent for flat politicking (see the anonymous article “Andrzej Wajda: what's next?”, Placed – alas! Alas! – on the pages of “Cinema Art” in 1981, No. 10), – they did not spare black paint for the portrait of the caricature of the director of “Man of Iron” (Rubanova, 1989: 155).*

About further, perestroika (film) events, the film critic Sergei Lavrentiev wrote: *“The film revolution was already in full swing. Incendiary and bold speeches were already being made and forbidden films left the shelf one after another. Even the most dense retrogrades have understood that Bunuel and Bergman, Coppola and Forman are great masters. A discussion about eroticism on the screen has already flared up ... With Wajda, however, the issue was not only not resolved, but*

was not even discussed. Wajda was guarded like the last besieged fortress. Only in October 1988 (!) *"Illusion"* (after a long break) finally managed to show his *"Ashes and Diamond"*, and on November 1, on the eve of the Master's arrival, many of his admirers refused to believe that he would set foot on the Moscow land" (Lavreniev, 1989). But Wajda came, spoke in the discussion, gave an interview. And so began his comeback...

However, the films of the late Wajda provoked opposition not only from the Soviet officialdom. Even in the 21st century, there are film critics in Russia who believe that *"The Time of Troubles affected the Polish cinema in the most detrimental way. Wajda, in hot pursuit, immediately made the wretched "Man of Iron", filmed as a continuation of "Man of Marble", with the same actors in the lead roles (Krystyna Janda and Jerzy Radziwilovich), but without imagination, but solely with the desire to warm their hands on fried material. In Cannes, the film was given away the Palme d'Or, which it did not deserve... Wajda, who was favored by the Solidarity leaders who seized power, released almost a year on the film, but his works were at best purely formal in nature (for example, "The Idiot"), at worst, were boring and secondary. Attempts to speculate on stories from the recent tragic past of Poland ("Korchak" and "Katyn") were obviously doomed to failure"* (Kirillov, 2011).

As can be seen from the text above, M. Kirillov speaks sharply, categorically, however, without supporting his opinion with any convincing arguments...

Even more radically wrote D. Gorelov, who put his author's position in the outrageous title of the article – *"Sink or swim. In memory of Polish cinema"*: *"During the "Solidarity" period, everyone dived into the proletarian environment, and this was a massive betrayal of the very idea of Polish cinema. "Man of Marble" and "Man of Iron" would not have hit us in any case, but they would have hit – alienated sensitive fans forever. Wajda, filming about a shock construction site and a shipyard, is muddy prostitution, regardless of whether it is done for or against the people's power (Tarkovsky would be nice with a film about the anti-Soviet miners' strike)"* (Gorelov, 2011).

But maybe it is worth listening to S. Lavrentiev: *"After all, what is the "Man of Marble"? As virtuoso as it is a detailed cinematic study of the mechanism of action of the infernal machine for turning the human personality into a "cog", all the more valuable because the worker appears here as the object of diabolical experiments. The same worker, for whose welfare the Stalinist authorities allegedly tirelessly baked, whose name they swore day and night"* (Lavrentiev, 1989). *As for Wajda's Palme d'Or-awarded film, Wajda's mastery of arranging chronicle and fiction material in a single artistic structure, in which Wajda has always been strong, reached its zenith in "Man of Iron". ... mirroring the situation of*

the "Man of Marble", "Man of Iron" suggests that at the present stage of development of society, a person can try not only to resist the devilish mechanism, but also to stand in this struggle. People here believe that the direction of the development of History can depend on their actions. And they don't just believe, they live like that. ... The already classic style of Wajda's baroque, with its usually "whirlwind" visual range, was found in "Man of Iron" in the very dramaturgy of the plot, in the arrangement of characters, in the already mentioned connection of the chronicle and game pieces, real people with invented characters.

This time (which, I agree, is not quite usual for Wajda), our gaze was changed every second, enchanting in its "unfixed" magma of Life. She is not subject to directing, because she herself is a great director. There are no main and secondary characters, famous historical figures and unknown citizens. Everything is important. At any second, the alignment of forces can change ... Maybe I'm wrong, but the creation of such a film image seems to me a manifestation of the highest skill of directing" (Lavrentyev, 1989).

Of course, after Wajda's "rehabilitation" film critics of the USSR / Russia began to reflect on his work without any censorship prohibitions:

"What is the "Man of Marble" talking about? The fact that history, transforming formations, arouses the enthusiasm of those by whose hands and for whom this breaking is being carried out. That the enthusiasm and trust of historical man are generators of colossal social energy. That the substitution of goals, the confusion of perspectives can turn the energy of faith into the energy of destruction up to self-destruction. ... It so happened that Andrzej Wajda's "Man of Marble" opened up space for the activities of his young colleagues, and "Man of Iron" exhausted the motives, the hero, the style of the "movie of moral anxiety". Rejection of pathos, metaphorical peaks, the multi-layeredness and ambiguity of the cinematic image, the emphasis on its direct sound, a direct manifestation of reality, which has raised itself to the rank of historical reality" (Rubanova, 1989: 158–159, 163).

In my opinion, the leading Russian film critics wrote very correctly about the two elegiac films of the late Wajda:

"The Maids of Wilko" is one of the most harmonious, peaceful, calm Wajda's films, of those that appear in his work as a moment of rest between convulsive, furious, categorical films" (Chernenko, 1990).

"The artistic world of "The Chronicle of Love Accidents" is composed of two ideologically and structurally contrasting layers – from the myth of the lost youth of Arcadia and from the realistic reconstruction of the signs of the impending cataclysm – the Second World War. In the mythological layer of the "Chronicles..." considerable meaning is attached to some kind of ideal education – supranational, supranational unity,

embodied in the gymnasium friendship of three boys – a Pole, a Russian, a German" (Rubanova, 1989: 157).

The significance of the work of the great Polish director for the Soviet audience was succinctly expressed by M. Chernenko: *"Wajda was alive, uncompromising, unyielding to the pressure of either enemies or friends, evidence that somewhere very close, in almost the same conditions, in the same suffocating atmosphere, there exists the art of cinema, which does not just conduct a dialogue on an equal footing with the environment. Its reality, which our filmmakers dreamed of as an unattainable possibility, but imposes on this reality its own language, its own way of speaking, its own system of values. In other words, he conducts this dialogue with history and modernity, with national myths and illusions, with lies and slander as a way of thinking and living, on his own terms. And he wins victories, even if not always those that he directly achieved, but always taking the next, necessary, next step towards the final and only goal – to the freedom of every human person, and without it, as you know, there can be no freedom for everyone else"* (Chernenko, 2001).

Very curious reflections on the work of A. Wajda can also be found in A. Plakhov: *"Somehow, Andrzej Wajda, not without bitterness, pointed out the difference between himself and Bergman: the Swedish director made the characters of his films a man and a woman, and not a lancer and a young lady (a soldier and a girl) – like his Polish colleague. First, the first and then the second world war divided the fate of Europe in half, leaving the East the right to folk tragedies, and the West to existential dramas. Bergman's men, who had never fought on Wajda's barricades or partisans in the underground canals; women living in comfortable Stockholm apartments, however, are reminiscent of the mythological heroes and heroines of antiquity. The time and place of the action do not change. And not because Bergman's categories are relative in the philosophical sense, but because all people are relatives, everyone goes through the same experience, in principle, everyone has at least one, and also many twins. Next to oneself, around oneself, in oneself – a thousand years ago, today and always"* (Plakhov, 1999: 152).

Of all the films of Andrzej Wajda of the post-Soviet period, Russian film studies naturally and, I think, rightly single out *"Katyn"* (2007): *"One way or another, it is impossible not to admit that the 87-year-old patriarch of Polish cinema is the only master in the world of cinema who feels the true scale of the tragedy and has the gift to convey it to the audience"* (Rubanova, 2013).

Indeed, it was in *"Katyn"* that the features of Wajda's creativity, so succinctly described by I. Rubanova:

"The plots and characters in his films are always "embedded" in some kind of non-material, non-concrete space that is present in the aesthetic

matter of the works either in the form of semi-signs, or as the result of a special dramatic construction (one of the constant techniques is the system of reflections-distortions of the central image), sometimes as a result of creating invisible "volumes" by indirectly quoting famous works of art, sometimes one's own. More often than not, this undetermined but discernible continuum is history. The cross-cutting situation of almost all the films of the Polish director is the meeting of a person with the invisible mass of history, the greatness and impotence of the individual called to this tragic rendezvous" (Rubanova, 1989: 158).

"The sharpness of Wajda's collisions is also doubled by the fundamental circumstance that he is a Pole, a citizen of a country that happened to be the testing ground for the tumultuous European events of the 20th century. Tortured by the division between fascism and Bolshevism, having passed through the September catastrophe, Katyn, the Warsaw Uprising, Yalta, having lost the color of the nation (by burying some, pushing others into emigration), it fell from one clawed paw into another. And in the end, as has been repeatedly stated, it turned out to be the only country that suffered a complete defeat in the world war. The pain of the stolen victory brought Wajda's art to life" (Rubanova, 2000).

Thus, despite all the discrepancies, Andrzej Wajda was and remains the main film director figure for the Soviet and Russian film critics and audience.

Wanda Jakubowska: critical consensus

But about the work of the director Wanda Jakubowska (1907–1998), Soviet criticism had practically no disagreements. And where did they come from? W. Jakubowska was a member of the Communist Party, a former prisoner of the Nazi concentration camp, who occupied a firm socialist line in her work. The drama of W. Jakubowska "The Last Stage" (1947) about the horrors of Auschwitz was positively assessed by Soviet film critics – immediately and for a long time (Sobolev, 1967: 10–11; Markulan, 1967: 25–38; Kolodyazhnaya, 1974: 6–7).

And although the rest of Jakubowska's films did not arouse much film-critical interest, "The Last Stage" became a kind of standard for Polish anti-fascist cinema in the USSR: "*Jakubowska sees his goal in showing how people carried hope through violence and abuse, retained the ability to fight, – wrote about the "Last Stage" film critic Irina Rubanova. – The chronicle was not able to show the will of people, their unrelenting ability to resist. Only a feature film could do that. Jakubowska called solidarity the source of the resistance of the prisoners. The motive for the unity of the fighters is the main one in the film" (Rubanova, 1966: 63).*

Alexander Ford – with a fair wind to the West...

With the work of another famous Polish director – Alexander Ford (1908–1980) – it was much more difficult. As long as he was a communist filming “Boundary Street” (1948) he could be praised (Markulan, 1967: 38–49). On the other hand, A. Ford significantly spoiled his reputation in the eyes of the officialdom with the "revisionist" film “The Eighth Day of the Week” (1958). At the same time, the article by R. Yurenev, containing harsh accusations against this painting by A. Ford, was published in a highly specialized publication (Yurenev, 1959: 102) and, therefore, was available mainly to specialists. And most importantly – with his next work – a large-scale color historical epic "Crusaders" (1960) A. Ford again returned to a context acceptable to the USSR.

Hence it is clear why J. Markulan, who did not even include "The Eighth Day of the Week" in the filmography of Polish films of 1947–1966, compiled by her for the book "Cinema of Poland", was very positive about the "Crusaders". Moreover, she noted with satisfaction that *“At a time when anti-heroic tendencies were strongest in Polish art, Ford makes a painting that openly sings of heroism as an eternal, enduring category”* (Markulan, 1967: 49).

Even about the polemically sharp military drama by A. Ford “The First Day of Freedom” (1964) J. Markulan dared to write almost enthusiastically: *“Finally another victory. More than once voices have been heard about the end of the Polish school, about the complete inflation of the military theme. And Ford makes the picture “The First Day of Freedom” (based on the play of the same name by Leon Kruczkowski) and turns the course of the controversy. Even ardent opponents recognize not only the legitimacy of turning to a “worked out” topic, but also the extraordinary freshness and modernity of the solution to the military theme. Moreover, they recognize the philosophical and aesthetic affinity of Ford’s latest movie with the best creations of the Polish school”* (Markulan, 1967: 49).

Film critic R. Sobolev wrote about the "The First Day of Freedom" also in a positive context, and while noting the brilliant Polish star Beata Tyszkiewicz: *“Watching Beata is a pleasure that you always get when you meet with genuine art”* (Sobolev, 1966: 168).

But ... the work of J. Markulan (1920–1978) and R. Sobolev (1926–1991) were published until 1969, when Alexander Ford decided to emigrate to the West. But after 1969, according to Soviet traditions, film critics tried not to write about him anymore...

Therefore, even a fleeting mention of "Crusaders" in line with the fact that *“one of the characteristic features of the Polish cinema of the 1960s is*

the genre diversity of movies" (Kolodyazhnaya, 1974: 51) was for 1974 a kind of film criticism challenge to censorship...

Discussion about the work of Andrzej Munk

Andrzej Munk (1921–1961) died in a car accident at the very beginning of the 1960s, therefore, unlike Alexander Ford, he was perceived by Soviet film critics as a relevant film figure only during his works of the 1950s: "Man on the Rails" (1956), "Eroica" (1957) and "Cross-Eyed Happiness" (1959).

Unlike R. Yurenev (Yurenev, 1959: 94), R. Sobolev, for example, liked all the films of A. Munk (Sobolev, 1967). Positively perceived "Cross-Eyed Happiness" M. Chernenko, who wrote that within the framework of the "Polish film school" "*Andrzej Munk's ironic, mocking and sarcastic comedy "The Six Transformations of Jan Piszczyk"* (that's how "Cross-Eyed Happiness" was called in the Soviet box office – A.F.) *was a surprise. It turned out that Polish filmmakers are able to look at the tragic past with a different look, merciless not only to the enemy, but also to their own weaknesses, absurdities, shortcomings*" (Chernenko, 1974). Soviet film criticism unanimously positively accepted Andrzej Munk's last drama, "The Passenger", which was not completed by Andrzej Munk (Rubanova, 1966: 165–178; Kolodyazhnaya, 1974).

The main subject of controversy in Soviet film criticism was, in fact, A. Munk's polemical film "Eroica":

"Eroica" is built on the image of atypical events of the war and atypical characters, more precisely, paradoxes on the theme of heroism. Therefore, the picture is artificial through and through: instead of reflecting reality, it illustrates "anti-dogmatic" concepts. And this determines the fact that "Eroica" is as schematic as the films with which it argues" (Kolodyazhnaya, 1974: 39).

In "Eroica" *"there is no protest, no struggle, there is only a religious fanatical belief in a miracle, a legend, a myth, as the only deliverance"* (Markulan, 1967: 119).

The softest criticized "Eroica" by I. Rubanova, who noted that the main miscalculation of the authors of the film *"is not in rethinking historical realities. It lies in the fact that the complex phenomenon of history is only partially realized by them, without taking into account the connections and interweaving of heterogeneous patterns"* (Rubanova, 1966: 119).

Of course, against the background of these censored, cautious statements, the conclusions of the post-Soviet article by T. Eliseeva about "Eroica" look more convincing: *"In his film, Munk raises questions that have been raised many times in the history of Poland: how to survive in captivity, how to cope with humiliation, how not to let hope die. ... And*

although Munk's painting is a voice against the mythologization of heroism, it is not directed against heroism itself" (Eliseeva, 2009: 25).

Wojciech Has (1925–2000): disappeared from sight...

Soviet film criticism generally negatively (Yurenev, 1959: 100) greeted the gloomy drama of Wojciech Has "The Loop" (1957), which by all indications refers to the so-called "black series" of Polish cinema. It was customary to put "The Loop" on a par with *"deeply erroneous films, ... replacing healthy criticism of shortcomings with aggressive nihilism"* (Kolodyazhnaya, 1974: 27). Against this background, a positive attitude towards the "The Loop" from I. Rubanova (Rubanova, 1966: 146–148) looked like a dissonance. However, the release of Wojciech Has's films "How to be loved" (1962) and "The Manuscript Found in Zaragoza" (1964) on Soviet screens made his work in the USSR quite legitimate, so one could write about him with open sympathy.

The tragicomedy "How to be loved" was especially appreciated by Soviet film studies (Rubanova, 1966: 148–151). M. Chernenko wrote about this sad and ironic picture like this: *"If I were a historian, I would have to say that the role that Zbigniew Cybulski played in this movie was a clear parody of his Maciek Chelmicki from "Ashes and Diamonds", that the whole dramaturgy of the film did not hide its parody in relation to the "Polish school", but then, after watching the film, this was not what remained in my memory – the amazing actress (Barbara Krafftówna remained, the poignant story of her heroine, who sacrificed herself in the name of love despite all the disappointments that she had to endure"* (Chernenko, 1974).

And film critic J. Markulan in her monograph came up with a generalization of the creative style of the master: Wojciech Has *"is perhaps the most difficult artist in Polish cinema. It is not so easy sometimes to break through to the essence of his creations, to understand their hidden meaning. Sometimes it seems that he mystifies the viewer and gives out for ambiguity, if not emptiness, then something very elementary. And then the suspicion is born that he is simply playing with the form, with the dexterity of a virtuoso, he builds breathtaking structures from cinematic building materials. But it can be difficult, sometimes impossible, to understand what these structures will serve. Consistently, with the stubbornness of a person who knows the truth, he creates a bizarre world that bears little resemblance to the one in which we live, and populates it with people who are also strange, maniacally obsessed with one passion (not an idea, but passion). His heroes are always placed in an exceptional position, most often they are isolated from the environment, deprived of business and feel minimal ties with society. Has's camera is like a*

microscope that enlarges the object of observation to an incredible size and, as it were, moves it away from everything that did not fall into the lens" (Markulan, 1967: 208).

However, after the release of Wojciech Has's "Doll" (1968) in Soviet distribution, his subsequent works disappeared from the field of view of Soviet film criticism. The reason for this was well noted by D. Viren: *"in the work of Wojciech Jerzy Has, the "share" of surrealistic imagery increased from film to film"* (Viren, 2015: 16), which was absolutely unacceptable for the Soviet censorship of the 1970s and the first half of the 1980s. And only in post-Soviet times, after the death of Wojciech Has (1925–2000), T. Eliseeva published the first review in Russian film criticism of Has' surrealistic masterpiece – "Sanatorium under the Hourglass" (1973): *"This is a beautiful, elegant and picturesque film, the protagonist of which is nostalgia for the passing time, the Jewish element was already strong, but already, as it were, the horror of the impending era of concentration camp crematoria was already foreseen. ... People and things are shown in a long series of metamorphoses: on the one hand, they are themselves, but then they can become something else, become an omen of their further transformations, which have no end"* (Eliseeva, 2009: 123).

Jerzy Kawalerowicz: (at first) a favorite of the Soviet box office

In the Soviet box office of the 1960s, the films of Jerzy Kawalerowicz (1922–2007) occupied a special place: almost all of his works, staged by him before 1966, were successfully purchased and shown. His color historical drama "Pharaoh" (1965) had particular success with Soviet viewers.

However, not all Soviet film critics treated Kawalerowicz's films with reverence. So J. Markulan claimed that *"Train" is just a magnificent study. The poverty of dramaturgy cannot be overcome by anything, and all the titanic efforts of the director and his assistants were shattered by the emptiness of the script, its sketchiness, and sometimes even banality*" (Markulan, 1967: 195).

"Mother Joanna from the Angels" (1961) was rightfully in the center of attention of Soviet film critics. A. Sokolskaya (1927–2021), for example, wrote that this *"film, without a doubt, opposes the religious world order. But it's not just about religion. He is generally about lack of freedom, about prohibitions that weigh on a person. About the thirst for action, which is stronger than fear. On the activity of nature. One of the Polish critics called it a work about modern Faust. About Faust, who carries the devil and god in himself. Joanna, performed by Lucyna Winnicka, is an outstanding personality and aware of her originality. She was given a lot by nature: strength, beauty, an inquisitive mind ... Perhaps too much to*

come to terms with obscurity and become a submissive sheep in the flock of God" (Sokolskaya, 1965: 65).

Opinion of A. Sokolskaya, in fact, found support from J. Markulan: *"The ideological and aesthetic searches of Kawalerowicz led to the creation of the monumental–philosophical "Mother Joanna from the Angels". In this complex film, the artist has remained true to his basic principles: there is also a "hunger of feelings" that drives the characters to frenzy and rebellion, and here the richness and complexity of psychology are expressed through the actor, through plasticity, music – the harmony of all components of the language"* (Markulan, 1967: 196).

"Mother Joanna from the Angels" is perhaps the case when the opinions of Soviet and post–Soviet film critics practically coincided.

So T. Eliseeva argues that here *"love and faith clashed in conflict. Kawalerowicz is primarily interested in the eternal problem of the limits of human freedom, the problem of the relationship of human nature to voluntary or externally imposed prohibitions. The issues raised in the film are universal. The time of action is also conditional ... it can happen anytime and anywhere. ... the picture is a beautiful, mature reflection on the conflict of faith and love, human nature, a look at madness and demonism as an attempt to rebel against the deceitfulness of the world"* (Eliseeva, 2009: 71).

Starting from 1966, only one new film by Jerzy Kawalerowicz was in the Soviet box office. The reason for this can probably be found in the fact that *"Kawalerowicz has a peculiarity – each of his new films seems to cross out everything that was achieved in the previous one. He is always on the lookout, and therefore each of his films can be called experimental"* (Sobolev, 1967: 15).

And if his experiments of the 1950s – the first half of the 1960s were within the limits allowed by Soviet censorship, then the frankly postmodernist "Game" (Poland, 1966) and "Magdalene" (Italy–Yugoslavia, 1970) no longer fit into the aesthetics socialist realism, while "The Death of a President" (1977) and "Austeria" (1982) most likely seemed too politicized to the censors. Due to the prevailing inertia, no one, of course, forbade Soviet film critics to call Jerzy Kawalerowicz a classic of the Polish screen, but readers of one–sixth of the world were almost unaware of what he filmed from 1966 to 1989...

Tadeusz Konwicki: outside the Soviet screens

None of the six author's films of the outstanding Polish writer, screenwriter and director T. Konwicki (1926–2015) got into Soviet distribution. However, oddly enough, his first three films were discussed

quite animatedly and in a positive context by Soviet film studies (see, for example: Markulan, 1967: 230–234).

Of particular interest was the directorial debut of T. Konwicki "The Last Day of Summer" (1957) I. Rubanova wrote that *"The atmosphere of sadness, isolation, almost cosmic emptiness is recreated in the picture with great skill. Konwicki and Jan Laskowski state the alienation of their heroes, but they do not seek to explain it either. And for this explanation they turn to the past"* (Rubanova, 1966: 137). J. Markulan, who noted that this is *"one of the most poetic and lyrical works of Polish cinema, but it is perhaps also the saddest film in which the theme of loneliness sounded hopelessly, hysterically"* (Markulan, 1967: 223).

The reason for the interest of Soviet film studies in films T. Konwicki of the 1950s – 1960s was clarified by V. Kolodyazhnaya (1911–2003): *"Konwicki became a pioneer of new content and new expressive means of cinema, as he saw that the specificity of cinema makes it possible to reflect the complex, intimate, lyrical world of a person, those areas of spiritual life that were previously considered to belong to only one literature. Konwicki proved that in itself this spiritual life is so interesting that it does not need plot reinforcements – and moreover, they distract from the depiction of conscious and subconscious processes occurring in the depths of the inner world"* (Kolodyazhnaya, 1974: 63).

The work of V. Kolodyazhnaya was published in 1974, when T. Konwicki has already shot his main, poignantly confessional film "How Far From Here, How Close" (1971). However, V. Kolodyazhnaya chose not to even mention this picture.

L. Muratov (Muratov, 1976), the author of an article about the work of Gustaw Teofil Holoubek, acted in a similar way, although it was this actor who played one of the key roles in this film by T. Konwicki.

The reason for this, as in the case of Jerzy Kawalerowicz's films "The Game" and "Magdalene", was also aesthetic, since *"the central picture of the director "How far from here, how close" fully corresponded to the canons of surrealism: all its action is built on the intersection of the present and the past, fantasies and memories, dreams and reality"* (Viren, 2015: 17).

As a result, the work of T. Konwicki of the 1970s – 1980s became a phantom not only for the Soviet public, but also for Soviet film studies...

Jerzy Skolimowski: from criticism to taboo

Not a single directorial work of Jerzy Skolimowski got into the Soviet box office. However, before his emigration to the West, which happened in the late 1960s, Soviet film critics were willing to write about his work.

So Janina Markulan acknowledged that *“Skolimowski is undoubtedly a talented director. “Special Signs” is amazing in the sincerity and accuracy of the director’s language, “Walkover” amazes with the maturity of the skill of a twenty–eight–year–old artist, although this tape has a touch of mannerism, a kind of coquetry. ... There is a lot of vulnerability in Skolimovsky’s objectivism, in his view of his hero as if from the outside and, most importantly, in the rejection of any conclusions”* (Markulan, 1967: 235).

With J. Markulan was in full agreement and R. Sobolev: *“A sophisticated viewer may notice that in all that has been said about Skolimowski there is, perhaps, nothing that would not be known to world cinema. And yet the style of Skolimowski is something stunning, unusual. Of course, his style is prepared by all those searches of the last decade that took place in the cinema. Of course, Skolimowski absorbed the experience of Polish cinematographers and the French “new wave”, the discoveries of Godard and Antonioni, the instructive failures of “film truth” and much more”* (Sobolev, 1967: 98).

The departure of J. Skolimowski to the West, of course, radically changed the critical vector of the statements of Soviet film criticism. So V. Kolodyazhnaya, emphasizing it *“disbelief in spiritual values, including the spiritual values of a socialist society,”* argued that *“Skolimowski’s heroes live according to Western existentialist patterns, they are deeply alien to modern Polish life. ... Skolimowski ... is trying to take the position of an “outside observer”, but there is no doubt that the spiritual poverty of people, the lack of contacts between them and the tragic absurdity of life seem to him to be integral features of the universe”* (Kolodyazhnaya, 1974: 77).

And such a position of a film critic in the conditions of strict Soviet censorship is not surprising. What is surprising is that it finds support among some Russian critics even in the 21st century.

For example, M. Kirillov even today believes that *“films, representing the style of the “new wave” in Poland, were filmed by only two people – two friends, Roman Polanski and Jerzy Skolimowski. Skolimowski’s films were absolutely cosmopolitan and had nothing to do with the scene at all. His heroes are torn out of the environment, they live according to their own laws, perpendicular to society. ... Skolimowski, having left the “socialist paradise”, which he deeply despised, as a director simply degraded, shooting worthless and fantasy–free crafts”* (Kirillov, 2011).

Roman Polanski: only one film

Having made his debut with a series of short films, Roman Polanski directed only one full–length film in socialist Poland – *“Knife in the Water”*

(1962), “whose screenwriter was the “wunderkind” of Polish cinema J. Skolimowski” (Sobolev, 1967: 88). Like “*the first surrealist short film “Two Men with a Wardrobe” (1958), his full-length debut “Knife in the Water” — a psychodrama with a sadomasochistic twist — differed sharply from the Polish film production of those years and were perceived in Europe not as a socio-romantic Slavic exotic, but in as “ours”*” (Plakhov, 1999: 31). This allowed R. Polanski to adapt very quickly (since 1963) in the West after his emigration...

From this, it is generally clear why R. Sobolev negatively assessed this Oscar-nominated psychological drama: “*This is not a simple film – in some ways it is undeniably truthful and analytical, but in some ways it is one-sided and narrow in thought. It has been called a snobbish film. Maybe. However, first of all, the fact that it was made with cold hands, by a man, perhaps very talented, but clearly indifferent to human joys and sorrows, is striking. After watching “The Knife in the Water”, you draw two undoubted conclusions: a) the author despises people and b) people deserve contempt*” (Sobolev, 1967: 88–89).

In a similar vein, she wrote about “The Knife in the Water” and J. Markulan: “*All this can be understood in two ways. Either the authors of the film are protesting against the “small stabilization”, ridiculing both sides of philistinism – frank and disguised, or they seriously consider the inevitability and generality of philistine debasement. The film looks like an elegant paradox, designed to be entertaining*” (Markulan, 1967: 244). And she was echoed by V. Kolodyazhnaya: “*Egoism, petty vanity, lack of spirituality – these are the main features of all the heroes. ... People were depicted as insignificant by nature, and life as a whole seemed to be devoid of meaning*” (Kolodyazhnaya, 1974: 76–77).

The verdict of the official Soviet film criticism was strict and ruthless: “*there was nothing surprising in the fact that Roman Polanski and Jerzy Skolimowski went over to the capitalist world. Here they took up the production of entertaining films that retain their former philosophical essence. Both directors depict crimes generated by the vicious biological nature of man and the tragic absurdity of the universe*” (Kolodyazhnaya, 1974: 78).

But even here it is worth noting that already in the 21st century, the Russian critic M. Kirillov, in fact, remained true to the tradition of Soviet film criticism regarding the “Knife in the Water”: “*Roman Polanski, as it turned out later, was in principle alien to any kind of ideology and film style. He was a skilled and talented imitator, instantly adapting to the style that was in vogue “at that particular moment. ... Polanski's film, “The Knife in the Water” (1963), somewhat echoed the experiences of Chabrol, but the Polish director lacked the Frenchman's anger and sarcasm – he only imitated a psychological thriller*” (Kirillov, 2011).

But I like the opinion expressed about the “The Knife in the Water” by T. Eliseeva: Roman Polanski “*not just contrasted the wealthy inhabitant and the representative of the younger generation, brought up in accordance with certain moral and social principles. He caustically proved that these principles are worthless, giving rise only to envy and money-grubbing. And although the director created a universal situation that exists outside of time, not connected with any country or era, human allusions were read and recognized easily*” (Eliseeva, 2009: 82).

Krzysztof Zanussi and the cinema of "moral anxiety"

Krzysztof Zanussi is one of the few vivid examples of a positive assessment of the Polish cinematographer by film critics, both in Soviet and post-Soviet times. Early in his career, he was consistently praised by V. Kolodyazhnaya (Kolodyazhnaya, 1974: 79–83), noting that “*Zanussi has shown himself to be a moralist in the noblest sense of the word: he stands up for the Good, for a deep understanding of the meaning of life, for ideals*” (Kolodyazhnaya, 1974: 80).

In a benevolent manner, M. Chernenko wrote about this outstanding master of cinema art, noting, for example, that in “Hypothesis” (1972), “*in this unconcealedly ironic list of possible variants of human destiny, taken at the crossroads of the destinies of Europe at the beginning of our century, Zanussi seems to reveal all the tools of his television cinema before the viewer's eyes. He turns the life situations of the hero – a scientist from an unnamed European country – this way and that way, revealing in each of them the same irresistible conditionality of the biography of this person by the rigid logic of circumstances that does not depend on him in any way*” (Chernenko, 1978).

Miron Chernenko wrote just as warmly about “Protective Colors” (1976), one of the central dramas of Polish cinema of “moral anxiety”: “*If you remember everything that Zanussi did before this picture, it becomes clear what a surprise the film “Protective Colors” turned out to be for critics and the viewer. Instead of ascetic, purely rationalistic moral incidents that delighted cinema club visitors and festivalgoers, instead of “real European” cinema, which stood out sharply against the background of impulsive, explosive Polish cinema, there was a caustic satirical film with a well-tailored plot, an unexpected sense of humor, and elegant dialogue. .. Everything that accumulated during the first ten years of working in the cinema, here, in “Protective Colors”, with unexpected ease and some kind of almost debutant enthusiasm, broke into the discussion that was starting on the Polish screen about the immorality of power, about the hypocrisy and arrogance of the owners of life about the general demoralization of society...*” (Chernenko, 1990).

Indeed, *“a physicist and philosopher (according to his first two educations), he (K. Zanussi – A.F.) positions himself paradoxically: as a rational Christian. Each of his statements is obviously religious and at the same time verified by strict Western rationalism. The rationalist Zanussi quite often turns out to be an idealist. ... His films have always talked about some special world. More precisely, about two worlds. In one, ordinary life flowed with its sometimes unusual problems, in the other, the issues of life and death, truth and freedom were decided”* (Rakhaeva, 2007).

