

DĚJINY EVROPSKÝCH FILMOVÝCH KOPRODUKČÍ

možnosti výzkumu

- I. Mezi/národní koprodukce: definice, parametry, funkce mezinárodní koprodukční spolupráce
- II. Poválečné koprodukce v západní Evropě a transnacionalismus
- III. Poválečné koprodukce v sovětském bloku a kulturní imperialismus
- IV. Poválečné koprodukce napříč železnou oponou a kulturní transfer
- V. Aktér a struktura (případová studie: Pavel Hajný)
- VI. Kulturní transfer (případové studie: Tři oříšky pro Popelku, Strašná žena)
- VII. Koprodukce a důvěra (případové studie: Gert Müntefering a Carlo Ponti)

Podmínky ukončení

- Tři témata – zadaná předem
- Ke každému termínu: otevřená odevzdávárna, dvě hodiny předem vyhlášeno téma
- Písemné zpracování tématu: 30 bodů faktografické znalosti dějin mezinárodních filmových koprodukcí + 30 bodů koncepční zpracování tématu na základě přednášky a **zadaných textů**. Možné je zpracovat všechny tři témata předem a pak jedno nahrát, nebo si téma rámcově připravit a dokončit během dvouhodinového intervalu pro odevzdání
- Ke stejnému termínu vložit do odevzdávárny návrh realizovatelného výzkumného projektu zaměřeného na filmové koprodukce - 40 bodů
- Hodnocení: 92-100 bodů A; 84-91 B; 76-83 C; 68-75 D; 60-67 - E; 0-59 – F
- **Termíny:**

Téma I:

- Koprodukční spolupráce v západní Evropě 1946-1990:
- Popište a vysvětlete proměny v intenzitě koprodukční spolupráce, uveďte příklady filmů a smluv, grantových programů, převládajících žánrů, vysvětlete důvody pro koprodukční spolupráci;
- V čem spočívá teze o kulturním imperialismu? Lze ji vztáhnout na některé z koprodukcí? Jestliže ano/ne, proč?

Téma II:

- Koprodukce zemí sovětského bloku v 50. a 60. letech – uvnitř sovětského bloku i se západoevropskými partnery:
- Jaké byly funkce mezinárodní filmové (a obecně kulturní) spolupráce, jak a proč se měnila situace v kulturní sféře a jak se to projevovalo v oblasti koprodukcí? Uveďte co nejvíce konkrétních příkladů a vysvětlete, v jakých podmínkách vznikaly.
- Sovětizace: jak se tento pojem používá? Lze jej vztáhnout na oblast filmové produkce? Jaké jsou alternativní přístupy ke kulturním vztahům v sovětském bloku, čím lze perspektivu sovětizace nahradit?

Téma III:

- Československo-polská filmová spolupráce: na jakých filmech spolupracoval Barrandov s polskými filmaři? Popište některé společné projekty podrobněji, vysvětlete podmínky a motivace pro spolupráci. Pavel Hajný: jak se podílel na polské filmové produkci, proč byl o něj na polské straně zájem?
- Pokuste se případ Hajného spolupráce analyzovat pomocí pojmů „Agency“ a „Structure“ ve smyslu, ve kterém je používá William Sewell

Téma IV:

- Kulturní transfer: Barrandov a koprodukce se studiem DEFA a se západoněmeckou televizí WDR
- Za jakých kulturně-politických, filmově-průmyslových a smluvních podmínek vznikaly spolupráce Barrandova se SRN a NDR? Uveďte co nejvíce příkladů společných filmů. Kdo se na nich podílel (režiséři, scenáristé, dramaturgové, producenti, výrobní/dramaturgické skupiny)?
- Můžeme tyto projekty analyzovat jako příklady kulturního transferu? Jak můžeme postupovat? Charakterizujte „kulturní transfer“ jako transnacionální přístup odlišný od komparativního výzkumu.

- “The making of a product – particularly when it is a film – can sometimes fascinate us as much as the product itself.”
- Janet Staiger, *The Classical Hollywood Cinema*
- “... an aspect that remains under-examined is the concrete industrial and policy mechanisms that underpin the practice of co-production. ... it is all too easy to stand outside the production and policy apparatus and critique the outcomes of processes we don’t fully understand. We may analyse on-screen factors like casting, locations and story-lines, and consider them in the light of policy reports, critical reviews and box office performance and then draw conclusions. Such analyses are valid but somewhat incomplete, because it is only when we move closer, when we seek to understand how these “texts” were generated by the practitioners and by the policy instruments, that we are really in a position **to understand whether what is seen on screen is a creative choice, the natural outworking of some transnational aesthetic, or rather an inevitable outcome of a particular set of circumstances and constraints.**”
- Hammett-Jamart, Julia, Petar Mitric, and Eva Novrup Redvall. *European Film and Television Co-Production: Policy and Practice*. Springer, 2019

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Inter/national co-productions

Definitions, parameters, functions of an international cooperation

- **Parametres:**
- Does the fact of a co-production deal have any aesthetic, political, economic implications?
- **Economic and legal parametres:**
- How big is the share of the partner? **Minority/majority co-productions**
- Is there **a contract?**
- **Is there an international treaty?**
- Are co-producers **co-owners of the work?**

Státní fond kinematografie

- SFK provides a support for minority co-productions (with Czech participation of less than 50% of the production budget)
- Long-term **concept** of SFK:

co-productions are a tool of: **getting creative and technological experiences; making the Czech film industry visible on the European market (and beyond)**

Minority co-productions: increase competitiveness of the Czech cinema, help to transfer knowledge and practices, help to build up reciprocal relationship with foreign funds

the support from a national fund increases a chance to get support of Eurimages; the Fund “recognizes a potential in the projects with authorial participation of Czech artists”

Allocation for minority co-productions 2013-2017: 2.7 mil., 25, 25, 40, 40 mil.

- In the period 2004-2011 – top European productions in European cinemas (box office figures extracted from the European Audiovisual Observatory:
<https://www.obs.coe.int/en/web/observatoire/>)
- EAO was set up by the Council of Europe in 1992
- *Paid service – Pan-European and national market reports*
- 8 years, 80 movies – of them, 35 co-productions (Deník Bridget Jonesové, Alexander, Prázdniny pana Beana, Quantum of Solace, Harry Potter – no. 1)
- 2x Czech participation:
- Oliver Twist (2005), Edith Piaf (2007)
- The text of the European Convention on Cinematographic Co-Production:
- https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/147/signatures?p_auth=t24on6hT
- zpráva o koprodukcích – EAO:
- <https://rm.coe.int/brochure-cannes-2018/16808ae9fa>
- About 20% of European productions are international co-productions

Tim Bergfelder, Popular European Cinema in the 2000s: Cinephilia, Genre and Heritage. In: Marry Harrod, Mariana Liz, Alissa Timoshkina (eds.), The Europeanness of European Cinema. Identity, Meaning, Globalization. I.B. Tauris 2015, pp. 33-58

- France – currently has 57 intergovernmental agreements, Italy 39.
 - over the 2007-2016 period, France: 566 co-productions, followed by Spain – 460, Germany – 411
 - The most frequent co-productions between 2010-2015: France-Belgium – 207; followed by GB/US, IT/FR, FR/Germany
- European Audiovisual Observatory has identified more than 270 public film funds across Europe (8% supranational funds, 25% national, 67% subnational)
 - Pro-active initiatives of the Council of Europe (established in 1949, it has 47 member states) – establishment of **Eurimages** in **1988** (the first pan-European public fund for film co-productions); point-based test assessing European value of a movie
 - **European Convention on Cinematographic Co-production** – 1994 (democratized access to official co-productions for smaller countries); since 2017, co-productions can be made with non-European countries
 - Úmluva – znění 2017:
 - <https://rm.coe.int/168069309e>
 - Euroimages:
 - <https://www.coe.int/en/web/eurimages/coproduction>

- Eurimages – beginning of its operation: January 1989. Till 2012, Eurimages supported 1 420 CPs
- Explanatory report – convention:
- <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016800cb5e4>
- Fiction projects – the European character will be assessed on the basis of the points system – these projects must achieve at least 15 out of 19 points (see page 7)
- <https://rm.coe.int/eurimages-support-for-co-production-2015-feature-length-fiction-animat/168072f2ff>

- Anne Jäckel, Changing the Image of Europe? The Role of European Co-Productions, Funds and Film Awards. In: *Marry Harrod, Mariana Liz, Alissa Timoshkina (eds.), The Europeanness of European Cinema. Identity, Meaning, Globalization. I.B. Tauris 2015, pp. 59-72*
- Jackel, Anne. *European Film Industries*. British Film Institute, 2004.

Production specificities

- Mode of production
- Ben Singer: Modes of production: issues and debates (*Encyclopedia of Early Cinema*. London: Routledge, 2010)
- **different ways of organizing the film-production process with respect to divisions of labor and authority.**
- **Mode of production = a particular set of production practises**
- it is possible to differentiate between Mode x System: system defined as a specific configuration or articulation of the former
- /cultural differences x PRODUCTION differences/

- Analysing the mode of production by virtue of two descriptive and explanatory schemata:
- The division of the work
- The management systems
- **Division of work:** increasingly subdivided – cameramen’s duties subdivided to laboratory technicians, to assistants, to continuity clerks
- The cause of this subdivision is not in the management system per se, but in economic practices (increased production rate, increased technological complexities) and in ideological/signifying practices (demands for certain stylistic qualities)
- **Management system:**
- This “division mode” splits into five systems:
- the “director” system (1907-1909);
- the “director-unit” system (1909-1914);
- the “central producer” system (1914-1930);
- the “producer-unit system” (1930s)
- the “package-unit system” (starting in early 1940s and dominant by the mid-1950s)
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- Analysing a mode of production requires analysing what factors are involved in its organization and the relationship of those factors to each other. Three elements in this relationship will be referred to: the labor force; the means of production; the financing of production.
- **Labor force:** all workers involved in the production of the films or the production of physical means to make them. In cinema: cameramen, scriptwriters, stagehands, lensmakers, producers... (staiger, 89)
- **Means of production:** physical capital related to the production of the commodity – physical aspects of a company such as its buildings, sets, costumes, etc. Technology – camera, film stock, etc. Technique – the methods of use of those tools and materials.
- **Financing of the production:** in a capitalist firm – individuals and companies supply capital with the purpose to make a profit.

State-Socialist Mode of Production

- State-socialist production systems: supervised by a central administrative body; subject of Communist Party control, state censorship, and bureaucratic production plans and norms; issuing permanent – not short-term – contracts of employment.
- X Scriptwriting: the state-socialist studios relied on freelancers who were supposed to deliver treatments or screenplays which would require the intervention of directors in order to ensure basic structural and technical standards. In effect, directors were contributing to the majority of screenplays (over 70% between 1945-1980)
- Integrated, partly self-supporting system, with production financed primarily by revenue from distribution of Western products
- Long-term plans and fixed budgets
- Bureaucratic model – difficulties to initiate flexible approaches to product differentiation
- The strategic management was monopolized by the state – the state controlled the flow of capital, the production infrastructure, the labor force, and long-term planning

Szczepanik, Petr. *The State-Socialist Mode of Production and the Political History of Production Culture*. In Szczepanik, Petr; Vonderau, Patrick. *Behind the Screen: Inside European Production Cultures*. 1. vyd. New York: Palgrave Macmillan, 2013. s. 113-134

- Distinction to classical Hollywood: in certain periods, screenplay development was not separated from shooting and postproduction – directors had remarkable level of authority and flexibility – prominent managerial role of directors, extending to scripting and editing, was typical not only for East-Central Europe, but for the continental European tradition. It approximates Staiger’s “director-unit system”
- The State-Socialist mode of production was a hybrid of European and Hollywood models, including Nazi Germany’s cultural and economic politics (the centralized Dramaturgie made ideological control easier); local influences: Bata shoe factory, inspired by American model of scientific management; Soviet studio system, which had been inspired by Hollywood. These organizational traditions coexisted in the Czechoslovak state monopoly.
- By the late 1950s, the East-Central European film industries – Czechoslovakia, Poland, East Germany, later Hungary – were undergoing a series of political and economic reforms, introducing forms of decentralization (creative, production, or dramaturgical units, groups, collectives – these bodies were supposed to bridge the gap between lower and upper management and to insure the steady supply of professional-quality screenplays.

- **Czechoslovakia:**
- 1945-48: production groups (výrobní skupiny)
- 1948-51: creative collectives (tvůrčí kolektivy)
- 1951-54: central collective board (Kolektivní vedení Studia tvůrčího filmu)
- **1954-70: creative groups (tvůrčí skupiny)**
- **1970-82: dramaturgical groups (dramaturgické skupiny)**
- **1982-1990: dramaturgical-production groups (dramaturgicko-výrobní skupiny)**

- **USSR:**
- 1959-1990: creative associations (tvorcheskie obedineniia) (tvůrčí společnosti)
- **GDR:**
- 1959-1966: Künstlerische Arbeitsgruppen (KAG)
- 1966-90: Dramaturgengruppen
- **Poland:**
- 1949-51: Dramaturgical units (zespoly dramaturgiczne)
- 1955-68: Film units (zespoly filmowe)
- 1968-72: dramaturgical units
- 1972-89: renewed film units

Film Europe

- Co-productions; co-funding arrangements; distribution deals; exhibition circuit; film trade congresses – these initiatives were referred to by commentators as Film Europe
- Distribution treaties, quotas and co-productions were aimed to increase circulation of European movies and get rid of Hollywood hegemony
- Immediately after Germany's entry into the League of Nations (1926), there was an unprecedented surge in the number of French–German co-productions: within only three years (**between 1926 and 1928**) **seventeen** such films were shot and distributed throughout Europe
- Film Europe was dismantled by the Great Depression and by coming of sound.
- Individual states preferred trade barriers as a way to improve economics, instead of international agreements.

Higson, Andrew, and Richard Maltby. *„Film Europe“ and „Film America“: Cinema, Commerce and Cultural Exchange, 1920-1939*. University of Exeter Press. 1999.

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National, Transnational, Supranational?

- transnational - more appropriate than global. Many of the linkages are not "international" in the strict sense of involving nations - states - as corporate actors. In the transnational arena, the actors may now be individuals, groups, movements, business enterprises... (Ulf Hannerz)

Bergfelder, Tim. „National, Transnational or Supranational Cinema? Rethinking European Film Studies". *Media, Culture & Society* 27, č. 3 (1. květen 2005): 315–31.

Czech CPs in the 1920s

- Václav Binovec - **Ulička hříchu a lásky**, 1923
- **Pancéřové auto**. V. molas film – Hom AG. R. Rolf Randolf, 1929
- **Ztracená závěť**. V. Bratři Deglové – Hom AG. R. Rolf Randolf, 1930 – hr. Role Carlo Aldini.
- **Aféra v Grandhotelu (Diebe)** - Lloyd film – Cando film. Heuberger – Pištěk, 1928
- **In the silent era: 18 Czech co-productions, mostly at the end of the 1920s**
- most of them with partners from Germany and Austria.
- Exception: **Džungle velkoměsta (1929)** - with a French company. Dir. Leo Marten – Margueritte Viel
- Josef Auerbach – with Hugo-Engel Film – **Švejk v civilu** (Gustav Machatý, 1927)
- <https://www.phil.muni.cz/filmovebrno/index.php?id=146764>
- Takový je život (Carl Junghans, 1929) originally planned to be produced by Prometheus-Film

Michal Večeřa, *Na cestě k systematické filmové výrobě. Rozvoj produkčního systému v českých zemích mezi lety 1911-1930*. Disertační práce. Brno: Masarykova univerzita 2018, s. 115-122, 144-148.

Zdeněk Štábla, *Rozšířené teze k dějinám československé kinematografie, 1919-1939*. Praha: Filmový ústav 1982

Pavel Skopal, *Tuláci „Novou Evropou“*. Říšská filmová politika a exportní možnosti protektorátní kinematografie. *Illuminace* 4, 2018

CPs in the 1930s and geopolitical alliances

- Partnership inside Malá dohoda – Little Entente (Yugoslavia, Romania), without results in CP.
- Alternative model of partnership - with Slavic nations: Yugoslavia, Poland – against expansion of German cinema.
- Results:
- Dvanáct křesel (Martin Frič/Michal Waszyński, 1933; CZ/Poland – Terra/Rex-Film Varšava) – Vlasta Burian, Adolf Dymśa
- ...A život jde dál... (Carl Junghans, 1935; Starfilm – Prosvetni Film; CZ/Yugoslavia) Czech version: dir. Václav Kubásek; Yugoslavian and German version: dir. Junghans
- The movie finalized – after financial problems – Austrian director F. W. Kraemer at Barrandov ateliers.



Volha v plamenech (Viktor Turžanskij, 1934)

CPs occasionally represented political alliances:

In 1934, A-B made a CP with French company Omnia: VOLHA V PLAMENECH.

Reasons for the CP, according to a request of bank credit, was: “Czech filmmakers will get **experience with different model of filmmaking** and producers will understand the potential of an international cooperation on a blockbuster.”

