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## SUMMARY

### UNACCOMPLISHED DEBUT PROJECTS OF THE POLISH FEATURE FILMS OF THE 1950s IN THE LIGHT OF WRITTEN RECORDINGS AND ORAL ACCOUNTS

Dissertation concerns feature projects of the Polish cinema of the 1950s, which were not brought to effect. Those were the projects which were to have been the debuts of Wojciech Jerzy Has, Janusz Morgenstern and Jerzy Hoffman and Edward Skórzewski team. Those projects were eventually abandoned mainly due to censorship or political reasons. I ask question: what stories they might have told and what chances they had to become important pictures of Polish cinematography? But not the particular censor restrictions are the focus of my dissertation – what is important is the reconstruction of social, political and culture background on which specific project was began and never completed.

Specifically in the case of those four directors the road to debut was probably the bumpiest and the most eventful in terms of artistic decisions. The reconstruction of subject area, assumptions and the history of they unaccomplished film projects, created an opportunity to research what were their artistic pursuits and their workshop, what shaped these pursuits and workshop and what issues and dimension would have added their film debuts to their whole film achievement, if those films had been made. The material is reach and varied. For instance, Has left like 6 unaccomplished debuts altogether, the Hoffman and Skórzewski team left 9, and Morgenstern – 2.

Those unmade projects are rich in subjects that lay dormant yet still attracted these artists in years to come, practically throughout the whole of their activity. Morgenstern for instance already in 1955 was thinking of making a movie about Warsaw uprising. He had requested Jerzy Lutowski, a writer, for a screenplay. Lutowski himself fought in Warsaw in 1944. In 1955 this project was not approved by screenplay committee (a advisory body to the minister of culture), but Morgenstern didn't give up his dreams and in 1970 he made a film adaptation of another book about the Warsaw uprising, namely *Kolumbowie* by Bratny. Wojciech Has in turn at the begging of 1950s was planning „A slice of brown bread” which was a variation of fairytale of fern flower. He wanted to experiment with stories within stories, that reaches several levels of depth. He also didn't get approval from the screenplay committee, but after 10 years he returned to this type of story telling and made *Manuscript found in Saragossa* – his probably best artistic project.

My presentation of the history of those several unaccomplished project is not only the attempt to build an alternative picture of cinema of those times but also look into the complicated backroom mechanism that dominated in Polish film making. I make an effort to capture the moment when autonomous concept of a director – informal and unofficial working form of the project – slips out of the directors grasps and the project itself becomes worse because of top down generated guidelines of screenplay committee or other official bodies. The projects of young directors, whom I write about, are a clear example of how political social and cultural restrictions worked and how they changed on the eve of October thaw and afterwords.

Though the artistic activity of Has, Morgenstern and Hoffman is described in more and more details, the field of research of my dissertation remained unexplored. Showing their youth projects as well as analysis of screenplay may throw the light on the subsequent artistic decisions or even on the issue of the cooperation of film makers and literature writers – particularly in the first part of 1950s. In those times cold social realism that cooperation was at least wanting – if it existed at all.

The unaccomplished debuts of these 4 directors create an opportunity to go back to the begging of certain concepts of phenomena which were only to show full much later in Polish cinematography. The fact that these movies were never made is clearly the result of the restrictions and instructions of the times. However this project can also help us see that the system was no longer a monolith and some scratches began to show on it.

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