And I completely agree with T. Eliseeva: *“In his movies, Zanussi thoroughly and dispassionately translates into the language of cinema the most fundamental and complex problems of human existence, essential for every person – birth, life, death, intellect, conscience, soul, faith. For the director, the modern world is a territory of moral conflicts and ethical dilemmas. Thanks to precise dramaturgy, complex psychological, moral, and also philosophical conflicts, despite their seeming non-cynogenicity, acquire liveliness and sharpness. This is achieved mainly by the expressiveness and truthfulness of the images, the intellectual intensity of their conflicts, because the director’s main means of expression is the acting of actors”* (Eliseeva, 2002: 67).

In 1982, I wrote a rather voluminous article *“The Film Art of Poland in the 1970s: the “Third Generation” and the Debuts of the Young”* (Fedorov, 1982) and, due to my youth, I tried to offer it to several Soviet film magazines of that time.

I believe that the first lines of my article, which began like this, alerted the censors already:

“In the 1960s, Polish cinematography lost some of its leading artists, both pioneers of the “Polish school” and young masters. In 1961, director Andrzej Munk (“Eroika”, “Passenger”, etc.) became a victim of a car accident. In 1967, Poland's No. 1 actor Zgibniew Cybulski died under the wheels of a train... In 1963, the “prodigy of the Polish screen” Roman Polanski (“The Knife in the Water”, 1961) traveled to the West. In 1968, another young director and actor Jerzy Skolimowski (“Walkover”, “Barrier”, 1969) follows his example. A little later, one of the best Polish cameramen, Jerzy Lipman (who shot “Canal”, “Ashes”, and other classic films) and Alexander Ford, director of the famous “Crusaders”, emigrated. Talented animators Jan Lenica and Walerian Borowczyk preferred to work in the West...”

For the entire decade of the 1970s, only one film by Wojciech Has appeared on the screens (“Sanatorium under the Hourglass”, 1974). After spending several years abroad, the author of “The Train”, “Mother Joanna from the Angels” and “Pharaoh”, Jerzy Kawalerowicz, only at the very end of the 1970s staged the retrodrama “Death of the President” (1978) about

the assassination of Polish President Gabriel Narutowicz in 1923. Only one film in the 1970s was staged by Tadeusz Konwicki, who once conquered the Venice festival with the poetic "Last Day of Summer" (1959)... The discussions around the new films of Ewa and Czesław Petelski, Witold Lesiewicz, Stanislaw Lenartowicz, Jan Rybkowski, Stanisław Różewicz and other directors of the older generation.

Of all these "old masters", only Andrzej Wajda continued to work fruitfully, putting in the 1970s such significant movies as "Landscape after the Battle", "Promised Land", "Man of Marble", etc.

So, in the 1970s, new masters came to the fore, many of whom were born after the war – the "third Polish cinema" (Fedorov, 1982).

Thus, the article turned out to be, as they say, "out of time", and was successfully rejected by all the Soviet (film) magazines and journals known to me at that time...

Juliusz Machulski – the favorite of the Soviet screen

If Juliusz Machulski had made his naughty comedies in the 1970s, they most likely would never have made it to the Soviet screens. But ... J. Machulski's erotic-fiction comedy "Sexmission" (1983), even if it was cut by the censors and under the much more innocent name "The New Amazons", was triumphantly released in Soviet cinemas already in the years of perestroika 1986–1987. With similar success were in the Soviet box office of the 1980s criminal retro-comedies by J. Machulski "Va-Bank" (1981) and "Va-Bank-2" (1984)...

M. Chernenko aptly wrote that J. Machulski "consistent and stubborn in what he does, without suffering from cinematic messianism, a tendency to excessive criticism or, God forbid, social analysis. In other words, he perfectly knows his place in the cinema, he knows that this place is his own. No one has encroached on him so far, and if he does, then in the zone of this "cinema for everyone" there will always be a place for talent, and if necessary, he himself, Machulski, or an unexpected competitor will simply move aside so as not to interfere with the other" (Chernenko, 1990).

At the same time, "Sexmission" uses "a wandering story about the realm of women, where two men are transferred from our days – a shy scientist and a smart schemer, – is permeated with so many of the most relevant political allusions, allusions and associations that the brave purchasing commission that acquired this picture almost put her party cards in full force on someone's table" (Chernenko, 1990).

After the colossal success of "Va-bank" (1981), J. Machulski shoots "Va-bank-2, or Strike Back" "not only is not inferior to his predecessor, but in some ways exceeds him – the elegance and careless professionalism of directing (this, apparently, after a year's stay at American studios,

where he learned a lot), the ability to build an enchanting adventure spectacle” (Chernenko, 1990).

Of course, "Va-bank" can be called "wonderful genre trivia" (Gorelov, 2011), however, this definition probably includes most films of light genres. But in "Kingsize" (1988), J. Machulski clearly added a satirical component and created a parody *“of a very familiar world in which we will see everything as it is: the card system and the law on the prohibition of drinking alcohol during working hours, as well as non-working hours; a parliamentary meeting examining traces of sedition in the fairy tales of the Brothers Grimm; an ideological struggle against the spreading liberalism, which claims that there, in the "Kingsize", live creatures called women. And if it seems to us that all this is too pessimistic, we will see local rebels under the slogan "Kingsize for everyone" (Chernenko, 1990).*

Unfortunately, "Kingsize" was the last film of J. Machulski, which aroused the interest of Russian film critics. In subsequent years, little has been written about his work in Russia. Well, perhaps "Squadron" (1992), perceived as *“an attempt to look at the uprising of 1863 through the eyes of a Russian officer who falls in love with a beautiful Polish patriot, but, being an enemy, cannot count on reciprocity, attracted some attention. The hero of the film is an honest young man who sees the troubles of the Poles, but by his actions only contributes to their continuation. Another Russian officer, the captain (Sergey Shakurov), also seems to be a moderately positive character, but he is very pragmatic and opposes the senseless cruelty of the commander (a renegade Pole) only when he considers his actions harmful to the cause (restoring order in the rebellious province). Shakurov will play a similar character again in a few years in Andrzej Wajda's film "Pan Tadeusz". In these roles there is an echo of the old Polish stereotype: Russians as passive slaves of the tsar; they are either cruel destroyers who make up a faceless mass hostile to the Poles, or individual conscientious people who, however, will not do anything to change the situation” (Rakhaeva, 2012: 231).*

Krzysztof Kieślowski: metamorphoses

Soviet film critics first became interested in the work of Krzysztof Kieślowski (1941–1996) after his satirical film "Amator" (1979) received one of the main prizes of the Moscow Film Festival, although a little earlier than I. Rubanova, trying to fit his films of "moral anxiety" into a context acceptable to the film authorities, wrote that Kieślowski *“is endowed with a sharp artistic vision, the flexible mind of a modern intellectual, which allows him to appreciate the little things as part of a great whole and in nothing that attracts attention, sometimes even the unsightly appearance of an ordinary to imagine his contemporary a person without whom that*

wide-ranging and dynamically tempo turn of socialist construction, which people's Poland is making today, could not have been realized" (Rubanova, 1978: 257).

As A. Plakhov wrote, *"the international fame of Krzysztof Kieślowski began with the Grand Prize for the film "Amator" at the Moscow Film Festival in 1979. The prize was awarded due to the stupidity of the Brezhnev ideologists, who once again overlooked sedition. It was a sharp reflection of the former documentary filmmaker on the subject of the dual role of the camera in general and in the socialist world of double morality, in particular" (Plakhov, 1999: 154).*

The explanation of this miscalculation of the Soviet censorship can be found in I. Rubanova: *"It is interesting that the only one of all the "restless" films, "Amator", was not only accepted into the competition of the Moscow Film Festival in 1979, but also received the Golden Prize. Is it because, deprived of the support of related works, Kieslowski's tape lost its almost rebellious energy and was perceived by us almost as a genre story about a working boy obsessed with amateur art?! Context is a great thing" (Rubanova, 2009).*

As a kind of visual illustration to the words of I. Rubanova can give a review of E. Bauman (1932–2017) titled "The Story of a Hobby". Here is what she wrote about the main character of "Amator": *"The blows of fate are raining down on our simple-hearted hero. And all because he, perhaps still unconsciously, felt his new occupation as a vocation in which he decided to be true only to his inner voice" (Bauman, 1981: 184).*

Soon after the Moscow triumph of "Amator", the time of "Solidarity" came, and the name of the director who supported it became popular with Soviet film critics only in the era of "perestroika", when *"Kieślowski's triumph was "Decalogue" (1988–1989), regarded in the cinema world as a creative feat. Ten films, shot in record time at the highest spiritual intensity, appeared as a miracle of minimalist beauty in an age of triumphant mannerism and serial culture. Kieślowski and his screenwriter Krzysztof Pesiewicz were not afraid of the edification with which each of the Ten Commandments is superimposed on the relativism of modern social morality. The dramatic principle chosen by them, as well as the visual solution and the character of acting, concentrate all the best that was developed by the Polish cinema of "moral anxiety", but go further – from the model of society to the project of personality, from Wajda to Bergman" (Plakhov, 1999: 154).*

M. Chernenko wrote wonderfully about the work of the creator of the "Decalogue", convinced that *"the harmonic and consistent combination of incompatible – cruel, entopological in its dispassionateness of documentaryism with metaphysics is the nerve and meaning of Kieślowski's cinematography. Moreover, it is precisely this explosive*

aesthetic and ethical cocktail that explains another property of the director, which determined his uniqueness in world cinema – thinking in cycles, a penchant for unusual, non–canonical epic thinking, the desire to expand his artistic world beyond the boundaries of classical plots and situations, because there, in the usual cinematic volumes, both sides of the director's talent simply interfered, neutralized each other” (Chernenko, 1996).

So, in the "Short film about the murder" (1987) K. Kieślowski "reveals not revenge, not punishment, but an empty and self–satisfied ritual, the stubbornness of an indisputable dogma, consecrated for centuries, but not sacred, because for the director, a man of Catholic morality, Catholic ethics, killing in the name of the law is just as unnatural as killing against the law, against man and humanity” (Chernenko, 1990).

At one time (during one of the Moscow film festivals) I was not only to press-conference, but also to talk with K. Kieślowski. And I'm completely with A. Plakhov: “Kieślowski does not fit into the classification of André Bazin, who divides artists into those who prefer reality and those who believe in the image. He has no contradiction between physics and metaphysics. Kieślowski the artist is immersed in the mystery of life, in its horrors and in its wonders. ... Kieślowski was one of the last authors in cinema who treated it not as an attraction or fun, but as a moral message. He overcame the cultural barrier between East and West, between Europe and America, between classical and modern cinema. He made the people of the end of the 20th century listen to himself. That's why he was in such a hurry: he knew that today they could still hear him. Will they hear tomorrow?” (Plakhov, 1999: 155, 151).

About the "blank spots" of Polish cinema

Due to political and censorship reasons, many Polish films of the socialist period remained practically outside the analysis of Soviet criticism. That is why it is so important that in our time Russian film studies are introducing into scientific circulation the names of such Polish filmmakers as, for example, Grzegorz Królikiewicz. For example, D. Viren writes about the key episode (the murder of an elderly couple whose killers rented an apartment, the murder of bystanders of the crime) of G. Królikiewicz's most famous film “Blow Through” (1972): “Indeed, on the one hand, we are dealing with a documentary – or rather , pseudo-documentary – style, on the other hand, in this episode, the stylization of German expressionist films is obvious, which is mainly manifested in sharp contrast lighting, as well as in the composition of some shots” (Viren, 2013: 19). And further – about the director's shocking attitude towards his main characters (which, apparently, was the reason that "Blow Through" did not overcome Soviet

ensorship): *"It can be said that the director is trying to present this case objectively, but at the same time hard not to feel his sympathies are clearly on the side of the killers (otherwise he probably would not have taken up this topic at all). ... The point here, of course, is not the problem of socio-economic disorder and the failing desire of the characters to become successful people, but precisely their internal transformation, which happens under such nightmarish circumstances"* (Viren, 2013: 21).

And here I agree with D. Viren: it is very important for Grzegorz Królikiewicz's auteur cinema participation, or even complicity of the viewer in what is happening on the screen. Perhaps the main goal of the director's films is to activate the viewer's imagination (Viren, 2015: 35).

The reflections of D. Viren and about the deconstruction of the socialist realist canon in Polish cinema in the 1970s–1980s, when *"a parodic direction that ridiculed the characteristic features of life under socialism"* (Viren, 2013: 98): "Flight" (1970) and "Excuse me, is there a beating here?" (1976) by Marek Piwowski.

For example, reflecting on the satirical, pseudo-detective nature of the film "Excuse me, is there beating here?", D. Viren, in my opinion, gives a very vivid example of how *"the game with the genre is gradually giving way to socio-psychological problems here. As a result, the same "moral anxiety" comes to the fore, for example, in the episode when one of the main characters, a policeman, saysphrase: "You understand, there is no single ethics for all." The problem is very relevant today, isn't it?"* (Viren, 2013: 98).

T. Eliseeva finally pays tribute to the drama "Interrogation" (1982) by Ryszard Bugajski (1943-2019), noting that he *"violated the generally accepted taboo in his tape: he created a documented authentic, ominous and naturalistic picture of the functioning of the security apparatus and the methods of moral, physical and psychological destruction of people during the investigation in Polish prisons in the late 1940s and early 1950s"* (Eliseeva, 2009: 37).

He writes quite conclusively about the influence of that part of Polish cinema, which has remained a "blank spot" for ordinary Soviet viewers, writes D. Gorelov: for example, *"Goodbye, see you tomorrow" with Zbigniew Cybulski, was scolded at home for lightness – and a good half of the city manifestos of new Russia were borrowed from it. The film was not in our box office, but it was shown at VGIK for sure: the hooting of half-lovers on castle slabs and paving stones went without cuts to "My Younger Brother" (1962, Alexander Zarkhi), a timid–joking entry into the church and the widespread grumbling of elders – to "I I'm walking around Moscow" (1963, Georgy Danelia), student pantomime theater – in "Not the best day" (1966, Yuri Egorov)"* (Gorelov, 2011).

Russian–Polish relations on the Polish screen in the mirror of Russian film criticism

It is clear that the strict censorship code did not allow Soviet film critics to delve into discussions about what image of Russia and Russians was created on the Polish screen. Research on this topic appeared only in post–Soviet times ...

So attentive researcher O. Rakhaeva convincingly writes that in the Polish cinema of the 1960s, in general, there was a tendency to create a positive image of Russians, especially in films on a military theme: *“The films “Where is the General” (“Gdzie jest general”, 1964, directed by Tadeusz Chmielewski) and the serial “Four Tankmen and a Dog” (“Czterej pancerni i pies”, 1966, directed by Konrad Nałęczki). In the film “Where is the General”, for the first time in military contexts, the theme of Polish–Russian love sounds, but in a pair of Marusya and Ozheshko, Marusya is clearly in the lead, and the Pole looks like a kind of klutz, for which the film was even criticized”* (Rakhaeva, 2012: 228).

After the collapse of the USSR and the liberation of Poland from the dependence of the Kremlin, the attitude towards Russians and Russia in Polish cinema naturally changed. For example, O. Rakhaeva believes that from the film *“Ladies and Widows”* (1991) by Janusz Zaorski, it follows that *“Russians are dirty, always drunk, brutal and overwhelmed with one single desire – to possess Poles. ... Again, as in the 1920s, we see violence against the Polish Mother. It is no coincidence that the invaders are presented exclusively in the male version, as more or less wild scoundrels”* (Rakhaeva, 2012: 230).

The main prohibition of socialist times, concerning the reflection of the Soviet–Polish war of 1920 on the screen, also collapsed. O. Rakhaeva notes that in the stories about how the Bolshevik hordes threatened free Poland: *“The Gates of Europe”* (*“Wrota Europy”*, 1999, dir. Andrzej Barański) ... by and large, the principle of showing enemies has not departed far from the interwar canons: they are wild, cruel, and even if they are individualized (an officer in the *“Gates of Europe”*), they have all the signs of a hostile mass (Rakhaeva, 2012: 231). In fairness, I note that in the key Polish film on this topic – *“The Battle of Warsaw 1920”* (2011) by Jerzy Hoffman – this scheme is not so straightforward.

Of course, in its interpretation of Polish–Russian relations, modern cinema in Poland could not bypass the tragic events of 1939 and the next ten or fifteen years... Highlighting the films *“Scurvy”* (*“Cynga”*, 1991, dir. Leszek Wosiewicz), *“Ladies and widows”* (*“Panny i wdowy”* by Janusz Zaorski, 1991), *“All the most important”* (*“Wszystko co najważniejsze”*, 1992 by Robert Gliński), *“Colonel Kwiatkowski”* (*“Pułkownik Kwiatkowski”*, 1995 by Kazimierz Kutz), O. Rakhaeva writes that Soviet soldiers on the Polish

screen are still the same as in the 1920s and 1930s (perhaps a little less caricatured), but the officers are becoming more sophisticated in their cruelty ("Panny and widows", "Scurvy"), the physical destruction of the enemy is already too little for them, they need to break it psychologically... The theme of the Russian military is also present in the Polish–Czech "Operation Danube" ("Operacja Dunaj", 2009) by Jacek Glomba, "where Soviet soldiers again look like Bolsheviks in a 1920s movie. They are senselessly violent, wild and drunk. Although the Poles are not too idealized, there is still a feeling that the filmmakers wanted to slightly whitewash the Polish participation in the occupation of Czechoslovakia. At the same time, it turns out that the Poles and Czechs can perfectly agree if they have a common enemy – the Russians (Rakhaeva, 2012: 235).

O. Rakhaeva clearly highlights the stereotypical images of Russians in Polish cinema of the 1990s and early 2000s: *"immigrants from Russia are wild people from a wild country sinking in poverty; Russians are trying by hook or by crook to get to Poland – a staging post on the way to the West – and here to solve their (mostly dirty) affairs. These are smugglers, criminals, murderers, gangsters and mafiosi – the characters of the film "Duty" ("Dług", 1999, dir. Krzysztof Krause), who, after the murders, dismember the corpses, hoping to start the investigation on a false trail of "Russian accounts". These are prostitutes, pimps – although it is precisely this role that the Russians can concede to the Poles. ... In addition, the fate of Russian women in these films usually depends almost entirely on the Poles (a kind of symbolic revenge for historical insults). Poland is clearly masculinized in these films"* (Rakhaeva, 2012).

Indeed, the images of Russian women are shown in Polish cinema of the 1990s–2000s much softer and warmer than the images of men: "Sauna" (1992) by Philippe Bayon, "VIP" (1991) by Juliusz Machulski, "Daughters of Happiness" ("Córy szczęścia", Poland–Hungary–Germany, 1999) by Márta Mészáros, "Love Stories" ("Historie miłosne", 1997) by Jerzy Sztur, "Little Moscow" ("Mała Moskwa", 2008) by Waldemar Krzystek and others.

Analyzing films of the last 15 years, O. Rakhaeva (Rakhaeva, 2012: 233) notices in Polish cinema a relatively new trend in depicting Russians as courageous and slightly mysterious characters: in the films "To the End of the World" ("Na koniec świata", 1999) by Magdalena Lazarkiewicz, "Master" ("Mistrz", 2005) by Piotr Trzaskalski and others.

Thus, in the film "Persona non grata" by Krzysztof Zanussi, we can find the motive of devoted Russian–Polish love (the Russian wife of a young Polish diplomat collects dirt on him in order to stay with him in Poland) and friendship: Oleg (Nikita Mikhalkov) in his youth denounced the figures of Solidarity, and now betrays his friendship with Victor and grows almost to a metaphor for modern Russia. The director himself said with surprise

that he had conceived this image as negative, But in Mikhalkov's performance the charm erases all the boundaries marked by the director" (Rakhaeva, 2012: 234).

In general, we can agree with the conclusions of O. Rakhaeva: Polish films *"after 2005 are different than in the 1990s. We can say that, good or bad, Russians are now seen in Polish cinema as individuals, even partners, and not as wild hordes that bring death and shame"* (Rakhaeva, 2012: 234).

Polish cinema: forecasts for the future

Forecasts, as is well known, are a thankless thing: they very often do not come true.

Here she wrote, for example, V. Kolodyazhnaya, in 1974, which *"All the best in the field of content and form was further developed in the Polish cinema of the 1960s and early 1970s. At the same time, many new things were also found. When Polish cinematography as a whole freed itself from ideological vacillations, from disbelief in man, from the existentialist themes of loneliness and the omnipotence of evil, a new fruitful stage began"* (Kolodyazhnaya, 1974: 47). And it hit the sky like a finger: the "ideological vacillation" of Polish filmmakers not only continued, but also led to the peak of "moral anxiety cinema" in the late 1970s. Of course, this was a "fruitful stage" in the development of Polish cinematography, but, I'm afraid, it was not at all the same as it was seen by Valentina Kolodyazhnaya, who stood on clear socialist positions.

The more recent text (1988) written by one of the most famous Russian film critics of the liberal wing, A. Plakhov. Here is what Plakhov wrote just three years before the collapse of the USSR about the generation of Polish film directors that made itself known in the period preceding Solidarity: "Most of them entered the cinema in the second half of the 70s – shortly before the Polish society experienced an economic and political crisis. This could not but affect the nature of the spiritual predilections of the new director's shift, coloring her attitude with tones of skepticism and pessimism. At the same time – now it can be confidently asserted – for the most part they did not agree to an ideological alliance with extremist forces that wanted to orient the country towards the West. The so-called films "under the sign of moral concern," which appeared in abundance on Polish screens at the turn of the 1970s and 1980s, were aimed not at denying socialism as such, but at criticizing its actual distortions and shortcomings" (Plakhov, 1988: 169-170).

But the forecast of a connoisseur of Polish cinema M. Chernenko, made by him in 1989, as it turned out, was very accurate: *"Of course, forecasts are always doubtful, especially in Poland, which is far from*

stable political and economic situation, but if we count on the normal, evolutionary course of events, then we can easily assume in the future a sharp turn of cinema to the events of recent history, to those pages of military and post-war life people who were under censorship. First of all, we can expect the appearance of a cinematic biography of Solidarity, as well as the prehistory of this movement.–from the workers' protests of 1976 in Radom and Ursus and beyond, into the depths of decades–to the events on the Coast in 1970, to the tragedy of Poznań in 1956, to the civil war of 1944–1948. and mass repressions ... In any case, whatever the specific topic, most likely, Polish cinema will again become historical cinema in the coming years, just as the “Polish film school” historical cinema was, which brought Poland world fame on many screens of the world” (Chernenko, 1989).

Russian film criticism about Polish cinema: what's next?

I counted about 60 works on Polish cinema published in the USSR from 1959 to 1991 (Antonov, 1972; Bauman, 1981; Bereznitsky, 1971; Chernenko, 1964; 1965; 1967; 1968; 1970; 1971; 1972; 1974; 1975; 1976; 1977; 1978; 1979; 1980; 1984; 1985; 1987; 1989; 1990; Chizhikov, 1966; Frolova, 1976; Kolodyazhnaya, 1974; Lavrentiev, 1989; Markulan, 1967; 1968; Mikhalkovich, 1977; Molchanov, 1989; Muratov, 1973; 1976; 1978; Plakhov, 1988; Rubanova, 1965; 1966; 1972; 1977; 1978; 1989; Rysakova, 1960; Sobolev, 1965; 1966; 1967; 1970; 1979; Yurenev, 1959).

In post-Soviet times (from 1992 to 2022), I found about a hundred publications of Russian film critics and critics about Polish cinema (Chernenko, 1992; 1996; 2000; 2002; Eliseeva, 1996; 2002; 2007; 2009; Filimonov, 2008; Gorelov, 2011; Kirillov, 2011; Kudryavtsev, 2000; 2007; 2013; Palamarchuk, Zubritskaya, 2007; Plakhov, 1999; Rakhaeva, 2009; 2012; Rubanova, 2000; 2013; 2015; Viren, 2013; 2015; Zadorozhnaya, 2006 and others). It seems to be a lot, but ... more than half of them are small articles of an encyclopedic nature, written by S. Kudryavtsev and T. Eliseeva. In the more or less mainstream press, there have been few articles about Polish cinema over the past quarter of a century...

Of course, I took into account (both in the Soviet and post-Soviet period) mainly the publications of the capital's film critics. But in socialist times it was customary in provincial newspapers to publish reviews of films of the current repertoire (including Polish ones), then in the Russian regional press this phenomenon is now extremely rare...

So, in order to list today Russian film critics who purposefully write about Polish cinema, the fingers of one hand will probably suffice: T. Eliseeva, S. Kudryavtsev, O. Rakhaeva, I. Rubanova, A. Viatkin, D. Viren... Well, let's hope that not by number, but by skill...

Notes on Polish cinema of different years

The cinema art of Poland in the 1970s: the "third generation" and the debuts of the young

Generational change

In the 1960s, Polish cinematography lost some of its leading artists, both pioneers of the "Polish school" and young masters.

In 1961, director Andrzej Munk ("Eeroika", "Passenger", etc.) became a victim of a car accident. In 1967 Zgibniew Cybulski, the actor No. 1 of Poland, died under the wheels of a train...

In 1963, Roman Polanski, a "wunderkind of the Polish screen" ("Knife in the Water", 1961), traveled to the West.

In 1968, another young director and actor, Jerzy Skolimowski, followed his example ("Walkover", "Barrier", 1969).

A little later, one of the best Polish cameramen, Jerzy Lipman (who shot "Canal", "Ashes", and other classic films) and Alexander Ford, director of the famous "Crusaders", emigrated.

Talented animators Jan Lenica and Walerian Borowczyk preferred to work in the West...

For the entire decade of the 1970s, only one film by Wojciech Has appeared on the screens ("Sanatorium under the Hourglass", 1974).

After spending several years abroad, the author of "The Train", "Mother Joanna from the Angels" and "Pharaoh", Jerzy Kawalerowicz, only at the very end of the 1970s staged the retrodrama "Death of the President" (1978) about the assassination of Polish President Gabriel Narutowicz in 1923.

Only one film in the 1970s was staged by Tadeusz Konwicki, who once conquered the Venice festival with the poetic "Last Day of Summer" (1959)...

The discussions around the new films of Ewa and Czesław Petelski, Witold Lesiewicz, Stanislaw Lenartowicz, Jan Rybkowski, Stanisław Różewicz and other directors of the older generation.

Of all these "old masters", only Andrzej Wajda continued to work fruitfully, putting in the 1970s such significant movies as "Landscape after the Battle", "Promised Land", "Man of Marble", etc.

So, in the 1970s, new materas came to the fore, many of whom were born after the war. "The Third Polish Cinema" was distinguished "first of all by the desire to explore the spiritual world of its contemporary" (Kolodyazhnaya, 1974: 78).

Zanussi phenomenon

Krzysztof Zanussi is considered to be one of the most talented representatives of the "third Polish cinema".

"The Conflicts of His Works – always internal, one might say, spiritual, flowing, as it were, latently, without violent external manifestations", wrote Romil Sobolev about the director's work (Sobolev, 1979: 78).

But these words seem to me true only for the initial stage of K. Zanussi's work – "Crystal Structure", 1969); "Behind the Wall" (1971), "Role" (1972), "Illumination" (1973), etc.

Already in "Quarterly Balance" (1974), through the outwardly dispassionate, filmed "under the document" plot fabric, episodes – "explosions" are strung, where the heroine of the film (her role is played by the director's favorite actress Maya Komorowska) gives vent to her pent-up feelings, an emotional outburst. The story of a married woman, depressed by tedious work, disorder of life and relations with her husband, in fact, is more addressed to the intellect, and not to the feelings of the audience.

Nevertheless, in the "Quarterly Balance" one can see the origins of that violent cinema of open conflict, which the director came to on the threshold of the 1980s in the films "Constant" and "Contract".

V. Kolodyazhnaya, in my opinion, accurately defined the main problem of K. Zanussi's creativity as the problem of "human moral responsibility." In each new work, the director makes it harder, sharper, more emotional.

And if the heroes of his first paintings were characterized by a certain isolation, isolation from the life of society, in-depth attention to their own inner world, then in "Constant" and "Contract" social problems come to the fore.

The heroes of Zanussi (for he is also the screenwriter of his films) solve here not purely personal, intimate or scientific-philosophical issues, but conflicting problems of the relationship between the individual and society.

Zanussi's films are always under the scrutiny of Polish critics. Each of his new works causes controversy on the pages of the cinematic press.

Other critics, subjectively interpreting the director's work, attribute very controversial ideas to him. For example, Czesław Donzillo is sure that Krzysztof Zanussi in all his films speaks about the finiteness of the resistance of individual moral qualities (Donzillo, C. In search of solid ground. Film. 1980. No. 31: 6.).

Let's try to understand the problems of "Constant" and "Contract". At first glance, "Constant" fully fits our idea of Zanussi's films: discreetness, restraint, "documentary" objectivity. This film was edited with musical smoothness, with a mass of light blurs, as if captured in passing, not designed for effect" (Sobolevski, T. "Constant". Film. 1980. No. 29: 8).

However, there are also splash episodes in "Constant": the nerve-racking scene of the burning of a dead young Indian woman, when a close-up shows how ants run over her still beautiful face, escaping from the flames of a huge fire ...

Polish critic Zgibniew Kliaczynski believes that this scene is associated with the motif of death, which in the film returns as a refrain in different versions; death in a duel with fate, the death of the closest person, taking as if part of the life of those whom she orphaned (Klyachinsky, Z. My cinema—our cinema. Film. 1980. No. 31: 4).

It seems to me that such far-reaching conclusions do not necessarily follow from the essence of the picture. The story of a young Warsawian Witek (Tadeusz Bradecki) – this is not a fatal story of death, on the contrary, a story about how a person strives to live, keeping constant (here it is –"constant") their morality, based on honesty, incorruptibility and uncompromisingness.

Witek discovers with surprise and indignation that doctors take bribes in hospitals, and various frauds flourish in the company where he works. He enters into a fight with all this, but is defeated and decides to live "quietly", without interfering in anything. "In a crystal-clearly honest hero there is no will to fight, spiritual strength, ability to improve the world around us" (Klyachinsky, 1980).

So Zanussi comes to a tragic ending: Witek, who got a job as a worker at a construction site, carelessly throws down unusable bricks, and there, under the very wall of the house, a kid runs through ...

The freeze frame makes the bricks that have fallen from a height freeze in the air...

What's this? A symbol of the limb of resistance to evil?

There is no absolute constancy in life—constants—neither in the moral responsibility of a person, nor in "moral restlessness", nor in an attempt to stay on the sidelines, complacency ... This is what, in my opinion, the director is thinking about.

Zanussi poses the same problem of moral peace and anxiety, responsibility not only for one's own destiny, but also for the destiny of society, even more sharply in "Contract".

"Contract" is a portrait of the modern intelligentsia, claiming to be a high society Parisian society. Spiritual pettiness, the absence of any moral anxiety, the willingness to sell everyone and everything...

The action of the film is compositionally tied to one dramatic wedding evening in a chic country villa.

The groom and the bride understand that their proposed marriage – the contract is subject to a purely material calculation. The bride literally runs away from the wedding, but the guests (friends from Sweden, relatives from England, local businessmen) have already gathered for the

celebration, and the parents (their roles are played by M. Komorowska and J. Gajos) do not dare to cancel it...

The closed space of the villa helps the director to reveal the true essence of the guests—bribe-takers, money-grubbers, thieves, skillfully hiding their essence under the guise of intellectualism and "modern mores". In fact, this modernity comes down to gluttony, drinking, sex and, most importantly, – to the thirst for money, high positions, etc.

Zanussi's film contains many capacious metaphors and symbols. Here is just one episode.

...A group of guests decided to take a sleigh ride through the winter forest. Horses run briskly, and in the cart two former ballerinas are trying to sing the melody of the Spanish dance from Tchaikovsky's ballet "Swan Lake" in drunken discordant voices ... It turns out false and ridiculous. And suddenly their duet seems to be picked up by the music, sounding louder and louder.