MLV

- 42 movies with a language version.
- 30 German versions, 8 French versions, 4 Czech versions
- Of the 42, 10 movies had a co-producer for the language version (Karel Lamač: the German versions had the Berlin company Ondra-Lamac-Film as a co-producer (possibly was the reason for the co-producer to make the language version a German movie for German offices).
- C. a K. polní maršálek – Karel Lamač, Elekta, 1930 / Der falsche Feldmarschall (Lamač, Elekta/Ondra-lamac-Film, 1930)
- On a jeho sestra – Karel Lamač, Martin Frič, 1931 / Er und seine Schwester (Lamač, Elekta/Ondra-Lamac-Film, 1931)
- To neznáte Hadimršku (Karel Lamač, Martin Frič, 1931, Elekta / Wehe, wenn er losgelassen/Unter Geschäftsaufsicht, Lamač-Frič, Elekta/Ondra-Lamac-Film, 1931)
- Usually were language versions made with local star; an exception was bilingual Vlasta Burian, who was made an international star thanks to 5 German language versions of his movies (besides the three co-productions, it was Pobočník jeho výsosti – Meissner film, and Lelíček ve službách Sherlocka Holmese (Elekta); and Rolf Wanka made 6 movies in German versions in 1935-37 as an attempt to make a star of him in Germany

Ivan Klimeš, Jazykové verze českých filmů a filmový průmysl
v ČSR ve 30. letech. *Illuminace* 16, 2004, č. 2, s. 61-76

Postwar CP agreements

- the first formal agreement **giving film dual nationality**: October, 1946 - France/Italy. Within a year, nine films were made according to the treaty terms, including *Věznice parmská* (La Chartreuse de Parme; Christian-Jaque), or *Fabiola* (Alessandro Blasetti), one of the most expensive films shot in post-war Europe. /U 2:24:00/
- 21 February 1949 - France and Italy signed **co-production agreement**.
- co-production status was granted by the treaty to films: 1. with equal financial, artistic and technical contributions 2. to "twinned" films - films in pairs with complementary participation from each producer.
- By 1957, about 230 French-Italian films had been made. Four types of co-productions:
- **balanced**: equivalent input from French and Italian co-producer
- **normal**: up to 70 per cent with participation from majority partner; or twinned
- **exceptional**: films of high artistic value - the minority partner was allowed to make a financial contribution only
- **films for the youth**: up to 12 films per country with a major participation of 90 per cent
- Italian production increased from 49 movies in 1949 to 201 movies in 1954 - 21,4 % of which co-productions; French production: from 108 in 1949 to 112 in 1953 (36 co-productions).
- some co-productions were fictitious - essentially national films which managed to get CP status by adding one or two technicians or actors in minor roles (especially in the early years of Italian-French collaboration)
- Nevertheless, by the early 1950s, co-production agreement contributed greatly to the rebuilding of the two industries
- re-emergence of language versions with different actors in the same role: e.g., *Le chateau de verre* (Skleněný zámek), René Clément, 1950
- or: formula that consisted in having two actors, one Italian and one French, in the lead roles: Gérard Philipe and Gina Lollobrigida in *Fanfan la Tulipe/Fanfán Tulipán* (Christian-Jaque, 1952), or Philipe and Antonella Lualdi in *Le rouge et le noir/Červený a černý* (Claude Autant-Lara, 1954)

Anne Jäckel, Dual Nationality Film Productions in Europe after 1945. Historical Journal of Film, Radio and Television 23, č. 3, 2003; Anne Jäckel, European Co-Production Strategies. The Case of France and Britain. In: Albert Moran (ed.), Film Policy. London 1996

1950s and 1960s: booming CPs

- Proportionally, more CP were made in colour than national films. In 1955-56: 17% of Italian films, 30 % of French films, but 50 % of CPs were in colour
- 1957: for France, a record year in terms of admissions and in terms of production (129 films - 63 of them CPs)
- Italy of the same year: 137 films, of which 71 CPs
- international status of CPs: *Le salaire de la peur/Mzda strachu* (Henri-Georges Clouzot) Palme d'Or in 1953 /U/
- popularity of Don Camillo movies (*Malý svět dona Camilla*, Julien Duvivier, 1952; *Návrat dona Camilla*, 1953) both in France and Italy /U, 00:01:50/
- 1956 - majority-French CPs involved Tati's *Můj strýček* (Mon oncle), majority-Italian production was Fellini's *Cabiriiny noci* (Le Notti di Cabiria).
- other countries were interested in signing CP agreements: **Germany** with France in 1951, with Spain and Argentina in 1953, Austria and Yugoslavia in 1955, Australia and Soviet Union in 1956.
- Italy: with Germany in 1953, with Spain and Argentina in 1952.
- the number of CPs increased: **in 1961, France produced more CPs (98) than French films (69)**
- classics of European cinema made under the official Agreement between France and Italy: *Rocco a jeho bratři* (Luchino Visconti, 1960), *Pohrdání* (Jean-Luc Godard, 1963), *Loni v Marienbadu* (Alain Resnais, 1961)
- agreement signed **by Britain and France in 1965** - barely produced an average of one film per year till 1990. Reasons: **cultural differences, opposing film policies and practices**

Popular cinema coproduced

- By the end of the 1950s, and particularly following the foundation of the European Economic Community (Evropské hospodářské společenství) in 1957 (Treaty of Rome; Luxembourg, the Netherlands, West Germany, France, Belgium, Italy), most European film industries had established CP agreements with each other. The practice of unregulated bilateral cooperation became replaced by arrangements between governments.
- Anglo-German CP agreement - signed in the early 1970s, after Britain had joined the EEC. Anglo-French agreement: in 1965, with very few resulting movies. Anglo-Italian agreements - more common in the 1960s, often coupled with American investment (e.g., *Blow-Up*, 1966).
- In the 1960s: CPs relied on the recognition value of authors and fictional heroes from late nineteenth and early 20th century adventure fiction: Emilio Salgari, Karl May, Edgar Wallace, Sax Rohmer.

Tim Bergfelder, *The Nation Vanishes. European co-productions and popular genre formula in the 1950s and 1960s*. In: Hjort, Mette, a Scott MacKenzie. *Cinema and Nation*. London; New York: Routledge, 2000

Tim Bergfelder, *International Adventures. German Popular Cinema and European Co-Productions in the 1960s*. New York – Oxford, Berghahn Books 2005

Anglo-German B Movies

- British producer Harry Alan Towers (Towers of London company) + Constantin
- (till 1965 – nominally British productions, including Edgar Wallace's adaptations)
- Fu Manchu: Sax Rohmer's (1883-1959) novels;
- Exotic fantasy environment with no clear historical or geopolitical context
- Fu Manchu – Christopher Lee – 1965-69
- The Face of Fu Manchu (1965; Don Sharp) - <https://ok.ru/video/195463875209>
- 37.30 min.
- The Brides of Fu Manchu, 1966
- Vengeance of Fu Manchu, 1967

Edgar Wallace Series

- Rialto – Horst Wendlandt
- Between 1959-1972, Rialto produced 32 Wallace films, 11 of them were CPs
- The first Anglo-German Wallace venture in the 1960s was *Das Geheimnis des gelben Narzissen*, 1961, dir. Ákos von Ráthonyi, CP: Rialto and the British company Omnia Pictures and Donald Taylor
- Shot in London with a predominantly British crew;
- Shot simultaneously in two language versions – the German version had a typical German Wallace cast including: Joachim Fuchsberger, Klaus Kinski, Christopher Lee
- The movie lacked some characteristics typical for the German adaptations:
- No comic relief; more realistic and less effects-oriented camera work; great amount of London locations
- In Italy, film industry in the early 1960s reacted to the widespread popularity of crime movies by creating a new genre, the “giallo”

Karl May Westerns

- 11 May westerns 1962-68 – five directed by Harald Reinl, three by Alfred Vohrer
- All shot in Eastmancolor and CinemaScope
- The first one: Der Schatz im Silbersee, 1962 – Rialto + French and Italian CP partners + Constantin providing majority of the money; filming in low-cost country of Yugoslavia
- The most successful film at the West German box office in 1962 and 1963 and sold in sixty countries
- Imitations: Artur Brauner CCC – Old Shatterhand, 1964 (dir. Hugo Fregonese), original script not based on a May source (Wendlandt acquired the rights to all of May western novels)

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- SKOPAL, Pavel. *Filmová kultura severního trojúhelníku : filmy, kina a diváci českých zemí, NDR a Polska 1945-1970 (Film culture of the Northern Triangle : movies, cinemas and cinema-goers in Czech lands, GDR and Poland 1945-1970)*. Vyd. 1. Brno: Host, 2014

CPs in the Soviet Bloc: from „offensive isolationism“ to socialist internationalism

- In the 1950s and 1960s: Cultural contact between the socialist countries became more reciprocal (privileging exchange over Sovietization)
 - A new emphasis on mutual understanding. The „soft“ integration had two goals: to create an autarkic, transnational, socialist community that would counter the west in the Cold War, and (after 1956) to function as a „carrot“ to bolster Soviet power in an increasingly tumultuous eastern Europe (soft power / hard power – still used by the USSR in, e.g., 1956 in Hungary and 1968 in Czechoslovakia)
 - Festivals
 - Conferences
 - Co-productions
 - Dramatization of the Soviet victory in the Great Patriotic War
 - War film presented an ideal genre for seeking a narrative to embody socialist internationalism – according to Siefert:
 - I. More lyrical aesthetic – derived from successes like *The Cranes are Flying*, 1957, *Fate of a Man*, 1959, *The Ballad of a Soldier*, 1959: e.g., *May Stars* (*Májové hvězdy*, Stanislav Rostockij, 1959); *Five Days, five Nights* (*Fünf Tage - fünf Nächte/Pja't dněj – pja't nočej*; 1960, USSR/GDR, Lev Anrštam – Heinz Thiel)
 - *Men and Beasts* (*Lyudi i zveri*, 1962, S. Gerasimov, USSR/GDR) <https://sovietmoviesonline.com/drama/218-lyudi-i-zveri.html>
 - CPs with Poland: *Zosja* (1967, Michail Bogin); *The Legend* (1970, Sylwester Checinski, Mosfilm and Film Unit Kraj);
 - II. Stories with soldiers and comrades in the midst of war – dramatizing incidents of socialist cooperation
 - e.g., *The Tunnel* (*Tunelul*, dir. Francisc Munteanu, 1966 – Munteanu co-wrote the screenplay with a Soviet writer); *Checked – No Mines* (*Oddíl 7 neodpovídá*; dir. Zdravko Velimirovic and Iurii Lysenko, 1965, with Dovzhenko studio in Kiev)
 - III. Change in ambition was signalled by five-film series *Liberation* (*Osvobozhdenie*, 1968-1971) released for the 25th anniversary of Victory Day. A response to *The Longest Day*, 1962, a movie which implied that battles on the Western front won the war.
 - Cultural diplomacy as a process; co-productions as a symbolic intervention (Siefert)
-
- Marsha Siefert, *Soviet Cinematic Internationalism and Socialist Filmmaking, 1955-1972*. In: Babiracki, P., Jersild, A. (eds.), *Socialist Internationalism in the Cold War: Exploring the Second World*. London: Palgrave Macmillan; 2016. p. 161-93
 - György Péteri, *Nylon Curtain – Transnational and Transsystemic Tendencies in the Cultural Life of State-Socialist Russia and East-Central Europe*. *Slavonica*, 10, 2004, č. 2, s. 113–123
 - Rachel Applebaum, *The friendship project: Socialist internationalism in the Soviet Union and Czechoslovakia in the 1950s and 1960s*. *Slavic Review* 74, č. 3, 2015

The Co-productions that were not there: a pre-history of CPs inside the Soviet Bloc

- In January 1948 Mikhail Kalatozov, the deputy of the Minister of the Film Industry - vision of co-productions as a tool for ideological expansion and improvement of film industry productivity:
- “For the fight against Anglo-American expansion in the states of new democracy, for the improvement of exhibition conditions for Soviet movies, and for a deepening of our ideological-political influence in these states, it could be effective to increase the stock of our movies by co-producing with film companies in the new democracies and elsewhere. It is realistic to shoot such co-productions in the film studios of Prague and Vienna and to a certain extent in our country. The project of the Ministry of the Film Industry related to this vision was presented at the Central Committee of All-Union Communist Party Bolsheviks (AUCPb). Its implementation would increase our film supply (beyond the production of our own studios) by 10-15 films in the period 1948-1949 and by 20-25 films in subsequent years. Because co-productions demand the involvement of a wide circle of authors, actors, directors and other strata of the intelligentsia in the states of new democracy, this step would result in a significant strengthening of our ideological-political influence in these countries.”
- All of these visions were destroyed by a decision of the Council of Ministers from June 1948, which argued that the Film Ministry pays too much attention to quantity at the expense of quality. In the future, every film should be a ‘masterpiece’ with the capability to instil communist consciousness in the masses.
- Less than a year later, in April 1949, minister Bolshakov sent a report to the secretary of the AUCPb Georgy Malenkov about the aid provided to the ‘new democracies’ for the development of their cinema industries.

The Soviet Cinema – a sketch of the management

- the Ministry of Cinematography – 1946-1953
- 1953-1963 – Cinema administrated by the Ministry of Culture (with different divisions in the ministry responsible for different aspects of cinematic affairs)
- 1963 – new, freestanding film administration – **Goskino** (the State Committee for Cinematography – Gosudarstvennyj komitet Sovieta Ministrov SSSR po kinematografii) – reorganized in 1965. Goskino remained in place until the collapse of the USSR
- Directors had to secure approvals for their screenplays at the studio level – including
- 1/ **approvals from the working group within the studio** that would have responsibility for the film – tvorcheskoe ob'edinenie (since 1959) – and
- 2/ **the studio as a whole**. Here, the figure of the redactor – editor – carried ultimate responsibility for the ideological viability of the output
- the project would be brought before the republic-level institutions for cinema:
- 3/ the state film administration (Goskino – but to Goskino of the Republic, not to the central Goskino – only the studios placed in RSFSR reported directly to the central Goskino)
- 4/ the republic's Central Committee apparat
- 5/ central state authorities at Goskino – its Main Screenplay-Editorial College (Glavnaia stsenarno-redakcionnaia kollegia)
- 6/ possible objections from the Central Committee's Department of Culture – cinema division
- Other approvals – for production plans, revisions of screenplay, etc.

Alexei Romanov – the cinema chief between 1963 and 1972; Romanov established **Sovinfilm (1968)** – a co-production unit at the ministry

- The head of Goskino: 1972-1986 Filip Jermaš, since 1986 Alexander Kamšalov
- Perestroika; Goskino lost a monopoly on the international market. Studios and independent producers entered into direct negotiations with foreign partners and signed their own contracts. branch Sovinfilm folded up in May 1989. Its functions were taken over by Sovexportfilm

■ Kristin Roth-Ey: *Moscow Prime Time. How the Soviet Union Built the Media Empire That Lost the Cultural Cold War*. Ithaca, NY: Cornell University Press, 2011

■ Marsha Siefert: Co-Producing Cold War Culture. East-West Film-Making and Cultural Diplomacy. In: Romijn, Peter – Scott-Smith, Giles – Segal, Joes (eds.): *Divided Dreamworlds? The Cultural Cold War East and West*. Amsterdam: Amsterdam University Press, 2012, s. 73–94

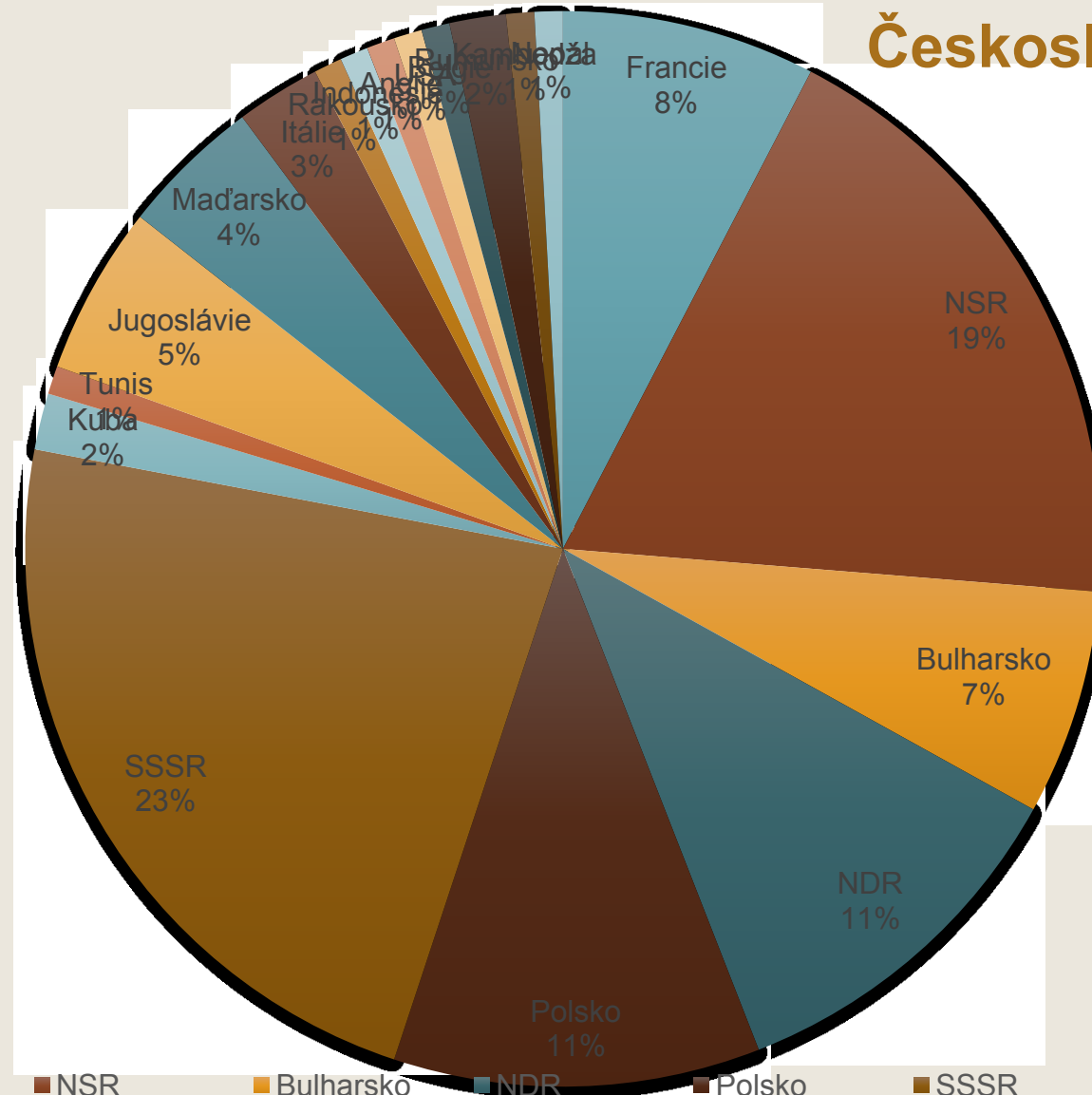
■ Anna Lawton. *Before the fall: Soviet cinema in the Gorbachev years*. New Academia Publishing, 2010

Cultural agreements (kulturní dohody), Co-production treaties

- Cultural agreements: USSR/France 1956; USSR/US 1958
- 1958: so called “Lacy-Zarubin agreement” on cultural, educational and scientific exchanges between USSR and US
- Czechoslovakia, 1945-1970: over 30 cultural agreements (+ executive plans) and 2 co-production treaties: with Italy and France (both in 1968). According to the treaties, CPs will be perceived as national projects in the respective country
- General co-production agreement between Czechoslovakia and GDR – signed by VEB – DEFA Studio and the Czechoslovak State Film – in 1956. The CP *Ročník 21* – based on this agreement.

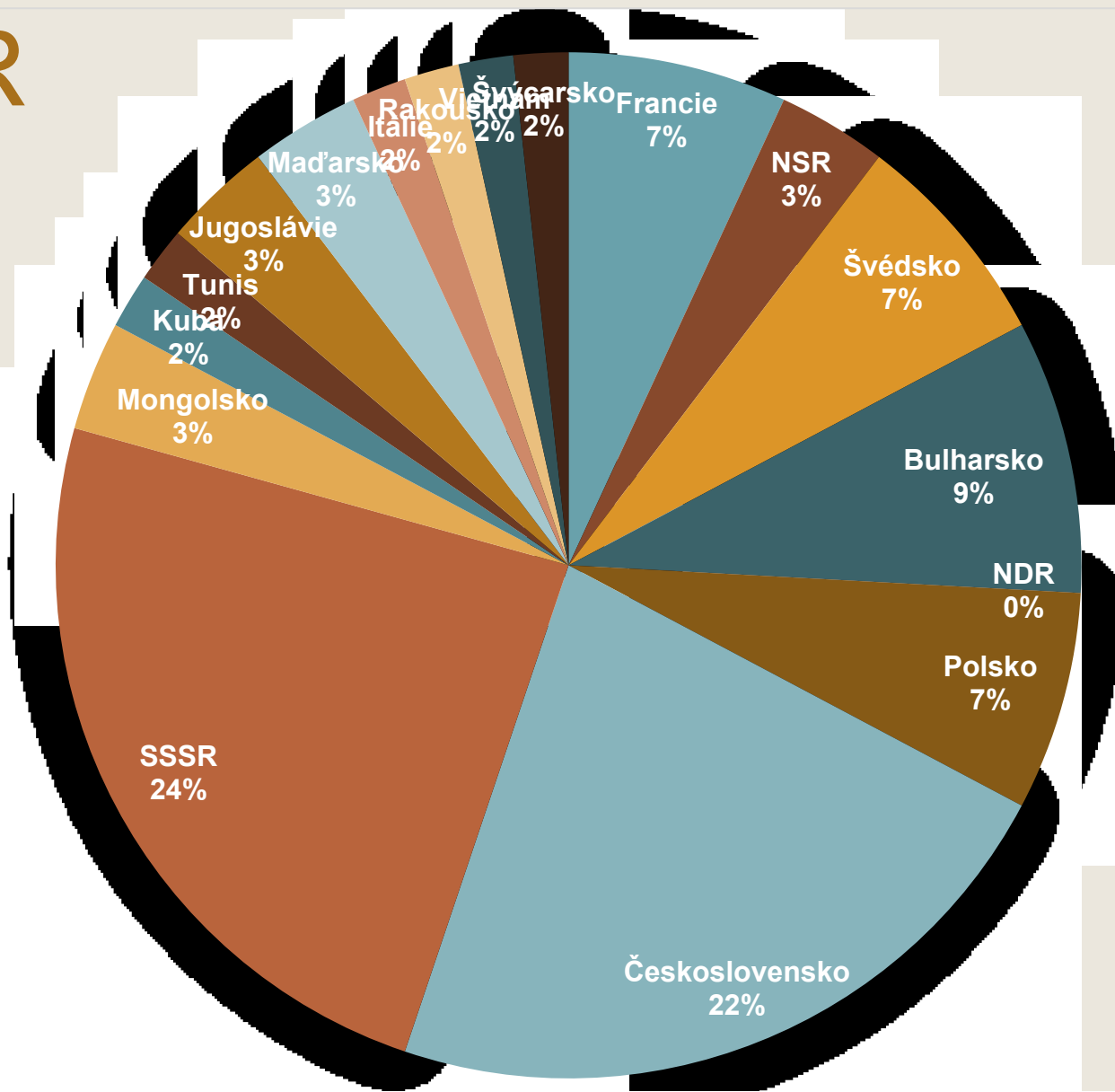
- Kozovoi, Andrei. „A Foot in the Door: The Lacy–Zarubin Agreement and Soviet-American Film Diplomacy during the Khrushchev Era, 1953–1963”. *Historical Journal of Film, Radio and Television* 36, č. 1 (2. leden 2016): 21–39. <https://doi.org/10.1080/01439685.2015.1134107>.
- BEDNÁŘ, Leoš: *Úvod do právní úpravy československých filmových koprodukcí v letech 1945–1970*. Magisterská diplomová práce. Praha: Univerzita Karlova, 2012

Československo



- | | | | | | | |
|---------|------------|-----------|----------|----------|-----------|--------|
| Francie | NSR | Bulharsko | NDR | Polsko | SSSR | Kuba |
| Tunis | Jugoslávie | Maďarsko | Itálie | Rakousko | Indonésie | Anglie |
| USA | Belgie | Rumunsko | Kambodža | Nepál | | |

NDR



■ Francie
■ Polsko
■ Tunis

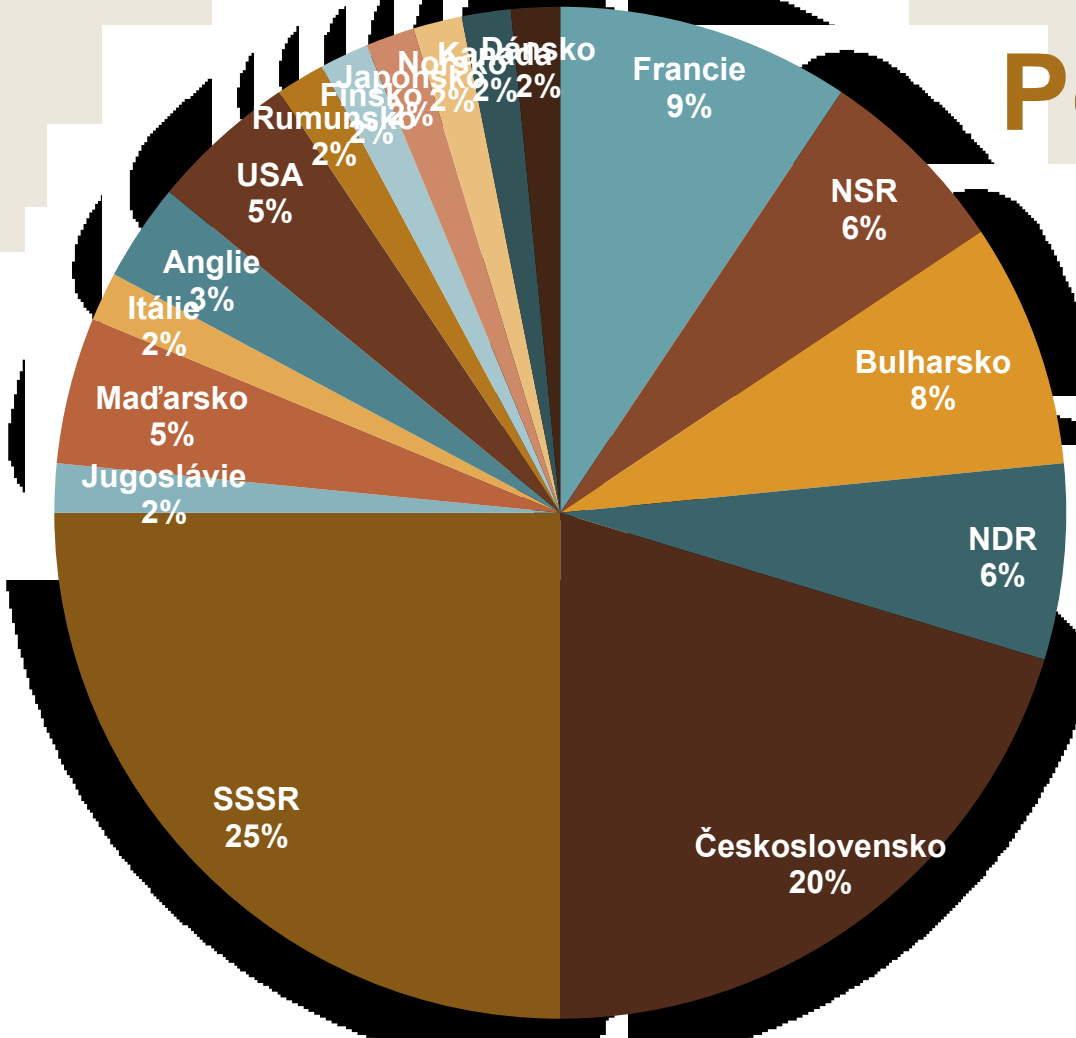
■ NSR
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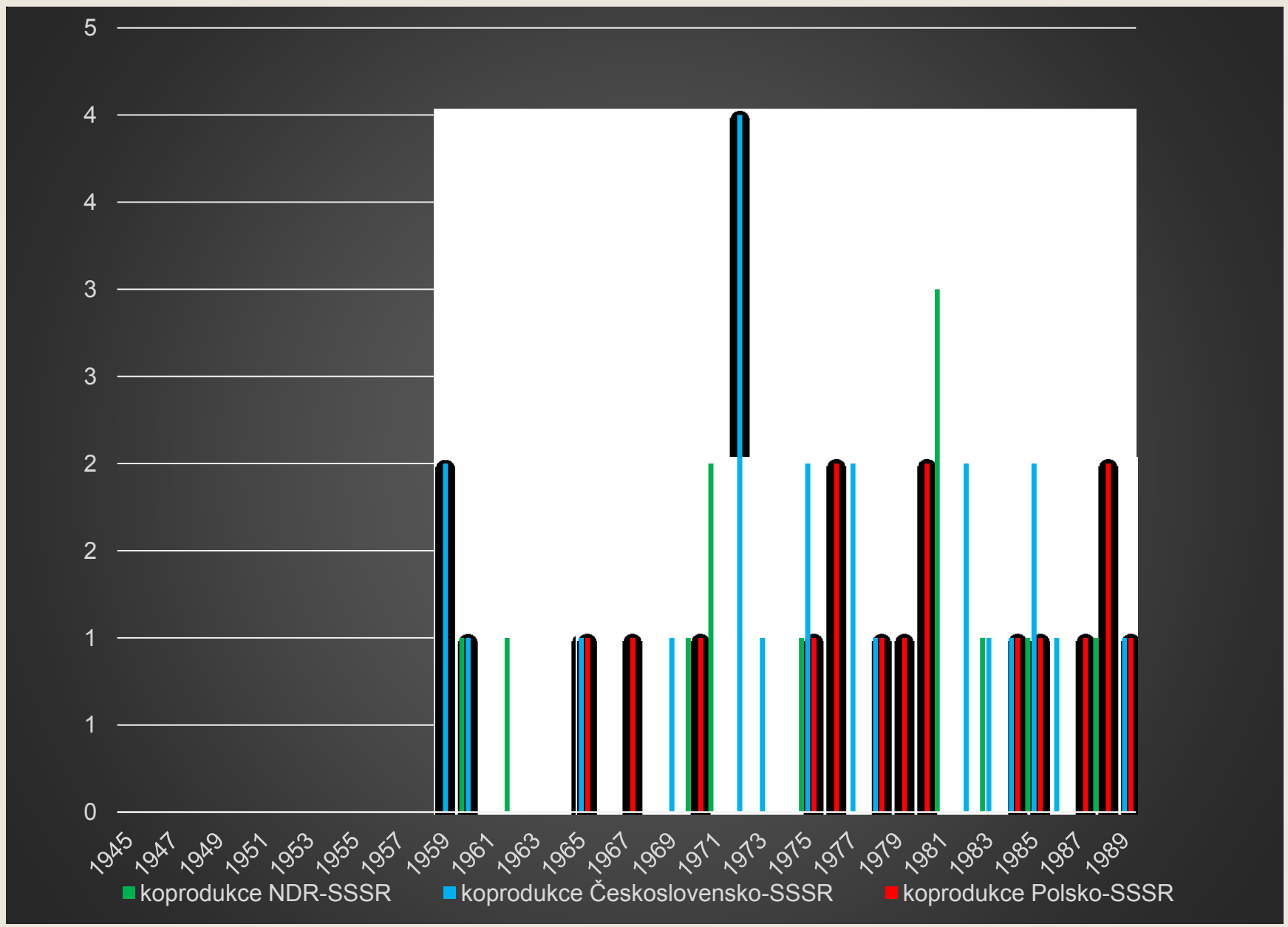
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■ Itálie

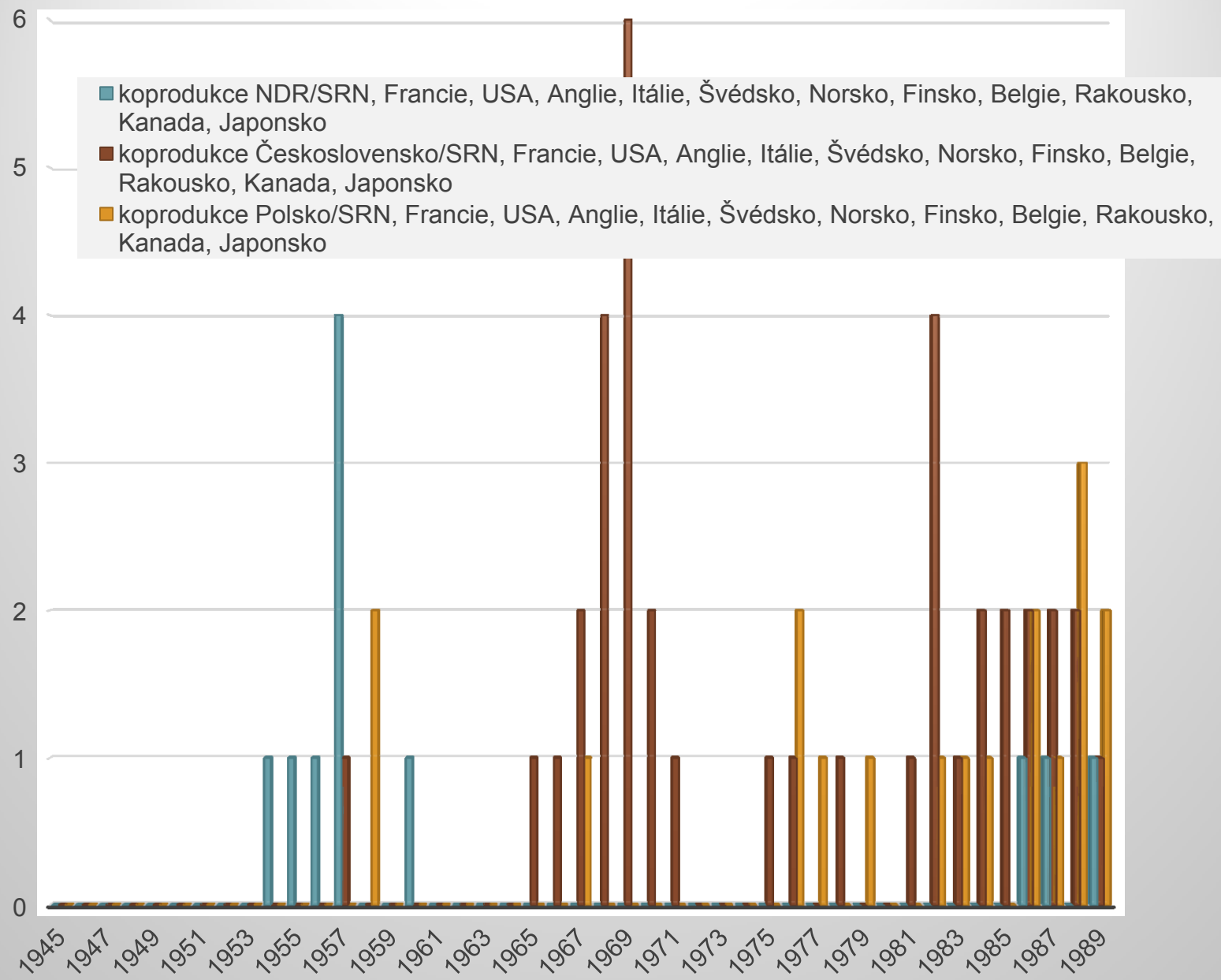
■ NDR
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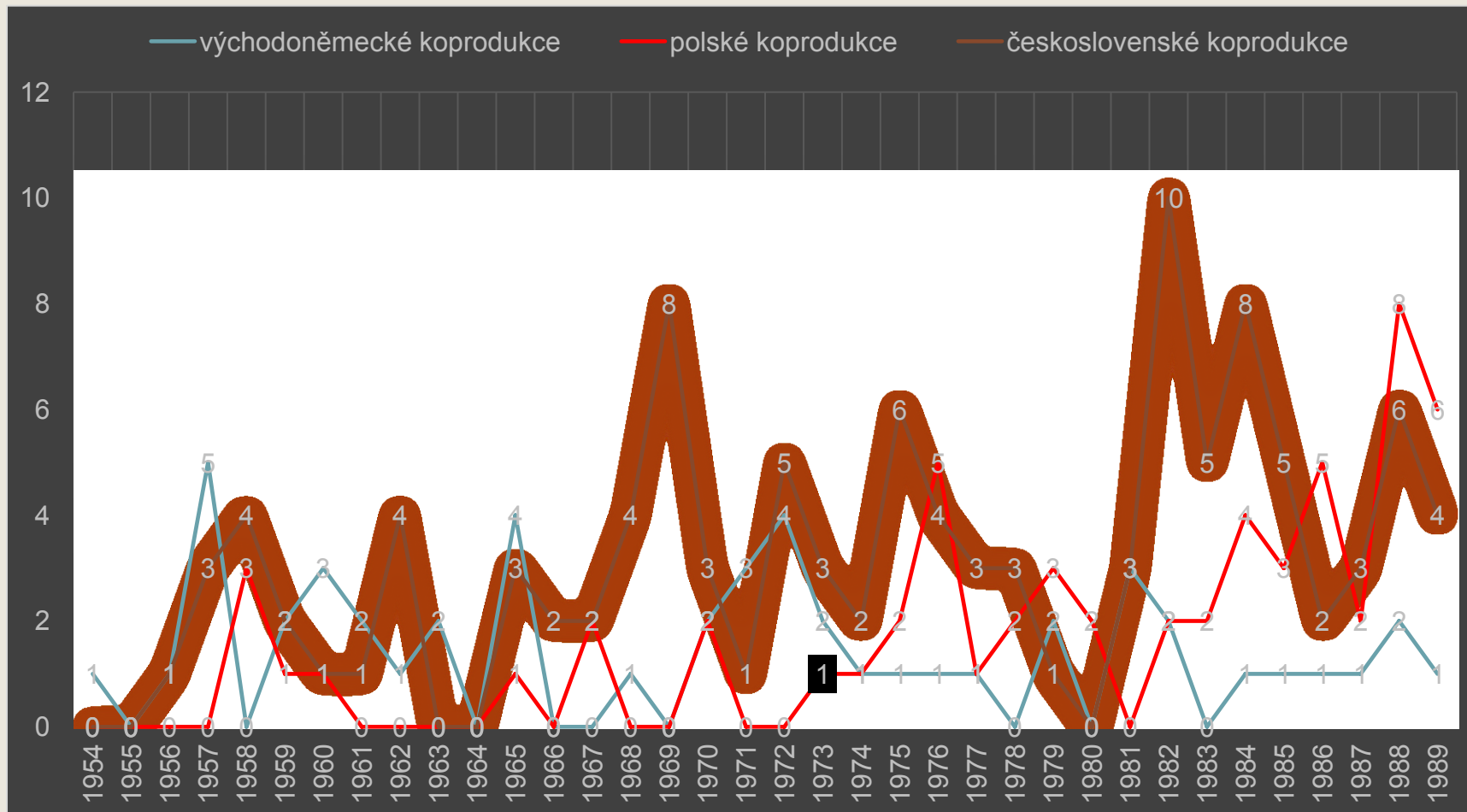
Polsko