But why are the intro bars repeated over and over again and the melody never starts? Musically out of place, the acceleration without continuation enters into a meaningful counterpoint with a distorted melody, which is brought out by two faded primas.

And the horses keep carrying them forward, and none of the guests knows that the owner's son, in desperation, set fire to the villa in order to destroy the symbol of prestige and prosperity...

Beautifully filmed by cinematographer Sławomir Idziak, the finale of "Contract".

The fire is extinguished. The guests go home. The bride wanders alone through the forest, and suddenly a handsome deer comes out to meet her.

The director of photography, through the blur of snow-covered branches, brings the sad, clear eyes of a forest giant closer to us...

– What do we do? How to live on? – asks the heroine of the movie.

And in response, a silent reproach of deer eyes...

Sharply, uncompromisingly, harshly denouncing the powers that be, Krzysztof Zanussi, on the eve of the events of 1981, posed difficult questions that still remain without a clear answer...

And who is nearby? Of course, it was not only Zanussi who touched on the sharp edges of moral problems in the 1970s.

There were other directors next to him. For example, Jerzy Stefan Stawiński confirmed his reputation as a subtle connoisseur of psychology, an ironic storyteller who gives "serious themes" (scenarios of "Canal", "Eroica", etc.) to the largest directors of Poland, and prefers to stage modest, chamber things.

In 1973, Stawiński filmed his own story "Rush Hour"— a sad parable about a man who all his life considered himself a beloved boss, husband, father, desired lover, etc., but one day he discovered that all this—bluff...

In 1978, Ewa and Czesław Petelski, according to the script by E.–S. Stawiński filming a tough drama "Return Ticket" – a story about the sad fate of a peasant woman who, in the hope of wealth, leaves overseas for Canada...

Janusz Morgenstern in the drama "You Need to Kill This Love" (1974), defending the purity of feelings, denounces the philistine, sucking the main character of the film – young guy who traded a poor nurse bride for a promotion – promising love affair with the boss's wife...

The symbolic scene of friendship–enmity between the gunpowder storekeeper and the dog runs like an alarming refrain through the film. A lonely and gloomy man in rare moments of good mood feeds a homeless dog. But usually, languishing from idleness, he teases and mocks him... The last "joke" of the watchman turns out to be fatal: having decided to blow up the dog, he ties it with dynamite, sets fire to the fuse and drives away...

But the frightened animal, sensing something was wrong, screaming desperately, rushes through the open door of the warehouse. The camera of one of the best Polish cameramen Zygmund Samosiuk (1939-1983) "rapidly" shoots flying fragments of a dilapidated building and the surprised faces of people around...

They, who had calmly observed many times how the sadist's watchman was torturing the dog, were silent, and only the explosion made them distract from everyday affairs for a minute...

So Morgenstern protests against indifference, complacency, isolation in a shell of comfort and complacency...

A similar position in art is occupied by Roman Załuski.

In the melodrama "Anatomy of Love" (1972), Załuski opposes the replacement of true love with "partnership", "lovemaking"; in a parable–like, ironic form, "anatomizing" the psychology of the relationship between two thirty–year–old heroes (they were played by Barbara Brylska and Jan Nowicki).

In 1978 Załuski staged "The Refuge" – movie on the theme of moral conformism.

...1946. The protagonist of the film is sure that now that the war is over, he can live in peace somewhere in the outback, without interfering in anything, thinking only about his daily bread. But in Poland there is a civil war, a choice must be made...

In the 1970s, Jan Majewski, Marek Piwowski, Andrzej Tszos–Rastawiecki (1933-2019), Andrzej Kondratiuk (1936-2016), Janusz Nasfeter (1920-1998), and other directors of the older and middle generation produced equally sharp, problematic films.

There were, of course, traditional, staged and genre paintings. How else! The film industry, which releases about 30 films a year, cannot afford the luxury of total auteur cinema.

The leader of the staged, costume action films and the box office record holder of the decade was "Flood" (1974) by Jerzy Hoffmann based on Henryk Sienkiewicz. Successfully passed on the screens of many countries and another film adaptation made by Hoffmann – "Leper" (1976).

Unfortunately, it seems to me that in this melodrama the director's taste changed, he could not cope with the "tearful" element of the original source...

There were also frankly unsuccessful, secondary–imitative tapes, like the western "Everything and Nobody" (1978) by Konrad Nalecki (1919-1991), who transferred the scheme of "Seven Samurai" – "Magnificent Seven" in post–war Poland.

There were supposedly meaningful, pretentious, but essentially empty movies: "The Cricket's Funeral", 1978 by Wojciech Fiwek (1924-2020), "The Complexity of Feelings", 1976 by Leon Jeannot (1908-1997), etc. There were the stupidest and most vulgar comedies ("Million for Laura", 1975).

There were films with naturalistic meticulousness restoring episodes related to anti–fascist resistance ("Action at the Arsenal", 1978 by Jan Łomnicki (1929 –2002), "One Hundred Horses to a Hundred Coasts", 1979 by Zbigniew Kuźmiński (1921-2005)... But due to the averageness of the author's view, the weak development of characters, they, no doubt, were inferior even to the average films of the "Polish school" on a military theme.

Strong professional Jan Batory (1921-1981) in the films "Extraordinary Lake", 1972, "Con amore", 1976, "The Stolen Collection", 1979) in a kind of simplified version adapted for adolescence – in the genre of melodrama and comedy, he tried to reveal the problems of morality and ethics of love, which became the leading motif of the work of leading filmmakers in Poland.

Very accurately, for example, V. Kolodyazhnaya writes about the film by J. Batory: *"An Extraordinary Lake" calls for sensitivity, generosity and responsibility, but the action is subject to chance, it is melodramatic, the images of the characters are shallow, and as a result, moral issues are not seriously disclosed*" (Kolodyazhnaya, 1974: 86).

In a word, the repertoire of the decade was diverse in genres, themes, and the problems raised in the films were solved at different levels of skill and were designed for different levels of perception. Epics, dramas, comedies, detective stories. Melodramas, westerns, musicals and parodies...

Good luck was in all genres, excluding, perhaps, paintings on a military theme. Here, I think, since the "Landscape after the Battle" (1971) by Wajda, not a single outstanding film has been created. Maybe it happened because the leading masters of Polish cinema turned to the present, and the military theme went to mediocre directors.

Young debuts

In the late 1970s, Polish critics started talking about the "fourth generation" in the national cinema.

In fact, the arrival of talented young people in directing in 1975–1976 showed that the debutants immediately won the recognition of the audience, critics and festival juries.

Golden Prize for the "Amator" by Krzysztof Kieślowski in Moscow (1979). Award for the best film in 1979 "Clinch" by Piotr Andrejew (1947-2017) (prize awarded by the editors of the magazine "Film"). Awards in Karlovy Vary, Mannheim, Cannes, Venice, Berlin...

The Polish press devotes entire pages of interviews with young masters...

What is the reason for success? In talent and professionalism? In the knowledge of the laws of the genre and the mechanism of influence on the emotions of the audience?

It is thought, first of all, in a different – in the sharpness and freshness of the view of the world, in the desire to touch the painful points of life.

Consider for example the first feature film by Piotr Andrejew "Clinch" (1979) – a dramatic story about the fate of a working guy hedgehog, who became a professional boxer.

Piotr Andrejew is a former documentary filmmaker, so it is not surprising that the film was shot in an emphatically documentary manner – with an abundance of naturalistic details, sometimes even physiologically unpleasant.

The image is deliberately darkened, no artificial light. The use of distorting wide-angle optics emphasizes the texture and volume of interiors. The main theme of the film echoes "Constant" and "Contract": the rebellion of a non-conformist character against the machinations of businessmen...

In an interview given by the director to the "Film" magazine (Career morality. Film. 1979. No. 46: 4), Piotr Andrejew emphasized that everyone makes a career. It's all about how it's done". He is echoed by critics Oscar Sobański: "Athletes – just an excuse to show a normal career ... Andrejew interprets sport only as an example. It is about the morality of our life" (Sobański, O. "Klinch". Film. 1979. No. 46: 9).

Thus, both the director himself and one of the leading Polish film critics assert: the film has a generalizing meaning, the sport in it – just a pretext for showing the life of the entire Polish society in the 1970s.

How is it presented on the screen?

Sports committee leaders – overweight businessmen and debauchees for whom boxers – means of profit, trainers – desperate, drunken people...

The protagonist is shown in a gloomy, depressing setting. Old, dirty factory. Next to the entrance – beer, frequent drunken fights (filming with a hidden camera), etc.

Such is the world of “Clinch”... The world of society on the eve of the global crisis...

Former director of photography Andrzej Kostenko chooses the genre of melodrama on a modern theme for his directorial debut. In his film "One on One" (1978), excellent actors Piotr Fronczewski and Jadwiga Jankowska (who played the main role in J. Morgenstern's film "You Must Kill This Love") are employed.

...A thirty-year-old wealthy fashion designer, around whom easily accessible women constantly hover, and in many ways a naive twenty-year-old student ... Their relationship develops quite “modernly”: love meetings without burdensome mutual obligations.

A fatal case: some bastards beat a fashion designer half to death, and he goes blind...

Here is a textbook twist on the plot of a classic melodrama!

Of course, now all yesterday's friends and admirers have turned away from the hero. He will no longer need a brand new car and a luxuriously furnished apartment ...

And only one person remains by his side... Who?

It's not hard to guess—Of course, a young student...

Skillfully using the classical scheme of melodrama, which flawlessly affects the feelings of the audience, Andrzej Kostenko pumps up gloomy, disgusting details and details in concentrated doses: the drunkenness of the main character, hopeless in its ugliness, accentuates his physical injury, rhyming with the inferiority of the surrounding world.

There is no happy ending for the usual melodrama – a former fashion designer is trying to poison himself in some public garden.

The camera shoots for a long time as the poor man convulses, as his body convulses (an evil parody of the “Ashes and Diamond” finale?).

And although Andrzej Kostenko still does not let his hero die, the feeling of hopelessness, the loneliness of a person among people, does not go away...

An even more terrifying, naturalistic chain of events emerges in Philippe Bayon's “Aria for the Athlete” (1979).

In this retrodrama from the life of wandering circus performers of the beginning of the century, the theme of human loneliness among people, the theme of hostility, the depravity of the world again becomes the main one...

F. Bayon introduces a number of bloody scenes of violence into the picture. In a terrible purple light, in a smoky, swaying haze, orgies of the protagonist and his friends pass before the audience. Drunkenness, drug

addiction, depravity, the absence of the slightest hint of spiritual communion...

Everything here is based on physiology: from performances in the arena to sex scenes. Sometimes the pictorial series is given in counterpoint with the essence of what is depicted. Bizarre, sophisticated colors and frame compositions even more clearly outline the main idea of the film: behind the external prettiness lies a flaw, inferiority, vice.

Like "Clinch", "Aria for an Athlete" is also a kind of pessimistic generalization, executed with a virtuoso brilliance of direction, editing, camera work and artist.

But "The Sinful Life of Frantisek Bula" (1980) by Janusz Kidawa (1931-2010) seems to be a rather optimistic film.

Movie protagonist – also a traveling circus performer – Frantisek, the son of a miner from Śląsk, himself a former miner...

At first it seems that the genre of the film – farce. Comedy on the verge of decency, amusing love affairs of a character, satirical and ironic sketches of the life of itinerant artists in the border regions of pre-war Poland...

But gradually disturbing motives appear in the film (funny – yet – the newly-minted Volksdeutsch, boasting of his relatives in Germany, collecting donations for a machine gun for the border guards).

September 1939. The Germans occupy Śląsk, almost without firing a shot...

And here Janusz Kidawa shows the emergence of Polish resistance, and among the unconquered – freedom – loving merry fellow Frantisek...

Not all episodes in the film are equal, some characters are not developed, only sketched. But it must be taken into account that this is only the second film of a talented young director (the first was "Horizontal Landscape", 1978).

During the decade of the 1970s, about 300 films were released in Poland. Among them were many pictures staged by debutants.

What will be the future of Polish cinema? (1982)

"Three Colors" Krzysztof Kieślowski (1941–1996)

Three colors: Blue / Troi couleurs: Bleu. France– Switzerland–Poland, 1993

This is the first part of a wonderful triptych, alas, by the famous screen master Krzysztof Kieślowski ("The Case", "The Double Life of Veronica", "Decalogue", etc.), who has already passed away.

Each of the parts: "Blue", "White" and "Red" as if symbolizes the words of the classic French slogan "Freedom–Equality–Brotherhood".

In "Blue" Freedom comes to the heroine Juliette Binoche ("The Unbearable Lightness of Being", "The Lovers of Pont Neuf") unexpectedly and terribly... But life is life, and it goes on...

K. Kieślowski's film is characterized by the sophistication of the visual range, drawn by the blue sky, water and night landscapes. Carefully built dramaturgy, where "all guns shoot". Where there are no extra scenes, replicas, looks and gestures. With a subtle psychological pattern of characters. And the music in the movie is amazing...

***Three colors: White / Troi couleurs: Blanc. France–
Switzerland–Poland, 1993***

In the second part of his famous trilogy, Krzysztof Kieślowski refers to the famous French slogan of equality. Movie protagonist – a Pole who married a French woman (Julie Delpy), but never found himself in a strange Paris...

Unlike "Blue", in "White" comedic genre colors come to the fore. The Polish chaos of the 1990s is shown ironically, sometimes caustically...

The famous French star Julie Delpy ("Bad Blood", "The Passion of Beatrice", "Europe, Europe"), in my opinion, managed to fit into this context very well.

Her energy and charm appealed to the director—excellent psychologist and connoisseur of the female soul. And he wasn't wrong—not only the festival audience and the film press, but also the audience in many countries were united: Julie managed to create an extraordinary, psychologically deep image of the main character. She withstood the competition with the female roles in the other two parts of the trilogy.— "Blue" (Juliette Binoche) and "Red" (Irene Jacob)...

***Three colors: Red / Troi couleurs: Rouge. France–
Switzerland–Poland, 1994***

Krzysztof Kieślowski, it seems to me, not accidentally entrusted his favorite Irene Jacob ("The Double Life of Veronica") to play the final "red" female role in the famous trilogy "Three Colors".

Intellectuality, composure, concentration, exquisite coldness of Juliette Binoche is the best fit for "Blue"— philosophical parable about the paradoxes of Freedom.

Independence, impulsive passion and mocking irony made up the screen image of Julie Delpy in the comedy—drama "White", where Kieślowski thought about the illusory nature of Equality with a sad smile.

And only Irene Jacob, with her disarming modesty, tact, introspection, ability for disinterested friendship, could inspire the director to create a

chamber psychological drama "Red". This erotically devoid, dialogue-filled variation on the theme of the third motto of the French Revolution—Brotherhood...

The story of a former judge (Jean-Louis Trintignant), who brightens up his retirement loneliness by eavesdropping on telephone conversations, and his casual acquaintance (Irene Jacob)...

It would seem that there is no spectacular potential here. But thanks to the skill of the director and actors, it is difficult to remain indifferent.

Irene Jacob got a difficult task: to play not a passion, but a Christian desire to understand one's neighbor. Don't try to judge him for his sins. And try to help find a saving straw of hope in the ocean of loneliness... (1997)

Roman Polanski

In the mid-1980s, one of the Parisian publishing houses published an autobiographical book by the famous director Roman Polansky. Its name was frankly punning – "Roman". The collection of cinematic memoirs has replenished with another bestseller...

The biographies of many people of art are not rich in events: they were born, studied, married, divorced, received such and such awards and prizes. The main thing – their work, the author's world. Another thing – Roman Polanski. His life is really like an action – packed novel.

... On the eve of World War II, the Polanski family moved from Paris to Poland. It was a fatal decision. In the Warsaw ghetto, little Roman's mother died, and he himself escaped literally by a miracle, having managed to experience the terrible "game" of sadists in Nazi uniforms who fired revolvers over his head...

For another artist, such a dramatic childhood would certainly be the subject of an autobiographical film. However, Roman Polanski's childhood nightmares at first found only a reflected, transformed incarnation, one way or another, manifesting itself in most of his works of both European and American periods.

After graduating from the Polish film school in the 1950s, Polanski, after several eccentric short films, directed the psychological drama "The Knife in the Water" (1962), apparently inspired by René Clément's "Plein soleil" (1960).

...Yacht. Two men and a woman. The owner of the yacht is rich and lucky. His friend is ambitious and envious. With Clément, this situation was resolved by killing a wealthy "playboy". Polanski was more merciful – left all the heroes to live, indicating the possibility of a criminal outcome only with a hint, a hoax. The clash of generations and intellects, life "niches" did

not lose drama and tension from this. "The Knife in the Water" received good reviews in the press and a number of festival awards.

But Poland seemed to Roman only the first step towards world recognition. He directed the next two films in England.

In "Repulsion", Polanski carried Antonioni's theme of alienation to its extreme in a peculiar way. The heroine of the film (Catherine Deneuve) in the course of action grew a total pathological fear. R. Polanski unobtrusively emphasized the symptoms of this madness, in the best Hitchcock traditions, playing with details, ominous angles, chiaroscuro, nightmares of dreams...

In the next English movie by R. Polanski's "Cul-de-sac" starred sister Catherine Deneuve – Francoise Dorléac (1942-1967). The film was staged at the intersection of an ironic–philosophical parable and a stylized gangster drama. The story of how a wounded bandit invaded the lives of the owners of a villa in the middle of nowhere was told in a captivating and vivid way.

After "Cul-de-sac" in the life of Roman Polanski there was another turn. He moved to Hollywood, married movie star Sharon Tate (1943-1969), and starred with her in his first American film, "The Fearless Vampire Killers". The success of this tape was followed by the audience triumph of the adaptation of the sensational mystical novel by Ira Levin "Rosemary's Baby" with Mia Farrow in the title role. Drawing on the rich heritage of American genre cinema, Polanski managed to stay on the verge of reality and diabolism, thanks to which atheists could perceive the picture as a masterful thriller about a young woman suffering from a mania of suspicion, and believers – as a story about the intrigues of Satan, who wanted to take possession of the soul and body of the heroine...

By the will of evil fate, the theme of this picture tragically echoed in the fate of Polansky himself. During one of his European voyages, religious fanatics from the sect of a certain Charles Mason (1934-2017), who called himself Jesus Satan, broke into the director's villa and brutally murdered his pregnant wife along with her guests...

The echo of this tragedy, apparently, will haunt Roman Polanski all his life, one way or another appearing in his works dealing with the theme of violence.

The 1970s began for him with the adaptation of Shakespeare's "Macbeth". This was followed by a fantasy on the theme of "Alice in Wonderland" by Lewis Carroll – "What?" The main character (Sidne Rome) of this funny parable, fleeing from a rapist, ended up in a luxurious house owned by an eccentric eccentric (Marcello Mastroianni), who arranged a kingdom of paradoxes and absurdity there.

The picture, by the way, completely filmed in the own villa of the famous film producer Carlo Ponti, was full of many parodic hints, quotes, images that were not always deciphered by viewers and critics.

Another picture of mine "Chinatown" – Polanski set in the tradition of classic gangster films of the 1930s and 1940s. No wonder director John Huston appeared on the screen in the role of the father of the main character (her role was played by Faye Dunaway) – creator of the "Maltese Falcon" (1941) – recognized pinnacle of this purely American genre.

Friend of Roman Polanski – Jack Nicholson brilliantly played the role of a private detective in Chinatown.

Such a successful creative collaboration would certainly have continued, but soon another dramatic turn took place in the fate of R. Polanski: in 1977 he was accused of seducing a minor and fled to Europe...

In France, Polanski directed the films "The Tenant" with Isabelle Adjani and "Tess" with Nastassja Kinski.

The cinematic press devoted many pages to his romance with Nastassja. And, perhaps, this love gave the adaptation of the classic novel a rare harmony, bewitching magic. "Tess" deservedly received the highest French cinematic awards and even got into our official distribution. Alas, in a docked and colorless version...

"I'm a movie playboy. I like any genre, just like I like women of any type, – Polanski admits in an interview with the Italian magazine "Panorama".

And his films of the 1980s – "Pirates" and "Frantic" – clear confirmation of this. Both of them are carefully constructed post-modernist films that, under the spectacle of genres, hide "underwater reefs" of quotations, parallels, parodic lines.

For some viewers, "Pirates" – a fascinating action movie in the spirit of "The Thief of Baghdad", "Treasure Island" and "Captain Blood's Odyssey". For others – a source of gaming enjoyment with reimagined motifs from cinematic adventure classics.

"Frantic" may well be perceived as an ordinary thriller about the disappearance of the wife of an American scientist (Harrison Ford), who came to an international congress, or maybe – as a kind of mischievous "digest" of the detective genre, black trailers and gangster sagas – from Hitchcock to the present day...

Polanski still works a lot: in the theater, on TV, in the advertising business. In 1990, he visited our country as... an actor in the next American film about the Russian mafia "Back to the USSR."

Roman Polanski admires the beauty and talent of his wife, Emmanuelle Seigner, who starred with him in "Frantik" and "Bitter Moon".

By the way, "Bitter Moon" seems to "loop" his work, being a kind of variation "Knife in the water". Again, the "old" hero provokes the "young". Again between them – woman. Around again – water element, however, instead of a yacht – ocean boat...

Only in 2002 did Roman Polanski decide to turn to his treasured material.

When the Palme d'Or at the Cannes Film Festival in 2002 went to the drama "The Pianist", evil tongues immediately composed caustic reports about how the conservative jury treated Roman Polanski, who had become a conservative.

Yes, a picture about the horrors of the Warsaw ghetto during the Second World War can not be called innovative. But who said that a work of art should always be dressed in an avant-garde form?

The story of the great Polish pianist, who survived in the ghetto, touched the souls of millions of viewers all over the world...

Walerian Borowczyk (1923–2006)

...A huge white parrot with a yellow crest. Red fan. Pale brown, grayish blue colors with sudden scarlet flashes of wine in a crystal glass. Shine of gold jewelry in the twilight. White swan in the pool. Nude female nature in the spirit of the late Jean Auguste Dominique Ingres (1780-1867). And then some frame, completely uncharacteristic of the erotic mainstream, for which the Puritan audience can easily accuse the director of pornography...

This is the world of Walerian Borowczyk, a sophisticated cinematographer of erotic obsessions, dreams of mania and sadomasochistic games, one of the few major directors of the world screen, who made films of the category "X" so consistently and courageously...

Undoubtedly, a pictorial solution, first of all – costumes, props, make-up the strongest side of Walerian Borowczyk. No wonder he was one of the best students of the Krakow Academy of Arts.

You can't call Borowczyk's film start early: having studied painting and graphics, he painted posters and advertising posters for several years, and only at the age of 34 directed his first short film.

Having made friends with a famous Polish (and then – French) animator Jan Lenica, Walerian Borowczyk came to the animated film.

His witty short animations "Once Upon a Time" (1957), "Home" (1958) and "School" (1958) brought him huge festival success. The Western film press vied with each other to praise his original technique ("animation" of objects, applications, etc.) and bizarre style, reminiscent of a strange mixture of surrealism and absurdism.

Having received several flattering offers, the thirty-six-year-old Polish animator emigrated to France in 1958, where, with the same success, he staged the brilliant cartoons "The Magician" (1959), "Astronauts" (1959) and "Renaissance" (1963), which amaze with the richness of creative fantasy and imagination.

It would seem that Walerian Borowczyk had a good chance to enter the cinematic pantheon in the halo of an unsurpassed author of exquisite animations, especially after the creation of the full-length "Theater of Monsieur and Madame Cabal" (1967) – a puppet circus with the motives of sexual pathology and sadism, which are favorite for directorial aesthetics of Borowczyk.

However, apparently, over the ten years of working with animation, her world has become small for the director, and at the age of forty–five, Walerian Borowczyk makes his feature film debut with the film "Goto, Island of Love" (1969). The Encyclopedia of 900 Contemporary French Directors (Paris, 1986) called it "a voyeur film for voyeurs". Borowczyk's surrealism sparkled here with new colors, once again proving that the pictorial and graphic side of cinema is still the director's strong point.

After the beautiful and sensual "Blanche" (1971), Walerian Borowczyk took perhaps his most famous movie, "Immoral Stories" (1974).

In this film, which consists of several short stories, in the work of Borowczyk for the first time the facets of his famous erotic world were so openly and boldly outlined, where the violation of the "permissible" framework and laws becomes a trademark, and the artist's talent, who knows how to present naked female bodies in the most spectacular poses, often defiantly defiant, manifested with undivided power.

The plot of the short story "Tide" even during the then sexual revolution could confuse anyone: an oral act between two teenagers on the seashore...

But after this, the insidious Walerian Borowczyk sent the audience back to the past, where the beautiful countess, in order to preserve her youth, bathed in the blood of girls killed on her orders ("Erzbeta Bathory"), and the legendary Lucrezia Borgia preferred incest with her brother cardinal to all other fun. and father–pope (short story "Lucrezia Borgia").

If the first, modern short story was distinguished by a modest pictorial solution, including light and color, then the rest of the immoral stories were a kind of costume performances with luxurious costumes and scenery, with a languid game of painting `a la Francois Boucher ("Teresa the Philosopher"), with gothic and renaissance styles.

Perverted sensuality, a sadistic gleam in the eyes, drops of blood flowing down the naked body...

Each time balancing on the verge of "good" and "bad" taste, Walerian Borowczyk turned his actors into obedient puppets of the animation world familiar to him.

The theme of the indestructibility of human vices and the unbridled sexual fantasies is heard in "Immoral Stories" in different registers – shrouded in a philosophical veil, in a gloomy bloody entourage or almost

Raphaelian solemnity, colored, however, with a fair dose of irony that challenges canonical religiosity.

A year later, another erotic fantasy of Borowczyk appeared on the screen – “The Beast”, a free adaptation of the famous fairy tale about the Beauty and the Beast.

Having diluted the fairy tale with the motifs of the famous novel by Prosper Merimee “Lokis”, Walerian Borowczyk played with the details of zoophilic fantasies with stunning frankness, while not forgetting about the costumes and interiors (an old castle, luxurious boudoir chambers, etc.).

“The Beast” was originally planned as the fifth short story of “Immoral Stories”, but, having dropped out of the single-episode footage, it became an independent film...

Soon Walerian Borowczyk came to Poland for a short time to stage “The Story of Sin” there – adaptation of the novel by Stefan Żeromski (1864-1925).

This film, in my opinion, turned out to be quite strict (in any case – for Borowczyk) in style and, on the whole, quite fit into the framework of the so-called critical realism.

As far as he could, Borowczyk showed in the film the social background of a love story, the characters of which were played in contrast to most of his puppet characters in the tradition of everyday psychologism.

Whether under the impression of the commercial success of Just Jaeckin’s acclaimed “Emmanuelle” (1974), or simply needing to replace extras with stars, Walerian Borowczyk chose Sylvia Kristel as the soloist of his erotic melodrama “The Edge” (“The Whore”).

The plot of this film, which takes place in the mid-1970s, revolves around the infatuation of a pretty provincial with a beautiful and mysterious prostitute.

But if, say, in “The Beast” one can detect the parody of the author's view, then in “The Edge” (1976) everything looks quite serious. Competing with Jaeckin, Walerian Borowczyk finds unusual angles and poses for Kristel, who is in the prime of her sensual beauty, and melancholy tells a moderately Freudian “immoral story”, in places with a claim to gloomy poetry.

Against the general background of the then sexual looseness of European cinema, “The Edge” passed through the screens, in general, not too noticeably. And with the film “Inside the Monastery” (1978), Borowczyk, apparently, wanted to regain the glory of the overthrower of cinematic foundations.

However, neither lesbian motifs nor the sophistication of the pictorial series brought scandalous success. The artistic result was also quite debatable.

Perhaps that is why Walerian Borowczyk returns to his first love for a short time – animations. His ingenious manipulation of antique objects from the short story “The Closet”, which was included in the film “Private Collections” (1979), reaffirmed his professional class and potential.

In the 1980s, Walerian Borowczyk worked with mixed success.

After a free film adaptation of Robert Louis Stevenson's story under the double French–English title “Dr. Jekyll and the Women” (“The Strange Case of Dr. Jekyll and Miss Osborne”, 1981), he filmed an erotic fantasy on the theme of Ovid's treatises “The Art of Loving” (1983) with Marina Pierro, Michele Placido, Massimo Girotti and Laura Betti.

The visual sequence of this picture was accompanied by off-screen reading of the original texts of the famous ancient Roman poet.

I can't say that Borowczyk managed to create a masterpiece of poetic eroticism, but the pictorial part of the picture, despite the errors of taste, still remains the director's strongest point. Playing with shades of fabrics, light–color flows, naked female nature, plasticity of movements, no doubt, is impressive.

The face and body of Marina Pierro, with her sculptural forms, thick strands of dark hair and a look full of love yearning, were the best suited for the "animation" methods of Walerian Borowczyk. Filming an actress, dressed in solemn Roman clothes and without them, through an aquarium glass or pool water, the camera creates picturesque compositions of "love art"...

Unfortunately, the next film by Walerian Borowczyk is "Emmanuelle–5" (1986) was filmed, probably not from a good life.

Neither before nor after this tape, Borowczyk did not make sequels. But if he, the uncrowned king of film erotica, was forced to stage the fifth series born by his rival Jaeckin, it means that the director's finances at that time were singing very dreary romances...

The disinterested, cold attitude to the forced "coven" is felt in "Emmanuelle–5" in everything: the picture turned out to be extremely boring, the erotic scenes (besides without Sylvia Kristel) were shot without any excitement, the plot – primitive and devoid of even a hint of parody.

The pictorial series here looks discouragingly standard: as if, instead of Borowczyk, there was some Bruno Zincone on the set (the author of an equally miserable opus called "Emmanuelle–6")...

In the late 1980s, sixty–five–year–old Walerian Borowczyk tried to regain his former shape.

His sado–masochistic painting “Everything Must Disappear” (1988) is again built on the plasticity of the erotic game of a man (Mathieu Carrière) and a woman (Marina Pierro).

There are no words, the satiated modern cinema world will no longer surprise you either with the teasing sexuality of the strange relationships of

the characters, or with the sophistication of the “picture”, or with claims to the ambiguity of philosophical interpretations.

Of course, such a movie performance of puppets looks a little old-fashioned today. Yes, and the eroticism of Walerian Borowczyk has lost its former aggressive outrageousness. But the creator of "Immoral Stories" still remains true to himself... (1991)

P.S. With all my love for Polish cinema, I have written offensively little about it, although almost every Polish director of the second half of the 1950s – 1980s certainly deserved a separate detailed discussion...

Polish cinema of this era is a unique phenomenon of world culture, about which, I am sure, whole volumes of film studies will be written...

Appendices

Top-grossing Polish feature films (1945–1990)

This list includes the most popular Polish films from 1945 to 1990, with over one million viewers in the Polish box office. Unfortunately, not all statistics of the Polish film distribution of the 1960s are currently available, although the highest-grossing Polish films of the 1960s (“Crusaders”, “Pan Wolodyjowski”, “Pharaoh”, “Ashes”, “How I Started World War II”, etc.) in this list, of course, are present.

In the USSR, it was customary to take into account the number of viewers who visited a particular film only in the first year of its demonstration in cinema halls. In Poland, the system for recording film visits was somewhat different: the number of viewers was counted not only for the first year of film distribution, but also for subsequent years (if the film was still shown in cinemas). The population of Poland in the post-war period was less than the number of inhabitants of the USSR by about seven times, so 1 million viewers in Polish cinemas corresponded to about 7 million viewers in Soviet cinemas.

In 1945–1950, there were generally no Western films in Polish film distribution, so the main competitors of Polish films were Soviet films, including those of previous years (“Volga–Volga”, “Merry Fellows”, “Kuban Cossacks”, “Chapaev”, “The Fall of Berlin”, “Brave People” and many others).