- Francie
- SSSR
- USA
- Kanada
- NSR
- Jugoslávie
- Rumunsko
- Dánsko
- Bulharsko
- Maďarsko
- Finsko
- NDR
- Itálie
- Japonsko
- Československo
- Anglie
- Norsko







The First Soviet-Bloc Co-Productions and Their Motivations

- In April 1949, minister Bolshakov sent a report to the secretary of the AUCPb Georgy Malenkov about the aid provided to the 'new democracies' for the development of their cinema industries.
- Czechoslovakia was involved in an 'aid' plan, despite the facts that the Czech facilities had experienced personnel as well as advanced technical equipment and that in 1948 the Barrandov studio produced more movies (19) than all the Soviet studios combined.
- A completely different motivation than technological exploitation stood behind the alleged 'aid' to Albania. As part of this 'aid' effort, **the Soviets promoted the co-production of a movie about the Albanian national hero, *Skanderbeg* (Sergei Yutkevich, 1953)**. Although the movie was not completed until 1953, the Soviet Ministry of the Film Industry had sent prominent scriptwriter Mikhail Papava to Albania by as early as 1949. The cooperation resulted in a spectacular colour movie that fit well with Stalin's plans. The project had been launched shortly after Stalin's intervention against Josip Broz Tito's plans to unite Yugoslavia with Albania and to establish a Balkan confederation together with Romania and Bulgaria.
- the second Soviet co-production was launched in the troubling Balkan region as well – *Geroi Shipki/Geroite na Shipka* (The Heroes of Shipka, Sergei Vasilyev, 1954), produced together with Bulgaria. The movie focuses on the Russia's Balkan campaign of 1877-78 and emphasizes Russia's messianic role for the Balkan nations in the fight against the Turks and their British allies.

- *Skanderbeg* (Sergei Yutkevich, 1953) U 1:01:15
- <https://www.youtube.com/watch?v=t5pgBgsJ55M>
- Hrdinové Šipky (Geroi Šipky; Sergej Vasiljev, SSSR/Bulharsko, 1954)
- <https://www.youtube.com/watch?v=vixO6P0EMdU> U 00:05:00-00:07:20; 0:18:00; 1:54:00

Czechoslovakia/USSR

- **V 6 ráno na letišti (1958, Čeněk Duba)**
- Májové hvězdy (Majskie zvjozdy; Stanislav Rostockij, Československo/SSSR, 1959)
- **Přátelé na moři (1959, Lev Kulidžanov)**
- *Prerušená píseň (Shetskvetili simgera; Nikoloz Sanišvili – František Záček, Československo/SSSR, 1960)*
- Velká cesta (Mosfilm; 1963, Jurij Ozerov)
- **Puščík jede do Prahy (Bělorusfilm; 1965, Lev Golub)**
- Kolonie Lanfieri (Mosfilm; 1969, Jan Schmidt)
- Hráč (Lenfilm; 1972, Alexej Batalov)
- Oáza (1972, Zbyněk Brynych)
- *Zajtra bude neskoro (Bělarusfilm/Koliba, 1972, M. Ďapák – A. Karpov)*
- Větrné moře (1973, Eldar Kulijev)
- **Borisek, malý seržant (1975, Lev Golub)**
- cirkus v cirkuse (1975, Oldřich Lipský)
- Vojáci svobody (Mosfilm + PLR, NDR, MLR, RSR, BLR, Jugoslávie; 1976, J. Ozerov)
- *Rača, láska moja (Gruziafilm – SFT Bratislava; 1977, T. Palavandišvili – Jn. Medvěd)*
- Sokolovo (Mosfilm; 1974, O. Vávra)
- Kentauři (1978, Vitautas Žalakevičius, koprodukce doatečně, nejdřív s madarskem)
- Trasa (1978, Anatolij Vechotko, Natalija Troščenko)
- Fronta v týlu nepřítele (Mosfilm; 1981, Igor Gostěv)
- Revue na zakázku (1982, Zdeněk Podskalský)
- **Pohádka o putování (1982, Aleksandr Mitta)**
- Písně by neměly umírat (1983, Vít Olmer, Žanri Lolašvili)
- Lev Tolstoj (Studio M. Gorkého/FS Koliba; 1984, S.A.Gerasimov)
- Boj o Moskvu (1985, Jurij Ozerov)
- **Pohádka o Malíčkoví (1985, Gunars Piesis)**
- Boris Godunov (Mosfilm; 1986, S. Bondarčuk)
- **Cizím vstup povolen (1986; Studio M. Gorkého/Filmové studio Gottwaldov, J. Pinkava)**
- Věrní zůstaneme (1988, Andrej Maljukov)
- Piloti (Mosfilm; 1988, O. Fuka)

CZ/USSR CPs from the perspective of Perestroika

- Three ways to make a CP:
- 1/ A written script is placed in the dramaturgical-production plan of a studio; starts a preparation of relevant documents or with Central directory of the Czechoslovak state film, or with Goskino; documents are handed to Filmexport or to Sovinfilm; these organisations starts a negotiation
- 2/ A project is demanded by the Soviet side and Barrandov is obliged to participate – in effect, the project demands a change of production plans, including possible exclusion of another movie out of the plan
- 3/ An order of services is changed into a co-production - „this method is not acceptable any more“
- A shortage of scripts; a demand to work according to real, concrete plans;
- Scripts were prepared together in no more than two cases – Revue na zakázku and Trasa – both movies were of very low quality.
- Two contracts are signed – with Sovinfim (co-production contract) and with Sovexportfilm (Contract specifying details of the movie exploitation)
- Cirkus v cirkuse: project haunted by troubles rooted in different methods of planning, preparations, shooting, post-production. Share of the partners: according to the contract: 60% USSR/40% CZ; reality: 37x63. The length of shooting according th the plan: 64 days in Czechoslovakia, 67 dány in USSR. Reality 161 and 129 days
- A measure proposed by Zukal: literary script should be prepared by one of the CP partners

- Miroslav Zukal, Analýza koprodukčnj spolupráce mezi ČSSR a SSSR, nové podněty v podmínkách přestavby mezinárodních vztahů v oblasti kinematografie. Texty č. 28, Praha: CSFU 1989

Share of investments – according to the plan, USSR/CZ

- Borisek, malý seržant 70%/30%
- cirkus v cirkuse 60/40
- Vojáci svobody 85/15
- *Rača, láska moja* 50/50
- Kentauři 60/10 /30 Hungary
- Trasa 61/39
- Fronta v týlu nepřítele 70/30
- Revue na zakázku 65/35
- Pohádka o putování 43/28
- **Písně by neměly umírat 45/55**
- Lev Tolstoj 65/35
- Boj o Moskvu 75/25
- Pohádka o Malíčkoví 60/40
- Boris Godunov 85/15
- Cizím vstup povolen 55/45

Inetrationalism, or control? Conferences – an another history

- "Conference of cinema industry workers of the socialist countries", 1957-1960
 - I. conference: Prague, 12.-18. December, 1957
 - II. conference: Sinaia, Romania, 3.-12. December 1958
 - III. conference: Sofia, Bulgaria, 15.-20. November 1960
 - *IV. conference in Budapest, September 1962 – cancelled*
-
- *Dir. Valentin Nevzorov, hr. Nikolaj Provotorov. Lenin in Poland, 1960, unfinished*



- The last conference in Sofia sent the signal that the film production of the “socialist camp” should be more competitive at the international arena and, to reach the goal, the production could be also inspired by the Western art film production (Soviet director Sergei Gerasimov in the main presentation at the conference expressed his respect to movies by Federico Fellini, Alain Resnais, or Stanley Kramer).
- The call for open competition with the West by extraordinary pieces of art was much less associated with the model of state-socialist co-productions.
- Nevertheless, there still was one co-production much awaited by the Soviets: with Polish cinema.
- In July 1957, Edward Zajicek agreed with Račuk that it WOULD be very nice to shoot a co-production which would be interesting for both nations, but, he added, there is UNFORTUNATELY no appropriate script...
- A year later Wanda Jakubowska discussed a coproduction project and three more were planned for 1959. No one was implemented, however, and even the most elaborated and awaited project *Lenin in Poland* has never been finished – at least not in the original version. Just five years later, Sergej Jutkevič made a movie of the same title, but by a different script. Although Valentin Nevzorov started with shooting of the movie, it has never been finished (Nevzorov died in 1961).

Internationalism, or Paternalism? „May Stars“ and „Interrupted Song“

- Májové hvězdy /Majskije zvjozdy; *May Stars*, Stanislav Rostotsky, Czechoslovakia-USSR, 1959/ U 46:30; 49:30
- *Májové hvězdy* are based on Ludvík Aškenazy's short stories; The heroic pathos of the previous war novels has been replaced by more intimate stories involving slices of everyday life.
- the promotional discourse did not refer so much to the experience of the writer Ludvík Aškenázy (despite he was a member of the 1st Czechoslovak Army Corps formed in the USSR and received a medal of courage), as of the Soviet director Stanislav Rostotsky (in a promotional material for Czech distribution was the director Rostotsky, which lost his leg in the war, compared to the fate of the legendary pilot Meresiev).
- the image of the Czech-Soviet friendship was emphasising the gratitude of the Czech society (represented by a wide spectrum of individuals) to the liberators. As a synecdoche of the nation, the individual characters represent various section of the society.
- -----
- In the case of the Slovak-Soviet movie *Prerušená pieseň* (Koliba/Gruziafilm Tbilisi) the first and insistent incentive came from the Georgian writer Konstantin Lordkipanidze. The Slovak scriptwriter Albert Marenčin rewrote the story (to a version which is still rather inconsistent, but less awkward than the first Lordkipanidze's proposal of a story about a violin virtuoso who lost his hand after an escape from German capture, but won the heart of a nurse, an admirer of his talent).
- The story was linked up to the emblematic moment and building stone of the post-war Slovak national identity, the Slovak National Uprising. It was a version of the past which fitted very well to preferred version of the role of the Slovak soldiers – here even supported by the mutual help of two small nations, Slovaks and Georgians, sealed by the marriage and by the sacrifice of the bride's brother.
- <https://www.youtube.com/watch?v=OdQz8mq57Bq> U 43:00
- *Albert Marenčin: Ako som sa stretol s niektorými pozoruhodnými ľuďmi. Bratislava 1993, pp. 104-159*

- According to the film historian Sergei Kapterev, the movie
- “dealt with the delicate issue of rapprochement between the two nations and, typically, presented an officialised and sentimentalised version of *Ballad of a Soldier* lyricism [...] clearly modelled on Rossellini’s *Paisan*, depicted contacts between the Soviet army and the Czechoslovak population in the countryside and in Prague in the first post-war days.”
- shots of memorials opens and ends the story and accent the contrast between the peaceful post-war life of Czechs and the heroism and sacrifice of Soviet soldiers that paid a heavy price for that life. The movie opens with images of the memorial of Soviet soldiers at the Prague’s Olšany cemetery and with shots of young couple’s date under the Monument to Soviet tank and children playing close.
- According to an earlier version of the movie’s idea from March 1958, the film would open with documentary shots from London, Paris, New York, Berlin, and Moscow in the last day of the war. This manifestation of a victory over Nazism shared across the future Iron Curtain did not reach the screen.

4

USSR/West

- First negotiations – since 1954; discrepancies in the preferred topics (London, O’Henry, Twain x Tolstoy)
- *Normandie–Niemen* (Normandie-Niémen; Jean Dréville, France/SSSR, 1960)
- in November 1959, the Soviet film industry, following the ‘recommendation’ of the CC CPSU to ‘strongly reduce international co-productions’, strived to halt as many co-productions as possible. Soviet studios suspended twelve features. Already launched projects were implemented, including *Normandie-Niemen*.

- Alexei Romanov (Goskino) in the 1960s: „The subjects suggested for co-productions are, as a rule, acceptable for our side (adaptations of Russian and Soviet classics, films based on the music of Russian composers). In recent times, they also included events of the October revolution and the Second World War ... For large-scale joint film projects such subjects can be used as, e.g., the historical events of the Second World War or historic connections between the USSR and particular countries“ (Quoted in M. Siefert, Co-Producing Cold War Culture)
- ? Is Romanov’s view in compliance with the reality of CP projects with Western countries?
- Third Youth (dir. Jean Dréville, 1965) – French ballet master Marius Petipa in 19th century Russia
- Waterloo (dir. S. Bondarchuk, 1970; USSR/Italy) Cinematografica (Dino De Laurentiis) with Rod Steiger and Christopher Plummer
- Teheran 1943 (dir. Alexandr Alov, Vladimir Naumov, 1981; USSR/France/Switzerland) with Alain Delon; top grossing film in the USSR for 1981
- The only implemented CP with the US: The Blue Bird (1976; George Cukor, US/USSR), with Elizabeth Taylor, Jane Fonda. Based on Maurice Maeterlinck’s novel.
<https://www.youtube.com/watch?v=EoX9NgRaVDI> U 15:00

Červený stan (dir. Mikhail Kalatozov, 1969) U: 1:57:00

- To make greater international appeal; To serve as a form of cultural diplomacy to open channels for communication on the move toward détente
- In the 1960s: Soviet studios made 6 Western CPs
- In the 1970s: 8
- In the 1980s: 8
- 1990 and 1991: 17
- Kalatozov had experiences with a multinational cast and crew (I am Cuba, 1964)
- Production: A West German production company approached Mosfilm; Mosfilm embraced the idea, but sought collaboration with an Italian production company. Negotiations with Dino de Laurentiis failed;
- Negotiations with Vides Cinematographica – headed by Franco Cristaldi, who insisted that a major part has to be written for his wife, Claudia Cardinale.
- The film took nearly four years to complete since a deal between Mosfilm and Vides Cinematographica
- International writing team collaborated on the script; shooting – in Rome and several Soviet locales
- Two versions: For Soviet distribution: over 30 minutes longer, more screen time for Soviet actors, more of the Krasin's story is told

- Paula A. Michaels, Mikhail Kalatozov's The Red Tent: A Case Study in International Coproduction Across the Iron Curtain. *Historical Journal of Film, Radio and Television* 26, č. 3, 2006

Czechoslovak-West European CPs in the 1950s

- The Communist putsch in Czechoslovakia in 1948 brought an end to ČSF's preliminary post-war plans to shoot movies in cooperation with American producers.
- Five years later, however, the process of liberalization introduced by the New Course resulted in a shift in attitude towards collaboration with French filmmakers, and in 1955 a government resolution called upon the Ministry of Culture to strengthen cultural relations with France. The Ministry received an assignment to prepare a co-production project with France and ČSF leaders asked director Alfréd Radok to cast French actors in his movie *Dědeček automobil* (Vintage Car, 1956).
- Both *Dědeček automobil* and the animated feature *Stvoření světa* (The Creation of the World, Eduard Hofman, 1957) were indigenous productions, though. The first co-production with a French company (Le Trident), the movie *V proudech/La Liberté surveillée* (Twisting Currents, Vladimír Vlček, 1957), was realised and distributed under rapidly changing conditions. U: 16:40

- The movie project was highly important and desired because of its status as the first domestic movie shot in widescreen format – originally there was no intention to shoot it with a foreign partner. The filmmakers, however, encountered problems with their freshly bought French Debie cameras and director Vlček utilized his contacts in France to draw in the new partner. Despite fundamental changes to the script and the involvement of French star couple Marina Vlady and Robert Hossein, the project was still officially endorsed, as demonstrated by the presence of then-president Antonín Zápotocký at the shooting. There were plans for further co-productions with the West – adaptations of Karel Čapek and Franz Kafka, intended to be shot in Cinemascope – which were unanimously supported by representatives of Western governments as well.
- The activity of the Soviet Bloc countries in this field was rather properly interpreted by West European agencies as the product of a cultural offensive and as an attempt to gain access to technical equipment and skills.



Czechoslovak-West European CPs in the 1960s

- Barrandov resumed CPs with Western partners – the first of these was *31 ve stínu* (Ninety Degrees in the Shadow, Jiří Weiss, 1965) made together with British producer Raymond Stross.
- Films with Western partners, which secured otherwise unattainable assets: hard currency and, consequently, technical equipment, precious colour film stock, attractive exteriors, distribution access to Western markets and, last but not least, much higher rewards for directors and scriptwriters. The partnership contributed to increased artistic recognition, more festival awards, and improved creative conditions for the young directors of the Czechoslovak New Wave involved in the productions (Miloš Forman, Věra Chytilová, Jiří Menzel). One of the co-productions directed by the young New Wave generation was shot in widescreen, and all of them were shot on the precious Eastmancolor material, instead of the notoriously unreliable East-German Agfa/Orwo film stock. Reflecting on *Hoří, má panenko!* (The Firemen's Ball, Miloš Forman, 1967), which he shot on Eastmancolor, Miloš Forman aptly remarked that: 'only the oldest and the most prominent directors [...] got the East-German colour stock Orwo. [...] Ponti's money gave us the chance to purchase high-quality film stock from the West'.

- *Třicet jedna ve stínu* (Ninety Degrees in the Shade; Jiří Weiss, CZ/UK, 1965)
- *Dýmky* (Pfeifen, Betten, Turteltauben; Vojtěch Jasný, CZ/Austria, 1966)
- *Hoří, má panenko* (Miloš Forman, CZ/Italy, 1967)
- *Automat na přání* (Les chevaliers des rêves; Josef Pinkava, CZ/France, 1967)
- *Těch několik dnů...* (A quelques jours près...; Yves Ciampi, CZ/France, 1968)
- *Tělo Diany* (Le Corps de Diane; Jean-Louis Richard, CZ/France, 1969)
- *Ovoce stromů rajských jíme* (Nous mangeons les fruits des arbres du paradis; Věra Chytilová, Československo/Belgie, 1969)
- *Skřivánci na niti* (Jiří Menzel, CZ/FRG, 1969)
- *Touha zvaná Anada* (Adrift; Ján Kadár – Elmar Klos, CZ / US, 1969)

GDR/West

- *Leuchtfuehr* (Wolfgang Staudte, GDR/Sweden, 1954)
- *Slečna ze Scuderi* (Das Fräulein von Scuderi; Eugen York, GDR/Sweden, 1955) <https://www.youtube.com/watch?v=LxMfoh0EqVg>
- *Spielbankaffaire* (Artur Pohl, GDR/Sweden, 1957)
- *Die Schönste* (Ernesto Remani, GDR/Sweden, 1957)
- Pandora Film Stockholm, Erich Mehl
- By the time the first version of *Die Schönste* was finished in 1957, the ideological climate within the Socialist bloc had changed and joint projects between East and West European artists became undesirable.
- The final decision to discontinue such efforts was made at the Fifth SED conference in 1958, when the GDR Minister of Culture, Alexander Abusch, announced that only partners from socialist countries should be considered for future DEFA co-productions: 'The consequences must be drawn from the studio's previous co-productions and our concerted efforts must be oriented primarily towards co-productions with the Soviet Union and other countries in the socialist camp'.
- In 1955, the director of HV Film Anton Ackermann insisted on a CP with Czechoslovakia (Ročník 21; Václav Gajer, 1957)
- -----
- *Dobrodružství Tilla Ulenspiegel* (Die Abenteuer des Till Ulenspiegel / Les Aventures de Till L'Espègle, Gérard Philipe, Joris Ivens, NDR/Francia, 1956)
- *Čarodějky ze Salemu* (Die Hexen von Salem / Les Sorcières de Salem; Raymond Rouleau, NDR/Francia, 1957)
- *Bídníci* (Die Elenden / Les Misérables; Jean-Paul Le Chanois, NDR/Francia, 1959)
- *Kalné vody* (Trübe Wasser / Les Arrivistes; Louis Daquin, NDR/Francia, 1960)

- Ivanova, Mariana: Co-Productions (Un)Wanted: 1950s East/West German Film Collaborations and the Impact of Sovietisation on DEFA's Prestige Agenda. In: Karl, Lars – Skopal, Pavel (eds.): *Cinema in Service of the State. A Comparative Perspective on East Germany and Czechoslovakia, 1945–1960*. London – New York: Berghahn Books, 2015
- Marc Silberman, Learning from the Enemy. DEFA-French Co-Productions of the 1950s. *Film History*, 18, 2006, č. 1, s. 21–45

- In 1953, an Interministerial Commission for East/West Questions was formed in the Federal Republic.
- This commission met the following year to explicitly address the question of co-productions with DEFA, and rejected the possibility of such projects in the future. In response, the East German Ministry of Culture attempted to coerce filmmakers based in West Berlin into relocating to the East with the threat of discontinuing their contracts.
- In this precarious context, Munich-based producer Erich Mehl created a new film company in Stockholm called Pandora. Subsequently, he and DEFA collaborated on four films labelled as East German/Swedish co-productions
- Shot primarily in Babelsberg, and only occasionally in Sweden, with German actors and exclusively in the German language, the four films were released solely in the GDR and the Federal Republic (sometimes under different titles) but never in Sweden or other Scandinavian countries.
- It was Mehl's practice to make use of already existing contacts and acquaintances, primarily among former UFA employees or German émigrés. Pandora thus typically hired directors and scriptwriters who lived in West Berlin, were previously involved in DEFA productions, and had the approval of the studio and the East German officials.

GDR/France

- DEFA motivated by: economic results; opportunity to collaborate with Western filmmakers and stars (Jean Gabin, Gérard Philipe, Simone Signoret, Yves Montand), technological equipment (Eastmancolor, Technirama – for *Les Misérables*).
- All the French directors were members of leftist organizations (Philipe, Le Chanois and Daquin in unions Confédération générale du travail; French communist party members: Rouleau, Le Chanois, Daquin).
- The CPs took specific role for SED party – they stood for an opportunity to confirm GDR's international legitimacy during FRG's application of Hallstein's doctrine
- DEFA studio's conference in 1958: criticism of co-productions with the West

Romania/France

- Buftea studios – constructed during the period of 1950-57
- The regime approved cultural links with other „Romance“ nations
- CPs – Daquin – The Thistles of Baragan/Baraganské bodláčí, 1956; Henri Colpi, 1962, „Codin“, two awards at Cannes festival 1963; 1966 – Colpi, The Nameless Star, with Marina Vlady
- 1966 – CP agreement (for France, it was the third agreement with an Eastern Bloc country, after USSR in 1956 and Yugoslavia in 1957)
- 1966-90 – less than 10 CPs made
- 1965 – The Dacians/Dákové, dir. Sergiu Nicolaescu, with **Franco-London Film**
- <https://www.youtube.com/watch?v=PbduBMbHTXE>
- 1967 – Franco-London Film, Seven Men and a Woman, dir. Bernard Borderie, with Jean Marais; a comedy set during the Napoleonic wars
- Early 1970s, a heyday of CPs, Nicolaescu – adaptation of a Jules Verne’s novel (The Pacific Pirates, 1976); musical comedy Ma-Ma, dir. Elisabeta Bostan, 1976, CP with France and USSR

Poland/West

- Personal contacts between Aleksander Ford and Artur Brauner
- Aleksander Ford's creative group Studio and Artur Brauner's CCC-Film: *Ósmy dzień tygodnia* – based on Marek Hłasko's novel; 1958-80 banned in Poland (the movie made angry the first secretary of PSDS Władysław Gomułka)
- *Ósmy dzień tygodnia* (Achte Wochentag; Aleksander Ford, Polsko/SRN, 1958)
- <https://ebd.cda.pl/300x150/149321248>
- Both Brauner and Ford were of Jewish origin. Planned CP on the Jewish doctor and writer Janusz Korczak – the project was cancelled by Film Polski because of antisemitic atmosphere of the late 1960s and negative attitude towards cooperation with the West
- *Kiedy miłość była zbrodnią* (Rassenschande; Jan Rybkowski, Polsko/SRN, 1967); campaign, including a complain of workers on the movie as a piece providing a wrong representation of a partnership between a Polish worker on „total deployment“ and a German woman - <https://www.cda.pl/video/6879552f>

5

Czechoslovak–Polish film cooperation and the Czech scriptwriter and dramaturge Pavel Hajný as a historical agent

- “To write a script for a Polish movie was a great lecture for me thanks to the encounter with a different dramaturgical tradition. It was the best education for me because it was necessary to adapt to attitudes of both cinema industries. ... I would love to continue in cooperation with the Polish cinema and to participate in its evolution.” Hajný at the session of the approval commission for feature films (Komisja Kolaudacyjna Filmów Fabularnych), June 13, 1975.
- William H. Sewell Jr.’s concept of agency
- Intention: to compare the ways the two distinct systems reacted to the scriptwriter and dramaturg’s human resources (namely, his knowledge and skills) and to his non-human resources (being the material equipment available to the dramaturgical group Hajný belonged to)
- agency in Sewell’s approach is a constituent of a structure, i.e. a set of mutually sustaining cultural schemas and resources that both empower and constrain a social action. The schemas are procedures (rules and norms) which are applied in the reproduction of social life by agents. To be an agent demands, firstly, a knowledge of social life’s informing schemas and, secondly, an array of human and nonhuman resources
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- Sewell, William H. Jr. 2005. *Logics of History. Social Theory and Social Transformation*. Chicago – London: The University of Chicago Press

Agency and structure

- Instead of being traditionally opposed to a structure, agency in Sewell's approach is a constituent of a structure, i.e. a set of mutually sustaining cultural schemas and resources that both empower and constrain a social action. The schemas are procedures (rules and norms) which are applied in the reproduction of social life by agents. To be an agent demands, firstly, a knowledge of social life's informing schemas and, secondly, an array of human and nonhuman resources.
- Asking what degree of control Hajný had over the relations he was entering into as a creative partner in two production systems allows us to analyse his position in the Czech and the Polish film production milieus. Consequently, we will compare the power of a human resource, by which we mean here Hajný's scriptwriting skills and his knowledge of dramaturgical practice, in two similar, but still different and specific systems. We will also analyse the two social systems of the Czech and Polish film industries through the similarities and differences in how they interacted with Hajný's resource. In his effectiveness and professionalism as a scriptwriter, and in his position as a traveller shuttling from one milieu to the other, Hajný can be viewed as an agent crossing between two production systems and, in effect, helping us to identify the systems' specificities.

Pavel Hajný

- Born 1939. In 1968, Hajný graduated at the Department of Dramaturgy at the FAMU film school in Prague
- Up to 1975, Hajný had been credited as a scriptwriter on seven television films and two features (*Lekce* (1971, Dušan Klein; *Jakou barvu má láska*, 1973, Zdeněk Brynych) and had published three books
- Hajný's career at Barrandov was launched in 1968 in the position of a dramaturge in František Daniel-Bohumil Šmída **creative group**. After the post-1968 reorganization at Barrandov and Daniel's emigration, Hajný became a dramaturge at the **dramaturgical group** of Vladimír Kalina.



Janusz Majewski

Majewski finished his film education at the Film School in Lodz (Department of Direction) in 1960

<http://www.filmpolski.pl/fp/index.php?osoba=112312>

Pavel Hajný authored scripts for three of Majewski's movies.

- Two of them, *Dvojí svět hotelu Pacifik/Zaklęte rewiry/Hotel Pacific* (Janusz Majewski, **Poland–Czechoslovakia**, 1975), based on the Polish writer Henryk Worcell's book
- and *C.K. Dezerterzy/K. u. k. Szökevények/The Deserters* (Janusz Majewski, **Poland–Hungary**, 1985), an adaptation of Kazimierz Sejda's novel satirizing the Austro-Hungarian army during the First World War
- achieved extraordinary success with Polish audiences (6.1 mil. viewers)
- *Slaná růže/Słona róża/Salty Rose* (Janusz Majewski, **Poland-Czechoslovakia**, 1982) was second of Hajný's cooperations with Majewski, based on the memoirs of Ryszard Frelek, who was a high-ranked party functionary in the 1970s
- the head of Kadr group Jerzy Kawalerowicz came up with the project of *Salty rose*, and Majewski welcomed the chance to work on a story located to pre-WWII Czechoslovakia because he was "fascinated by the Czech lands and by Prague".



Hotel Pacific, 1975

U 30:00

- In 1975, while still working in the Kalina's group, Hajný responded to a proposal of a co-production received from the Polish group Tor

(Tor's leaders since 1972: artist director: Stanislaw Różewicz, Krzysztof Zanussi; literary director: Witold Zalewski; deputy production manager/production manager: Włodzimierz Sliwinski, Zygmunt Kniaziolucki).

- Hajný wrote the script for *Hotel Pacific*
- This project brought Hajný and the movie's director Majewski together.
- The early partnership was significantly enhanced by Hajný's previous interest in Polish culture. He had been learning Polish in the Polish Cultural and Information Centre in Bratislava to be able to read Polish periodicals devoted to jazz and translate Polish novels and sketches for a student theatre. In effect, he was able to speak Polish and become a mediator between Różewicz's, Zanussi's and Zalewski's group Tor, on one side, and Kalina's dramaturgical group, on the other side.
- the success of *Hotel Pacific* caused new opportunities, including scriptwriting Marczewski's *Nightmares* and an invitation to give lectures at the film academy in Lodz

- The literary director of the Tor group Witold Zalewski said words of compliments on Hajný's script:
- "... the script written by Pavel Hajný for our group was already the second one based on the Henryk Worcell's novel. The first one was authored by a Polish writer and it needs to be admitted that it was not a good script. Consequently, we decided to ask Pavel Hajný for a new version. It seemed to us that to offer a classical, local Polish story to someone from outside could bring good results. And it turned out that the script has been written with a great empathy for our matters, keeps all of the most important issues of the story, and the adaptation respects the novel's spirit, character, atmosphere, and, additionally, it expresses what is typical for Cracow and its surroundings. At the same time, it is well constructed and excellently written script both dramatically and dramaturgically, and keeps dramatic tension. It is extremely interesting segment of the co-production project and we should keep a memory of the experience and its results for the case of any other cooperation with Czech filmmakers."
- Although the movie was a nominal co-production, Hajný's role was closer to the position of a "service man" than to an equal partner: he was invited to provide a substitute for a failed script by the Polish author Ireneusz Iredyński.
- Majewski on the role of dramaturges in Czech cinema at a meeting of Board of film units

The Deserters, 1985

U 32.00, 1:10:00

- The last Hajný's cooperation with Majewski, Polish-Hungarian co-production *The Deserters*, was a success with both the critics and the audiences. Majewski invited Hajný for an adaptation of Kazimierz Sejda's novel satirizing the Austro-Hungarian army during the First World War. The movie became a popular phenomenon in Poland, a fact which Majewski arguably attributed to alleged possibility of allegorical reading of the movie by young audiences as a satire on the Military Council of National Salvation (Wojskowa Rada Ocalenia Narodowego, WRON).



ZBUDUJMY TO

C.K. DEZERTERZY

Była prawda czasu, prawda ekranu, najwyższy czas na prawdę makiety, która przedstawia scenki z filmu "C.K. Dezerterzy" na planie koszar wzorowanych na koszarach z Twierdzy Modlin, w której film był kręcony.

Koszary są zbudowane we w miarę współczesnej kolorystyce, żeby bardziej przypominały filmowe scenki, zamiast w kolorystyce z czasów 1 wojny światowej.

Makieta budowana wspólnie - całą rodziną :-)

ALINA LUDWICZEK,
KUBA LUDWICZEK,
WIESŁAWA "SIKORKA" LUDWICZEK,
GRZEGORZ "GOLDSUN" LUDWICZEK

ZAPRASZAMY NA <http://zbudujmy.to>

Wojciech Marczewski

- *Zmory/Nightmares* (**Poland**, 1978)
- <https://www.youtube.com/watch?v=u-1OeLEH89U>
- Wojciech Marczewski's historical drama *Nightmares* (1978), an adaptation of Emil Zegadłowicz's novel from 1935. The script written by Marczewski himself was rated very weak in the group Tor.
- Marczewski: "Hajný was a fantastic professional, capable of conveying meaning through the structure. He was an engineer who knew how to build a house. I added a façade, shiny windows and balconies." (interview, 2016)
- Hajný: "Both the book and the author's personality have been causing a controversy for many years. As a foreigner I had a distance to the case. When writing I was not accompanied by the burden that the Pole would experience" (interview, Ekran, 1983)

Hajný as a scriptwriter

■ Stanisław Różewicz:

- <http://www.filmpolski.pl/fp/index.php?osoba=112404>

- Stanisław Różewicz invited Hajný to adapt Boleslaw Prus' first volume of a novel *The New Woman* into the movie entitled *Mrs. Latter's Pension. Penzionát paní Latterové/Pensja pani Latter/Mrs. Latter's Pension* (**Poland-Czechoslovakia**, 1982)

■ Juliusz Machulski:

- <http://www.filmpolski.pl/fp/index.php?osoba=116244>

- *Seksmisja/Sexmission*, 1983

Hajný as a dramaturge

- Różewicz's *Podivný host/Nocny gość/The Night Time Guest*, Poland–Czechoslovakia, 1989
- Stanislav Strnad's *Zátah/List gończy/Manhunt*, Poland–Czechoslovakia, 1985

Hajný as a member of a dramaturgical-production group

- together with the Polish units Kadr and Oko, the group co-produced two movies based on scripts which had all been written by the Czech scriptwriter, dramaturg and writer **Vladimír Körner**:
- *Zánik samoty Berhof/Ślady wilczych zębów/End of the Lonely Farm Berhof* (Jiří Svoboda, Poland–Czechoslovakia, 1982),
- *Kainovo znamení/Czarny wąwóz/The Black Gorge* (Janusz Majewski, Poland–Czechoslovakia, 1989)
- between 1975 and 1989, Hajný was personally involved in, or indirectly participated on, eleven projects that were either Polish movies or Czechoslovak–Polish co-productions

- questions:
- what individual capacities and creative potential did Hajný possessed to drive such interest from the Polish side?
- What were the basic compatibilities and differences that made the cooperation both possible and desirable for all those involved: scriptwriters, directors, film studios, and creative and dramaturgical-production groups?
- How did the transfer between the two cultural and industrial milieus work, and what lubricated the intensity and comparative effectiveness it achieved over fifteen years?
- what capacity of agency – what knowledge of schemas of scriptwriting and dramaturgy, what ability to apply them, and what capacity to transpose the schemas to new context Hajný reached in both of the systems of production he mediated between?