At the same time, “Secretary of the District Committee” (3.0 million viewers) was the first in the Polish film distribution in 1945; “Volga–Volga” (3.3 million viewers) – the first at the box office in 1946; “Cinderella” (3.1 million) – the second at the box office in 1947; the picture “The Legend of the Siberian Land” (2.7 million) – the fourth at the box office in 1948; “The Tale of a Real Man” (2.7 million) – the third at the box office in 1949; adventure film “Brave People” (4.6 million viewers) – the second at the box office in 1950.

In general, the first 35 places of the most popular films in the Polish film distribution in 1945–1950 almost completely (with the exception of one Czechoslovak film, which was in 29th place) were occupied by Polish and Soviet films: there were 9 Polish films (25.7%), and Soviet – 26 (74.3%).

But even in this situation, Polish viewers in many cases preferred domestic films, so the films “Forbidden Songs” (first place in the box office in 1947), “The Last Stage” (first place in 1948), “Treasure” became the leaders of cinema attendance in this period (first place at the box office in 1949) and “Granichnaya Street” (second place at the box office in 1949),

“Devil's Gorge” (first place at the box office in 1950), which attracted from 7 to 15 million viewers to cinema halls.

Considering that the population of Poland during this period ranged from 23 to 25 million inhabitants, these figures are very large and indicate that many Polish moviegoers must have watched these films several times. In addition, one should not forget that in these post-war years, television in Poland was still in its infancy, and its mass distribution was still far away.

In 1951–1954, there were relatively few Western films in the Polish film distribution, so Soviet films again became the main competitors of Polish films (“Secret Mission”, “In Peaceful Days”, “Cavalier of the Golden Star”, “Taras Shevchenko”, “Sadko”, “Admiral Ushakov”, “Outpost in the mountains”, “Anna on the neck”, etc.). Over the years, Soviet films during this period occupied from the second to the twentieth place in the general lists of cinema attendance.

Among the Western films that had a massive success with the Polish public, the British “Hamlet” (second place in cinema attendance: 3.9 million viewers), Italian “No Peace Under the Olives” (fourth place in cinema attendance: 3.8 million viewers); at the box office in 1952 – the French adaptation of the novel “Les Misérables” (first place in film attendance: 6.7 million viewers); at the box office in 1953 – the French “Fanfan Tulip” (first place in film attendance: 6.3 million viewers).

However, despite increased competition, Polish viewers at that time in many cases preferred domestic films: in the 1951 box office, “Warsaw Premiere” (4.4 million viewers) took first place in terms of film attendance, and “First Start” came third (3.9 million viewers); at the box office in 1952, the third place in terms of film attendance was taken by “The Team” (4 million viewers), and the fifth – “Chopin's Youth” (3.4 million viewers); at the box office in 1953, the third place in terms of film attendance was in the picture “The Case to be Settled” (4 million viewers); at the box office in 1954, the first place in terms of cinema attendance was taken by “Adventure on Marienstat” (5.7 million viewers), and the fourth by “Five from Barska Street” (4.4 million viewers).

The population of Poland during this period ranged from 26 to 27 million inhabitants, so these figures are quite impressive. True, it is worth considering here that in the 1950s television in Poland had not yet become widespread, and competition from Western cinema was still quite moderate.

In 1955–1956, the number of Western films in Polish film distribution increased slightly, but Soviet films still remained competitive (for example, “The Gadfly” in the general list of leaders in the Polish film distribution in 1955 took fourth place, and in 1956 the comedy “Soldier Ivan Brovkin” was sixth).

Among the Western films that had a massive success with the Polish public, we can note the French "Pay for Fear" (second place, 6.3 million viewers) and "Before the Flood" (third place, 3.9 million viewers) in the 1955 box office; and at the box office in 1956 – the French film adaptation of "The Three Musketeers" (first place in cinema attendance: 7 million viewers).

However, despite such significant competition, Polish viewers, at that time, as before, often preferred domestic films: at the box office in 1955, the comedy "Irena, Go Home!".

In 1957, the number of Western films in Polish film distribution increased significantly, which immediately affected the overall picture of film attendance. The first to seventh places among the leaders were exclusively Western films: five French and two American, and the first place was taken by the French adaptation of Stendhal's novel "Red and Black" (7.3 million viewers).

But the Soviet tapes in the Polish film distribution in 1957 moved quite far: the highest grossing of the Soviet films – "Forty-First" (2.5 million viewers) – was only in 32nd place.

The competition for the sides of Western cinema in the Polish film distribution in 1957 for the first time turned out to be so great, so in the end the most popular Polish films ("Pan Anatole's Hat" and "*Canal*") ended up only in 7–8 places in the overall rating.

Compared to 1957, the situation in the Polish film distribution in 1958 changed significantly in favor of Soviet cinema: the film adaptation of "The Quiet Flows the Don" took the first place in terms of attendance in the general list, it was watched by 9.6 million viewers. In third place was another Soviet film – the legendary "The Cranes Are Flying" (3.7 million viewers).

The most popular Polish film in 1958 was the comedy "Ewa Wants to Sleep" (3.7 million viewers), which took fourth place in the general list. The fifth–seventh places were taken by the Polish films "Ashes and Diamond", "Free City" and "Farewells", which gathered over three million viewers each.

These films managed to get ahead of such well-known Western films as "The Golden Helmet" (France, 2.5 million viewers) and "Nights of Cabiria" (Italy, 2.2 million viewers).

In 1959, the most popular Soviet film in the Polish box office – "The Fate of a Man" (3.2 million viewers) – was only sixth.

On the other hand, despite strong competition from Western films ("The Parisienne", "High Noon", etc.) and the gradual spread of television, Polish films regained their strong positions in the general film distribution rating in 1959: comedy came out on top, "The Scandal over Basya", and the third – the military drama "Assassination".

The year 1960 was a triumph for Polish cinema: the most popular film in the history of Polish film distribution, “Crusaders”, was released, the success of which in the 1960s could not compete with the American–Italian film adaptation of “War and Peace” (9.2 million viewers).

The most popular Soviet film in the Polish film distribution in 1960 was “The Ballad of a Soldier” (8th place, 2.3 million viewers).

In 1961, the box office success of Polish cinema was not so impressive: the military drama “Sergeant Kaleń” (3.2 million viewers) was only the fourth. Two more Polish feature films – “The Story of the Golden Shoe” and “Silent Footprints” – were in 7–8 places according to the results of the 1961 rental.

The first place in the Polish film distribution in 1961 was taken by the British “The Jungle Book” (4.6 million viewers). And the most popular Soviet film among the Polish public in 1961 was the adventure film “State of Emergency” (9th place, 2.2 million viewers).

In 1962, Western entertainment films completely ousted Polish films from the top ten box office lists: 1st–8th places were occupied by films from the USA and France. In first place was the American “The Crimson Pirate” (5.7 million viewers).

One can only wonder how, with such Hollywood competition, the Soviet films “Resurrection” (2.8 million viewers) and “Striped Voyage” (2.0 million viewers) ended up in 9th and 10th places in the Polish film distribution in 1962.

In 1963, the Hollywood classic “Gone with the Wind” (7.7 million viewers) took first place in the Polish box office, pushing not only all Polish films of that year, but also the Soviet science fiction hit “Amphibian Man”, which was in second place (65.4 million viewers in the USSR film distribution and 2.8 million viewers in the Polish film distribution).

The highest–grossing Polish film of 1963 was the detective story “The Last Ride”, which gathered 2.5 million viewers (third place in the box office results). Next came the Polish detective comedy “Gangsters and Philanthropists” (fourth place, 2.1 million viewers).

In 1964, the spectacular films “Trojan War” (Italy, 4.2 million viewers), “Lone Star” (USA, 4.1 million viewers) and “Cartouche” (France, 3.7 million viewers). Next came “Two Golden Colts” (USA, 3.6 million viewers, fourth place) and “Mysteries of Paris” (France, 3.3 million viewers, fifth place).

The most popular Polish film in 1964 was the comedy “Where's the General?” (3.1 million viewers, sixth place). In seventh place was “The Girl in the Window” (2.9 million viewers), in eighth place was the detective story “Meeting with a Spy” (2.1 million viewers).

After a significant break (from 1961 to 1964) in the Polish film distribution in 1965, a Polish film came out on top. As in the case of the previous Polish film triumph (“Crusaders”, 1960), it was a large–scale

historical drama. This time – “Ashes” directed by Andrzej Wajda (this film will become his main box office success for his entire creative activity), which gathered 6.8 million viewers and dropped the Italian “Clash of the Titans” to second place (4.9 million viewers) , on the third – “Treasures of the Silver Lake” (Germany–Yugoslavia, 4.4 million viewers), and on the fourth – the French “Three Musketeers” (4.3 million viewers).

In 1965, none of the Soviet films managed to enter the top ten of the Polish film distribution.

In 1966, Polish viewers put forward the western “Vinnetu” (Germany–Yugoslavia, 19.2 million viewers) in first place in terms of attendance. The second place in the box office was taken by the Polish historical drama “Pharaoh” (9.4 million viewers), which became Jerzy Kawalerowicz's highest-grossing work. Further, yielding to “Angélique – Marquise of Angels”, “Black Tulip” and other Western films, the costume comedy “Marysia and Napoleon” (2.5 million viewers) was in seventh place.

In 1966, not a single Soviet film again managed to enter the top ten leaders of the Polish film distribution.

But in 1967, Soviet cinema took a complete revenge in the Polish film distribution – “War and Peace” (4.8 million viewers) by Sergei Bondarchuk came out on top, pushing the British military action movie “The Guns of Navarone” (third place, 3 million viewers) . True, in subsequent years, not a single Soviet film (with the exception of the film fairy tale “The Journey of Pan Kleksa”, filmed with the participation of the USSR) will no longer be able to come out on top in the Polish box office.

In second place in the Polish film distribution in 1967 was the military drama “Westerplatte” (4.3 million viewers). In fifth place was the Polish comedy “Only Our Own” (2.5 million viewers).

In 1968, Polish cinema regained its leadership in its own film distribution with a film version of the popular television series “Four Tankmen and a Dog” (6.2 million viewers). The second place this year was taken by the historical melodrama “Countess Kosel” (3.9 million viewers). On the third – another costume melodrama – “Doll” (3.7 million viewers), on the sixth – Eastern “Wolf Echo” (2.4 million viewers).

The most popular Soviet film in the Polish box office in 1968 was the adaptation of the novel “Anna Karenina” (seventh place, 2.4 million viewers).

The film distribution of 1969 again brought good luck to Polish cinema. And again with a large-scale historical drama. This time it was “Pan Wolodyjowski” by Jerzy Hoffman, which eventually gathered 11 million viewers. In third place was the Polish–Soviet film “Direction – Berlin” (2.3 million viewers).

The highest-grossing Western film in the Polish box office in 1969 was the French costume melodrama "Angélique and the King" (second place, 3 million viewers).

In 1970, the first eight places in terms of attendance in the Polish film distribution were occupied by foreign films (Hollywood giants "Cleopatra" and "Spartacus" were in the lead here).

The highest-grossing Polish film, "How I Started the Second World War", was only in ninth place at the box office in 1970.

In 1970, for the first time in the history of Polish film distribution, not a single Soviet film managed to enter the 50 most popular films of the year with the public.

However, this is quite understandable: the competition on the Polish screens in 1970 was very tough: in addition to "Cleopatra" and "Spartacus", dozens of spectacular Western films were shown in cinemas: "Angélique and the Sultan", "Brain", "Battle for England", "Romeo and Juliet", "Barbarella", etc. Plus a whole scattering of American and Yugoslav westerns... Let's not forget that by 1970 in Poland television was already massive and much more interesting for viewers than the Soviet one...

In 1971, the highest-grossing Polish film, "I Don't Like Monday", managed to take only 13th place in terms of attendance (1.8 million viewers).

The first place was taken by another Yugoslav western about "Vinnetu" (3.8 million viewers), surprisingly pushing the American westerns "100 Rifles" (2.6 million viewers) and "Mackenna's Gold" (2.5 million viewers) to third and fourth places.

With Soviet films in 1971, the situation was very close to 1970: only one film from the USSR entered the top 50 most popular films among Polish viewers: "Liberation" (with a result of 1 million viewers) was in 36th place in the Polish film distribution.

True, the competition with Western entertainment products was again great: in addition to the above mentioned foreign films, Polish screens in 1971 featured such well-known films as "The Gendarme Marries", "The Battle for Rome", "Big Vacation", "Arabesque", "Frozen" and etc.

In 1972, the Polish box office was dominated by two Western entertainment films – the American "Love Story" (first place, 5.9 million viewers) and the French "Big Walk" (second place, 3.8 million viewers).

However, the Polish military drama "Agent No. 1" managed to gain a foothold in fourth place. The 11th, 12th and 14th places were taken by the Polish films "Anatomy of Love" (1.6 million viewers), "Sixteens" (1.6 million viewers) and "The Jewel in the Crown" (1.5 million viewers), ahead of such well-known Western films as "To Die of Love" (1.4 million viewers), "Bullitt" (1.4 million viewers), "Mayerling" (1.3 million viewers), "The Death of the Gods" (1 million viewers) and many others.

Not a single Soviet film in the Polish film distribution of 1972 managed to enter the top 50 most popular films. The Italian–Soviet military–historical drama “Waterloo” (0.5 million viewers) was in 56th place. The rest of the Soviet films (“Ogiński's Polonaise”, “12 Chairs”, “Solaris”, etc.) are located from 71st to 98th place.

Despite the strongest competition from Western cinema, television and entertainment, Polish cinema in 1973 again regained its leading position in the box office: the adventure film “In the Desert and the Jungle” came out on top (10.7 million viewers (average per series) for the first year of screening in cinemas). The second place was taken by the military drama “Hubal” (6.3 million viewers), the fourth – by the historical drama “Copernicus” (6.2 million viewers).

These films outstripped in the Polish box office in 1973 such famous Western films as “The Sicilian Clan”, “The French Connection”, “Klute”, “Midnight Cowboy”, “Cabaret”, “Little Big Man”, “West Side Story” and many others.

Only the American “Soldier Blue” (third place, 2.8 million viewers) managed to break into the Polish top three at the box office.

Not a single Soviet film managed to rise above 55th place in the Polish film distribution in 1973.

Polish films took first place in the box office in 1974. The large–scale historical drama “The Flood” gathered 11.2 million viewers per episode in the first year alone (and then this number increased to 27.5 million) and came out on top. In second place was the comedy “No Strong”. On the 11th, 13th and 16th places are the Polish films “Janosik”, “No Rose Without Fire” and “Dark River”.

Among the films of Western countries, the famous “Godfather” (third place, 5.8 million viewers) became the highest grossing in the Polish box office in 1974. In fifth place was the comedy “Megalomaniac” (2.4 million viewers). At the same time, the Polish films mentioned above left behind such well–known foreign films as “The Tall Blonde in a Black Shoe” (1.1 million viewers), “Doctor Popaul” (0.9 million), “The Last Picture Show” (0.8 million viewers), “Decade of Fear” (0.7 million viewers), “The Conformist” (0.5 million viewers), “2001: A Space Odyssey” (0.4 million viewers), “American Night” (0.3 million viewers) and many others.

It is interesting that the Polish distribution of 1974 turned out to be favorable to Soviet cinema again. S. Govorukhin's film “The Life and Amazing Adventures of Robinson Crusoe” (1.7 million viewers) took sixth place among the film leaders of the year in terms of attendance. And here are other entertainment films that were very popular in the USSR – “The Headless Horseman” (1.1 million viewers), “Remember Your Name” (USSR–Poland, 0.9 million viewers), “Completely Lost” (0.7 million

viewers) and “Ivan Vasilievich Changes Profession” (0.5 million viewers) – ranged from 17th to 49th place.

1975 was a new triumph for Polish cinema at the national box office: the first three places went to the historical dramas “Nights and Days”, “The Promised Land” and “The Case of Sin”.

These Polish films outperformed such foreign films as “The Day of the Jackal” (1.4 million viewers), “The Great Gatsby” (1.2 million viewers), “Sugarland Express” (0.9 million viewers), “Don’t look Now!” (0.5 million viewers), etc.

The Soviet–Italian comedy “The Incredible Adventures of Italians in Russia” (1.5 million viewers) became the ninth in the Polish film distribution in 1975. The military drama “Blockade” (1.2 million viewers) is the sixteenth, and “Kalina Red” (0.5 million viewers) is only the 45th...

The film distribution of 1976 brought the Polish melodrama “The Leper” to the first place in terms of attendance, and the historical drama “Kazimierz the Great” to the third place.

These Polish films managed to leave behind about a hundred foreign films, including “Earthquake” (2.8 million viewers), “Zorro” (2.7 million viewers), “Scam” (2.5 million viewers), “The Three Musketeers” (2.0 million viewers), “Chinatown” (1.4 million viewers), “The Godfather 2” (1.4 million viewers) and many others.

The highest–grossing Western film in the Polish box office in 1976 was the thriller “Jaws” (6 million viewers), which took second place in terms of attendance.

The most popular Soviet film in Poland in 1976 was the drama “Dersu Uzala” (29th place, 1 million viewers). The rest of the Soviet movies (including “Slave of Love”, “White Hood” and “Afonya”) settled down this year in the range from 39th to 78th place and could not overcome the milestone of 0.7 million viewers.

In 1977, despite the strongest competition from Western cinema, television and entertainment, Polish feature films again soared to the top of the national box office. The first place was taken by the comedy “Love it or leave it” (the third part of the trilogy, the commercially successful “Only Our Own” and “No Strong Ones” were also the first), and the drama “The Marble Man” was in fourth place. And this is not counting the cartoon about Bolek and Lolek, thanks to the children's audience, which was in second place in terms of attendance.

The highest–grossing Western film in the Polish box office in 1977 was Hollywood's “Burning Hell” (3.5 million viewers). The rest of the foreign films could not rise above the fifth place, although among them were “The Return of the Pink Panther” (1.4 million viewers), “Fear of the City” (1.4 million viewers), “The Omen” (1.2 million . viewers), “Marathon Man” (1.1 million viewers), “Serpico” (0.8 million viewers) and other hits.

Of the Soviet films, the most popular in the Polish box office in 1977 were “Arrows of Robin Hood” (0.5 million viewers): 33rd in terms of attendance.

The Polish film distribution situation in 1978 brought Hollywood and Japanese entertainment productions to the fore: the American “King Kong” was in first place (2.8 million viewers), the Japanese were second and third - “Cobras” (2.2 million viewers) and “Godzilla” (2.1 million viewers), the fourth – the American military thriller “Battle of Midway” (2 million viewers).

Among other Western films that were quite successful in the Polish box office in 1978, I would like to mention “Three Days of the Condor” (1.3 million viewers), “Taxi Driver” (1.2 million viewers), “ABBA” (1.1 million viewers), “Rocky” (0.6 million viewers), etc.

The highest-grossing Polish film of 1978 was the musical comedy “Hello, Spitzbrudka, or the Last Case of the King of Burglars” (1.6 million viewers), which took 7th place. The military drama “Action at the Arsenal” (1.6 million spectators).

The Soviet-Polish military drama “To the last drop of blood...” (1.3 million viewers) got 14th place, and another drama on the theme of the Second World War – “Soldiers of Freedom” (0.6 million viewers) – was satisfied only 37th place.

Hollywood dominated the Polish box office in 1979: of the top 13 films in attendance, ten were American: “Jaws 2” (first place, 3.2 million viewers), “Star Wars” (second place, 3.1 million viewers), re-release of “Gone with the Wind” (third place, 2.5 million viewers), “One Flew Over the Cuckoo's Nest” (fifth place, 1.9 million viewers), “Smokey and the Bandit” (sixth place, 1.9 million viewers), “Convoy” (seventh place, 1.8 million viewers), “Young Frankenstein” (fifth place, 1.7 million viewers), “Close Encounters of the Third Kind” (11th place, 1.1 million viewers), “Unmarried Woman” (12th place, 1 million viewers), “Sergeant Pepper's Lonely Hearts Club Band” (13th place, 1 million viewers). Only the French “Faithful Wife” (fourth place, 2.4 million viewers), “The Undertaker” (ninth place, 1.6 million viewers) and the erotic “Empire of the Senses” (tenth place, 1.3 million viewers) were able to penetrate this dense Hollywood chain.

The highest-grossing Polish film of 1979 – “Nightmares” (1 million viewers) – was only 14th.

The most popular Soviet film in the Polish box office in 1979 was the military drama “Blockade” (3–4 episodes, about 0,5 million viewers), which took 28th place.

In 1980, Solidarity began to seethe in Poland with might and main, seriously politicizing society. Hence it is clear why the ideologically relevant documentary “Workers 80” came out on top at the box office this year with a phenomenal result for this type of cinema – 4.8 million viewers.

But in feature films, film distribution success again accompanied Western productions: “Escape to Athens” (2.2 million viewers), “Saturday Night Fever” (2.1 million viewers), “Alien” (2 million viewers), “The Swarm” (1.9 million viewers), “Hair” (1.6 million viewers), “Return of the Pink Panther” (1.5 million viewers), “Rocky II” (1.2 million viewers) and others.

As a result, the most popular Polish feature film of 1980 was the comedy “The Sinful Life of Franciszek Bula” (12th place, 1 million viewers).

Soviet films in the Polish box office got modest places in the range from 58th to 87th. But among them were such champions of the Soviet screen as “Moscow Does Not Believe in Tears”: this movie managed to gather only 146 thousand spectators in Polish cinemas...

The Polish film distribution in 1981 was the triumph of Andrzej Wajda's political drama “Man of Iron”: first place and 5 million viewers.

Against the backdrop of the ongoing Solidarity riot, “Man of Iron” managed to push back the Hollywood “Dirty Dozen” (3.9 million viewers), two French comedies about the adventures of a gendarme performed by Louis de Funès (they managed to attract two to three million viewers)... Western spectacular films “Coma” and “Saturn-3” were also left behind.

The most popular Soviet film in the Polish box office in 1980 was the fairy tale “Ali Baba and the 40 Thieves” (16th place and 0.4 million viewers).

On December 13, 1981, in order to combat Solidarity, martial law was introduced in Poland, which lasted until July 22, 1983.

Thus, the Polish film distribution of 1982 fell completely into a time of radically changed political situation.

It is clear that now there could be no talk of any sharply political films on Polish screens, so it is logical that the highest-grossing Polish film distribution films of 1982 were retro films – the melodrama “The Witch Doctor” (second place in attendance, 6 million viewers) and the comedy “All-in” (fifth place, 1.5 million viewers).

The leader of the Polish film distribution in 1982 was the action movie with Bruce Lee “Enter the Dragon” (11.4 million viewers). Other popular Western films in Polish distribution included “Kramer vs. Kramer”, “Tess”, “The Marriage of Maria Brown”, and others.

The highest-grossing film from the USSR in the Polish box office in 1982 was “Agony”, which lay on the “shelf” for several years (12th place, 0.3 million viewers), which Polish viewers saw a few years earlier than Soviet ones. Slightly fewer spectators were gathered in Poland by “Tehran-43”, which was in 20th place in terms of attendance.

The most popular Polish national film in 1983 was the crime drama “The Great Shu” (5th place, 2.2 million viewers), pushing the famous Western films to 6–8 places: “The Blue Brothers” (1.8 million viewers),

“City of Women” (1.8 million viewers) and “Butch Cassidy and the Sundance Kid” (1.6 million viewers).

The first four places in the Polish box office in 1983 were occupied by Western entertainment films: “Fight for Fire” (1st place, 5.8 million viewers), “The Empire Strikes Back” (2nd place, 3.6 million viewers), “1941” (3rd place, 3.1 million viewers) and “Escape from New York” (4th place, 2.5 million viewers).

Soviet films (among which were “Red Bells” and “Fathers and Grandfathers”) were content in the Polish film distribution in 1983 with places ranging from 37th to 49th.

The Polish box office sensation in 1984 was an erotic comedy fantasy called “Sexmission”, which won first place in attendance. In third place was a movie fairy tale for children of Polish–Soviet production called “Academy of Pan Kleks”.

In second place was the Hollywood adventure “Raiders of the Lost Ark” (6.9 million viewers). On the 4th – the fantastic “Poltergeist” (3.7 million viewers), on the 5th – “Alien” (3.6 million viewers), on the 6th – the action movie “Blue Thunder” (3.3 million viewers), on the 7th – the comedy “Tootsie” (2.8 million viewers).

Polish erotic melodrama “Tais” (9th place, 2 million viewers) in 1984, which managed to leave behind “Rosemary's Baby” (1.4 million viewers), “The French Lieutenant's Woman” (0.6 million viewers) and many other famous foreign films.

Among the Soviet films in the Polish film distribution in 1984, one can only note the action movie “Invincible” (26th place, 0.4 million viewers).

In the Polish film distribution in 1985, the action movie “Shaolin Monastery” came out on top (10.7 million viewers). In second place was the adventure hit “Indiana Jones and the Temple of Doom” (5.4 million viewers). On the third – a fantastic film “Return of the Jedi” (4.0 million viewers).

The highest–grossing Polish film of 1985 was the comedy “Ah, Karol!” (fourth place at the box office, 3.1 million viewers), ahead of the retro comedy “Va–bank–2” (9th place, 1.4 million viewers).

There were no Soviet films among the leaders of the Polish distribution in 1985...

In 1986, a Polish (or rather, Polish–Soviet) film for the last time in the history of the national film distribution of the twentieth century came out on top in terms of attendance. This film was a musical fairy tale for children “The Journey of Pan Kleks”. The triumph of this tape was not prevented by an avalanche of high–quality Western film production (“Once Upon a Time in America”, “Cotton Club”, “Amadeus”, “Prizzi's Honor”, etc.), nor by television, nor by the beginning of the video era.

It is curious that the “Scarecrow” by Rolan Bykov, which made a splash in the USSR, was very modest in the Polish box office in 1986, taking only 47th place there (177 thousand viewers).

The Polish film distribution in 1987 lifted the Hollywood “Terminator” to the top of the audience preferences (1st place, 3.6 million viewers). On the second and fourth places were two Polish films – “Above the Neman” (3.0 million viewers) and “Wunderkind” (2.7 million viewers).

The Soviet “perestroika”, which was gaining strength, was also reflected in the Polish film distribution in 1987: the 30th place (0.7 million viewers) was taken that year by the political parable “Repentance”...

The first five places in the Polish box office in 1988 went to Western films: “Crocodile Dundee” (2.4 million viewers), “Platoon” (2.2 million viewers), “Commando” (2.0 million viewers), “The Fly” (1.9 million viewers) and “King Solomon's Mines” (1.8 million viewers).

Polish cinema came in sixth (“The Bow of Eros”) and eighth (“Kingsize”).

In 1989–1991, due to sharply increased competition from Hollywood productions, and most importantly, due to the massive distribution of video, none of the Polish films managed to overcome the threshold of 0.3 million viewers in the first year of screening in cinemas.

List of highest grossing Polish feature films (1945–1990)

1. Crusaders / Krzyzacy. Poland, 1960. Directed by Alexander Ford. Historical drama.

This is the most popular film in the history of Polish cinema. In Poland – since July 1960, 5.0 million viewers in the first year of the demonstration. The total number of viewers in Polish cinemas from 1960 to 1969 was 23.5 million viewers, and with further screenings in Polish cinemas – 32.3 million viewers). In the USSR – from January 1, 1962. 29.6 million viewers in the first year of the demonstration.

2. In the desert and the jungle / W pustyni i w puszczy. Poland, 1973. Director and screenwriter Władysław Ślesicki (based on the story of the same name by Henryk Sienkiewicz). A historical adventure film for children and youth audiences.

In Poland – from October 15, 1973: 10.7 million viewers (average per episode) in the first year of screenings in cinemas. Over the years, this number has increased to 31 million viewers. In the USSR – since March 29, 1976.

3. Flood / Potop. Poland–USSR, 1974. Directed by Jerzy Hoffman. Based on the novel by Henryk Sienkiewicz. Historical drama.

In Poland – from September and October 1974: 11.2 million viewers (average per episode) in the first year of screening in cinemas. Over the years, this number has increased to 27.6 million viewers. In the USSR – 1976. 30.5 million viewers in the first year of the demonstration. historical drama.

4. Nights and days / Noce i dni. Poland, 1975. Director and screenwriter Jerzy Antczak (based on the tetralogy of the same name by Maria Dąbrowska). Historical drama.

In Poland – since September 22, 1975: 7.7 million viewers for the first year of demonstration. Over the years, this number has increased to 22.3 million viewers. In the USSR – since January 1979.

6. Forbidden songs / Zakazane piosenki. Poland, 1946. Directed by Leonard Buchkowski. Military drama.

In Poland – from January 8, 1947. 13.9 million viewers. Over the years, the number of viewers has reached 15.2 million viewers. In the USSR – from December 8, 1949.

7. Pan Kleks Academy / Akademia pana Kleksa. Poland–USSR, 1983. Directed by Krzysztof Gradowski. Based on the fairy tale by Jan Brzechwa. Fairy tale.

In Poland – from January 30, 1984: 5.5 million viewers (average per episode) for the first year of demonstration. Over the years, this number has increased to 14.1 million viewers. In the USSR – from June 11, 1984.

8. Sexmission / Seksmisja. Poland, 1983. Directed by Juliusz Machulski. Fantastic comedy.

In Poland – since May 14, 1984: 8.9 million viewers in the first year of the demonstration. Over the years, this number has increased to 11.2 million viewers. In the USSR (under the name "New Amazons") – from November 1986: 34.4 million viewers in the first year of the show.

9. Pan Wołodyjowski. Poland, 1969. Directed by Jerzy Hoffman. Based on the novel by Henryk Sienkiewicz. Historical drama.

In Poland – since March 28, 1969: 8.6 million viewers in the first year of screening in cinema halls. Over the years, this number has increased to 11 million viewers. In the USSR – from November 9, 1970.

10. Leper / Tradewata. Poland, 1976. Directed by Jerzy Hoffman. Author of the novel – Helena Mniszkówna. Melodrama.

In Poland – from November 29, 1976: 8.4 million viewers in the first year of the demonstration. Over the years, this number has increased to 9.8 million viewers. In the USSR – from September 18, 1978: 28.1 million viewers in the first year of the demonstration.

11. Pharaoh. Poland, 1965. Directed by Jerzy Kawalerowicz. Author of the novel - Bolesław Prus. Historical drama.

In Poland – from March 11, 1966: 8.2 million viewers in the first year of the demonstration. Over the years, this number has increased to 9.4 million viewers. In the USSR – since September 1967.

12. Love or leave / Kochaj albo rzuć. Poland, 1977. Directed by Sylwester Chęciński, Andrzej Mularczyk. Comedy (the third part of the trilogy, the first were also commercially successful films "Only Our Own" and "No Strong").

In Poland – from June 13, 1977: 7.8 million viewers in the first year of demonstration in cinema halls. Over the years, this number has increased to 9.4 million viewers.

13. Treasure / Skarb. Poland, 1948. Directed by Leonard Buchkowski. Comedy.

In Poland – from February 15, 1949: 8.9 million viewers. Over the years, the number of viewers reached 9.3 million. In the USSR (under the title "My Treasure") – from September 24, 1951.

14. No strong / Nie ma mocnych. Poland, 1974. Directed by Sylwester Chęciński. Comedy (sequel to the film "Only Our Own").

In Poland – from May 18, 1974: 6.2 million viewers in the first year of demonstration in cinema halls. Over the years, this number has increased to 8.7 million viewers.

15. Journey of pan Kleks / Podróże pana Kleksa. Poland–USSR, 1985. Director and screenwriter Krzysztof Gradowski. A musical fairy tale.

In Poland – from February 3, 1986: 3.9 million viewers (average per episode) in the first year of demonstration. Over the years, this number has increased to 8.7 million viewers. In the USSR – from July 7, 1986.

16. How I unleashed the Second World War / Jak rozpętałem II Wojnę Światową. Poland, 1969. Director and screenwriter Tadeusz Chmielewski (based on the novel by Kazimierz Ślawiński "The Adventures of Gunner Dolas"). Military adventure comedy.