- Asking what degree of control Hajný had over the relations he was entering into as a creative partner in two production systems allows us to analyse his position in the Czech and the Polish film production milieus.
- we can compare the power of a human resource, by which we mean here Hajný's scriptwriting skills and his knowledge of dramaturgical practice, in two similar, but still different and specific systems. We can also analyse the two social systems of the Czech and Polish film industries through the similarities and differences in how they interacted with Hajný's resource.
- In his effectiveness and professionalism as a scriptwriter, and in his position as a traveller shuttling from one milieu to the other, Hajný can be viewed as an agent crossing between two production systems and, in effect, helping us to identify the systems' specificities.

- Hajný as an agent transposing schemas of scriptwriting and dramaturgy from one context to another; we can analyse the way the ‘contexts’ adopt, assimilate, or shape the schemas.
- To say that schemas are transposable means, according to Sewell, that schemas:
- “can be applied to a wide and not fully predictable range of cases outside the context in which they are initially learned. This fits with what we usually mean by knowledge of a rule or of some other learned procedure. [...] Knowledge of a rule or a schema means, by definition, the ability to transpose or extend it – that is, to apply it creatively.”
- how did Hajný transpose his knowledge to the Polish production culture? did the transfer of the schemas demand of Hajný that he adapts to the new system in a manner that was creative, or rather routine? Answering these questions helps us to understand the structural characteristics of (and differences between) the Czech and Polish film production cultures in the 1970s and 1980s.

Polish CPs and the tradition of Czech— Polish cinematic partnership

- The post-war nationalised Barrandov boosted its strong reputation in Poland starting in the late 1940s, when the Polish director Aleksander Ford worked there on the movie *Ulica Graniczna/Border Street* (Poland, 1948) (Jiřina Lukeřov)
- Feature Production Company (**Wytwrnia Filmw Fabularnych**) in Łdź was already established in 1945 – but only one sound stage could not meet the needs of the national cinema, and Ford continued using Barrandov’s facilities while shooting *Młodość Chopina/Youth of Chopin* (Poland, 1952) and *Pitka z ulicy Barskiej/Five Boys from Barska Street* (Poland, 1954). In the case of these three movies, the set design was made by Czechs, and the experienced Czech cinematographer Jaroslav Tuzar was hired to shoot them.
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- Zajiček, Edward. 2009. *Poza ekranem. Polska kinematografia w latach 1896–2005*. Warsaw: Stowarzyszenie Filmowcw Polskich

- formal cooperation between “Film Polski” company and “Československý Film” was authorised in November 1947. Plans for a co-production movie on cross-border smuggling entitled *Czarci żleb/Devil’s Ravine* (Tadeusz Kański, Poland, 1947) were soon developed, and the film was eventually produced as Polish in 1949. In 1947, Tadeusz Kański, the director of *Devil’s Ravine*, worked on the post-Holocaust drama *Powrót/Comeback* (a.k.a. *Ślepy tor*; the film was banned and only premiered in 1991), which was finally assigned to Bořivoj Zeman due to alleged financial embezzlement.

Jaroslav Mach's *Zadzwońcie do mojej żony/Co řekne žena/What Will My Wife Say to This?* (1958)

- starting in 1948, training of film professionals was provided by newly established Film School in Łódź and the expanded film halls of the Feature Film Studio located in the same city made it possible to produce films without the need to use the services of the Prague Barrandov Studio. Improved infrastructure, rising production, international recognition, and, in effect, a self-assurance of Polish filmmakers and cinema functionaries, it was the milieu of the first post-war Czechoslovak-Polish co-production, Jaroslav Mach's *Zadzwońcie do mojej żony/Co řekne žena/What Will My Wife Say to This?* (1958) which elicited negative opinions expressed during the session of Polish Script Evaluation Committee.

Bitva o Hedviku/Battle for Hedvika

- The formerly intensive Polish–Czechoslovak film relations were deteriorating further during the 1960s and reached rock bottom in the period 1968–1969 (as a result of the invasion of Warsaw Pact troops to Czechoslovakia, in which the Polish army took part). Nevertheless, from 1971 onwards there was a noticeable improvement in relations. When the Polish director Julian Dziedzina directed a Czechoslovak movie in 1972 (*Bitva o Hedviku/Battle for Hedvika*) he highly praised Barrandov for the quality of services after his return to Poland
- At the same time, cooperation was made harder to implement by the conservatism of Czech cultural policy-makers, who were afraid of the "subversiveness" of Polish cinema. These concerns, which were present among Czechoslovak cultural functionaries until the late 1980s, became evident in not purchasing Polish films critical of the socialist regime, as well as in diminishing international recognition of Polish cinema by the Czechoslovak press

- Paradoxically, it was Barrandov's weakened creative potential, which was also significantly endangered by structural changes coming from the top management during the so-called 'normalisation' at Barrandov, that invigorated cooperation with Polish filmmakers. While the conservatism of the normalisation process caused the dissolution of the officially titled "Creative Groups" that had substantially shaped the Czechoslovak "film miracle" of the 1960s, the Polish film units were analogically changed into dramaturgical units for the period of 1968–1972, and the thematic control of film production was intensified
- Barrandov and Zespoły Filmowe worked on nine co-productions from 1975 (when *Hotel Pacific* was made) to the fall of the state-socialist regimes – a number that made it one of the most prolific international partnerships of that time for both countries

- One line of cooperation was fostered by Barrandov's dramaturgical group for children films which co-produced with Poland:

Cuckoo in a Dark Forest in 1984;

Pražské tajemství/Pan Samochodzik i praskie tajemnice/Mr. Samochodzik and the Secrets of Prague (Kazimierz Tarnas, Poland–Czechoslovakia) in 1988;

Jestřábí moudrost/Jastrzębia mądrość/The Wisdom of the Hawk (Vladimír Drha, Poland–Czechoslovakia) in 1989.

- The second and more prolific strand of Czechoslovak–Polish projects centred around Pavel Hajný and the **dramaturgical-production group** known as “2.” (1982) that he was a member of.

Escape from the “Liberty” Cinema/Ucieczka z kina “Wolność” (Wojciech Marczewski, 1990)

- Although Hajný’s adjustments of the script of *Ucieczka z kina “Wolność”* were never delivered from Barrandov to Wojciech Marczewski, the reasons of the interference in communication are significant: the studio Barrandov’s heads viewed the project as a suspicious one.
- It was not for the first time when more conservative and prudent attitude of the Czech studio’s management interrupted a project Hajný had worked on: Juliusz Machulski’s popular movie from 1983, *Sexmission*, whose script was co-written by Hajný, was originally intended as a co-production but, just before signing the contract, Barrandov got a signal from the communist party functionaries not to enter the project (the alleged reason was that the near future as presented in the movie did not look like a communist one, with the implication that communism would not be the regime of the future society).
- <https://www.youtube.com/watch?v=KJRysGo6Zx4>
- -----
- Anna Misiak, 'The Polish Film Industry under Communist Control. Conceptions and Misconceptions of Censorship', *Illuminace*, vol. 24, no. 4, (2012), pp. 61-83

- The capacity of the collective agencies – the groups – to activate resources and schemas for reaching their goals was decisively empowered by the capacity (and ambitions) of the individual agents of the groups heads, **Krzysztof Zanussi and Josef Císař**.
- Zanussi's success as an efficient manager skilfully administrating the production strengthened his position both abroad and in Poland. Since 1980 he became the artistic director of the group and then the director of the Tor Film Studio. Ever since, Tor has sought out foreign partners successfully and participated in international co-productions, including those made with Barrandov.
- The 2. dramaturgical-production group was led by Josef Císař, an “experienced producer” who was an employee at Barrandov since 1957 and who reached the position of the group's head after a reorganization of the Barrandov's groups in 1982. Císař had a stable position not only professionally, as an experienced practitioner, but also ideologically, as a producer of the TV series *30 případů majora Zemana/30 Cases of Major Zeman*.
- Besides the Czechoslovak-Polish co-productions *Manhunt* and *End of the Lonely Farm Berhof*, which fitted in the group's thematic profile, Císař's ambitions focused on international co-productions materialized into another Czechoslovak-Polish co-production *The Night Time Guest*, besides other five international co-productions made with USSR, Bulgaria, India, Finland, and Cambodia.

- Pavel Hajný used his resources and knowledge of schemas rather for his function of a mediator between the two social systems. His individual capital, grounded in personal contacts and cross-cultural adaptability and represented by his knowledge of Polish language and Polish culture, was integrated into strategical goals of the dramaturgical groups and their heads. Still, he proved to be very efficient mediator who, first, effectively lubricated the negotiations and harmonization of the partners' mutual goals, and, second, provided the Polish creative milieu with a demanded capacity of a professional scriptwriter.
- Apart from Hajný's role of a mediator, he was demanded by Polish directors for his willingness to impart creative competencies to somebody else's project, as it happened in the case of his first co-operation with Poles on *Hotel Pacific*, or on *Nightmares*.

Scriptwriting „crisis“

- Throughout Hajný’s most productive decades of the 1970s and 1980s, film professionals in both countries shared an intensified feeling of a “scriptwriting crisis”.
- of the 418 indigenous movies made in the Czech studios during the relevant 15 years (1975-1989), almost a third (128) were based on literary sources. in Poland, adaptations amounted to 178 of 405 Polish movies produced in the same period. Nevertheless, in contrast to the situation in the Czech studios, the auteurist approach to scriptwriting and directing was flourishing in Poland, with Wojciech Marczewski, Agnieszka Holland, Janusz Kijowski, Krzysztof Kieślowski and Feliks Falk all penning scripts.
- With almost exactly the same productivity from both Czech and Polish studios in the period 1975–1989, the difference in the number of “auteurist” projects, in which the director was the only scriptwriter of the movie, is very significant: 100 in Poland, in contrast to just 60 in the Czech studios.

- Hajný specialized in two strands of cinema:
- the first was genre movies, whereas the second was formed by rather auteurist projects (all of which were period movies, mostly located in the historical Central-Eastern region of Galicia).
- As for these two specific areas of production, the situation at Barrandov was significantly better, in comparison to Poland: the scriptwriters Zdeněk Svěrák, Ladislav Smoljak, Miloš Macourek or Jiří Brdečka catered to the needs of the comedy genre, and Jan Křížan, Zdeněk Mahler and Vladimír Körner to the needs of historical movies.
- This was one of the most probable reasons that, as far as indigenous Czechoslovak production is concerned, Pavel Hajný wrote scripts for contemporary drama and crime movies and not for the periodical adaptations he was reputed for in Poland.
- In Poland, Hajný was perceived as a talent transferable into the milieu where people able (or willing) to work as professional scriptwriters were absent.

- The effectiveness of Pavel Hajný as an agent travelling successfully between the Czechoslovak and the Polish film industries resulted from two essential factors:
 1. the compatibility of his knowledge of a scriptwriter and dramaturg with the demands of the Polish units
 2. flexible adaptation of his skills to the schemas he was confronted with in the Polish production culture.

The first and most general knowledge he was endowed with was the language – his command of Polish enabled him to become a mediator between the Czech and Polish film units and to adopt the position of a key person for negotiations over co-productions.

More specifically, it was Hajný's capacity as an experienced scriptwriter, his "professionalism" appreciated by Marzewski since the script for *Hotel Pacific*, and his approach to scriptwriting as a craftsman rather than an auteur, that made it easier for the Polish system to adopt the norms Hajný transferred to Polish projects.

Hajný's restrained application of his knowledge in the Polish film production culture increased the effectiveness of the transfers as this attitude helped Hajný to avoid clashes with other agents (directors, dramaturges, heads of film units) who were long-time, "endemic" components of the system.

While Barrandov studios provided Hajný with limited opportunities for the implementation of his primary capacity of scriptwriting in the area of historical genre and comedies, the Polish directors and dramaturges embraced his knowledge, which was made all the more easily transposable by the fact that Hajný had fewer goals that could potentially clash with the goals of the powerful agents already influencing the system he was entering.

It was his "professional" attitude focused on fluent transfer of compatible norms rather than on changing the schemas that helped him to establish the position of a sought-after craftsman.

6

- “[Transfer studies should be] connected to identifiable actors and institutions. It should be possible to study intentions, interests, and functions related to the transfers. Social historians are also interested in the effects of such transfers, and they want to explain where and why a specific transfer occurred and for what reasons it assumed the form that it did.”
- (Jürgen Osterhammel: A „Transnational“ History of Society. Continuity or New Departure? In: Haupt, Heinz-Gerhard – Kocka, Jürgen (eds.): *Comparative and Transnational History. Central European Approaches and New Perspectives*. New York – Oxford: Berghahn Books, 2009)

The Figure Skater and Fidelity - Eine schreckliche Frau, 1965, dir. Jindřich Polák

- financial limit (4,2 mil. CZK) to the “creative group” Karel Feix – Miloš Brož
- the German “artistic group” (*Künstlerische Arbeitsgruppe* - KAG) Roter Kreis (KAG – 1959-66; Dramaturgengruppen – 1966-1990)
- intended for export, but of the capitalist countries only Italy bought the movie from the Czechoslovak export company Filmexport, and the attendance in the Czech cinemas reached 664 000 viewers till 1970
- The director of Barrandov Studio Vlastimil Harnach demanded that DEFA has to ensure colour material as well as widescreen cameras.
- 1964 was the credit balance to Barrandov’s benefit 223.000,- DM
- dramaturge Dieter Wolf
- the Czech studio approached DEFA rather as a profitable negotiator with a West German producer, than as a viable partner
- Olga Divínová, Karol Divín



Musicals

- an entertainment genre which had a long and successful tradition in Germany
- DEFA experimented with variations of music films since 1958: *Der junge Engländer* (Gottfried Kolditz, 1958), *Meine Frau macht Musik* (Hans Heinrich, 1958), *Der Ton macht die Musik* (Wolfgang E. Struck, 1958)
- the German tradition of Musikfilm was not denied and DEFA characterized *Reise ins Ehebett* (Cesta do manželské postele; Joachim Hasler, 1966) as a „heiterer Musikfilm“ which is harmoniously using the features of Musikfilm
<https://www.youtube.com/watch?v=0aez3IKd1Ko>
- the project of *Eine schreckliche Frau* represents a significant strategy used by DEFA to cope with a lack of creative persons which would be or experienced in genre movies production, or at least willing to deal with entertainment production during rather liberal period briefly before the infamous attack of the Socialist Unity Party functionaries against the cultural sphere during the 11th Plenum of the Central Committee of the SED (*Kahlschlag*).

DEFA co-productions of the 1960s

- In 1965, DEFA participated in four international co-productions. One of them was *Hamida*, a movie which was co-produced with Tunisia
- the other three DEFA co-productions of the year 1965 were entertainment movies with rather strong genre identity: music comedy *Die antike Münze/Starinata Moneta* in co-production with Bulgaria, crime movie *Mörder auf Urlaub/Ubica na odsustvu* with Yugoslavia and the revue *Eine schreckliche Frau* with Czechoslovakia

- Barrandov: the general director of the Czechoslovak state film Alois Poledňák complained of a crisis in the adventure movie genre, allegedly caused by “an ambition of authors, directors and creative groups to do ‘great art’”
- In the case of DEFA, the goal to increase the number of „heiteren Filmen“ and, namely, “Singspielen“ was prescribed already in 1959. Five years later the DEFA’s leaders branded the directors reluctance to shoot genre movies as *intellektuelle Geschmäcklerein*
- The East German distribution company *Progressfilm* demanded a reediting of *Eine schreckliche Frau* which would make the movie appropriate for screening at *Sommerfilmtage*. The head of the creative group Roter Kreis Günter Karl proposed changes to the Czech partner which restructured the syuzhet and clearly distinguished between hero’s fantasies and reality. Barrandov approved the changes, but accompanied them by critical remarks: “The proposal is probably dictated by an effort to approximate the movie to the German logic which seems to be pretty clumsy. The movie would lose a lot to us with all these changes – the surprise would be lost, as well as the opening passage too heavy-handed, and all the dancing and singing scenes would be accumulated at the end of the movie.”
- Significance of the project: when we put the demands, plans and strategies of DEFA into a wider perspective and ask the question how the studio coped with the situation of the year 1965 and with the changes after *Kahlschlag*, we can locate the movie in the spot where the most successful production cycles of the late 1960s and the 1970s intersected: both musicals and *Indianerfilme* were launched with a help of creative powers from Barrandov
- In 1965 Barrandov’s personnel was already quite experienced with the production of genre movies with a strong potential to be embraced by the audiences. Consequently, DEFA attempted to use the creative potential of Barrandov’s practitioners, despite the hitches such practice inevitably brought along, including specific habits absorbed by the filmmakers in a different professional milieu.

OHNE PASS
In fremden Betten

Ein Film Lustspiel mit der Musik
von Karel Krautgartner

DEFA





PROGRESS
cinema
PROGRAMM
102/65

**NICHTS
ALS
SÜNDE**

commercial travellers

- One of the main incentives for using the Barrandov's personnel was a shortage of indigenous practitioners who would be or willing, or able to help the studio to launch the entertainment genre movies demanded by *Central Film Administration* (Hauptverwaltung Film /HV Film/).
- Of the movies which passed the *Kahlschlag* in GDR and were released in 1965 and 1966, very few had a stronger genre identity – and, above all, seven of them were shot by a foreign director. Five of the movies were shot by four Czech directors: *Der Schwarze Panther* (Josef Mach, 1966); *Die Söhne der großen Bärin* (Josef Mach, 1965); *Ohne Pass in fremden Betten* (Vladimír Brebera, 1965); *Nichts als Sünde, Eine schreckliche Frau* (Jindřich Polák, 1965). The remaining two pictures were co-productions with Yugoslavia, shot by the Serbian director Boško Bošković (*Ubica na odsustvu/Mörder auf Urlaub*, 1965), and Bulgaria (Die antike Münze, Vladimír Jančev, 1965).
- HV Film report: “despite the fact that co-productions confirm that DEFA is an internationally recognized studio, co-productions can not serve as an excuse for never-ending postponement in training indigenous experts, especially in entertaining movies and musicals.”
- the movie *Eine schreckliche Frau*, as well as other projects using Czech creative workers - professional training for entertainment production (?)

Synové Velké medvědice

- The Czech director Josef Mach launched the series of *Indianerfilme* with *Die Söhne der großen Bärin* in 1965 and then gave the role of director in the series over to the indigenous filmmakers, despite started to work on a script for another *Indianerfilm*.
- Mach also directed *Der Schwarze Panther* (1966), an adventure movie set in a circus ambience
- Both of the movies were shot by the Czech cameraman Jaroslav Tuzar whom Mach proposed for this job. Mach was explicitly addressed as a director which is experienced in genre production and successful in attracting audiences: he was presented as an author of “lustspielen, satiren und grotesken”, an adventure movie (*Akce B*), or a tanzilm (*Rodná zem*), where he allegedly used “stilmittel des musicals”
- Mach was proposed as the director for the comedy *Ohne Pass in fremden Betten* (1965) – but the group *Roter Kreis* obstructed this competitive engagement to the KAG Johannisthal’s project and the movie was made by another Czech director, Vladimír Brěbera
- and with music composed and performed by the Czech jazzman Karel Krautgartner and his orchestra.
- Mach handled his role of an entertainment genre booster rather effectively and pragmatically, as prove both the enormous success of the first *Indianerfilm* with the audience and the complains the author of the script and historian Liselotte Welskopf-Henrich raised against the director’s criterion of suspense (*spannung*).

Musicals

- Besides *Eine schreckliche Frau*, Czechs were also hired to participate in another two music films. *Nichts als Sünde* was based on a successful theatrical adaptation of Shakespeare's comedy *Was ihr wollt* – Hanuš Burger directed both the theatrical and the film version and the actress Helga Čočková was casted into one of the main roles. In 1964, the choreographer Josef Koníček worked on the highly successful and appraised Czech musical *Starci na chmelu* (Ladislav Rychman) – DEFA admired the movie and hired Josef Koníček as a choreographer for the musical *Reise ins Ehebett* (Joachim Hasler, 1966), despite the troubles the appointment caused to DEFA because of Koníček's commitment to a Prague's theatre
- Three subsequent Johannisthal's popular hits: *Heißer Sommer* from 1968 and *Nicht schummeln, Liebling!* from 1972, both directed by Hasler and casting Frank Schöbel (the role in *Reise ins Ehebett* was Schöbel's debut), and *Hochzeitsnacht im Regen* (Horst Seemann, 1967)
- <https://www.youtube.com/watch?v=Djf5uOkmhSc>

- In certain sense was the movie *Eine schreckliche Frau* a return to the moment of feverish activity and high expectations associated with co-productions in 1958. While the first DEFA-Barrandov common movie *Jahrgang 21* from 1957 can be partly understood as a reaction to the Ackermann's demand to make a movie with a socialist country,
- the second co-production planned in 1958 and never implemented was a widescreen musical comedy *Berlin-Bucharest*. The movie was supposed to be directed by Kurt Maetzig and written by no-one else than the Czech scriptwriter **Vratislav Blažek**, the future author of the script for *Eine schreckliche Frau* as well as for *Ach, du fröhliche...* (Günter Reisch, 1962).
- **Der Fall Gleiwitz** (Gerhard Klein, 1961; Jan Čuřík's participation proposed by Klein and approved by DEFA director Albert Wilkening – to support „certain level of experimentation“. The movie was screened in GDR for a few weeks only.
- <https://www.youtube.com/watch?v=b62jCtUJ8Fc>

- the KAGs changed their strategy during the second half of the decade. The director of the musical *Nichts als Sünde Hanuš Burger* was considered to be the director of an Offenbach adaptation, but was denied by the studio because “[m]it Rücksicht auf die eigene Überkapazität wollte man sich nicht zusätzlich mit freien Mitarbeitern belasten, die noch dazu in solchen Zeiten der Polit- und Studiozwänge weniger disziplinierbar erschienen”.
- at the end of 1960s has DEFA already put an accent on training and using its own creative personnel for the genre production. Such approach gave the studio better control over the production process than would be possible in the case of a hired foreign director.
- (Burger’s affiliation with German’s cultural sphere goes back to 1930s when he studied stage design in Munich and worked as a dramaturge in Hamburg’s theatre. He emigrated to West Germany in 1968)

- Johannisthal fostered music films (*Hochzeitsnacht im Regen*, *Heißer Sommer*, or *Nicht Schummeln, Liebling!*), while Roter Kreis launched the serie of *Indianerfilme*. Both these production cycles turned out to be extremely successful.
- While *Nichts als Sünde* was just the sixth most attended indigenous movie of 1965, *Reise ins Ehebett* was second a year later, and the three musicals which were already fully indigenous products, *Hochzeitsnacht im Regen*, *Heißer Sommer* and *Nicht schummeln, Liebling!*, took the fifth place in 1967, fourth in 1968 and third in 1973, respectively.
- The *Indianerfilme* achieved phenomenal success since their first instalment – Mach's *Die Söhne der großen Bäarin* with 4 870 000 viewers was the most attended DEFA movie in 1966
- (the second movie directed by Mach for DEFA, *Der Schwarze Panther*, took the third place in the same year, and was attended by 927 000 cinemagoers).
- The subsequent instalments of the series from the Wild West were the most attended DEFA movies in the years 1967, 1968, 1969, 1971, 1973, 1974, 1975. While often made with a support of foreign partners and twice as a co-production, all of the *Indianerfilme* made during 1960s and 1970s were already shot by an indigenous director. The only partial exception represents the movie *Weißer Wölfe* (Konrad Petzold, 1968), as two Serbs worked on the project as assistant directors: significantly enough, one of them was the director of *Mörder auf Urlaub* Boško Bošković.

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Pre-1965 DEFA/Barrandov co-productions

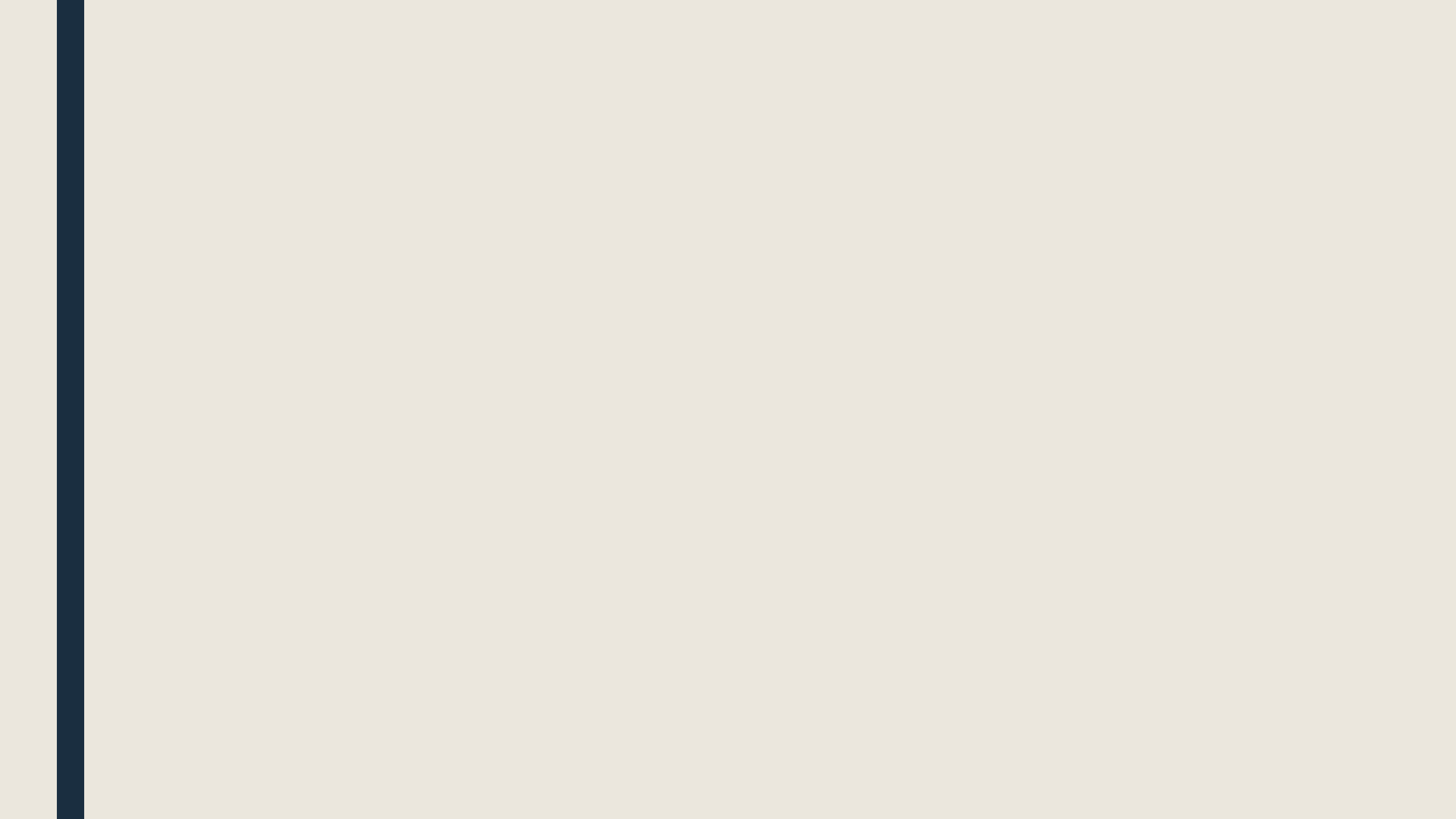
- *Those Born in 1921 - Jahrgang 21/Ročník 21*; 1957, dir. Václav Gajer
- *The Fugitive - Die Igelfreundschaft/Uprchlík*, 1961, dir. Hermann Zschoche
- *Prague at Zero Hour - Praha nultá hodina/Koffer mit dynamit*, 1962, dir. Miloš Makovec

- It was DEFA that initiated *Die Igelfreundschaft*, offering Barrandov the opportunity to work on this tale of friendship between Young Pioneers of East Germany and Czechoslovakia.

Post-1965 DEFA/Barrandov CPs

- *The Stolen Battle - Die gestohlene Schlacht/Ukradená bitva*, 1971, dir. **Erwin Stranka** (historical comedy)
- *The Devil's Elixirs - Die Elixiere des Teufels/Elixíry d'ábla*, 1972, dir. **Ralf Kirsten** (adaptation of an E.T.A. Hoffmann novel)
- *Shots in Marienbad - Schüsse in Marienbad/Výstřely v Mariánských Lázních*, 1973, dir. Ivo Toman (political drama)
- *Three Nuts for Cinderella - Drei Haselnüsse für Aschenbrödel/Tři oříšky pro Popelku*, 1973, dir. Václav Vorlíček (fairytale)
- *Adventure with Blasius - Abenteuer mit Blasius/Dobrodružství s Blasiem*, 1974, dir. Egon Schlegel (children's movie)
- *Island of the Silver Herons - Die Insel der Silberreiher/Ostrov stříbrných volavek*, 1976, dir. Jaromil Jireš (children's movie)
- *Cat Prince - Der Katzenprinz/Kočičí princ*, 1979, dir. Ota Koval (fairytale)
- *Magical Heritage – Čarovné dědictví/Zauberhafte Erbschaft*, 1985, dir. Zdeněk Zelenka (fairytale)

- **FAMU – Film School of Academy of Performing Arts**
- Frank Beyer: 1952-1956
- Ralf Kirsten: 1952-1956
- Konrad Petzold: 1952-1956
- Erwin Stranka: 1954-1960
- (Eva Natus: 1963-1966)



7.

Adventure with Blasius - Abenteuer mit Blasius/Dobrodružství s Blasiem, 1974, dir. Egon Schlegel

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- In 1969, the DEFA's group Babelsberg launched the project of the children movie *Adventure with Blasius* (an adaptation of Werner Bender's book *Messeabenteuer 1999*)
- The early versions of the script were critically reviewed and DEFA asked Barrandov for a scriptwriter who would revise the first draft penned by Fred Rodrian and Gerhard Holtz-Baummer. The Czechoslovak studio provided the experienced Czech author Milan Pavlík, who had been scriptwriting for children's movies since early 1950s
- Hofman was bitterly disappointed. 'This innovative script offering young people an exceptional science fiction film', he bemoaned, 'has been co-opted by a type of humour that is not our own and is performed by child actors whose skills fall short of their Czechoslovak peers'.
- In a later phase of the project, DEFA asked for the Czech director Václav Vorlíček for the position of the movie's director – a request clearly influenced by Vorlíček's very recent and (both critically and financially) extraordinarily successful fairy-tale *Three Nuts for Cinderella*. However, Vorlíček got ill. To DEFA's irritation, the Barrandov studio was not eager to inform the German partner on Vorlíček's indisposition.
- In December 1973, the head of the Czech dramaturge group of films for children Ota Hofman wrote a letter to Ludvík Toman, the chief dramaturge at Barrandov

- “DEFA is disconcerted by the situation [...] and I feel as Alice in Wonderland as well [...] Find out who should be blamed for the fact that nobody in DEFA knows that Vorlíček stepped out of the project [...] Both you and I are losing ***the trust*** (emphasized P.S.) of our foreign partners which is so hard to build up. I demand an investigation of the situation, because other co-productions could be put into danger in the same way. I would not like to be again in that situation. I felt deep shame in front of our friends from the cinema industries which are close to us and which we intend to co-operate with.”

Letter from Ota Hofman to Ludvík Toman, 17 December 1973

- According to the calculative theory of behaviour, agents form subjective probabilities regarding the future action of another agents.
- For a sensible application of the concept in the social sciences is essential Williamson's demand to differentiate between trust as a non-calculative term, and risk as a concept suited for calculative relations.
- Williamson's concept of "institutional trust", which is not a non-calculative trust – as the institutions work as a general purpose safeguards supplementing transaction-specific safeguards and are a part of the actor's calculations.
- *institutional trust*, which "refers to the social and organizational context within which contracts are embedded"
- Contracts are embedded in institutional contexts and Williamson identifies six kinds of such contexts – each of them can be thought of as institutional trust of a hyphenated kind: societal culture, politics, regulation, professionalization, networks, and corporate culture.

Institutional environments

- Societal culture
- Politics
- Regulation
- Professionalization
- Networks
- Corporate culture

Societal culture

- contracts are put into a danger in a culture which supports opportunism and condones hypocrisy, where social sanctions against strategic behaviour are weak, court enforcement is difficult to reach because of widespread bribery, and individuals have hardly any reservations against opportunistic behaviour. In effect, transactions taken in such opportunistic societies are based on good or services exchanged *now* for prices paid *now*, because such transaction needs no safeguard. In general, **the state socialist film industries behaved opportunistically towards their Western partners, as indicated by the numerous cases of ceased or shelved projects which were implemented both with the Soviet bloc and Western partners and which felled victim to a change of the political situation.**

- serve-now, pay-now transactions kept very low risk – it explains the often re-appearing preference of commissions to co-productions, and also clarify why Barrandov was an available choice for West European and American producers as a provider of services during the 1970s and 1980s.
- Just during the first half of the 1970s, Barrandov provided services for 15 feature film or TV series projects which were produced by West European or American companies, among others for LA CORTA NOTTE DELLE BAMBOLE DI VETRO (Aldo Lado, Italy – West Germany – Yugoslavia, 1971), Slaughterhouse – Five (George Roy Hill, Universal Pictures, USA, 1972), or OPERATION: DAYBREAK (Lewis Gilbert, USA, 1975). See a report on Barrandov Studios activities in the period 1971-1975.

- To say that the societal culture in the state-socialist system inclined towards opportunism does not imply that Western producers did not behave opportunistically. A telling example is Carlo Ponti and his predatory behaviour to Miloš Forman and the movie **HOŘÍ, MÁ PANENKO** (Ponti used a miniscule deficiency in the contracted requirement to step back from financial support of the already made movie).



From left to right: Vlastimil Harnach (Barrandov), Carlo Ponti (Sostar Film),
Vladislav Kachtík (Filmexport), 1966

Politics

- Investor's confidence relies on legislative and judicial autonomy from politics, clearly a weak spot of the state-socialist film business controlled and unpredictably intervened by state and party functionaries
- An illustrative example provides the attitude of DEFA towards potential co-production partners from the Western Germany. DEFA was not allowed to participate in co-production with any West German company (and the same hold true for the West German companies) till détente in the German relationship in the 1970s. An illustrative example provides the reaction of DEFA towards the demand of the West German company Westdeutscher Rundfunk (WRD) to participate at *Three Nuts for Cinderella* as a co-producer. The head of DEFA Albert Wilkening explained to his counterpart in Barrandov that although there already is a general agreement between GDR and West Germany in force, an agreement treating the cultural relations is still missing and in effect, such co-production is not possible

Professionalization

- specialized film schools (Filmová akademie múzických umění /FAMU/ and Hochschule für Film und Fernsehen, opened in 1946 and 1954, respectively)

Networks

- informal networks provide an important way how to increase credibility, as it happened between DEFA and Barrandov dramaturges of children movies.
- Till the reorganisation in 1982 was the Children's Film Dramaturgical Group headed by Ota Hofman, then briefly by the writer Stanislav Rudolf, and from 1984 to 1990 by the previous dramaturge of the group, Marcela Pittermannová
- just two of the six *dramaturgical* groups were headed by experienced dramaturges – the second one was the group of Miloš Brož which prepared *The Stolen Battle* with the group Roter Kreis

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Drei Haselnüsse für Aschenbrödel/Tři oříšky pro Popelku/Three Nuts for Cinderella (Václav Vorlíček; GDR/CZ, 1973)

- Barrandov's dramaturgical plans routinely divided production output into five categories: 1. dramas, 2. adventure and detective stories, 3. comedies and musicals, 4. movies reflecting "problems of young viewers", 5. Children's movies, with *Three Nuts for Cinderella* falling into the last category.
- The movie's budget was 3 552 000,- CZK, the final expenditures climbed up to 4 083 000,- CZK. It was still below the average budget in 1973 (4 761 000,- CZK), but extraordinarily high for a fairy-tale (an average budget for crime movies in the same year, e.g., was 3 213 000,- CZK). More importantly, this is solely the budget of Barrandov, which participated on the project by the share of 60%, not of DEFA.
- Among the elements contributing to the genre's mobility were stories shared among cultures, clear distinctions between good and evil, and settings localized in fantastic and culturally unspecific worlds—*Three Nuts for Cinderella* contains all of these.
- Upon its release the movie achieved extraordinary results in Czechoslovakia with 1,476,000 viewers during the first year after its premiere, and fared well in the GDR as well, where it was the sixth most attended movie in 1974 with 721,000 tickets sold.