In Poland – from April 2, 1970: 1.8 million viewers (average per episode) per first year of demonstration. Over the years, this number has increased to 8.5 million viewers. In the USSR (under the title "The Adventures of Gunner Dolas") – from July 5, 1971.

17. Scandal over Basia / Awantura o Basię. Poland, 1959. Directed by Maria Kaniewska. Comedy.

In Poland – since November 3, 1959: 5.5 million viewers in the first year of demonstration in cinema halls. Over the years, this number has increased to 8.2 million viewers. In the USSR – from June 9, 1961.

18. Border street / Ulica Graniczna. Poland, 1949. Directed by Alexander Ford. Military drama.

In Poland – since April 1949. 7.9 million viewers. The total number of viewers is 8.0 million.

19. Devil's Gorge / Czarci żleb. Poland, 1949. Directed by: Aldo Vergano, Tadeusz Kański. Action.

In Poland – from January 1, 1950: 7.8 million viewers. The total number of viewers – 8.0 million. In the USSR – from July 24, 1950.

- 20. History of sin / Dzieje grzechu. Poland, 1975.** Director and screenwriter Walerian Borowczyk. Based on the novel by Stefan Żeromski. Erotic melodrama.
In Poland – from June 3, 1975: 5.8 million viewers in the first year of the demonstration cinema halls. Over the years, this number has increased to 8 million viewers.
- 21. The last stage / Ostatni etap. Poland, 1947.** Directed by Wanda Jakubowska. Military drama.
In Poland – since March 28, 1948: 7.7 million viewers. In the USSR – from May 25, 1949.
- 22. Irena, home! / Irena, do domu! Poland, 1955.** Directed by Jan Fethke. Comedy.
In Poland – from November 26, 1955: 7.1 million viewers. In the USSR – from May 17, 1956.
- 23. Ashes / Popioły. Poland, 1965.** Directed by Andrzej Wajda. Based on the novel of the same name by Stefan Żeromski. Historical drama.
In Poland – since September 25, 1965: 6.8 million viewers. In the USSR – from May 29, 1967.
- 24. Promised Land / Ziemia obcana. Poland, 1974.** Director and screenwriter Andrzej Wajda (based on the story of the same name by Władysław Reymont). Historical drama.
In Poland – since February 21, 1975: 6.6 million spectators. In the USSR – from May 23, 1977.
- 25. Hubal. Poland, 1973.** Directed by Bohdan Poręba. Military drama.
In Poland – since September 3, 1973: 6.3 million viewers. In the USSR (under the name "Major Hubal") – from January 19, 1976.
- 26. Four tankers and a dog / Czterej Pancerni i pies. Poland, 1966–1968.** Directed by Konrad Nałęcki Andrzej Czekalski. Military drama.
Film version of the series of the same name. Film distribution in Poland since 1968: 6.2 million viewers. In the USSR – on TV since September 25, 1968.
- 27. Witch doctor / Znachor. Poland, 1981.** Directed by Jerzy Hoffman (based on a story by Tadeusz Dolęga–Mostowicz). Melodrama.
In Poland – since April 12, 1982: 6.0 million viewers. In the USSR – from December 23, 1983. 41.1 million viewers in the first year of the show.
- 28. Adventure on the Marienstat / Przygoda na Mariensztacie. Poland, 1953.** Directed by Leonard Buchkowski. Comedy.
In Poland – from January 25, 1954: 5.7 million viewers. In the USSR (under the title "The Incident at Marienstat") – from November 22, 1954.
- 29. Satan from the seventh grade / Szatan z 7 class. Poland, 1960.** Directed by Maria Kaniewska. Comedy.
In Poland – from November 25, 1960: 5.2 million viewers. Comedy.
- 30. Man of iron / Człowiek z żelaza. Poland, 1981.** Directed by Andrzej Wajda. Drama.
In Poland – from May 2, 1981. 5.0 million viewers.
- 31. Unconquered City / Miasto nieujarzmione / Warsaw Robinson / Robinson warszawski. Poland, 1950.** Directed by Jerzy Zarzycki. Military drama.
In Poland – since December 7, 1950: 4.7 million viewers. In the USSR – from May 28, 1951.

- 32. Warsaw premiere / Warszawska premiera. Poland, 1950.** Directed by Jan Rybkowski. Musical drama.
In Poland – since March 4, 1951: 4.4 million viewers. In the USSR – from June 4, 1951.
- 33. Five from Barskaya Street / Piątka z ulicy Barskiej. Poland, 1953.** Directed by Alexander Ford.
In Poland – since February 27, 1954: 4.4 million viewers. In the USSR – from April 18, 1955. Drama.
- 34. Canal / Kanal. Poland, 1956.** Directed by Andrzej Wajda. Military drama.
In Poland – from April 20, 1957 4.4 million viewers. In the USSR – from January 8, 1959.
- 35. Westerplatte. Poland, 1967.** Directed by Stanisław Różewicz.
In Poland – from September 2, 1967: 4.3 million viewers. In the USSR – from July 15, 1968.
- 36. Others will follow you / Za wami pójdą inni. Poland, 1949.** Directed by Antoni Bohdziewicz. Military drama.
In Poland – since May 12, 1949: 4.0 million viewers.
- 37. Team / Załoga. Poland, 1952.** Directed by Jan Fethke. Drama.
In Poland – from January 27, 1952: 4.0 million viewers. In the USSR – from February 1, 1960.
- 38. Case to be settled / Sprawa do załatwienia. Poland, 1953.** Directed by Jan Rybkowski, Jan Fethke. Comedy.
In Poland – since September 5, 1953: 4.0 million viewers. In the USSR – from February 3, 1954.
- 39. Assassination / Zamach. Poland, 1958.** Directed by Jerzy Passendorfer. Military drama.
In Poland – from January 12, 1959: 4.0 million viewers. In the USSR – since November 1959.
- 40. First start / Pierwszy start. Poland, 1950.** Directed by Leonard Buchkowski. Drama.
In Poland – from January 25, 1951: 3.9 million viewers. In the USSR – from April 26, 1951.
- 41. Nikodem Dyzma. Poland, 1956.** Directed by Jan Rybkowski. Comedy.
In Poland – since October 29, 1956: 3.9 million viewers. In the USSR (under the title "An Extraordinary Career") – from April 15, 1957.
- 42. Countess Kossel / Hrabina Cosel. Poland, 1968.** Directed by Jerzy Antczak. Based on the novel by Józef Ignacy Kraszewski. Historical melodrama.
In Poland – since September 6, 1968: 3.9 million viewers. In the USSR – from June 15, 1970.
- 43. Hat of Pan Anatole / Kapelusz pana Anatola. Poland, 1957.** Directed by Jan Rybkowski. Comedy.
In Poland – from November 11, 1957: 3.8 million viewers. In the USSR – since March 31, 1958.
- 44. Case of the pilot Mares / Sprawa pilota Maresza. Poland, 1955.** Directed by Leonard Buchkowski. Drama.

In Poland – from April 7, 1956: 3.7 million viewers. In the USSR – from September 23, 1957.

45. Ewa wants to sleep / Ewa chce spać. Poland, 1957. Directed by Tadeusz Chmielewski. Comedy.

In Poland – since March 7, 1958: 3.7 million viewers. In the USSR – from December 3, 1962.

46. Doll / Lalka. Poland, 1968. Director and screenwriter Wojciech Has (based on the novel of the same name by Bolesław Prus). Historical melodrama.

In Poland – from November 8, 1968: 3.7 million viewers. In the USSR – from August 31, 1970.

47. House on the Wasteland / Dom na pustkowiu. Directed by Jan Rybkowski. Drama.

In Poland – since March 27, 1950: 3.6 million viewers.

48. Ash and diamond / Popiół i diament. Poland, 1958. Directed by Andrzej Wajda. Drama.

In Poland – since October 3, 1958: 3.6 million viewers. In the USSR – since October 1965.

49. Hearts of Steel / Stalowe serca. Poland, 1948. Director and screenwriter Stanisław Urbanowicz. Military drama.

In Poland – since May 10, 1948: 3.5 million viewers. In the USSR (under the title "Night Explosion") – from February 1, 1952.

50. Kazimierz the Great / Kazimierz Wielki. Poland, 1975. Directors and screenwriters Ewa Petelska, Czesław Petelski. Historical drama.

In Poland – since March 9, 1976: 3.5 million viewers.

51. Youth of Chopin / Młodość Chopina. Poland, 1951. Director and screenwriter Alexander Ford. Musical historical drama.

In Poland – since March 14, 1952: 3.4 million viewers. In the USSR – from June 2, 1952.

52. Cellulose / Celuloza. Poland, 1953. Directed by Jerzy Kawalerowicz. Drama.

In Poland – from April 27, 1954: 3.3 million viewers. In the USSR (under the title "Roads of Life") – from November 22, 1954.

53. Free city / Wolne miasto. Poland, 1958. Directed by Stanisław Różewicz. Military drama.

In Poland – from September 1, 1958: 3.2 million viewers.

54. Eagle / Orzeł. Poland, 1958. Directed by Leonard Buchkowski. Military drama.

In Poland – from September 15, 1959: 3.2 million viewers. In the USSR – from March 14, 1960.

55. Sergeant Kalen / Ogniomistrz Kaleń. Poland, 1961. Directors and screenwriters Ewa Petelska, Czesław Petelski. Military drama.

In Poland – since October 12, 1961: 3.2 million viewers. In the USSR – from October 7, 1968.

56. Chase / Pościg. Poland, 1954. Directed by Stanisław Urbanowicz. Drama.

In Poland – from July 23, 1954: 3.1 million viewers.

- 57. Farewells / Pozegnania. Poland, 1958.** Director and screenwriter Wojciech Has. Drama. In Poland – since October 13, 1958: 3.1 million viewers.
- 58. Where is the general? / Gdzie jest general? Poland, 1963.** Director and screenwriter Tadeusz Chmielewski. Military comedy.
In Poland – since January 1964: 3.1 million viewers. In the USSR – from January 4, 1965. 13.2 million viewers in the first year of the demonstration.
- 59. Ah, Karol! / Oh, Karol! Poland, 1985.** Directed by Roman Zaluski. Erotic comedy.
In Poland – since October 21, 1985: 3.1 million viewers. In the USSR – February 11, 1991.
- 60. King Maciuś I / Król Maciuś I. Poland, 1958.** Directed by Wanda Jakubowska. (based on the novel by Janusz Korczak). Fairy tale.
In Poland – from April 8, 1958: 3.0 million viewers.
- 61. Over the Neman / Nad Niemnem. Poland, 1986.** Directed by Zbigniew Kuzminski. Drama.
In Poland – from January 5, 1987: 3.0 million viewers (average per episode).
- 62. Three starts / Trzy starty. Poland, 1955.** Directed by Ewa Petelska, Czesław Petelski, Stanisław Lenartowicz. Sports drama.
In Poland – since October 25, 1955: 2.9 million viewers. In the USSR – from May 12, 1956.
- 63. Girl in the window / Panienska z okienka. Poland, 1964.** Directed by Maria Kaniewska. Historical adventure drama.
In Poland – since December 18, 1964: 2.9 million viewers. In the USSR – since April 1968.
- 64. History of one fighter / Historia jednego myśliwca. Poland, 1958.** Directed by Hubert Drapelle. Military drama.
In Poland – since August 19, 1958: 2.8 million viewers. In the USSR – from January 11, 1960.
- 65. Cafe Under the Minogue / Cafe pod Minogą. Poland, 1959.** Directed by Bronisław Brok. Military comedy.
In Poland – from December 23, 1959: 2.8 million viewers.
- 66. Soldier of victory / Żołnierz zwycięstwa. Poland, 1953.** Director and screenwriter Wanda Jakubowska. Military drama.
In Poland – from May 8, 1953: 2.7 million viewers (average per episode).
- 67. Under the Phrygian star / Pod gwiazdą frygijską. Poland, 1954.** Directed by Jerzy Kawalerowicz. Drama.
In Poland – since October 30, 1954: 2.7 million viewers. In the USSR – from January 25, 1955.
- 68. Shadow / Cień. Poland, 1956.** Directed by Jerzy Kawalerowicz. Drama.
In Poland – from May 1, 1956: 2.7 million viewers. In the USSR (under the title "Who is he?") – from December 24, 1956.
- 69. A thousand thalers / Tysiąc talarow. Poland, 1960.** Directed by Stanisław Wohl. Comedy.
In Poland – from February 22, 1960: 2.7 million viewers.

- 70. Kopernik / Copernicus. Poland–Ost Germany, 1972.** Directed by Ewa and Czesław Petelski. Historical drama.
In Poland – since February 14, 1973: 2.7 million viewers. In the USSR – since February 1975: 1.7 million viewers.
- 71. The Young Magician / Cudowne dziecko. Poland–Canada, 1987.** Director and screenwriter Waldemar Dziki. Drama.
In Poland – since September 28, 1987: 2.7 million viewers. In the USSR – since September 1990.
- 72. Revenge / Zemsta. Poland, 1957.** Directors and screenwriters Antoni Bohdziewicz, Bohdan Korzeniewski. Comedy.
In Poland – since September 30, 1957: 2.6 million viewers.
- 73. History of the Golden Shoe / Historia żółtej cizemki. Poland, 1961.** Directed by Sylwester Chęciński.
In Poland – since December 28, 1961: 2.6 million viewers. In the USSR – from April 12, 1965.
- 74. Husband of his wife / Mąż swojej żony. Poland, 1960.** Directed by Stanisław Bareja. Comedy.
In Poland – from April 4, 1961: 2.6 million viewers. In the USSR – from July 23, 1962.
- 75. Silent traces / Milczące ślady. Poland, 1961.** Directed by Zbigniew Kuzmiński. Crime drama.
In Poland – since September 19, 1961: 2.6 million viewers. USSR – from June 11, 1962.
- 76. Deserter. Poland, 1958.** Directed by Witold Lesiewicz. Military drama.
In Poland – since October 12, 1958: 2.5 million viewers. In the USSR – from June 22, 1959.
- 77. Call my wife / Zadzwońcie do mojej żony. Poland–Czechoslovakia, 1958.** Directed by Jaroslav Mach. Comedy.
In Poland – since December 20, 1958: 2.5 million viewers.
- 78. Inspection of Pan Anatol / Inspekcja Pana Anatola. Poland, 1959.** Directed by Jan Rybkowski. Comedy.
In Poland – from August 13, 1959: 2.5 million viewers.
- 79. Pan Anatol is looking for a million / Pan Anatol szuka miliona. Poland, 1959.** Directed by Jan Rybkowski. Comedy.
In Poland – since August 1959: 2.5 million viewers.
- 80. Train / Pociąg. Poland, 1959.** Directed by Jerzy Kawalerowicz. Drama.
In Poland – from September 6, 1959: 2.5 million viewers. In the USSR (under the title "The Mysterious Passenger") – from July 18, 1966.
- 81. Last ride / Ostatni kurs. Poland, 1963.** Directed by Jan Batory. Detective.
In Poland – since August 1963: 2.5 million viewers. In the USSR (under the name "Mansion on Zelenaya") – since February 3, 1964.
- 82. Marysia and Napoleon / Marysia i Napoleon. Poland, 1966.** Directed by Leonard Buchkowski. Historical comedy.
In Poland – since October 4, 1966: 2.5 million viewers. In the USSR – from February 3, 1969.

83. Only your own / Sami swoi. Poland, 1967. Directed by Sylwester Chęćinski. Comedy.

In Poland – since September 15, 1967: 2.5 million viewers. In the USSR (under the name "Countrymen") – since August 1968.

84. Agent No. 1 / Agent nr 1. Poland, 1971. Directed by Zbigniew Kuzminski. Military drama.

In Poland – from February 25, 1971: 2.5 million viewers.

85. Deserters / CK Dezerterzy. Poland–Hungary, 1985. Directed by Janusz Majewski. Comedy.

In Poland – since October 22, 1986. 2.5 million viewers (average per episode). In Russia – since May 1992.

86. Early days / Pierwsze dni. Poland, 1951. Directed by Jan Rybkowski. Drama.

In Poland – since March 4, 1952: 2.4 million viewers. In the USSR – from January 16, 1953.

87. Generation / Pokolenie. Poland, 1954. Directed by Andrzej Wajda. Military drama.

In Poland – from January 25, 1955: 2.4 million viewers. In the USSR – from October 3, 1955.

88. Wolf Echo / Wilcze echa. Poland, 1968. Director and screenwriter Aleksander Ścibor-Rylski. Eastern.

In Poland – since 1968: 2.4 million viewers. In the USSR – from June 30, 1970: 27.5 million viewers in the first year of the demonstration.

89. Atlantic tale / Opowieść atlantycka. Poland, 1954. Directed by Wanda Jakubowska.

In Poland – from April 25, 1955: 2.3 million viewers. In the USSR – since December 1955. Adventure drama.

90. Pills for Aurelia / Pigułki dla Aurelii. Poland, 1958. Directed by Stanisław Lenartowicz. Military drama.

In Poland – from November 24, 1958: 2.3 million viewers.

91. Galoshes of happiness / Kalosze szczęścia. Poland, 1958. Directed by Antoni Bohdziewicz. Comedy.

In Poland – since October 20, 1958: 2.3 million viewers.

92. Soldier of the Queen of Madagascar / Żołnierz królowej Madagaskaru. Poland, 1958. Directed by Jerzy Zarzycki. Musical comedy.

In Poland – from November 14, 1958: 2.3 million viewers.

93. Direction – Berlin / Kierunek Berlin. Poland, 1968. Directed by Jerzy Passendorfer.

In Poland – from January 17, 1969: 2.3 million viewers. In the USSR (under the name "Shoulder to Shoulder") – from January 26, 1970.

94. Podhale on fire / Podhale w ogniu. Poland, 1955. Directors and screenwriters: Jan Batory Henryk Hechtkopf. Historical drama.

In Poland – from January 25, 1956: 2.2 million viewers. In the USSR – since July 1957.

- 95. Shipwreck / Wraki. Poland, 1957.** Directed by Ewa and Czesław Petelski. Drama.
In Poland – from September 2, 1957: 2.2 million viewers.
- 96. Cross-eyed happiness / Zezowate szczęście. Poland, 1960.** Directed by Andrzej Munk. Comedy.
In Poland – from April 4, 1960: 2.2 million viewers. In the USSR (under the title "The Six Transformations of Jan Piszczyk") – since October 1961.
- 97. Man of marble / Człowiek z marmuru. Poland, 1976.** Directed by Andrzej Wajda. Drama.
In Poland – since February 25, 1977: 2.2 million viewers. In the USSR – since October 1991.
- 98. Great Shu / Wielki Szu. Poland, 1982.** Directed by Sylwester Chęćinski. Crime drama.
In Poland – since May 16, 1983: 2.2 million viewers. In Russia – from November 1992.
- 99. Mystery of an abandoned mine / Tajemnica dzikiego szybu. Poland, 1956.** Directed by Wadim Berestowski. Adventure drama.
In Poland – from September 1, 1956: 2.1 million viewers.
- 100. Gangsters and philanthropists / Gangsterzy i filantropi. Poland, 1962.** Directed by Jerzy Hoffman, Edward Skuzewski. Detective comedy.
In Poland – since February 15, 1963: 2.1 million viewers. In the USSR – from November 11, 1963.
- 101. Meeting with a spy / Spotkanie ze szpiegiem. Poland, 1964.** Directed by Jan Batory. Spy detective.
In Poland – from July 10, 1964: 2.1 million viewers. In the USSR – from July 19, 1965.
- 102. Thais. Poland, 1983.** Director and screenwriter Ryszard Baer (screen adaptation of the novel by Anatole France). Erotic melodrama.
In Poland – since September 24, 1984: 2.0 million viewers. In the USSR – since October 28, 1991.
- 103. Wanted – wanted / Poszukiwany–poszukiwana. Poland, 1973.** Directed by Stanisław Bareja. Comedy.
In Poland – since 1973: 1.9 million viewers. In the USSR (titled "Those Who Are Seeking") since November 18, 1974.
- 104. Hours of hope / Godziny nadziei. Poland, 1955.** Directed by Jan Rybkowski. Military drama.
In Poland – from May 9, 1955: 1.8 million viewers. In the USSR – from December 26, 1955.
- 105. I don't like Monday / Nie lubię poniedziałku. Poland, 1971.** Director and screenwriter Tadeusz Chmielewski. Comedy.
In Poland – since August 27, 1971: 1.8 million viewers.
- 106. Bow of Eros / Łuk Erosa. Poland, 1987.** Directed by Jerzy Domaradzki. Erotic melodrama.
In Poland – from January 18, 1988: 1.8 million viewers.
- 107. Witch doctor / Znachor. Poland, 1937.** Directed by Michał Wasinski. Melodrama.

Re-screening of Polish film classics of the thirties: since 1976: 1.7 million viewers.

108. I am a moth, or a novel of a forty-year-old / Motylem jestem, czyli Romans czterdziestolatka. Poland, 1976. Directed by Jerzy Gruz. Comedy.

In Poland – since September 10, 1976: 1.7 million viewers. In the USSR (under the title "The novel of the forty-year-old") – from April 3, 1978.

109. Ghost / Widziadło. Poland, 1983. Director and screenwriter Marek Nowicki. Mystical drama.

In Poland – from April 9, 1984: 1.7 million viewers.

110. Anatomy of love / Anatomia miłości. Poland, 1972. Directed by Roman Zaluski. Melodrama.

In Poland – since 1972. 1.6 million viewers. In the USSR – from September 10, 1973: 36.8 million viewers in the first year of the demonstration.

111. Sexsteens / Sexolatki. Poland, 1971. Directed by Zygmunt Hübner. Drama.

In Poland – from May 2, 1972: 1.6 million viewers.

112. Wedding / Wesele. Poland, 1972. Directed by Andrzej Wajda. Based on the drama of the same name by S. Wyspiański. Historical drama.

In Poland – since January 9, 1973: 1.6 million spectators..

113. Janosik. Poland, 1974. Directed by Jerzy Passendorfer. Historical drama.

Film version of the TV series of the same name. In the cinema halls of Poland – from April 14, 1974: 1.6 million viewers.

114. Excuse me, are they beating you here? / Przepraszam, czy tu biją? Poland, 1976. Director and screenwriter Marek Piwowski. Crime drama.

In Poland – from November 22, 1976: 1.6 million viewers.

115. Hello, Spitzbrudka, or the Last Case of the Burglar King / Hallo Szpicbródka, czyli ostatni występ Króla Kasiarzy. Poland, 1978. Directed by Mieczysław Jahoda, Janusz Rzeszewski. Musical comedy.

In Poland – since October 16, 1978: 1.6 million viewers.

116. Operation near the arsenal / Akcja pod Arsenalem. Poland, 1977. Directed by Jan Lomnicki. Military drama.

In Poland – since February 13, 1978: 1.6 million viewers. In the USSR – from September 24, 1979.

117. She-wolf / Wilczyca. Poland, 1982. Directed by Marek Piestrak. Horror film.

In Poland – from April 11, 1983: 1.6 million viewers. In the USSR – from December 2, 1991.

118. Kingsize / Kingsize. Poland, 1987. Directed by Juliusz Machulski. Fantastic comedy.

In Poland – from March 2, 1988: 1.6 million viewers. In the USSR – since March 1990.

119. Pearl in the crown / Perła w koronie. Poland, 1971. Director and screenwriter Kazimierz Kutz. Drama.

In Poland – from January 24, 1972. 1.5 million viewers. In the USSR – from April 8, 1974.

120. Professor Wilczur. Poland, 1938. Directed by Michal Wasinski. Melodrama.

Re-screening of Polish film classics of the thirties (continuation of the film "Witch Doctor"): since 1976: 1.5 million viewers.

121. With love / Con amore. Poland, 1976. Directed by Jan Batory. Melodrama.
In Poland – since May 24, 1976. 1.5 million viewers. In the USSR – from November 21, 1977.

122. Va-bank / Vabank. Poland, 1981. Director and screenwriter Juliusz Machulski. Comedy.
In Poland – since 1982: 1.5 million viewers. Rental in the USSR – since October 1985: 34(?) million viewers in the first year of the demonstration.

123. Between the mouth and the edge of the goblet / Między ustami a brzegiem pucharu. Poland, 1987. Directed by Zbigniew Kuzminski. Melodrama.
In Poland – since September 14, 1987: 1.5 million viewers.

124. Meetings / Spotkania. Poland, 1957. Director and screenwriter Stanisław Lenartowicz. Drama.
In Poland – from November 18, 1957: 1.4 million viewers.

125. The real end of the big war / Prawdziwy koniec wielkiej wojny. Poland, 1957. Directed by Jerzy Kawalerowicz. Drama.
In Poland – since October 10, 1957: 1.4 million viewers. In the USSR (under the title "This cannot be forgotten") – from April 17, 1959.

126. Motodrama. Poland, 1971. Directed by Andrzej Konitz. Comedy.
In Poland – since September 17, 1971: 1.4 million viewers. In the USSR (under the name "Wizard at the wheel") – from July 17, 1972.

127. Death of the President / Śmierć prezydenta. Poland, 1977. Directed by Jerzy Kawalerowicz. Political drama.
In Poland – since October 10, 1977: 1.4 million viewers.

128. Linnet / Konopielka. Poland, 1981. Director and screenwriter Witold Leszczyński. Drama.
In Poland – since September 13, 1982: 1.4 million viewers.

129. Karate in Polish / Karate po polsku. Poland, 1982. Directed by Wojciech Wojcik. Drama.
In Poland – since February 12, 1983: 1.4 million viewers.

130. Va-bank II, or Strike Back / Vabank II czyli Riposta. Poland, 1984. Director and screenwriter Juliusz Machulski. Comedy.
In Poland – since April 1985: 1.4 million viewers. In the USSR – since March 1987: 33.9 million viewers in the first year of the show.

131. Faithful river / Wierna rzeka. Poland, 1983. Directed by Tadeusz Chmielewski. Melodrama.
In Poland – from August 31, 1987: 1.4 million viewers.

132. Woodpecker / Dzięciol. Poland, 1970. Directed by Jerzy Gruz. Comedy.
In Poland – since May 21, 1971: 1.3 million viewers.

133. Extraordinary Lake / Jezioro osobliwości. Poland, 1972. Directed by Jan Batory. Drama.

In Poland – since May 29, 1973: 1.3 million viewers. In the USSR (under the title "How did it happen?") – from February 24, 1975.

134. No rose without fire / Nie ma róży bez ognia. Poland, 1974. Directed by Stanislaw Bareja. Comedy.

In Poland – since December 25, 1974: 1.3 million viewers.

135. Until the last drop of blood ... / Do krwi ostatniej ... Poland–USSR, 1978. Directed by Jerzy Hoffman. Military drama.

In Poland – since October 27, 1978: 1.3 million viewers. In the USSR – from September 4, 1981.

136. "Anna" and a vampire / "Anna" i wampir. Poland, 1982. Directed by Janusz Kidawa. Crime drama.

In Poland – since 1982: 1.3 million viewers.

137. The tricks of Mrs. Ewa / Szaleństwa Panny Ewy. Poland, 1984. Director and screenwriter Kazimierz Tarnas. Comedy.

In Poland – since January 1985: 1.3 million viewers.

138. Friend of the cheerful imp / Przyjaciel wesołego diabła. Poland, 1986. Directed by Jerzy Lukaszewicz. Fairy tale.

In Poland – since 1987: 1.3 million viewers. In the USSR – since September 1989.

139. Mogul / Kogel–mogel. Poland, 1988. Directed by Roman Zaluski. Comedy.

In Poland – from August 15, 1988: 1.3 million viewers.

140. Warsaw siren / Warszawska syrena. Poland, 1956. Directed by Tadeusz Makarczyński, Stanislaw Bareja. Fairy tale.

In Poland – from July 20, 1956: 1.2 million viewers. In the USSR – from September 1, 1961.

141. Farewell to the devil / Pożegnanie z diabłem. Poland, 1957. Director and screenwriter Wanda Jakubowska. Detective.

In Poland – from April 1, 1957: 1.2 million viewers.

142. Dark river / Ciemna rzeka. Poland, 1973. Director and screenwriter Sylwester Szyszko. Military drama.

In Poland – since April 18, 1974: 1.2 million viewers. In the USSR – from February 23, 1976.

143. The case of Gorgonova / Sprawa Gorgonowej. Poland, 1977. Directed by Janusz Majewski. Detective.

In Poland – since November 25, 1977: 1.2 million viewers. In the USSR – since December 1979.

144. Scream / Krzyk. Poland, 1982. Director and screenwriter Barbara Sass. Drama.

In Poland – from December 2, 1983: 1.2 million viewers.

145. Twenties, thirties / Lata dwudzieste, lata trzydzieste. Poland, 1983. Directed by Janusz Rzeszewski. Musical comedy.

In Poland – since March 19, 1984: 1.2 million viewers.

146. Man on the rails / Człowiek na torze. Poland, 1956. Directed by Andrzej Munk.

In Poland – from January 17, 1957: 1.1 million viewers. In the USSR – from March 11, 1959.

147. Three women / Trzy kobiety. Poland, 1957. Directed by Stanislaw Ruzhevich. Drama.

In Poland – since May 6, 1957: 1.1 million viewers.

148. Heather / Wrzos. Poland, 1938. Directed by Julius Gardan. Melodrama.

Repeat screenings of Polish film classics: since 1976: 1.1 million viewers.

149. Jarosław Dąbrowski. USSR–Poland, 1975. Directed by Bohdan Poręba. Historical drama.

In Poland – from January 29, 1976: 1.1 million viewers. In the USSR since July 26, 1976.

150. Ring of Princess Anna / Pierścień księżnej Anny. Poland, 1970. Director and screenwriter Maria Kaniewska. Fantastic Story.

In Poland – from April 2, 1970: 1.0 million viewers. In the USSR – from July 7, 1975. Fiction.

151. Who believes in storks? / Who wierzy w bociany? Poland, 1970. Directed by Helena Amiradzibi-Stawinska, Jerzy Stefan Stawinski. Drama.

In Poland – since March 19, 1971: 1.0 million viewers.

152. Spring, pan sergeant / Wiosna panie sierżancie. Poland, 1974. Director and screenwriter Tadeusz Chmielewski. Comedy.

In Poland – from June 28, 1974: 1.0 million viewers. In the USSR – from October 4, 1976.

153. Eagle and tails / Orzeł i reszka. Poland, 1974. Directed by Ryszard Filipiński. Spy detective.

In Poland – from February 10, 1975: 1.0 million viewers.

154. Dr. Judym / Doktor Judym. Poland, 1975. Directed by Włodzimierz Haupe. Based on the novel by S. Zeromsky "Homeless People". Drama.

In Poland – since October 20, 1975: 1.0 million viewers. In the USSR (under the name "Homeless") – from July 18, 1977.

155. Brunet in the evening / Brunet wieczorową porą. Poland, 1976. Directed by Stanislaw Bareja. Comedy.

In Poland – since October 18, 1976: 1.0 million viewers. In the USSR – from February 19, 1979.

156. Protective colors / Barwy ochronne. Poland, 1976. Director and screenwriter Krzysztof Zanussi. Drama.

In Poland – since January 28, 1977: 1.0 million viewers. In the USSR – from August 13, 1990.

157. Border / Granica. Poland, 1977. Directed by Jan Rybkowski. Melodrama.

In Poland – from January 27, 1978: 1.0 million viewers.

158. Without anesthesia / Bez znieczulenia. Poland, 1978. Directed by Andrzej Wajda. Drama.

In Poland – from November 27, 1978: 1.0 million viewers.

159. Wherever you are, pan president / Gdziekolwiek jesteś Panie Prezydencie. Poland, 1978. Directed by Andrzej Tschos–Rastawiecki. Historical drama.

In Poland – since September 12, 1978: 1.0 million viewers.

160. Nightmares / Zmory. Poland, 1978. Directed by Wojciech Marchewsky. Drama.
In Poland – from April 16, 1979: 1.0 million viewers.

161. Hemp Philip / Filip z konopi. Poland, 1981. Director and screenwriter Józef Gebski. Comedy.
In Poland – since 1983: 1.0 million viewers.