- the studios succeeded in finding a common cultural field in the Cinderella story, which has strong ties with both the German and the Czech literary tradition. The story had been adapted by representatives of the romantic literary canon in both national contexts, the Grimm brothers and Božena Němcová, respectively
- in addition to the black-and-white Soviet version *Zolushka/Cinderella* (Nadezhda Kosheverova – Mikhail Shapiro; USSR, 1947), there were also Disney's *Cinderella*, which first came to Czechoslovak screens only in 1971 (*Cinderella*; Hamilton Luske, Wilfred Jackson, Clyde Geronimi, US, 1950), and an indigenous Czechoslovak adaptation, a black-and-white TV musical produced in 1969 (*Popelka/Cinderella*; Vlasta Janečková, CZ). In an effort to differentiate their new project from these previous versions, Barrandov envisaged *Three Nuts for Cinderella* as a big budget venture with lavish sets, to be shot on the expensive Eastmancolor film stock. In effect, the project's high budget made external financing a necessity.

Ostrov stříbrných volavek

- *Die Insel der Silberreiher*, was again coproduced by the dramaturgical group *Roter Kreis* and written by František Pavlíček, the scriptwriter of *Drei Haselnüsse für Aschenbrödel*.
- Pavlíček had not been allowed to work for Barrandov since the Normalization era and as a consequence wrote both of the scripts under the names of his colleagues (Bohumila Zelenková and Věra Kalábová, respectively).
- also Jan Procházka was banned from filmmaking
- Procházka was the author of scripts for *Už zase skáču přes kaluže* (Karel Kachyňa, 1970, Jumping over puddles again) and *Páni kluci* (Věra Plívová-Šimková, 1975, Boys will be boys), while Pavlíček wrote scripts for *Princ Bajaja* (Antonín Kachlík, 1971, Prince Bajaja), as well as for two of the Barrandov-DEFA co-productions: *Tři oříšky pro Popelku/Drei Haselnüsse für Aschenbrödel* and *Ostrov stříbrných volavek/Die Insel der Silberreiher*.



Schneeweißchen und Rosenrot (Siegfried Hartmann, DEFA; GDR, 1978)

- DEFA made *Schneeweißchen und Rosenrot/Snow White and Rose Red*
- casting Czechoslovak actor Pavel Trávníček in a role similar to that he had played in *Drei Haselnüsse für Aschenbrödel*. Although it was a DEFA production, HV Film memoranda reveal that it saw *Schneeweißchen und Rosenrot* as a product of precedents set by the coproduction *Drei Haselnüsse für Aschenbrödel*. ‘We hope that this fairytale will replicate the commercial success and artistic methods of *Drei Haselnüsse für Aschenbrödel* so it may fulfill the expectations of children and adults’, noted the body.
- <https://www.dreihaselnuessefueraschenbroedel.de/>
- <https://www.schloss-moritzburg.de/en/events-and-exhibitions/exhibitions/three-nuts-for-cinderella/>

- Following a six-year-long hiatus, DEFA-Barrandov coproductions concluded with the fairytale *Zauberhafte Erbschaft*. DEFA agreed to participate on this project on the condition that Barrandov coproduced a DEFA-controlled follow-up entitled *Der EisenHans/Iron John* (Karl Heinz Lotz, DEFA; GDR, 1987)
- Barrandov dramaturges did not keep their word, however, rejecting this project on the grounds that its script was poorly structured, overly symbolic and featured insufficient comic relief.
- DEFA head Hans Dieter Mäde rejected all of Barrandov's script changes. Ultimately, DEFA shot the film without Czechoslovak assistance, because it did not want to 'change the national character of this Brothers Grimm fairytale' and because 'it was impossible to reconcile the two approaches'.
- Mäde reflected positively on their twelve-year relationship but insisted that creative control would be distributed equally in the future, maintaining that cosmopolitanism could not be allowed to overwhelm a film's national character and national heritage.

Ota & Gert. Partnership with the other Germany



From left to right:
Gert Müntefering (WDR), Ota Hofman, Otto Šimánek, Jindřich Polák
(shooting of the „Pan Tau“ tv series)

- *Since 1955: Children and Youth Film Creative Group* headed by Josef Träger (as a chief dramaturge) and Ladislav Hanuš (as a head of production). After a few personal changes in the late 1950s and early 1960s, the creative group was stabilized and headed by Jan Procházka and Erich Švabík from 1961 to the start of the normalization in 1970. At that moment, the creative group was dissolved and superseded by the *Children's Film Dramaturgical Group* headed till 1982 by Ota Hofman, an essential personality for the Czech film production for children in general, and for international co-productions in this production sphere in particular.



- In West Germany, the production was haunted by its infamous past – fairy tales had a bad reputation because of their role in National Socialist education of the Nazi era. In effect, media production for children was strictly scrutinized by pedagogues. To make the situation even more complicated for any possibility to develop a high standard of cinema production for children, the West German government implemented Youth Protection Act in 1957 that forbade all children under six to attend public film screenings – a legislation which was not revoked until 1985. In the 1950s was the West German studios' children production rather conservative; and the Youth Protection Act significantly trimmed an interest of West German producers to invest to production for children
- The missing indigenous production was substituted by educatively suitable movies approved by pedagogues and imported from the U.S., Great Britain, USSR and Czechoslovakia
- In the case of the television industry, however, the 1960s prepared a ground for the change which came in the following decade. During the 1960s, proportions between the pedagogical and didactic role of television, on one side, and its function to provide an entertainment, on the other side, were heavily discussed. Consequently, the American series *Fury* (1955-1960), *Lassie* (1954-1974) and *Flipper* (1964-1967, Flipper le dauphin) were screened, and the first series of *Pan Tau* (1969-1972) became a part of this increasing focus on entertainment. However, in contrast to the exotic milieu of the American series, *Pan Tau* rather re-entered the petit bourgeois (*kleinbürgerlich*) milieu which was typical for the West-German series *Unsere Nachbarn heute Abend - Familie Schölermann* (t. I. Our neighbours this evening: the Schölermann family), produced by Nordwestdeutscher Rundfunk (NWDR) from 1954 to 1960. In contrast to *Familie Schölermann*, however, *Pan Tau* as well as the following series of *Arabela/Die Märchenbraut*, or *Lucie, postrach ulice/Luzie, der Schrecken der Strasse* were rather critical and sarcastic towards the conservative middle class sensitivity. The critical discourse in West Germany appreciated the series as satirical reflection of authoritarian family structures, as well as a reflection of consumer society's loss of imagination.

- When the TV series *Pan Tau* co-produced by WDR, Barrandov, Czechoslovak Television and Neue Thalia Film Wien entered the West German television, the WDR dramaturge Gert Müntefering occasionally had to face an accusation of channelling money into the communist regime in Czechoslovakia
- at the same time, however, was the series celebrated by the West German press as a forerunner of a new era of children's television, as well as an effective competition to the American monopol in in the sphere of children programme in West Germany. The «Children and Youth» (*Kinder und Jugend*) department at the public-service television Zweites Deutsches Fernsehen (ZDF), e.g., produced internationally successful series focusing on entertainment instead of education, as *Biene Maja* (1975-1980, Maya l'abeille) or *Heidi* (1978). Till the end of the 1970s was the tendency strengthened by ZDF's «Weihnachtserien» focused on the family audiences, which included series as *Timm Thaler* (1979-1980, The legend of Tim Tyler), *Silas* (1981), or *Jack Holborn* (1982)

- A co-operation of television and film industry on «amphibian movies» (which were premiered in cinemas and after a time screened on television by the co-producing TV company) became widespread since mid-1970s in West Germany
- But *Pan Tau* was a few years ahead of the strategy in its international variation - WDR did not need to keep a distribution window for the Czechoslovak cinema distribution, indeed, and premiered the series immediately after they were finished
- At the start of the 1980s, the series *Lucie, postrach ulice/Luzie, der Schrecken der Strasse* brought another innovation into the programming of children series: Müntefering screened each of the episodes twice, premiering it on a Sunday afternoon and re-running it on the next Sunday in the morning, a few hours before a premiere of the new episode. To repeat a programme just a few days after its premiere was a new strategy and this innovation in programming brought the impressive share of 70% of children watching the series. In that time, there was just one indigenous product which Müntefering appreciated as of the same quality as the Hofman-Polák-Vorlíček-Macourek products, the TV movie *Die Vorstadtkrokodile* (1977, t. I. Crocodiles from a Suburb)
- Besides very few indigenous exceptions, the co-productions of WDR and Czechoslovak television provided almost unprecedented paragon of modern fairy-tales able to draw the whole family to the TV screens.

- As for the West German partner, it was the children movie *Klaun Ferdinand a raketa* (Jindřich Polák, 1962, Clown Ferdinand and the rocket) which served as an ignitor: an interest of the West German producer Gert Müntefering in the Barrandov's production for children was awakened by this picture which Müntefering had seen at the film festival in Venezia.
- the character of Ferdinand was a kind of precursor of the Czechoslovak-West German series *Pan Tau*, which was written by the same scriptwriter, Jindřich Polák. Originally, Polák was invited by the Italian producer Moris Ergas to prepare a remake of the Czechoslovak/East German ice revue comedy *Strašná žena/Eine schreckliche Frau*. But when Ergas saw the show with clown Ferdinand in Berlin, he changed his plans and asked Polák to come up with a character similar to Ferdinand. A pilot episode of the intended series (*Pan Tau*) was made, but Ergas withdrew from the project. When the West-German producer Gert Müntefering saw the pilot at Barrandov, he decided to continue with the idea of Pan Tau's adventures - this project was the first step in the long co-operation of Polák and Hofman with Müntefering and WDR

Karlovarští poníci (1971) /Carlsbad Ponies

- D: Jiří Hanibal
- SC: **Ota Hofman** + Paul Schallück (based on Schallück story Karlsbader Ponys, 1968)
- Dramaturge: Gert Müntefering
- The first common project was the WDR-Barrandov co-production *Karlovarští poníci/Karlsbader Ponys* (Jiří Hanibal, 1971, t. I. The ponies of Carlsbad), a movie with an obvious didactic slant and with a “travelogue-like” exploitative visuality. As a first step, WDR turned to Ota Hofman with a request to re-write the movie’s script based on Paul Schallück story from 1968. Despite this creative intervention, it is retrospectively obvious that the movie clashes with the attitude which will be so successfully promoted by the Czechoslovak-West German TV series in the 1970s. Still, the project accomplished its role for both partners: the director of Barrandov Studios Miroslav Fábera enthusiastically accepted Müntefering proposal for co-production for an economic reason: the studio, haunted by low productivity and financial problems in the early normalisation era, got the opportunity to increase the number of produced movies for no expenditures.

- Hofman, Polák and Vorlíček repeatedly and unanimously recalled Müntefering as very efficient dramaturge, who had a good (“non-German”) sense of humour, who was culturally close to them, and whose proposals regarding the dramaturgy were very valuable. Two especially significant influences were explicitly recollected by the scriptwriters and directors. Firstly, Müntefering effectively guided Vorlíček and Macourek to translate their sci-fi crazy comedies into the structure of TV series (they had no previous experience with writing scripts of television episodes). Specifically, he taught Vorlíček and Macourek how to write individual parts of their series in the way which would close a story of individual episodes and, at the same time, would be finished by a cliffhanger keeping a wider narrative arc open. Secondly, he also demanded to avoid motives which would not be understandable for the Western audiences, but he did it without any enforcement of conceptual changes in the projects
- How essential the personal contacts were for the co-operation with both Germanies confirms following recollection of the dramaturge Marcela Pittermannová: «The contacts with East and West Germany were mostly mediated by Ota (Hofman). (After Hofman’s suspension from heading the group and his subsequent leave from Barrandov in 1982) the strategy in co-production changed. Our group made co-productions with Poles»

1966: Pan Tau (pilot)

Co-production: Czechoslovak Television and Carlo Ponti

The first series: 1969-1972

Dir. Jindřich Polák

Scriptwriters: Jindřich Polák, Ota Hofman

Co-production: Czechoslovak Television / Barrandov Studios / WDR / Neue Thalia Film Wien

13 episodes; for the Czechoslovak cinemas, the series was presented in screenings of two episodes plus a short animation movie

The second series: 1975

co-production: ČST / SR – Saarländischer Rundfunk / WDR – Westdeutscher Rundfunk Köln am Rhein, (Barrandov – commission)

The third Series: 1978

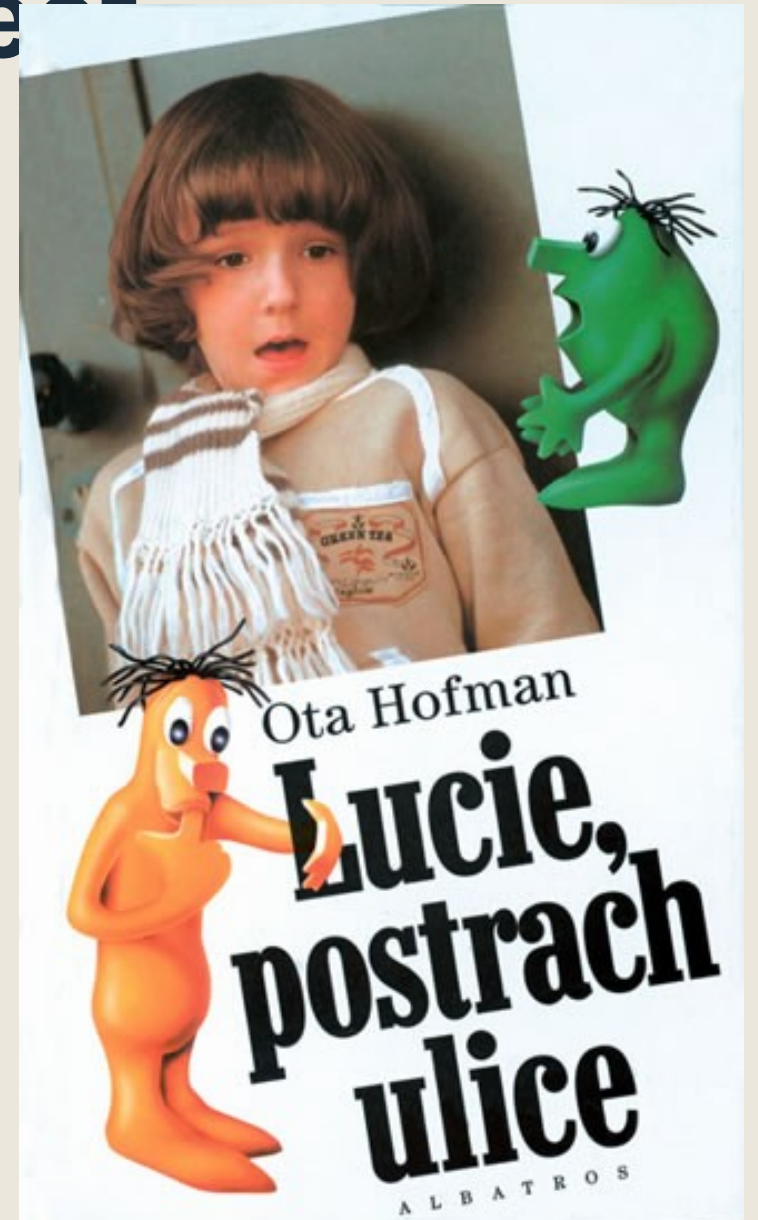
co-production: FSB / ČST / WDR / SR

Pan Tau (1988) – co-production



Lucy, a menace of the street

- Lucie, postrach ulice / Luzie, der Schrecken der Strasse / Lucy, a menace of the street
- **D: Jindřich Polák**
- **SC: Jindřich Polák – Ota Hofman**
- 1980
- 6 episodes
- Co-production: Norddeutscher Rundfunk / SR / WDR / Schweizer Fernsehen / Telecip Paris
- For the Czechoslovak cinemas – reedited into two movies: Lucie, postrach ulice; A zase ta Lucie (1984)



Arabela

- Arabela / Die Märchenbraut
- **R: Václav Vorlíček** (the director of *The*
- **SC: Václav Vorlíček, Miloš Macourek**
- 1980/81
- 13 episodes
- co-production ČST / WDR



Visitors

- **Návštěvníci / Die Besucher / Visitors**
- **R: Jindřich Polák**
- **SC: Jindřich Polák – Ota Hofman**
- 1983/84
- 16 episodes
- Co-production ČST / Bayerischer Rundfunk / WDR / Schweizer Fernsehen / E.M.



The flying Čestmír

- **Létající Čestmír / Der fliegende Ferdinand / The flying Čestmír**
- 1984
- **D: Václav Vorlíček**
- **SC: Václav Vorlíček – Miloš Macour**
- 6 episodes
- Co-production: ČST / WDR





The Octopuses from the Second Floor

Chobotnice z druhého patra/Die Tintenfische aus dem 2. Stock/The Octopuses from the Second Floor

1986/87

D: Jindřich Polák

SC: Jindřich Polák – Ota Hofman

4 episodes

Co-production: Filmexport / WDR / BR / SV

Schweizer Fernsehen SRG / ORF Wien

/Revcom Paris RTP Portugal



Hamster in a Nightshirt

- **Křeček v noční košili/Der**
- 1988
- **D: Václav Vorlíček**
- **SC: Miloš Macourek**
- 10 episodes
- Co-production: ČST / WDR



- **Kačenka a strašidla/Katja und di Gespenster/kathrin and Bogeymen**
- 1992
- D and SC: Jindřich Polák
- 8 epizodes
- Co-production: ČST / WDR
-
- **Arabela se vrací / Die Rückkehr der Märchenbraut / Arabela comes back**
- 1993/1994
- D: Václav Vorlíček
- SC: Václav Vorlíček – Miloš Macourek
- 26 epizodes
- Co-production: ČT / WDR