162. Magic lights / Magiczne ognie. Poland, 1983. Directed by Janusz Kidawa. Crime drama.
In Poland – from January 2, 1984: 1.0 million viewers.

163. Train to Hollywood / Pociąg do Hollywood. Poland, 1987. Director and screenwriter Radosław Pivovarski. Comedy.
In Poland – since August 28, 1987: 1.0 million viewers. In the USSR – from June 4, 1990.

In 1989–1991, due to sharply increased competition from Hollywood productions, and most importantly, due to the massive distribution of video, none of the Polish films managed to overcome the threshold of 0.3 million viewers in the first year of screening in cinemas.

List compiler: film critic Alexander Fedorov, 2021.

Sources for movie attendance figures: <http://boxoffice-bozg.pl/> and others.

Polish feature films in Soviet film distribution (1937–1991)

1937

ANTEK POLICMAN / Antek Policmajster, Poland, 1935. Directed by Michal Wasinski.
In the USSR – from January 3, 1937

1949

FORBIDDEN SONGS (Zakazane piosenki). Poland, 1946. Directed by Leonard Buchkowski.
In the USSR – from December 8, 1949.

LAST STAGE (Ostatni etap). Poland, 1947. Directed by Wanda Jakubowska.
In the USSR – from May 25, 1949.

1950

DEVIL'S GORGE (Czarci żleb). Poland, 1949. Directors: Aldo Vergano, Tadeusz Kański.
In the USSR – from July 24, 1950.

1951

WARSAW PREMIERE (Warszawska premiera). Poland, 1950. Directed by Jan Rybkowski.
In the USSR – from June 4, 1951.

TWO BRIGADS (Dwie brygady). Poland, 1950. Directors: Wadim Berestowski, Janusz Nasfeter.
In the USSR – since March 5, 1951.

TREASURE (Skarb). Poland, 1948. Directed by Leonard Buczkowski.
In the USSR – from September 24, 1951.

UNCONQUERED CITY (Miasto nieujarzmione) / WARSAW ROBINSON (Robinson warszawski). Poland, 1950. Directed by Jerzy Zarzycki.
In the USSR – from May 28, 1951.

FIRST START (Pierwszy start). Poland, 1950. Directed by Leonard Buczkowski.
In the USSR – from April 26, 1951.

1952

HEARTS OF STEEL (Stalowe serca). Poland, 1948. Directed by Stanislaw Urbanowicz.
In the USSR – from February 1, 1952.

THE YOUTH OF CHOPIN (Młodość Chopina). Poland, 1951. Directed by Alexander Ford.
In the USSR – from June 2, 1952.

1953

FIRST DAYS (Pierwsze dni). Poland, 1951. Directed by Jan Rybkowski.
In the USSR – from January 16, 1953.

1954

CASE THAT SHOULD BE SETTLEMENT (Sprawa do załatwienia). Poland, 1953. Directed by Jan Rybkowski.
In the USSR – from February 3, 1954.

ROADS OF LIFE (Celuloza). Poland, 1953. Directed by Jerzy Kawalerowicz.
In the USSR – from November 22, 1954.

ADVENTURE ON MARIENSTAT (Przygoda na Mariensztacie). Poland, 1953. Directed by Leonard Buczkowski.

In the USSR – from November 22, 1954.

1955

ATLANTIC STORY (Opowieść atlantycka). Poland, 1954. Directed by Wanda Jakubowska.

In the USSR – since December 1955.

CAREER (Kariera). Poland, 1954. Directed by Jan Köcher.

In the USSR – from October 3, 1955.

UNDER THE PHRYGIAN STAR (Pod gwiazdą frygijską). Poland, 1954. Directed by Jerzy Kawalerowicz.

In the USSR – from January 25, 1955.

GENERATION (Pokolenie). Poland, 1954. Directed by Andrzej Wajda.

In the USSR – from October 3, 1955.

FIVE FROM BARSKAYA STREET (Piątka z ulicy Barskiej). Poland, 1953. Directed by Alexander Ford.

In the USSR – from April 18, 1955.

CLOCK OF HOPE (Godziny nadziei). Poland, 1955. Directed by Jan Rybkowski.

In the USSR – from December 26, 1955.

1956

BLUE CROSS (Błękitny krzyż). Poland, 1955. Directed by Andrzej Munk.

In the USSR – from July 22, 1956.

IRENA, HOME! (Irena, do domu!). Poland, 1955. Director Jan Fethke.

In the USSR – from May 17, 1956.

WHO IS HE? / SHADOW (Cień). Poland, 1956. Directed by Jerzy Kawalerowicz.

In the USSR – from December 24, 1956.

THREE STARTS (Trzy starty). Poland, 1955. Directors: Ewa Petelska, Czesław Petelski, Stanisław Lenartowicz.

In the USSR – from May 12, 1956.

1957

THE CASE OF THE PILOT MARESH (Sprawa pilota Maresza). Poland. 1955. Directed by Leonard Buczkowski.

In the USSR – from September 23, 1957.

UNUSUAL CAREER / NIKODEM DYZMA (Nikodem Dyzma). Poland, 1956. Directed by Jan Rybkowski.

In the USSR – from April 15, 1957.

PODHALE ON FIRE (Podhale w ogniu). Poland, 1955. Directors: Jan Batory, Henrik Hechtkopf.

In the USSR – since July 1957.

1958

TREASURE OF CAPTAIN MARTENS (Skarb kapitana Martensa). Poland, 1957. Directed by Jerzy Passendorfer.

In the USSR – from July 14, 1958.

PAN ANATOL'S HAT (Kapelusz pana Anatola). Poland, 1957. Directed by Jan Rybkowski.

In the USSR – from March 31, 1958.

1959

DESERTER (Dezertter). Poland. 1958. Directed by Witold Lesiewicz.

In the USSR – from June 22, 1959.

CANAL (Kanał). Poland. 1956. Directed by Andrzej Wajda.

In the USSR – from January 8, 1959.
ATTEMPT (Zamach). Poland, 1958. Directed by Jerzy Passendorfer.
In the USSR – since November 1959.
MAN ON RAILS (Człowiek na torze). Poland, 1956. Directed by Andrzej Munk.
In the USSR – from March 11, 1959.
THIS SHOULD NOT BE FORGET / THE PRESENT END OF THE GREAT WAR (Prawdziwy koniec wielkiej wojny). Poland, 1957. Directed by Jerzy Kawalerowicz.
In the USSR – from April 17, 1959.

1960

TWO FROM THE BIG RIVER (Dwoje z wielkiej rzeki). Poland, 1958. Directed by Konrad Nalecki.
In the USSR – since June 1960.
HISTORY OF ONE FIGHTER (Historia jednego myśliwca). Poland, 1958. Directed by Hubert Drapelle.
In the USSR – from January 11, 1960.
TEAM (Zaloga). Poland, 1951. Directed by Jan Fethke.
In the USSR – from February 1, 1960.
EAGLE (Orzeł), Poland, 1958. Directed by Leonard Buchkowski.
In the USSR – since March 14, 1960.

1961

THE SILENT STAR (Der Schwegende Stern / Milcząca Gwiazda). East Germany–Poland, 1959. Directed by Kurt Mötzig.
In the USSR – from May 22, 1961.
WARSAW SIREN (Warszawska syrena). Poland, 1956. Directed by Tadeusz Makarczyński, Stanisław Bareja.
In the USSR – from September 1, 1961.
YEAR ONE (Rok pierwszy). Poland, 1960. Directed by Witold Lesiewicz.
In the USSR – from July 24, 1961.
LITTLE DRAMA (Małe dramaty). Poland, 1958. Directed by Janusz Nasfeter.
In the USSR – from April 21, 1961.
SCANDAL OVER BASI (Awantura o Basię). Poland, 1959. Directed by Maria Kaniewska.
In the USSR – from June 9, 1961.
SIX TRANSFORMATIONS OF JAN PISZCZYK / STRAIGHT-EYED HAPPINESS (Zezowate szczęście). Poland, 1960. Directed by Andrzej Munk.
In the USSR – since October 1961.

1962

SILENT FOOTPRINTS (Milcząca ślady). Poland, 1961. Directed by Zbigniew Kuzminski.
In the USSR – since June 11, 1962.
EWA WANTS TO SLEEP (Ewa chce spać). Poland, 1957. Directed by Tadeusz Chmielewski.
In the USSR – from December 3, 1962.
CRUSADERS (Krzyżacy). Poland, 1960. Directed by Alexander Ford.
In the USSR – from January 1, 1962.
MOTHER JOANNA FROM THE ANGELS (Matka Joanna od aniołów). Poland, 1960. Directed by Jerzy Kawalerowicz.
In the USSR – from February 5, 1962.
PLACE ON EARTH (Miejsce na ziemi). Poland, 1959. Directed by Stanisław Ruzhevich.
In the USSR – since June 1962.
HIS WIFE'S HUSBAND (Mąż swojej żony). Poland, 1960. Directed by Stanisław Bareja.
In the USSR – from July 23, 1962.

THE CITY WILL DIE TODAY NIGHT (Dziś w nocy umrze miasto). Poland, 1961. Directed by Jan Rybkowski.

In the USSR – from September 17, 1962.

LUCKY ANTONI (Szczęściarz Antoni). Poland, 1960. Directed by Halina Belinska, Włodzimierz Haupe.

In the USSR – from March 12, 1962.

THE PRICE OF ONE CRIME / MODERN HISTORY (Historia współczesna). Poland, 1960. Directed by Wanda Jakubowska.

In the USSR – from May 7, 1962.

JACEK AND HIS PRESIDENT / VISIT OF THE PRESIDENT (Odwiedziny Prezydenta). Poland, 1961. Directed by Jan Batory.

In the USSR – from August 13, 1962.

1963

GANGSTERS AND PHILANTROPS (Gangsterzy i filantropi). Poland, 1962. Directed by Jerzy Hoffman, Edward Skuzewski.

In the USSR – from November 11, 1963.

TWO GENTLEMEN N (Dwaj panowie 'N'). Poland, 1961. Directed by Tadeusz Chmielewski.

In the USSR – from February 25, 1963.

ROAD TO THE WEST (Droga na Zachód). Poland, 1961. Directed by Bohdan Poręba.

In the USSR – from January 28, 1963.

ANOTHER ONE NEEDING LOVE / JUDGMENT (Wyrok). Poland, 1961. Directed by Jerzy Passendorfer.

In the USSR – since March 11, 1963.

UNFORGETTABLE SPRING / APRIL (Kwiecień). Poland, 1961. Directed by Witold Lesiewicz.

In the USSR – from December 2, 1963.

OPEN SHORE / OTHER SHORE (Drugi brzeg). Poland, 1962. Directed by Zbigniew Kuzminski.

In the USSR – from May 20, 1963.

1964

TROUBLED NIECE (Smarkula). Poland, 1963. Directed by Leonard Buchkowski.

In the USSR – from March 2, 1964.

BANK GIRL / CRIMINAL AND GIRL (Zbrodniarz i panna). Poland, 1963. Directed by Janusz Nasfeter.

In the USSR – from June 22, 1964.

DIARY OF PANIA HANKA (Pamiętnik pani Hanki). Poland, 1963. Directed by Stanisław Lenartowicz.

In the USSR – from October 19, 1964.

HISTORY OF ONE QUARGE / THEIR WEEKDAY (Ich dzień powszedni). Poland, 1963. Directed by Aleksander Ścibor-Rylski.

In the USSR – from April 27, 1964.

HOW TO BE LOVED (Jak być kochaną). Poland, 1962. Directed by Wojciech Has.

In the USSR – from July 20, 1964.

ABOUT THOSE WHO STOLEN THE MOON (O dwóch takich, co ukradli księżyc). Poland, 1962. Directed by Jan Batory.

In the USSR – since March 23, 1964.

MANSION ON THE GREEN / LAST RIDE (Ostatni kurs). Poland, 1963. Directed by Jan Batory.

In the USSR – from February 3, 1964.

PASSENGER (Pasażerka). Poland, 1961/1963. Directed by Andrzej Munk, Witold Lesiewicz.

In the USSR – from December 14, 1964.

OLD BREAKING / HERE IS MY HOME (Mam tu swój dom). Poland, 1963. Directed by Julian Dziedzina.

In the USSR – from May 18, 1964.

BLACK WINGS (Czarne skrzydła). Poland, 1962. Directed by Ewa and Czesław Petelski.
In the USSR – from April 20, 1964.

1965

MEETING WITH A SPY (Spotkanie ze szpiegiem). Poland, 1964. Directed by Jan Batory.
In the USSR – from July 19, 1965.

WHERE IS THE GENERAL? (Gdzie jest generał?). Poland, 1963. Directed by Tadeusz Chmielewski.

In the USSR – from January 4, 1965.

WIFE FOR AUSTRALIAN (Żona dla Australijczyka). Poland, 1963. Directed by Stanisław Bareja.

In the USSR – from March 1, 1965.

LAW AND FIST (Prawo i pięść). Poland, 1964. Directed by Jerzy Hoffman, Edward Skuzhevsky.

In the USSR – from November 8, 1965.

HISTORY OF THE GOLDEN SHOE (Historia żółtej cizemki). Poland, 1961. Directed by Sylwester Chęciński.

In the USSR – from April 12, 1965.

ITALIAN IN WARSAW / GIUSEPPE IN WARSAW (Giuseppe w Warszawie). Poland, 1964.
Directed by Stanisław Lenartowicz.

In the USSR – from August 9, 1965.

THE END OF OUR WORLD (Koniec naszego świata). Poland, 1963. Directed by Wanda Jakubowska.

In the USSR – from September 27, 1965.

SUIT ALMOST NEW (Ubranie prawie nowe). Poland, 1963. Directed by Włodzimierz Haupe.

In the USSR – from May 31, 1965.

RED BERETS (Czerwone berety). Poland, 1962. Directed by Pavel Komorowski.

In the USSR – from July 12, 1965.

BAPTIFIED BY FIRE (Skąpani w ogniu). Poland, 1963. Directed by Jerzy Passendorfer.

In the USSR – from December 6, 1965.

LENIN IN POLAND / Lenin w Polsce. USSR–Poland, 1965. Directed by Sergei Yutkevich.

In the USSR – from April 14, 1966.

PEOPLE FROM THE TRAIN (Ludzie z pociągu). Poland, 1961. Directed by Kazimierz Kutz.

In the USSR – since November 1965.

ASH AND DIAMOND (Popiół i diament). Poland, 1958. Directed by Andrzej Wajda.

In the USSR – since October 1965.

INTERRUPTED FLIGHT (Przerwany lot). Poland, 1964. Directed by Leonard Buchkowski.

In the USSR – from July 12, 1965.

THERE WILL BE NO DIVORCE (Rozwódów nie będzie). Poland, 1963. Directed by Jerzy–Stefan Stawinski.

In the USSR – from June 7, 1965.

1966

COME BACK, BEATA! (Beata). Poland, 1964. Directed by Anna Sokolowska.

In the USSR – from February 7, 1966.

PENGUIN IN LOVE (Pingwin). Poland, 1964. Directed by Jerzy–Stefan Stawinski.

In the USSR – from February 28, 1966.

WOODEN ROSARY (Drewniany Różaniec). Poland, 1964. Directed by Ewa and Czesław Petelski.

In the USSR – from May 16, 1966.

MYSTERIOUS PASSENGER / TRAIN (Pociąg). Poland, 1959. Directed by Jerzy Kawalerowicz.

In the USSR – from July 18, 1966.

ZOSIA. USSR–Poland, 1966. Directed by Mikhail Bogin.

In the USSR – from September 4, 1967.

FIRST DAY OF FREEDOM (Pierwszy dzień wolności). Poland, 1964. Directed by Alexander Ford.

In the USSR – from April 11, 1966.

MANUSCRIPTION FOUND IN ZARAGOSSA (Rękopis znaleziony w Saragossie). Poland, 1964. Directed by Wojciech Has.

In the USSR – since December 1966.

THREE STEPS ON THE EARTH (Trzy kroki po ziemi). Poland, 1965. Directed by Jerzy Hoffman, Jerzy Skuzhevsky.

In the USSR – from July 18, 1966.

FIGHT COLORS (Barwy walki). Poland, 1964. Directed by Jerzy Passendorfer.

In the USSR – since October 1966.

1967

BOOMERANG (Bumerang). Poland, 1966. Directed by Leon Jeannot.

In the USSR – from July 3, 1967.

IN THE LAIR OF THE DOOMED / Descent into Hell (Zejście do piekła). Poland, 1966. Directed by Zbigniew Kuzminski.

In the USSR – since November 1967.

WHERE IS THE THIRD KING? (Gdzie jest trzeci krol?). Poland, 1966. Directed by Ryszard Baer.

In the USSR – from October 2, 1967.

CURE FOR LOVE (Lekarstwo na miłość). Poland, 1965. Directed by Jan Batory.

In the USSR – since May 1967.

LIGHTS IN THE MIDVANO'S NIGHT / SOBOTKI (Sobótki). Poland, 1965. Directed by Pawel Komorowski.

In the USSR – from July 31, 1967.

ASHES (Popioły). Poland, 1965. Directed by Andrzej Wajda.

In the USSR – from May 29, 1967.

THEN THERE WILL BE SILENCE (Potem nastąpi cisza). Poland, 1965. Directed by Janusz Morgenstern.

In the USSR – from December 18, 1967.

THE WORD HAS A PROSECUTOR (Głos ma prokurator). Poland, 1965. Directed by Włodzimierz Haupe.

In the USSR – from July 17, 1967.

PHARAOH (Faraon). Poland, 1965. Directed by Jerzy Kawalerowicz.

In the USSR – since September 1967.

THE ENCHANTER IN THE BRIGADE / Roasted doves (Pieczone gołąbki). Poland, 1966. Directed by Tadeusz Chmielewski.

In the USSR – from June 19, 1967.

1968

BICCH OF GOD (Bicz Boży). Poland, 1966. Directed by Maria Kaniewska.

In the USSR – since May 20, 1968.

WESTERPLATTE. Poland, 1967. Directed by Stanislaw Ruzhevich.

In the USSR – from July 15, 1968.

GIRL IN THE WINDOW (Panienka z okienka). Poland, 1964. Directed by Maria Kaniewska.

In the USSR – since April 1968.

COUNTRYMANS / ONLY OWN (Sami swoi). Poland, 1967. Directed by Sylwester Chęćinski.

In the USSR – since August 1968.

FAILED DUEL / SHOT (Wystrzał). Poland, 1965. Directed by Jerzy Antczak.

In the USSR – since January 1968.

FULL GO! (Cała naprzód). Poland, 1966. Directed by Stanislaw Lenartowicz.

In the USSR – since June 1968.

THE CRIMINAL LEAVES A TRAIL (Morderca zostawia ślad). Poland, 1967. Directed by Aleksander Ścibor-Rylski.

In the USSR – from June 3, 1968.

INCIDENT IN THE PORT / GANG (Banda). Poland, 1964. Directed by Zbigniew Kuzminski, Gerard Zalewski.

In the USSR – from December 2, 1968.

SERGEANT KALEN (Ogniomistrz Kaleń). Poland, 1961. Directed by Ewa and Czesław Petelski.

In the USSR – since October 7, 1968.

THE SALVATOR TURNOUT (Stajnia na Salwatorze). Poland, 1967. Directed by Pawel Komorowski.

In the USSR – from July 15, 1968.

1969

WOLF ECHO (Wilcze echa). Poland, 1968. Directed by Aleksander Ścibor-Rylski.

In the USSR – from June 30, 1969.

FORCED WALK / WEEKEND WITH A GIRL (Weekend z dziewczyną). Poland, 1968. Directed by Janusz Nasfeter.

In the USSR – from June 23, 1969.

CROSS FOR COURAGE (Krzyż walecznych). Poland, 1958. Directed by Kazimierz Kutz.

In the USSR – since April 1969.

MARYSIA AND NAPOLEON (Marysia i Napoleon). Poland, 1966. Directed by Leonard Buchkowski.

In the USSR – from February 3, 1969.

PARIS–WARSAW WITHOUT A VISA (Paryż – Warszawa bez wizy). Poland, 1967. Directed by Hieronim Przybyl.

In the USSR – since May 9, 1969.

TIME FOR DREAMS (Tabliczka marzenia). Poland, 1968. Directed by Zbigniew Chmielewski.

In the USSR – from August 11, 1969.

GORGE OF WITCHES / WALL OF WITCHES (Ściana czarownic). Poland, 1966. Directed by Pawel Komorowski.

In the USSR – from December 1, 1969.

1970

EVERYTHING FOR SALE (Wszystko na sprzedaż). Poland, 1968. Directed by Andrzej Wajda.

In the USSR – from December 14, 1970.

COUNTESS KOSSEL (Hrabina Cosel). Poland, 1968. Directed by Jerzy Antczak

In the USSR – from June 15, 1970.

MOVING SANDS (Ruchome piaski). Poland, 1968. Directed by Władysław Ślesicki.

In the USSR – from August 31, 1970.

GIRL CONSPIRACY / BABY REPUBLIC (Rzeczpospolita babska). Poland, 1969. Directed by Hieronim Przybyl.

In the USSR – since July 1970.

RED AND GOLD (Czerwone i ziołe). Poland, 1969. Directed by Stanisław Lenartowicz.

In the USSR – since October 19, 1970.

DOLL (Lalka). Poland, 1968. Directed by Wojciech Has.

In the USSR – since October 1970.

PAN WOŁODYJOWSKI. Poland, 1969. Directed by Jerzy Hoffman.

In the USSR – from November 9, 1970.

SHOULDER TO SHOULDER / DIRECTION – BERLIN (Kierunek Berlin). Poland, 1968. Directed by Jerzy Passendorfer.

In the USSR – from January 26, 1970.

LAST DAYS (Ostatnie dni). Poland, 1969. Directed by Jerzy Passendorfer.

In the USSR – from December 14, 1970.

IMPOSTER WITH GUITAR / POWERFUL IMPACT (Mocne Uderzeni). Poland, 1966. Directed by Jerzy Passendorfer.

In the USSR – since October 1970.

PERSON WITH AN APARTMENT ORDER / PERSON WITH M-3 (Cziowiek z M-3). Poland, 1968. Directed by Leon Jeannot.

In the USSR – since May 1970.

1971

RED ROWAN (Jarzębina czerwona). Poland, 1969. Directed by Ewa and Czesław Petelski.

In the USSR – from March 1, 1971.

THE ADVENTURES OF GUNNEER DOLAS / HOW I UNLEASHED THE SECOND WORLD WAR (Jak rozpętałem II Wojnę Światową). Poland, 1969. Directed by Tadeusz Chmielewski.

In the USSR – from July 5, 1971.

REFLECTION / STRUCTURE OF THE CRYSTAL (Struktura kryształu). Poland, 1969. Directed by Krzysztof Zanussi.

In the USSR – from July 5, 1971.

THIN AND OTHERS (Chudy i inni). Poland, 1966. Directed by Henrik Kluba.

In the USSR – since January 1971.

1972

DAY OF CLEARANCE / DAY OF CLEANSING (Dzień oczyszczenia). Poland, 1969. Directed by Jerzy Passendorfer.

In the USSR – since September 11, 1972.

WIZARD DRIVING / MOTODRAMA (Motodrama). Poland, 1971. Directed by Andrzej Konitz.

In the USSR – from July 17, 1972.

LEGEND. USSR-Poland, 1970. Sylwester Chęciński.

In the USSR – from February 7, 1972.

TRAP (Pułapka), Poland, 1970. Directed by Andrzej Piotrowski.

In the USSR – from November 7, 1972.

LOKIS (Lokis: Rękopis profesora Wittembacha). Poland, 1970. Directed by Janusz Majewski.

In the USSR – from July 17, 1972.

MERIDIAN "ZERO" (Południk zero). Poland, 1970. Directed by Waldemar Podgurski.

In the USSR – since March 27, 1972.

POLISH ALBUM (Album polski). Poland, 1970. Directed by Jan Rybkowski.

In the USSR – from February 7, 1972.

ROMANTIC TIME / ROMANTICS (Romantyczni). Poland, 1970. Directed by Stanisław Ruzhewicz.

In the USSR – since October 1972.

SIGNALS / SIGNALS – ADVENTURE IN THE WORLD SPACE (Signale – Ein Weltraumabenteuer / Sygnały MMXX). East Germany-Poland, 1970. Directed by Gottfried Colditz.

In the USSR – since September 11, 1972.

1973

ANATOMY OF LOVE (Anatomy miłości). Poland, 1972. Directed by Roman Załuski.

In the USSR – from September 10, 1973.

TROUBLED GUEST (Kłopotliwy gość). Poland, 1971. Directed by Jerzy Ziarnik.

In the USSR – from June 18, 1973.

ALL IN A HURRY / RACE (Gonitwa). Poland, 1971. Directed by Zygmunt Huebner.

In the USSR – since June 1973.

CHALLENGE (Wezwanie). Poland, 1971. Directed by Wojciech Solyazh.

In the USSR – from February 12, 1973.

CAT TRACKS (Kocie ślady). Poland, 1971. Directed by Pavel Komorowski.

In the USSR – from November 19, 1973.

FACE OF AN ANGEL (Twarz anioła). Poland, 1970. Directed by Zbigniew Chmielewski.

In the USSR – since October 1973.

OPERATION "BRUTUS" (Akcja Brutus). Poland, 1970. Directed by Jerzy Passendorfer.

In the USSR – since February 1973.

JOURNEY FOR A SMILE (Podróż za jeden uśmiech). Poland, 1971. Directed by Stanisław Jędryka.

In the USSR – from December 3, 1973.

1974

DECAMERON-40 / MATEO FALCONE. Poland, 1971. Directed by Jan Budkiewicz;

MARKHEIM (Markheim), Poland, 1971. Directed by Janusz Majewski; GIFTS OF THE MAGI (Dary magów). Poland, 1972. Directed by Valentina Maruszewska.

In the USSR – from July 15, 1974.

PEARL IN THE CROWN (Perła w koronie). Poland, 1971. Directed by Kazimierz Kutz.

In the USSR – from April 8, 1974.

ON THE EDGE (Na krawedzi). Poland, 1972. Directed by Waldemar Podgurski.

In the USSR – from July 15, 1974.

THOSE WHO ARE SEARCHED / WANTED, WANTED (Poszukiwany – poszukiwana). Poland, 1972. Directed by Stanisław Bareja.

In the USSR – from November 18, 1974.

1975

HOW DID IT HAPPEN? / UNUSUAL LAKE (Jezioro osobliwości). Poland, 1972. Directed by Jan Batory.

In the USSR – from February 24, 1975.

COPERNICUS (Kopernik/Copernicus). Poland-GDR, 1972. Directed by Ewa and Czesław Petelski.

In the USSR – since February 1975.

BOYS DREAM / GUYS FROM BIRCH STREET (Chłopcy z ulicy Brzozowej); OPERATION "T" (Akcja 'T'), REAL FLIGHT (Prawdziwy lot). Poland, 1972. Directed by Ryszard Rydzewski.

In the USSR – from December 29, 1975.

RING OF PRINCESS ANNA (Pierścień księżnej Anny). Poland, 1970. Directed by Maria Kaniewska.

In the USSR – from July 7, 1975.

LAST WITNESS (Ostatni świadek). Poland, 1969. Directed by Jan Batory.

In the USSR – from January 27, 1975.

1976

IN THE DESERT AND THE JUNGLE (W pustyni i w puszczy), Poland, 1973. Director Władysław Ślesicki.

In the USSR – since March 29, 1976.

SPRING, PAN SERGEANT (Wiosna panie sierżancie). Poland, 1974. Directed by Tadeusz Chmielewski.

In the USSR – from October 4, 1976.

MAJOR HUBAL (Hubal). Poland, 1973. Directed by Bohdan Poręba.

In the USSR – from January 19, 1976.

AWARDS AND DIFFERENCES (Nagrody i odznaczenia). Poland, 1973. Directed by Jan Lomnicki.

In the USSR – from August 9, 1976.

WILL NOT LOVE YOU (Nie będę cię kochać). Poland, 1973. Directed by Janusz Nasfeter.

In the USSR – since September 27, 1976.
 POZNAN NIGHTINGALING (Poznańskie słowiki). Poland, 1965. Directed by Hieronim Przybył.
 In the USSR – from January 19, 1976.
 FLOOD (Potop). Poland, 1974. Directed by Jerzy Hoffman.
 In the USSR – since 1976.
 ADVENTURE WITH A SONG (Przygoda z piosenką). Poland. 1968. Directed by Stanisław Bareja.
 In the USSR – from May 31, 1976.
 SNOWFALL (Hószakadás / Snehové mraky / Śnieżyca). Hungary–Czechoslovakia–Bulgaria–Poland, 1973. Ferenc Kósa.
 In the USSR – from February 23, 1976.
 DARK RIVER (Ciemna rzeka). Poland, 1973. Directed by Sylwester Szyszko.
 In the USSR – from February 23, 1976.
 IT IS I KILLED (To ja zabiłem), Poland, 1974. Directed by Stanisław Lenartowicz.
 In the USSR – from September 13, 1976.
 JAROSLAW DĄBROWSKI. USSR–Poland, 1975. Director Bohdan Poręba.
 In the USSR since July 26, 1976.

1977

HOMELESS / DOCTOR JUDIM (Doktor Judym). Poland, 1975. Directed by Włodzimierz Haupe.
 In the USSR – from July 18, 1977.
 BUN (Buleczka). Poland, 1973. Directed by Anna Sokolowska.
 In the USSR – since March 21, 1977.
 THE PROMISED LAND (Ziemia obiecana). Poland, 1974. Directed by Andrzej Wajda.
 In the USSR – from May 23, 1977.
 QUARTERLY REPORT (Bilans kwartalny). Poland, 1974. Directed by Krzysztof Zanussi.
 In the USSR – since August 1977.
 A MILLION FOR LAURA (Milion za Laure). Poland, 1971. Directed by Hieronim Przybył.
 In the USSR – since March 25, 1977.
 MY WAR, MY LOVE (Moja wojna, moja miłość). Poland. 1975. Directed by Janusz Nasfeter.
 In the USSR – from September 2, 1977.
 LANDSCAPE AFTER THE BATTLE (Krajobraz po bitwie). Poland, 1970. Directed by Andrzej Wajda.
 In the USSR – from November 21, 1977.
 WITH LOVE (Con amore). Poland, 1976. Directed by Jan Batory.
 In the USSR – from November 21, 1977.
 SAVE THE CITY (Ocalić miasto). USSR–Poland, 1976. Directed by Jan Lomnicki.
 In the USSR – from January 20, 1977.

1978

HIGH SUMMER (Wśród lata). Poland, 1975. Directed by Felix Falk.
 In the USSR – since September 1978.
 OTHER (Inna). Poland, 1976. Directed by Anna Sokolowska.
 In the USSR – since August 1978.
 DULSKIE (Dulscy). Poland, 1975. Directed by Jan Rybkowski.
 In the USSR – from December 18, 1978.
 DANGER (Zagrożenie). Poland, 1976. Directed by Waclaw Florkowski.
 In the USSR – from May 12, 1978.
 INSIGHT (Olśnienie). Poland, 1976. Directed by Jan Budkiewicz.
 In the USSR – from July 17, 1978.
 LEPER (Trędowata). Poland, 1976. Directed by Jerzy Hoffman.
 In the USSR – since September 18, 1978.

NOVEL FORTY / I AM A MOTH, OR NOVEL FORTY (Motylem jestem, czyli Romans czterdziestolatka). Poland, 1976. Directed by Jerzy Gruz.

In the USSR – from April 3, 1978.

COMPLEXITY OF FEELINGS (Zawiłości uczuć). Poland, 1975. Directed by Leon Jeannot.

In the USSR – since October 1978.

1979

BRUNETTE EVENING TIME (Brunet wieczorową porą). Poland, 1976. Directed by Stanisław Bareja.

In the USSR – from February 19, 1979.

IN THESE PRE-SPRING DAYS (W te dni przedwiosenne). Poland, 1975. Directed by Andrzej Konitz.

In the USSR – since June 1979.

THE CASE OF THE GORGONOVA (Sprawa Gorgonowej). Poland, 1977. Directed by Janusz Majewski.

In the USSR – since December 1979.

QUEEN OF BEES (Królowa pszczół). Poland, 1977. Directed by Janusz Nasfeter.

In the USSR – from September 24, 1979.

MILLIONAIRE. Poland, 1977. Directed by Sylwester Szyszko.

In the USSR – since July 1979.

NIGHTS AND DAYS (Noce i dni). Poland, 1975. Directed by Jerzy Antczak.

In the USSR – since January 1979.

YOU NEED TO KILL THIS LOVE (Trzeba zabić tę miłość). Poland, 1972. Directed by Janusz Morgenstern.

In the USSR – since March 1979.

OPERATION AT THE ARSENAL (Akcja pod Arsenalem). Poland, 1977. Directed by Jan Lomnicki.

In the USSR – from September 24, 1979.

THE BEST IN THE WORLD (Najlepsze w świecie). Poland, 1976. Directed by Stanisław Jędryka.

In the USSR – from December 24, 1979.

RANDOMNESS / ONE ON ONE (Sam na sam). Poland, 1977. Directed by Andrzej Kostenko.

In the USSR – since October 1979.

1980

EVERYTHING AND NOBODY (Wszyscy i nikt). Poland, 1977. Directed by Konrad Nalecki.

In the USSR – since April 1980.

HORIZONTAL LANDSCAPE (Pejzaż horyzontalny). Poland, 1978. Directed by Janusz Kidawa.

In the USSR – since September 1980.

MATILDA'S BIRTHDAY (Urodziny Matyldy). Poland, 1974. Directed by Jerzy-Stefan Stawinski.

In the USSR – since October 1980.

INQUIRY OF PILOT PIRX (Test pilota Pirxa / Navigaator Pirx). Directed by Marek Piestrak. USSR-Poland, 1978.

In the USSR – from July 7, 1980.

RETURN TICKET (Ticket powrotny). Poland, 1978. Directed by Ewa and Czesław Petelski.

In the USSR – since December 1980.

FUNERAL OF THE CRICKET (Pogrzeb świerszcza). Poland, 1978. Directed by Wojciech Fiwek.

In the USSR – since August 1980.

FAMILY LIFE (Życie rodzinne). Poland, 1970. Directed by Krzysztof Zanussi.

In the USSR – since December 1980.

REFUGE (Azyl). Poland, 1978. Directed by Roman Załuski.

In the USSR – since November 1980.

PEAK HOUR (Godzina szczytu). Poland, 1973. Directed by Jerzy-Stefan Stawinski.

In the USSR – from July 21, 1980.

1981

ON THE WAY (Útközben / Po drodze). Hungary–Poland, 1979. Directed by Márta Mészáros.

In the USSR – since June 1981.

UNTIL THE LAST DROP OF BLOOD (Do krwi ostatniej). Poland, 1978. Directed by Jerzy Hoffman.

In the USSR – from September 4, 1981.

PACIFIK HOTEL / ENCHANTED PLACES (Zakłete rewiry / Dvojí svět hotelu Pacificik). Poland–Czechoslovakia, 1975. Directed by Janusz Majewski.

In the USSR – from February 27, 1981.

CROSSROADS OF FATE / WOMAN AND WOMAN (Kobieta i kobieta). Poland, 1979. Directed by Janusz Dymek, Ryszard Bugajski.

In the USSR – since July 1981.

FAREWELL MAZURKA / WHITE MAZURKA (Biały mazur). Poland, 1978. Directed by Wanda Jakubowska.

In the USSR – since December 1981.

CHANCE (Szansa). Poland, 1979. Directed by Felix Falk.

In the USSR – since November 1981.

1982

AMATOR. Poland, 1979. Directed by Krzysztof Kieślowski.

In the USSR – since January 1982.

MORNING STARS (Gwiazdy poranne). Poland, 1979. Directed by Henryk Bielski.

In the USSR – from July 21, 1982.

1983

MEETING IN THE ATLANTIC (Spotkanie na Atlantyku). Poland, 1980. Directed by Jerzy Kawalerowicz.

In the USSR – since October 1983.

NOTES OF A YOUNG VARSOVIANIAN / BIRTHDAY OF A YOUNG VARSIVIANIAN (Urodziny młodego warszawiaka). Poland, 1980. Directed by Едд and Czesław Petelski.

In the USSR – from June 20, 1983.

WITCH DOCTOR (Znachor). Poland, 1981. Directed by Jerzy Hoffman.

In the USSR – from December 23, 1983.

IMPULSES OF FEELINGS / VOICES (Głosy). Poland, 1980. Directed by Janusz Kijowski.

In the USSR – from November 14, 1983.

CRAB AND JOANNA (Krab i Joanna). Poland, 1980. Directed by Zbigniew Kuzminski.

In the USSR – since May 1983.

OLYMPIAD–40 (Olimpiada '40). Poland, 1980. Directed by Andrzej Kotkowski.

In the USSR – since March 1983.

1984

PANA KLEKS ACADEMY (Akademia pana Kleksa). Poland–USSR, 1983. Directed by Krzysztof Gradowski.

In the USSR – from June 11, 1984.

SHOTS OUTSIDE THE VILLAGE / SINGING ON THE DEW (Śpiewy po rosie). Poland, 1982. Directed by Władysław Slesicki.

In the USSR – since March 12, 1984.

LIAR (Kłamczucha). Poland, 1980. Directed by Anna Sokolovska.

In the USSR – since May 28, 1984.

THE DEAD SHADOW (Umarli rzucają cień). Poland, 1978. Directed by Julian Dziedzina.

In the USSR – from April 23, 1984.

SELF-PROTECTION (W obronie własnej). Poland, 1981. Directed by Zbigniew Kaminski.

In the USSR – since November 1984.

STRICTLY BY ORDER / DEATH SENTENCE (Wyrok śmierci). Poland, 1980. Directed by Witold Orzechowski.

In the USSR – from January 16, 1984.

1985

VA-BANK (Vabank). Poland, 1981. Directed by Juliusz Machulski.

In the USSR – since October 1985.

UP THE FEET (Do góry nogami). Poland, 1982. Directed by Stanisław Jędryka.

In the USSR – since August 1985.

HEROIC PASTORAL (Pastorale Heroica), Poland, 1983. Directed by Henryk Bielski.

In the USSR – from February 25, 1985.

IF WE FIND EACH OTHER (Jeśli się odnajdziemy). Poland, 1983. Directed by Roman Zaluski.

In the USSR – since March 1985.

ZODIAC SIGNS (Znaki zodiaku). Poland, 1978. Directed by Gerard Zalewski.

In the USSR – from April 22, 1985.

FAMILY LESNIEWSKI (Rodzina Leśniewskich). Poland, 1980. Directed by Janusz Lenski.

In the USSR – since February 1985.

THREE FROM THE SAME CITY / YOUNG YEARS (Zielone lata). Poland, 1979. Directed by Stanisław Jędryka.

In the USSR – from December 13, 1985.

1986

DAY OF THE HUMMINGBIRD (Dzień kolibra). Poland, 1983. Directed by Ryszard Rydzewski.

In the USSR – since June 1986.

WHO WILL JUDGE ME? / I WILL PROTECT MYSELF (Na straży swej stać będę). Poland, 1983. Directed by Kazimierz Kutz.

In the USSR – since December 1986.

NOTHING STANDS IN THE WAY (Nic nie stoi na przeszkodzie). Poland, 1980. Directed by Hubert Drapelle. In the USSR – from January 31, 1986.

NEW AMAZONS / SEXMISSION (Seksmissja). Poland, 1983. Directed by Juliusz Machulski.

In the USSR – since November 1986.

IN THE FACES OF BARTEK (Na tropach Bartka). Poland, 1982. Directed by Janusz Lenski.

In the USSR – since April 1986.

TWINS' PRANKS / A GIRL AND A BOY (Dziewczyna i chłopak). Poland, 1980. Directed by Stanisław Lot.

In the USSR – from November 3, 1986.

THE JOURNEY OF PAN KLEKS (Podróże pana Kleksa). Poland-USSR, 1985. Directed by Krzysztof Gradowski.

In the USSR – from July 7, 1986.

SALT ROSE (Słona róża / Slaná růže). Poland-Czechoslovakia, 1982. Directed by Janusz Majewski.

In the USSR – from May 12, 1986.

THE MYSTERY OF THE OLD PARK (Tajemnica starego ogrodu). Poland, 1983. Directed by Julian Dziedzina.

In the USSR – since March 24, 1986.

ULTIMATUM. Poland, 1984. Directed by Janusz Kidawa.

In the USSR – from July 21, 1986.

1987

VA-BANK II, OR BACK BACK (Vabank II czyli Riposta). Poland, 1984. Directed by Juliusz Machulski.

In the USSR – since March 1987.

WOMAN WITH A HAT (Kobieta w kapeluszu). Poland, 1984. Directed by Stanislaw Ruzhewicz.

In the USSR – from June 1, 1987.

WHO IS THIS MAN? (Kim jest ten człowiek?). Poland, 1984. Directed by Ewa and Czesław Petelski.

In the USSR – since August 1987.

THE LAST FLIGHT OF THE HOPE / KIDNAPPING (Porwanie) / RESCUE OF THE HOPE (Rescue is on the Nadezhdichka). Poland-Bulgaria, 1985. Directed by Stanislaw Jędryka.

In the USSR – from November 16, 1987.

I ACTED ALONE / A ROMAN WITH THE OFFENDER (Romans z intruzem). Poland, 1984. Directed by Waldemar Podgurski.

In the USSR – since May 1987.

1988

GIRLS FROM NOVOLIPOK (Dziewczęta z Nowolipek). Poland, 1985. Directed by Barbara Sass.

In the USSR – from November 21, 1988.

DOWNERS OF DEATH (Dłużnicy śmierci). Poland, 1985. Directed by Włodzimierz Golaszewski.

In the USSR – since March 21, 1988.

THE SPELL OF THE VALLEY OF SNAKE (Klątwa Doliny Węży). USSR-Poland, 1987. Directors: Sven Grunberg, Marek Piestrak.

In the USSR – since March 5, 1988.

MY MOTHER'S LOVERS (Kochankowie mojej mamy). Poland, 1985. Directed by Radosław Piwovarski.

In the USSR – from July 11, 1988.

INVITATION (Zaproszenie). Poland, 1985. Directed by Wanda Jakubowska.

In the USSR – since April 1988.

1989

FRIEND OF THE MERRY DEVIL (Przyjaciel wesołego diabła). Poland, 1986. Directed by Jerzy Lukaszewicz.

In the USSR – since September 1989.

CRUMPS OF WAR (Okruchy wojny). Poland, 1985. Directed by Andrzej Barczynski, Jan Chodkiewicz.

In the USSR – since June 1989.

LEGEND OF THE WHITE DRAGON (Biały smok) / LEGEND OF THE WHITE HORSE (Legend of the White Horse). Poland-USA, 1986. Directed by Jerzy Domoradzki, Janusz Morgenstern.

In the USSR – since October 28, 1989.

ONE AMONG HIS OWN (Sam pośród swoich). Poland, 1985. Directed by Wojciech Wojcik.

In the USSR – since November 1989.

APPLE TREE OF PARADISE (Rajska jabłoń). Poland, 1985. Directed by Barbara Sass.

In the USSR – from January 7, 1989.

EPISODE IN WEST BERLIN (Epizod Berlin-West). Poland, 1986. Directed by Mieczysław Waszkowski.

In the USSR – since February 1989.

I AM AGAINST (Jestem przeciw). Poland, 1985. Directed by Andrzej Tszos-Rastawiecki.

In the USSR – since September 1989.

1990

LADIES FROM VILKO (Panny z Wilka / Les Demoiselles de Wilko). Poland-France, 1979. Directed by Andrzej Wajda.

In the USSR – from August 20, 1990.
 BERMUDA TRIANGLE (Trójkąt Bermudzki). Poland, 1987. Directed by Wojciech Wojcik.
 In the USSR – from December 10, 1990.
 WUNDERKIND (Cudowne dziecko) / YOUNG WIZARD (Le Jeune magicien). Poland–Canada, 1986. Directed by Waldemar Dziki.
 In the USSR – since September 1990.
 HERO OF THE YEAR (Bohater roku). Poland, 1986. Directed by Felix Falk.
 In the USSR – since October 29, 1990.
 GON (Rykowisko). Poland, 1986. Directed by Grzegorz Skurski.
 In the USSR – since August 1990.
 DEJA VU. Poland–USSR, 1989. Directed by Juliusz Machulski.
 In the USSR – from January 8, 1990.
 WILD (Dzikun). Poland, 1987. Directed by Andrzej Wierczyński.
 In the USSR – since December 1990.
 VERTIGO (Au–delà du vertige / Wherever You Are...). Poland–France–Germany–Great Britain, 1988. Directed by Krzysztof Zanussi.
 In the USSR – from November 3, 1990.
 YESTERDAY. Poland, 1984. Directed by Radosław Piwovarski.
 In the USSR – since June 1990.
 PROTECTIVE COLORS (Barwy ochronne). Poland, 1976. Directed by Krzysztof Zanussi.
 In the USSR – from August 13, 1990.
 GOLDEN TRAIN (Złoty pociąg / Trenul de aur). Poland–Romania, 1986. Directed by Bohdan Poręba.
 In the USSR – since August 1990.
 KINGSAYZ (Kingsajz). Poland, 1987. Directed by Juliusz Machulski.
 In the USSR – since March 1990.
 FILM TESTS (Zdjęcia próbne). Poland, 1976. Directed by: Agnieszka Holland, Pavel Kienziński, Jerzy Domaradzki.
 In the USSR – from January 27, 1990.
 END OF ICE CREAM SEASON (Koniec sezonu na lody). Poland, 1987. Directed by Sylwester Szyszko.
 In the USSR – since May 19, 1990.
 SHORT FILM ABOUT LOVE (Krótki film o miłości). Poland, 1988. Directed by Krzysztof Kieslowski.
 In the USSR – since September 10, 1990.
 SHORT FILM ABOUT MURDER (Krótki film o zabijaniu). Poland, 1987. Directed by Krzysztof Kieslowski.
 In the USSR – since September 24, 1990.
 BEAR (Miś). Poland, 1980. Directed by Stanisław Bareja.
 In the USSR – since September 1990.
 TRAIN TO HOLLYWOOD (Pociąg do Hollywood). Poland, 1987. Directed by Radosław Piwovarski.
 In the USSR – from June 4, 1990.
 MANAGER OF THE BALL (Wodzirej). Poland, 1977. Directed by Felix Falk.
 In the USSR – since October 1990.
 HARLEY'S STORY (Opowieść Harleya). Poland, 1987. Directed by Wiesław Helyak.
 In the USSR – since September 1990.
 BLACK FEET (Czarne stopy). Poland, 1986. Directed by Waldemar Podgurski.
 In the USSR – since April 1990.
 ESD. Poland, 1986. Directed by Anna Sokolowska.
 In the USSR – from August 13, 1990.

1991

AH, KAROL! (Oh, Karol!). Poland, 1985. Directed by Roman Załuski.
 In the USSR – February 11, 1991.
 RETURN OF THE WOLF (Powrót Wilczycy). Poland, 1990. Directed by Marek Piestrak.
 In the USSR – from December 2, 1991.
 THE WOLF (Wilczyca), Poland, 1982. Directed by Marek Piestrak.
 In the USSR – from December 2, 1991.

GALIMATIA (Galimatias, czyli kogel–mogel II). Poland, 1989. Directed by Roman Załuski.
In the USSR – since December 1991.

CITIZEN PISZCZYK (Obywatel Piszczyk). Poland, 1988. Directed by Andrzej Kotkowski.
In the USSR – since March 6, 1991.

SIGFRID (Zygfyrd). Poland, 1986. Directed by Andrzej Domalik.
In the USSR – since January 1991.

ART OF LOVE (Sztuka kochania). Poland, 1989. Directed by Jacek Bromski.
In the USSR – since March 1991.

NEW YORK, 4 AM (Nowy Jork, czwarta rano). Poland, 1988. Directed by Krzysztof Krause.
In the USSR – since July 1991.

TAIS (Thais). Poland, 1983. Directed by Ryszard Baer.
In the USSR – since October 28, 1991.

MARBLE MAN (Człowiek z marmuru). Poland, 1976. Directed by Andrzej Wajda.
In the USSR – since October 1991.

Compiled by Alexander Fedorov, 2021

The most popular Polish films in the Soviet film distribution

Unfortunately, this list cannot be considered complete, since attendance data for some very popular Polish films that were shown in Soviet cinemas are not available.

1. New Amazons / Sexmission / Seksmisja. Poland, 1983. Directed by Juliusz Machulski. In the USSR – from November 1986. 49.0 million viewers in the first year of the show.

2. Witch doctor / Znachor. Poland, 1981. Directed by Jerzy Hoffman. In the USSR – from December 23, 1983: 41.1 million viewers in the first year of the show.

3. Anatomy of love / Anatomia miłości. Poland, 1972. Directed by Roman Zaluski. In the USSR – from September 10, 1973: 36.8 million viewers in the first year of the demonstration.

4. The spell of the valley of snakes. USSR–Poland–Vietnam, 1988. Directed by Marek Piestrak. In the USSR – from March 1988. 32.3 million viewers in the first year of the demonstration.

5. Crusaders / Krzyzacy. Poland, 1960. Directed by Alexander Ford. In the USSR - from 1 January 1962. 29.6 million spectators in the first year of the demonstration.

6. An Impostor with a Guitar / Mocne uderzenie. Poland, 1966. Directed by Jerzy Passendorfer. In the USSR – from 1970. 29.3 million spectators during the first year of the demonstration.

7. Leper / Trędowata. Poland, 1976. Directed by Jerzy Hoffman. In the USSR – from September 18, 1978. 28.1 million viewers in the first year of the demonstration.

8. Wolf Echo / Wilcze echa. Poland, 1968. Directed and written by Alexander Ścibor-Rylski. In the USSR - from June 30, 1970. 27.7 million viewers in the first year of the show.

9. Flood / Potop. Poland–USSR, 1974. Directed by Jerzy Hoffman. Based on the novel by Henryk Sienkiewicz. In the USSR – 1976. 27.6 million viewers in the first year of the show.

10. A Meeting with a Spy / Spotkanie ze szpiegiem. Poland, 1964. Directed by Jan Batory In the USSR - from July 19, 1965: 25.2 million spectators during the first year of the demonstration.

11. Zosia / Zosia. USSR–Poland, 1966. Directed by Mikhail Bogin. In the USSR – from September 4, 1967. 22.8 million viewers in the first year of the show.

12. A Cure for Love / Lekarstwo na miłość. Poland, 1965. Directed by Jan Batory. In the USSR - from April 24, 1967: 21.2 million viewers for the first year of screening.

13. The Maiden's Conspiracy / Woman's Republic / Rzeczpospolita babska. Poland, 1969. Directed by Jeronim Przybył. In the USSR - from 29 June 1970. 20.8 million viewers in the first year of the demonstration.

14. Pan Wołodyjowski. Poland, 1969. Directed by Jerzy Hoffman. In the USSR - from November 9, 1970. 19.7 million viewers for the first year of the demonstration.

15. Two Gentlemen N / Dwaj panowie 'N'. Poland, 1961. Directed by Tadeusz Chmielewski. In the USSR - from February 25, 1963: 19.4 million viewers in the first year of the demonstration.

16. Gangsters and Philantropists / Gangsterzy i filantropi. Poland, 1962. Directed by Jerzy Hoffman, Edward Skujewski. In the USSR - from November 11, 1963: 19.1 million viewers for the first year of the demonstration.

17. Pharaoh / Faraon. Poland, 1966. Directed by Jerzy Kawalerowicz. In the USSR - from September 26, 1967: 18.5 million viewers for the first year of the demonstration.

18. Vabank. Poland, 1981. Director and screenwriter Juliusz Machulski. In the USSR – from October 1985.

Vabank–II, or Strike Back / Vabank II czyli Riposta. Poland, 1984. Director and screenwriter Juliusz Machulski. In the USSR – since March 1987. 18.5 million viewers in the first year of the show.

19. In the Desert and the Jungle / W pustyni i w puszczy. Poland, 1973. Directed and written by Wladyslaw Slesicki. In the USSR - from March 29, 1976. 18.3 million viewers for the first year of screening.

20. Only the dead will answer / Tylko umarły odpowie. Poland, 1969. Directed by Sylvester Chęczyński. In the USSR - from 28 June 1971. 18.0 million viewers in the first year of the show.

21. The Law and the Fist / Prawo i pięść. Poland, 1964. Directed by Jerzy Hoffman, Edward Skuzhevsky. In the USSR - from November 8, 1965: 17.4 million viewers for the first year of screening.

22. Countess Cosel / Hrabina Cosel. Poland, 1968. Directed by Jerzy Antczak. In the USSR - from June 15, 1970. 17.0 million viewers in the first year of distribution.

23. The Criminal Leaves a Trace / Morderca zostawia ślad. Poland, 1967. Directed and written by Alexander Ścibor-Rylski. In the USSR - from 3 June 1968. 16.9 million spectators in the first year of the demonstration.

24. Witches' Gorge / Witches' Wall / Ściana czarownic. Poland, 1966. Directed by Pawel Komorowski. In the USSR - from December 1, 1969. 16.8 million spectators in the first year of the demonstration.

25. Ashes and Diamond / Popiół i diament. Poland, 1958. Directed by Andrzej Wajda. In the USSR - from November 13, 1965. 16.4 million viewers in the first year of the demonstration.

26. Those Sought / Wanted, Wanted / Poszukiwany - poszukiwana. Poland, 1972. Directed by Stanislav Barea. In the USSR - from November 18, 1974. 16.3 million viewers during the first year of the film.

27. Come back, Beata / Beata. Poland, 1964. Directed by Anna Sokolowska. In the USSR - 16.0 million viewers in the first year of the demonstration.

Compiled by: Alexander Fedorov.

Sources: data from the film Soviet Goskino, film statistics published in the journal "Cinema Art", data from the Polish portal <http://boxoffice-bozq.pl/> etc.

The most popular Soviet films in Polish film distribution

Mass distribution of Soviet films began in Poland immediately after its liberation from the Nazi occupation. At the same time, for obvious reasons, a situation developed when Soviet films dominated in quantity among foreign films in the Polish box office from 1945 to the early 1960s.

Then began a gradual decrease in the share of Soviet film production on Polish screens. Accordingly, fewer and fewer Soviet films were among the leaders of the Polish film distribution.

From 1945 to 1950, many well-known Soviet films of past films were released on the screens of Poland (for example, "Volga-Volga", "Merry Fellows", "Chapaev", "Valery Chkalov", "Anton Ivanovich is angry" and etc.).

As a result, the most popular Soviet films in the Polish film distribution of 1945–1950 were "Brave People" (7th place in the all-Polish film distribution from 1945 to 1950), "Stalingrad Battle" (11th place) and "Volga-Volga" (12th place). Another 23 Soviet films, according to the results of film distribution in Poland, were in 13–37 places.

In the USSR, it was customary to take into account the number of viewers who visited a particular film only in the first year of its demonstration in cinema halls. In Poland, the system for recording film visits was somewhat different: the number of viewers was counted not only for the first year of film distribution, but also for subsequent years (if the film was still shown in cinemas).

The population of Poland in the post-war period was less than the number of inhabitants of the USSR by about seven times, so 1 million viewers in Polish cinemas corresponded to 7 million viewers in Soviet cinemas.

After huge population losses during the Second World War, the USSR was able to reach the pre-war population level (194.1 million inhabitants in 1940) by 1955 (194.4 million inhabitants), and Poland caught up with the pre-war level of its population (34.9 million inhabitants by the beginning of 1939) only in 1978 (35.0 million inhabitants).

Here is a complete list of Soviet films that were among the leaders of the Polish film distribution in 1945–1950:

Brave people. USSR, 1950. Directed by Konstantin Yudin.

In the USSR: 41.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1950 (under the name "Śmiali ludzie"): 4.6 million viewers.

Stalingrad battle. USSR, 1949. Directed by Vladimir Petrov.

In the USSR: 20 million viewers in the first year of the demonstration. Film distribution in Poland since 1950 (under the name "Bitwa Stalingradzka"): 3.4 million viewers.

Volga-Volga. USSR, 1938. Directed by Grigory Alexandrov.

In the USSR: 30.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "Wołga, Wołga"): 3.3 million viewers.

The legend of the Siberian land. USSR, 1948. Directed by Ivan Pyryev.

In the USSR: 33.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1948 (under the name "Pieśń Tajgi"): 3.3 million viewers.

Merry Fellows. USSR, 1934. Directed by Grigory Alexandrov.

In the USSR: 30.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "Świat się śmieje"): 3.2 million viewers (that is, taking into account the fact that the population of Poland was about seven times smaller than the population of the USSR, this corresponded to about 22.4 million Soviet spectators).

Cinderella. USSR, 1947. Directed by Nadezhda Kosheverova, Mikhail Shapiro.

In the USSR: 18.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1947 (under the name "Kopciuszek"): 3.1 million viewers .

Captain at fifteen. USSR, 1946. Directed by Vasily Zhuravlev.

In the USSR: 17.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "15-letni kapitan"): 3.1 million viewers.

District committee secretary. USSR, 1942. Directed by Ivan Pyryev.

In the USSR: 24.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1945 (under the name "Sekretarz rejkomu"): 3.1 million viewers.

The feat of a military scout. USSR, 1947. Directed by Boris Barnet.

In the USSR: 22.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1948 (under the title "As wywiadu"): 2.9 million viewers.

Pig farmer woman and shepherd. USSR, 1941. Directed by Ivan Pyryev.

In the USSR: 36.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1945 (under the name "Świniarka i pastuch"): 2.8 million viewers spectators.

Wait for me. USSR, 1943. Directed by Alexander Stolper.

In the USSR: 15 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the title "Czekaj na mnie"): 2.8 million viewers spectators.

Fall of Berlin. USSR, 1950. Directed by Mikhail Chiaureli.

In the USSR: 38.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1950 (under the name "Upadek Berlina"): 2.7 million viewers on average per episode.

White Fang. USSR, 1946. Director and screenwriter Alexander Zguridi.

In the USSR: 15.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1947 (under the name "Biały kiel"): 2.7 million viewers.

Kuban Cossacks. USSR, 1950. Directed by Ivan Pyryev.

In the USSR: 40.6 million viewers in the first year of the demonstration. Film distribution in Poland since 1950 (under the name "Wesoły jarmark"): 2.7 million viewers.

Four hearts. USSR, 1941/45. Directed by Konstantin Yudin.

In the USSR: 19.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1945 (under the name "Cztery serca"): 2.7 million viewers.

A story about a real person. USSR, 1948. Directed by Alexander Stolper.

In the USSR: 34.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1949 (under the title "Opowieść o prawdziwym człowieku"): 2.7 million viewers.

Guilty without guilt. USSR, 1945. Director and screenwriter Vladimir Petrov.

In the USSR: 28.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "Grzesznicy bez winy"): 2.6 million viewers.

At six o'clock in the evening after the war. USSR, 1944. Directed by Ivan Pyryev.

In the USSR: 26.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1945 (under the title "O 6-tej wieczorem po wojnie"): 2.5 million viewers.

On the border. USSR, 1938. Director and screenwriter Alexander Ivanov

In the USSR – since 1938. Film distribution in Poland since 1947 (under the name "Na granicy"): 2.4 million viewers.

Valery Chkalov. USSR, 1941. Directed by Mikhail Kalatozov.

In the USSR: 20.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1945 (under the name "Szalony lotnik"): 2.4 million viewers.

Ivan the Terrible. USSR, 1944/1945. (1st series). Director and screenwriter Sergei Eisenstein.

In the USSR: 10.0 million viewers per first year of demonstration. Film distribution in Poland since 1945 (under the name "Iwan Groźny"): 2.3 million viewers.

Heavenly quiet. USSR, 1946. Director and screenwriter Semyon Timoshenko.

In the USSR: 21.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "Śluby kawalerskie"): 2.2 million viewers.

Anton Ivanovich is angry. USSR, 1941. Directed by Alexander Ivanovsky.

In the USSR: 15 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "Antoni Iwanowicz gniewa się"): 2.1 million viewers.

Chapaev. USSR, 1934. Directors and screenwriters Vasiliev brothers.

In the USSR: 30.0 million viewers in the first year of the demonstration. Re-roll in the USSR – 1964: 13.9 million viewers. Film distribution in Poland since 1946 (under the name "Czapajew"): 2.0 million viewers.

Stone Flower. USSR, 1946. Directed by Alexander Ptushko.

In the USSR: 23.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1946 (under the name "Kwiat miłości"): 1.8 million viewers.

The most popular Soviet films in Polish distribution (1951–1954)

From 1951 to 1954, many well-known Soviet films (including past films) were released on the screens of Poland. At the same time, the adventure film "Outpost in the Mountains" managed to take second place in the Polish film distribution in 1954, and the fairy tale "Sadko" – fourth place in 1953. The rest of the films, within their years of release on the Polish screen, took places from 5th to 20th .

Outpost in the mountains. USSR, 1953. Directed by Konstantin Yudin.

In the USSR: 44.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1954 (under the title "Strażnica w górach"): 5.2 million viewers.

Anna around the neck. USSR, 1954. Director and screenwriter Isidor Annensky.

In the USSR: 31.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1954 (under the name "Królowa balu"): 4.0 million viewers.

Sadko. USSR, 1953. Directed by Alexander Ptushko.

In the USSR: 27.3 million viewers for the first year of demonstration. Film distribution in Poland since 1953 (under the name "Sadko"): 3.9 million viewers.

Faithful friends. USSR, 1954. Directed by Mikhail Kalatozov.

In the USSR: 30.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1954: 3.7 million viewers.

Keto and Kote. USSR, 1948/1953. Directed by Vakhtang Tabliashvili, Shalva Gedevanishvili.

In the USSR – since 1953: 22.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1953 (under the name "Podstęp swatki"): 3.4 million viewers.

Maximka. USSR, 1953. Directed by Vladimir Brown.

In the USSR: 32.9 million viewers for the first year of demonstration. Film distribution in Poland since 1953 (under the name "Maksymek"): 3.3 million viewers .

The great Albanian warrior Skanderbeg. USSR–Albania, 1954. Directed by Sergei Yutkevich.

In the USSR: 24.0 million viewers in the first year of showing in cinemas. Film distribution in Poland since 1954 (under the name "Skanderbeg"): 3.3 million viewers.

The train is heading east. USSR, 1948. Directed by Yuli Raizman.

In the USSR: 16.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1952 (under the title "Ekspres Moskwa–Ocean Spokojny"): 3.2 million viewers.

Arena of the brave. USSR, 1953. Directors and screenwriters Sergei Gurov and Yuri Ozerov.

In the USSR – 18.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1953 (under the name "Arena śmiałych"): 3.0 million viewers.

Admiral Ushakov. USSR, 1953. Directed by Mikhail Romm.

In the USSR: 26.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1953 (under the name "Admirał Uszakow"): 2.8 million viewers.

Pioneer Summer. USSR, 1952. Directed by Tamara Lavrova. Documentary. Film distribution in Poland since 1954 (under the name "Płomienne serca"): 2.8 million viewers.

In the circus arena. USSR, 1951. Directed by Leonid Varlamov.

In the USSR – since 1951. Film distribution in Poland since 1952 (under the name "Na arenie"): 2.7 million viewers.

Servant of two masters. USSR, 1953. Directed by Adolf Bergunker.

In the USSR: 21.6 million viewers in the first year of the demonstration. Film distribution in Poland since 1954 (under the name "Sługa dwóch panów"): 2.7 million viewers.

On peaceful days. USSR, 1951. Directed by Vladimir Brown.

In the USSR: 23.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1951 (under the name "W dni pokoju"): 2.6 million viewers.

Ships storm the bastions. USSR, 1953. Directed by Mikhail Romm.

In the USSR: 26.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1954 (under the name "Okręty szturmują bastion"): 2.4 million viewers.

As the Steel Was Tempered. USSR, 1942. Director and screenwriter Mark Donskoy.

In the USSR, 15 million viewers in the first year of the demonstration. Film distribution in Poland since 1952 (under the name "Jak hartowała się stal"): 2.3 million viewers.

Mysterious Island. USSR, 1941. Directed by Eduard Penzlin.

In the USSR: 17 million viewers in the first year of the demonstration. Film distribution in Poland since 1953 (under the name "Tajemnicza wyspa"): 2.3 million viewers.

Secret mission. USSR, 1950. Directed by Mikhail Romm.

In the USSR: 24.2 million viewers in the first year of the demonstration. Re–release in the USSR – 1971: 16.3 million viewers. Film distribution in Poland since 1951 (under the title "Tajna misja"): 2.2 million viewers).

Auditor. USSR, 1952. Director and screenwriter Vladimir Petrov.

In the USSR: 17.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1953 (under the title "Rewizor"): 2.1 million viewers.

Silver dust. USSR, 1953. Directed by Abram Room.

Film distribution in Poland since 1954 (under the name "Promienie śmierci"): 2.1 million viewers.

Alexander Parkhomenko. USSR, 1942. Directed by Leonid Lukov.

In the USSR: 15 million viewers in the first year of the demonstration. Film distribution in Poland since 1951 (under the name "Pogromca atamana"): 2.0 million viewers.

Adventures of Nasreddin. USSR, 1947. Directed by Nabi Ganiev.

In the USSR – since 1947. Film distribution in Poland since 1951 (under the name "Wędrówki czarodzieja"): 1.9 million viewers.

Taras Shevchenko. USSR, 1951. Director and screenwriter Igor Savchenko.

In the USSR: 18.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1952 (under the name "Taras Szewczenko"): 1.8 million viewers.

Cavalier of the Golden Star. USSR, 1951. Directed by Yuli Raizman.

In the USSR: 21.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1951 (under the name "Kawaler złotej gwiazdy"): 1.7 million viewers.

The most popular Soviet films in Polish film distribution in 1955

In 1955, quite a lot of Soviet films were released on the screens of Poland. At the same time, "The Gadfly" and "The Jumping Girl" managed to take 4–5 places in the Polish film distribution in 1955, and the rest of the films took places from 9 to 46 in the Polish film distribution.

Gadfly. USSR, 1955. Directed by Alexander Feintsimmer.

In the USSR: 35.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Szerszeń"): 3.8 million viewers .

Dragonfly. USSR, 1954. Directed by Semyon Dolidze, Levan Khotivari.

In the USSR: 26.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Konik polny"): 3.4 million viewers.

Tiger tamer. USSR, 1955. Directed by Nadezhda Kosheverova and Alexander Ivanovsky.

In the USSR: 36.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Pogromczyni tygrysów"): 3.0 million viewers.

Romeo and Juliet. USSR, 1954. Directed by Leo Arnshtam, Leonid Lavrovsky.

In the USSR since 1955. Film distribution in Poland since 1955 (under the name "Romeo i Julia"): 2.7 million viewers.

Dirk. USSR, 1954. Directed by Vladimir Vengerov and Mikhail Schweitzer.

In the USSR: 27.6 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Kordzik"): 2.5 million viewers.

Substitute player. USSR, 1954. Director and screenwriter Semyon Timoshenko.

In the USSR: 29.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Rezerwowo gracz"): 2.5 million viewers.

The sea is cold. USSR, 1955. Directed by Yuri Egorov.

In the USSR: 25.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the title "Na bezludnej wyspie"): 2.3 million viewers spectators.

Test of love loyalty. USSR, 1955. Directed by Ivan Pyryev.

In the USSR: 31.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Próba wierności"): 2.1 million viewers.

Partisan children. USSR, 1954. Directed by Lev Golub, Nikolai Figurovsky.

In the USSR: 25.0 million viewers in the first year of showing in cinemas. Film distribution in Poland since 1955 (under the name "Dzieci partyzanta"): 2.0 million viewers.

Anxious youth. USSR, 1955. Directed by Alexander Alov and Vladimir Naumov.

In the USSR: 24.4 million viewers per first year of demonstration. Film distribution in Poland since 1955 (under the name "Stara forteca"): 2.0 million viewers.

Jumper. USSR, 1955. Director and screenwriter Samson Samsonov.

In the USSR: 19 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Trzpiotka"): 2.0 million viewers.

Dangerous paths. USSR, 1955. Directed by Alexander Alekseev, Evgeny Alekseev.

In the USSR: 29.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1955 (under the name "Niebezpieczne ścieżki"): 2.0 million viewers.

The collapse of the emirate. USSR, 1955. Directed by Vladimir Basov, Latif Faiziev. Film distribution in Poland since 1955 (under the name "Upadek Emiratu"): 1.9 million viewers.

Merry stars. USSR, 1954. Directed by Vera Stroeva.

In the USSR: 31.5 million viewers per first year of demonstration. Film distribution in Poland since 1955 (under the title "Wesołe gwiazdy"): 1.8 million viewers.

Big family. USSR, 1954. Directed by Iosif Kheifits.

In the USSR: 26.0 million viewers for the first year of demonstration. Film distribution in Poland since 1955 (under the name "Żurbinowie"): 1.7 million viewers.

Case in taiga. USSR, 1954. Directed by Yuri Egorov, Georgy Pobedonostsev.

Film distribution in Poland since 1955 (under the name "Przygoda w Tajdze"): 0.9 million viewers.

The most popular Soviet films in the Polish film distribution in 1956

In 1956, quite a lot of Soviet films were released on the screens of Poland. At the same time, none of them could rise above sixth place in the Polish film distribution. The bulk of Soviet films are located from 16th to 71st place in the overall rating of film attendance.

Twelfth Night. USSR, 1955. Director and screenwriter Jan Fried.

In the USSR: 29.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Wieczór Trzech Króli"): 3.3 million viewers.

Soldier Ivan Brovkin. USSR, 1955. Directed by Ivan Lukinsky.

In the USSR: 44.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Szeregowiec Browkin"): 3.1 million viewers.

Othello. USSR, 1956. Director and screenwriter Sergei Yutkevich.

In the USSR: 24.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Otello"): 2.9 million viewers.

Rumyantsev case. USSR, 1956. Directed by Iosif Kheifits.

In the USSR: 31.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Śledztwo"): 2.5 million viewers.

Maxim Perepelitsa. USSR, 1956. Directed by Anatoly Granik.

In the USSR: 27.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Wesoły chłopak"): 2.1 million viewers.

Submarine chaser. USSR, 1954. Director and screenwriter Vladimir Nemolyaev.

In the USSR – since 1955. Film distribution in Poland since 1956 (under the name "Na tropie U-202"): 2.1 million viewers.

Road. USSR, 1955. Directed by Alexander Stolper.

In the USSR: 25.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Zdradliwa przełęcz"): 1.9 million viewers.

Son. USSR, 1956. Directed by Yuri Ozerov.

In the USSR: 28.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Ulica"): 1.8 million viewers.

Princess Mary. USSR, 1955. Director and screenwriter Isidor Annensky.

In the USSR: 22.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Księżniczka Mary"): 1.7 million viewers.

Life lesson. USSR, 1955. Directed by Yuli Raizman.

In the USSR: 25.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Historia pewnej miłości"): 1.3 million viewers.

The ghosts are leaving the peaks. USSR, 1955. Directed by Erasm Karamyan, Stepan Kevorkov.

Film distribution in Poland since 1956 (under the title "Widma opuszczają szczyty"): 1.2 million viewers

Girl-jigit. USSR, 1955. Directed by Pavel Bogolyubov.

In the USSR: 27.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the title "Narzeczona Dżigita"): 1.0 million viewers.

Mother. USSR, 1955/1956. Directed by Mark Donskoy.

Film distribution in Poland since 1956 (under the name "Matka"): 1.0 million viewers.

Unfinished story. USSR, 1955. Directed by Friedrich Ermler.

In the USSR: 29.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Niedokończona opowieść"): 1.0 million viewers.

Shade at the pier. USSR, 1956. Directed by Mikhail Vinyarsky.

In the USSR: 29.4 million for the first year of demonstration. Film distribution in Poland since 1956 (under the name "Zamach na port"): 0.9 million viewers.

Stars on wings. USSR, 1955. Directed by Isaac Shmaruk.

In the USSR: 25.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Gwiazdy na skrzydłach"): 0.8 million viewers.

Sailor Chizhik. USSR, 1956. Director and screenwriter Vladimir Braun.

In the USSR: 23.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Marynarz Czyżyk"): 0.8 million viewers.

Two friends. USSR, 1955. Directed by Victor Eisymont.

Film distribution in Poland since 1956 (under the name "Psołnicy"): 0.6 million viewers.

Pedagogical poem. USSR, 1955. Directed by Mechlava Maevskaya, Alexey Maslyukov.

In the USSR: 32.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1956 (under the name "Poemat pedagogiczny"): 0.6 million viewers.

Shepherd's son. USSR, 1955. Directed by Rafail Perelshtein.

Film distribution in Poland since 1956 (under the name "Operacja konieczna"): 0.6 million viewers.

The most popular Soviet films in the Polish film distribution in 1957

In 1957, quite a lot of Soviet films were released on the screens of Poland, but all of them are located from 29 to 107 in the rating list of attendance of Polish film distribution of this period.

Forty-first. USSR, 1956. Directed by Grigory Chukhrai.

In the USSR: 25.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the name "Czterdziesty pierwszy"): 2.5 million viewers.

Carnival Night. USSR, 1956. Directed by Eldar Ryazanov.

In the USSR: 48.6 million viewers in its first distribution year. Film distribution in Poland since 1957 (under the name "Sylwestrowa noc"): 2.2 million viewers.

Murder on Rue Dante. USSR, 1956. Directed by Mikhail Romm.

In the USSR: 27.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the title "Zbrodnia przy ulicy Dantego"): 2.1 million viewers.

Mikolka-locomotive. USSR, 1957. Directed by Lev Golub.

Film distribution in Poland since 1957 (under the name "Mały bohater"): 2.0 million viewers.

Case No. 306. USSR, 1956. Directed by Anatoly Rybakov.

In the USSR: 33.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the name "Sprawa Nr 306"): 1.5 million viewers spectators.

Immortal Garrison. USSR, 1956. Directed by Zakhar Agranenko and Eduard Tisse.

In the USSR: 30.0 million viewers in the first year of demonstration. Film distribution in Poland since 1957 (under the name "Nieśmiertelny garnizon"): 1.0 million viewers.

Different fates. USSR, 1956. Directed by Leonid Lukov.

In the USSR: 30.7 million in the first year of demonstration. Film distribution in Poland since 1957 (under the name "Egoistka"): 0.9 million viewers.

For the power of the Soviets. USSR, 1956. Directed by Boris Buneev.

Film distribution in Poland since 1957 (under the name "Do ostatniej kropli krwi"): 0.8 million spectators.

Behind a department store window. USSR, 1956. Directed by Samson Samsonov. In the USSR: 25.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the name "Tajemnica domu towarowego"): 0.7 million viewers.

Two captains. USSR, 1956. Directed by Vladimir Vengerov. In the USSR: 32.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the name "Dwaj kapitanowie"): 0.7 million viewers.

On the stages of the stage. USSR, 1965. Directed by Konstantin Yudin. Film distribution in Poland since 1957 (under the title "Droga na scenę"): 0.6 million viewers

First joys. USSR, 1956. Directed by Vladimir Basov. Film distribution in Poland since 1957 (under the name "Pierwsze porywy"): 0.5 million viewers.

Height. USSR, 1957. Directed by Alexander Zarkhi. In the USSR: 24.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the title "Pod chmurami"): 0.4 million viewers.

Good time! USSR, 1957. Directed by Victor Eisymont. In the USSR: 29.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1957 (under the name "Piękne dni"): 0.4 million viewers.

Vocation. USSR, 1957. Directed by Maria Fedorova. Film distribution in Poland since 1957 (under the name "Młode talent"): 0.4 million viewers.

The most popular Soviet films in Polish film distribution in 1958-1959

In 1958–1959, fewer Soviet films were released on the screens of Poland than they appeared on the screens every year from 1945 to 1957, however, in the Polish film distribution of 1958, the film adaptation of the novel "Quiet Don" came first, and the legendary film "Cranes Are Flying" came in third. Quite high (fifth place) went to the Polish box office in 1959 drama "The Fate of a Man".

Quiet Don. USSR, 1957–1958. Directed by Sergei Gerasimov. In the USSR: 46.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1958 (under the name "Cichy Don"): 9.6 million viewers.

Cranes are Flying. USSR, 1957. Directed by Mikhail Kalatozov. In the USSR: 28.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1958 (under the title "Lecą żurawie"): 3.7 million viewers.

The fate of man. USSR, 1959. Directed by Sergei Bondarchuk. In the USSR: 39.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1959 (under the title "Los człowieka"): 3.2 million viewers.

Sisters. USSR, 1957. Directed by Grigory Roshal. In the USSR: 42.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1958 (under the name Siostry): 2.2 million viewers.

The most popular Soviet films in Polish film distribution in 1960-1969

In 1960–1969, many Soviet films were released on the screens of Poland, but only the large-scale film adaptation of the novel “War and Peace” had a serious success.

War and Peace. USSR, 1965–1967. Directed by Sergei Bondarchuk. Oscar Award.

In the USSR: 58.0 million viewers in the first year of the first episodes. The average for one episode is 38.5 million viewers. Film distribution in Poland since 1967 (under the title “Wojna i pokój”): 4.8 million viewers.

Sunday. USSR, 1960–1962. Directed by Mikhail Schweitzer.

In the USSR: 34.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1962 (under the name “Zmartychwstanie”): 2.8 million viewers.

Amphibian Man. USSR, 1962. Directed by Vladimir Chebotarev, Gennady Kazansky.

In the USSR: 65.5 million viewers in the first year of the show. Film distribution in Poland since 1963 (under the name “Diabeł morski”): 2.8 million viewers.

Anna Karenina. USSR, 1967. Directed by Alexander Zarkhi.

In the USSR: 40.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1968 (under the name “Anna Karenina”): 2.4 million viewers.

Ballad of a soldier. USSR, 1959. Directed by Grigory Chukhrai.

In the USSR: 30.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1960 (under the name Ballada o żołnierzu): 2.3 million viewers.

An emergency. USSR, 1958–1959. Directed by Victor Ivchenko.

In the USSR: 47.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1961 (under the name “Korsarze Pacyfiiku”): 2.2 million viewers.

Hussar ballad. USSR, 1962. Directed by Eldar Ryazanov.

In the USSR: 48.6 million viewers in the first year of the show. Film distribution in Poland since 1963 (under the name “Ballada huzarska”): 2.2 million viewers.

Striped flight. USSR, 1961. Directed by Vladimir Fetin.

In the USSR: 45.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1962 (under the name “Tygrysy na pokładzie”): 2.0 million viewers .

People and animals. USSR–GDR, 1962. Directed by Sergei Gerasimov.

In the USSR: 40.3 million viewers in the first year of the first series. 39.1 million per episode. Film distribution in Poland since 1963 (under the name “Ludzie i bestie”): 1.9 million viewers spectators).

The most popular Soviet films in Polish film distribution in 1970–1973

In 1970–1973, significantly fewer Soviet films were released on the screens of Poland than, for example, in the 1950s, while they failed to take the top lines of film distribution leaders, occupying the range from 36th to 98th place.

Liberation. USSR–Poland–Yugoslavia–East Germany–Italy, 1969–1971. Directed by Yuri Ozerov.

In the USSR: 56.0 million viewers in the first year of the demonstration first series. Based on one episode – 40.8 million viewers. Film distribution in Poland since 1971 (under the name “Wyzwolenie”) 1 and 2 episodes: 1.0 million viewers. Film distribution in Poland of the 3rd series in 1972: 0.3 million viewers.

Waterloo. Italy–USSR, 1969/1971. Directed by Sergei Bondarchuk.
Film distribution in Poland since 1972 (under titled “Waterloo”): 0.5 million viewers.

Zakhar Berkut. USSR, 1972. Directed by Leonid Osyka.
Film distribution in Poland since 1973 (under the title “Bitwa wawozie”): 0.5 million viewers

Hot Snow. USSR, 1972. Directed by Gavriil Egiazarov.
In the USSR: 22.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1973 (under the name “Gorący śnieg”): 0.4 million viewers.

Polonaise of Oginski. USSR, 1971. Directed by Lev Golub.
In the USSR: 22.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1972 (under the name “Polonez Ogińskiego”): 0.3 million viewers.

The path of unselfish love. USSR, 1972. Directed by Aghasi Babayan.
Film distribution in Poland since 1972 (under the name “Kochany drapieźnik”): 0.3 million viewers.

12 chairs. USSR, 1971. Directed by Leonid Gaidai.
In the USSR: 39.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1972 (under the name “12 krzesel”): 0.3 million viewers.

Solaris. USSR, 1973. Directed by Andrey Tarkovsky.
In the USSR: 10.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1972 (under the name “Solaris”): 0.2 million viewers.

Chermen. USSR, 1971. Directed by Nikoloz Sanishvili.
Film distribution in Poland since 1972 (under the name “Czermen – miłość i kindzał”): 0.2 million viewers.

The unexpected is near. USSR, 1971. Directed by Zagid Sabitov.
Film distribution in Poland since 1972 (under the name “Ostatnia gra Karima”): 0.2 million viewers.

A moment of silence. USSR, 1971. Directed by Igor Shatrov.
Film distribution in Poland since 1972 (under the name “Minuta milczenia”): 0.2 million viewers.

The most popular Soviet films in Polish film distribution in 1974

In 1974 Stanislaw Govorukhin's film "The Life and Amazing Adventures of Robinson Crusoe" took seventh place in the Polish box office. At the same time, other Soviet films, including such hits of Soviet distribution as “The Headless Horseman” and “Ivan Vasilyevich Changes Profession”, settled down in the general Polish film distribution rating of 1974 in the range from 18th to 100th place.

The life and amazing adventures of Robinson Crusoe. USSR, 1973. Directed by Stanislaw Govorukhin.
In the USSR: 26.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1974 (under the name “Przygody Robinsona Crusoe”): 1.7 million viewers spectators.

Headless horseman. USSR–Cuba, 1973. Directed by Vladimir Vainshtok.

In the USSR: 51.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1974 (under the name "Jeździec bez głowy"): 1.1 million viewers.

Remember your name. USSR–Poland, 1974. Directed by Sergei Kolosov.

In the USSR: 35.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1974 (under the name "Zapamiętaj imię swoje"): 0.9 million viewers.

Completely lost. USSR, 1973. Directed by Georgy Danelia.

Film distribution in Poland since 1974 (called "Przygody Hucka Finna"): 0.7 million viewers.

Herkus Mantas. USSR, 1973. Directed by Marionas Gedris.

In the USSR: 16.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1974 (under the name "Wódz Prusów"): 0.5 million viewers.

Ivan Vasilievich changes his profession. USSR, 1973. Directed by Leonid Gaidai.

In the USSR: 60.7 million viewers in its first year in theaters. Film distribution in Poland since 1974 (under the name "Iwan Wasiliewicz zmienia zawód"): 0.5 million viewers.

And in the Pacific... USSR, 1973/1974. Directed by Yuri Chulyukin.

Film distribution in Poland since 1974 (under the name "Pociąg pancerny"): 0.3 million viewers.

The commander of the happy "Pike". USSR, 1973. Directed by Boris Volchek.

In the USSR: 31.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1974 (under the title "Dowódca łodzi podwodnej"): 0.2 million viewers.

A drop in the sea. USSR 1973/1974. Director and screenwriter Yakov Segel.

Film distribution in Poland since 1974 (as "Żółtodziób"): 0.2 million viewers.

The Zephis Affair. USSR, 1972/1973. Directed by Roland Kalnins.

Film distribution in Poland since 1974 (under the name "Aferzysta"): 0.2 million viewers.

The most popular Soviet films in Polish film distribution in 1975–1976

In 1975, Eldar Ryazanov's comedy "Incredible Adventures of Italians in Russia" took tenth place in the Polish box office. At the same time, other Soviet films, including such hits of Soviet distribution as "Kalina Krasnaya" and "Afonya", were located in the overall Polish film distribution rating of 1975–1976 in the range from 17th to 79th place. I would also note that "Kalina Krasnaya", which gathered in the USSR almost six times more viewers than "Slave of Love", attracted the same number of viewers in the Polish film distribution – 0.5 million.

Incredible adventures of Italians in Russia. USSR–Italy, 1974. Directed by Eldar Ryazanov. In the USSR: 49.2 million viewers in its first year. Film distribution in Poland since 1975 (under the name "Niezwykłe przygody Włochów w Rosji"): 1.5 million viewers.

Blockade. USSR, 1975. Directed by Mikhail Ershov.

In the USSR: 27.7 million viewers in the first year of the demonstration (first two episodes). 22.5 million per episode. Film distribution of series 1–2 in Poland since 1975 (under the name "Blokada"): 1.2 million viewers. Film distribution of 3–4 series in Poland since 1979 (under the name of "Blokada"): 0.5 million viewers.

Dersu Uzala. USSR–Japan, 1976. Akira Kurosawa.

In the USSR: 20.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1976 (under the name "Dersu Uzala"): 1.0 million viewers.

Finist – Clear Falcon. USSR, 1975/1976. Directed by Gennady Vasiliev.
Film distribution in Poland since 1976 (under the name “Baśń o jasnym sokole”): 0.7 million viewers.

Red viburnum. USSR, 1974. Director and screenwriter Vasily Shukshin.
In the USSR: 62.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1975 (under the name “Kalina czerwona”): 0.5 million viewers.

Slave of love. USSR, 1975/1976. Directed by Nikita Mikhalkov.
In the USSR: 11.2 million viewers in the first year of the demonstration. Film distribution in Poland since 1976 (under the name “Niewolnica miłości”): 0.5 million viewers.

White cap. USSR, 1975. Directed by Vladimir Saveliev.
In the USSR: 20.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1976 (under the name “Biały baszłyk”): 0.5 million viewers.

Prize. USSR, 1974/1975. Directed by Sergei Mikaelyan.
In the USSR: 12.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1976 (under the name “Premia”): 0.3 million viewers.

Let him stay with us. USSR, 1974/1975. Directed by Irina Tarkovskaya.
Film distribution in Poland since 1976 (under the name “Pójdę z wami”): 0.3 million viewers.

Afonia. USSR, 1975. Directed by Georgy Danelia.
In the USSR: 62.2 million viewers in its first year of release in theaters. Film distribution in Poland since 1976 (under the name “Afonia”): 0.2 million viewers.

The most popular Soviet films in Polish film distribution in 1977–1979

Soviet films are located in the general Polish film distribution rating of 1977–1979 in the range from 26th to 50th place.

The Little Humpbacked Horse. USSR, 1975. Directed by Ivan Ivanov–Vano, Boris Butakov. Full length cartoon.
Film distribution in Poland since 1977 (under the name “Konik Garbusek”): 0.7 million viewers).

Soldiers of freedom. USSR, Bulgaria-Poland-Czechoslovakia-Hungary-East Germany, 1977. Directed by Yuri Ozerov.
In the USSR: 34.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1978 (under the name “Żołnierze wolności”): 0.6 million viewers.

Blue bird. USSR–USA, 1976/1977. Directed by George Cukor.
Film distribution in Poland since 1978 (under the name “Błękitny ptak”): 0.6 million viewers.

Arrows of Robin Hood. USSR, 1976. Directed by Sergei Tarasov.
In the USSR: 28.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1977 (under the title “Strzały Robin Hooda”): 0.5 million viewers.

Front to front line. USSR, 1978. Directed by Igor Gostev.
In the USSR: 28.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1978 (under the title “Front za linią frontu”): 0.4 million viewers.

Pilot Pirks' Inquiry. USSR–Poland, 1979/1980. Directed by Marek Piestrak.

In the USSR: 20 million viewers in the first year of the demonstration. Film distribution in Poland since 1979 (under the name “Test pilota Pirxa”): 0.4 million viewers spectators.

The most popular Soviet films in Polish film distribution in 1980

Soviet films are located in the overall Polish film distribution rating of 1980 in the range from 58th to 87th place. At the same time, the film “Moscow Does Not Believe in Tears”, extremely popular in the USSR, did not actually have mass success with Polish viewers at all...

On the trail of the ruler. USSR, 1979/1980. Directed by Vadim Derbenev.

Film distribution in Poland since 1980 (under the name “Tropem tygrysa”): 0.2 million viewers.

The Rape of the Savoy. USSR–Bulgaria–Poland, 1979. Directed by Veniamin Dorman.

In the USSR: 32.7 million viewers for the first year of demonstration. Film distribution in Poland since 1980 (under the name “Porwanie Savoi”): 0.2 million viewers.

Nightingale. USSR, 1979/1980. Directed by Nadezhda Kosheverova.

Film distribution in Poland since 1980 (under the name “Słowik”): 0.2 million viewers.

Autumn bells. USSR, 1978/1979. Directed by Vladimir Gorikker.

Film distribution in Poland since 1980 (under the name “Jesienne dzwony”): 0.1 million viewers.

There are no special marks. USSR–Poland–Ost Germany, 1978/1979. Directed by Anatoly Bobrovsky.

In Poland since 1980 (under the name “Znaków szczególnych brak”): 0.1 million viewers.

Moscow does not believe in tears. USSR, 1979. Directed by Vladimir Menshov.

In the USSR: 84.4 million viewers in the first year of the show. Film distribution in Poland since 1980 (under the name “Moskwa nie wierzy łzom”): 0.1 million viewers.

Special forces team. USSR, 1980. Directed by Vadim Lysenko.

In the USSR: 36.3 million viewers in the first year of the demonstration. Film distribution in Poland since 1980 (under the name “Oddział specjalny”): 0.1 million viewers.

Siberiada. USSR, 1978/1980. Directed by Andrey Konchalovsky.

Film distribution in Poland since 1980 (under the name “Syberiada”): 0.1 million viewers.

Emelyan Pugachev. USSR, 1979. Directed by Alexei Saltykov.

In the USSR: 19.6 million viewers in the first year of the show. Film distribution in Poland since 1980 (under the name “Pugaczow”): 0.1 million viewers.

Aquanauts. USSR, 1980. Director and screenwriter Igor Voznesensky.

In the USSR: 20 million viewers in the first year of the demonstration. Film distribution in Poland since 1980 (under the name “Akwanauci”): 0.1 million viewers.

The most popular Soviet films in Polish distribution in 1981–1983

Soviet films are located in the general Polish film distribution rating of 1981–1983 in the range from 16th to 49th place.

The Adventures of Ali Baba and the 40 Thieves. USSR–India, 1980. Directed by Latif Faiziev, Umesh Mehra.

In the USSR: 52.8 million viewers in the first year of the demonstration. Film distribution in Poland since 1981 (under the name “Przygody Ali Baby i 40 rozbójników”): 0.4 million viewers.

Agony. USSR, 1974/1985. Directed by Elem Klimov.

In the USSR – since 1985 year: 18.1 million viewers in the first year of the show. Film distribution in Poland since 1982 (under the name “Agonia”): 0.3 million viewers.

Tehran–43. USSR–Switzerland–France, 1981. Directed by Alexander Alov and Vladimir Naumov.

In the USSR: 47.5 million viewers in the first year of the demonstration. Film distribution in Poland since 1982 (under the title “Teheran 43”): 0.3 million viewers.

Vasily Buslaev. USSR, 1982. Directed by Gennady Vasiliev. Film distribution in Poland since 1983 (under the title “Legenda o najwaleczniejszym”): 0.2 million viewers.

Order: cross the border. USSR, 1982/1983. Directed by Yuri Ivanchuk.

Film distribution in Poland since 1983 (under the name “Rozkaz przekroczyć granice”): 0.2 million viewers.

There, on unknown paths ... USSR, 1982. Directed by Mikhail Yuzovsky.

Film distribution in Poland since 1983 (titled Tam, na tajemniczych drózkach): 0.2 million viewers.

Yaroslav the Wise. USSR, 1982. Directed by Grigory Kokhan.

In the USSR: 17.5 million viewers in the first year of the show. Film distribution in Poland since 1982 (under the name “Jarosław Mądry”): 0.1 million viewers.

Sixth. USSR, 1982. Directed by Samvel Gasparov.

In the USSR: 24.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1982 (under the name “Ten szósty”): 0.1 million viewers.

Red bells. USSR–Italy–Mexico, 1981/1982. Directed by Sergei Bondarchuk.

In the USSR: 4.5 million viewers in the first year of the show. Film distribution in Poland since 1983 (under the name “Czerwone dzwony”): 0.1 million viewers.

Maria, Mirabella. USSR–Romania, 1981/1982. Directed by Ion Popescu–Gopo, Natalia Bodiul.

Film distribution in Poland since 1983 (under the name “Maria i Mirabela”): 0.1 million viewers.

Fathers and grandfathers. USSR, 1982. Directed by Yuri Egorov.

In the USSR: 22.1 million viewers in the first year of the demonstration. Film distribution in Poland since 1983 (under the name “Musimy ożenić dziadka”): 0.1 million viewers.

The most popular Soviet films in Polish film distribution in 1984–1991

Soviet films are located in the overall Polish film distribution rating of 1984–1991 in the range from 27th to 48th place. With one exception: the Polish–Soviet film fairy tale for children "The Journey of Pan Kleks" won first place in the Polish box office in 1986.

Journey of Pan Klyaksa. Poland–USSR, 1985/1986. Director and screenwriter Krzysztof Gradowski.

Film distribution in Poland since 1986 (under the name "Podróże Pana Kleksa"): 3.9 million viewers.

Repentance. USSR, 1984/1987. Directed by Tengiz Abuladze.

Film distribution in the USSR: 13.6 million viewers in the first year of distribution. Film distribution in Poland since 1988 (under the title "Pokuta"): 0.7 million viewers.

Invincible. USSR, 1983. Directed by Yuri Boretsky.

In the USSR: 29.0 million viewers in the first year of the demonstration. Film distribution in Poland since 1984 (under the name "Niepokonany"): 0.4 million viewers.

And trees grow on rocks. USSR–Norway, 1985. Directed by Stanislaw Rostotsky, Knut Andersen.

In the USSR: 19.9 million viewers in the first year of the demonstration. Film distribution in Poland since 1986 (under the name "W niewoli u Wikingów"): 0.4 million viewers.

Bambi's childhood USSR, 1985/1986. Directed by Natalya Bondarchuk.

Film distribution in Poland since 1986 (under the name "Jelonek Bambi poznaje świat"): 0.4 million viewers.

Donkey skin. USSR, 1982. Directed by Nadezhda Kosheverova.

Film distribution in Poland since 1984 (under the title "Księżniczka w oślej skórze"): 0.3 million viewers.

And another night of Scheherazade. USSR, 1985.

Directed by Takhir Sabirov. In the USSR: 18.6 million viewers in the first year of the demonstration. Film distribution in Poland since 1984 (under the title "I jeszcze jedna noc Szeherazady"): 0.3 million viewers .

Ballad of the valiant knight Ivanhoe. USSR, 1983. Directed by Sergei Tarasov.

In the USSR: 28.4 million viewers in the first year of the demonstration. Film distribution in Poland since 1984 (under the name "Ballada o walecznym rycerzu Iwanhoe"): 0.2 million viewers.

Scarecrow. USSR, 1984. Directed by Rolan Bykov.

In the USSR: 23.7 million viewers in the first year of the demonstration. Film distribution in Poland since 1986 (under the name "Straszydło"): 0.2 million viewers .

Compiled by Alexander Fedorov, 2021

Sources: data from the film critic S. Kudryavtsev, film statistics published in the journal "Cinema Art", data from the Polish portal <http://boxoffice-bozg.pl/>, etc.

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