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CANNES FESTIVAL PRIZE WINNER

ANDREJ  
WAJDA'S

# KANAL

★★★★½★

"YOU FEEL YOU ARE WATCHING THE REAL THING, NOT A FILM!"

—Wanda Hale, Daily News

"JUXTAPOSITION OF SENTIMENT AND SAVAGERY!"

—Winsten, N. Y. Post

A J. JAY FRANKEL PRESENTATION

KINGSLEY INTERNATIONAL RELEASE

THIS SHOCKING MASTERPIECE  
HAS BEEN ACCLAIMED THROUGHOUT THE WORLD  
AS ONE OF THE GREATEST FILMS EVER MADE—



# ANDRZEJ WAJDA's

## "KANAL"

A KINGSLEY INTERNATIONAL RELEASE  
A J. JAY FRANKEL PRESENTATION

Produced by FILM POLSKI—Warsaw 1956

Screenplay by: .....Jerzy Stefan STAWINSKI  
Directed by: .....ANDRZEJ WAJDA  
Photography: .....JERZY LIPMAN  
Music: .....JAN KRENZ  
Art Director: .....ROMAN MANN  
Producer: .....STANISLAW ADLER

### CAST:

Daisy: .....Teresa IZEWSKA  
Korab: .....Tadeusz JANCZAR  
Zadra: .....Wienczyslaw GLINSKI  
Kula: .....Tadeusz GWIAZDOWSKI  
The Slim: .....Stanislaw MIKULSKI  
The Wise: .....Emil KAREWICZ  
The Composer: .....Wladyslaw SHEYBAL  
Halinka: .....Teresa BEREZOWSKA

### SYNOPSIS

(NOT FOR PUBLICATION)

September 1944. The Warsaw uprising is nearing its end. The tentacles of the German war machine are reaching out for the last remnants of resistance.

An already decimated Polish company (43 left out of 70) attempts a last-ditch stand, but is ordered by headquarters to withdraw through the sewers.

Despite heroic efforts by their commander to keep them together and get them through safely, they become separated, confused, lost.

From one group, a single man emerges only to find a Nazi pistol at his back.

A desperately wounded man and his girl struggle through to where the sewers empty into the Vistula, but find the exit barred.

A way out is finally cleared by one of the officers who sacrifices himself detonating a booby trap.

The commander, misled by false reports of his sergeant, believes his men are immediately behind him. When he and the sergeant finally emerge in the rubble and ruins of a deserted section of the burning city, however, he learns of the betrayal.

Enraged, he shoots and kills the man who is probably the only one left alive, besides himself, of his entire company.

**RUNNING TIME: 96 minutes**



THE NEW YORK TIMES, SUNDAY, MAY 7, 1961.



**TENSION**—Tadeusz Janczar and Teresa Izewska in the Polish "Kanal," Tuesday at the New Yorker Theatre.

**BACKGROUND:** Since Polish films such as "Kanal," which arrives at the New Yorker on Tuesday, are rare, and its director, Andrzej Wajda, is somewhat of a mystery man, footnotes on both would appear to be in order. According to Eddie Jaffe, who is promoting the import for J. J. Frankel, the distributor, it took many months to glean the information that Wajda is 35 years old and married, and that "Kanal," filmed in 1955, is the first of his seven features to be shown here (another, "Ashes and Diamonds," is scheduled to be unveiled at the Fifth Avenue Cinema). "Kanal," our informant continues, was shot in four towns in Poland. Dealing as it does with the adventures of Warsaw underground fighters in a last-ditch stand against the Nazis in 1944, it was necessary for the troupe to leave rebuilt Warsaw in 1955 to obtain the scenes of destruction needed. Wajda, it should be added, studied painting before he entered a film school in Lodz, from which he graduated in 1952 to become an assistant to Aleksander Ford, one of Poland's top directors, on "Five From Barska Street." Included among Wajda's features are "The Generation," "Blue Cross Mountain," "The Light in the Darkness," "The Innocent Sorcerers," and "Samson," scheduled to be completed in July.

DAILY NEWS, WEDNESDAY, MAY 10, 1961

## Polish Prize Film At the New Yorker



Emil Karewicz and Wlenczyław. Gliniski  
By WANDA HALE

★ ★ ★ ½ ★

No braver, no more persevering enemy did the Nazis have than the Poles whose valiant defense of Warsaw is recorded in "Kanal," one of the most moving dramas of World War II. The New Yorker Theatre is showing the film that was made in 1956 and in 1957 won the Silver Palm Award at the Cannes Film Festival.

September 1944 is the time. The movie shows a group of war-weary but courageous men, 43 of the original company, preparing to make a last-ditch stand against the powerful invaders. All recognize the serious mission, which, with odds stacked heavily against them, could be their last.

**THE COMMANDING** officer, a man of class, is considerate of his men, concerned with saving lives in this fight of delaying action. In the outfit are all types, hard, tough fighters, green, nervous volunteers, many very young, some very quiet anticipating the coming battle. Two girls join the group, one to be with her lover, the other, a Polish spy who can be used to advantage.

From headquarters comes orders to withdraw via the sewers of the city. The retreat through the filthy and gaseous subterranean disposal tunnels is unbelievably horrible. No markers to show the way, the men are separated, most dying there because they cannot find a way out. Those who do find exits are just as unfortunate. The Nazis closed every means of escape except one that they have surrounded.

**THE PICTURE** and performances have conviction. You feel that you are watching the real thing, not a film made from the true story of a lost company of the Warsaw rebellion. Outstanding performances are by W. Gliniski, Teresa Izewska and T. Janczar.

**CANNES FESTIVAL PRIZE WINNER**  
"Very great cinema...one of the best pictures of the year."

Cahiers du Cinema

★★★★½★ "YOU FEEL YOU ARE WATCHING THE REAL THING, NOT A FILM!"  
—Wanda Hale, Daily News  
"JUXTAPOSITION OF SENTIMENT AND SAVAGERY!"  
—Winsten, N. Y. Post

## MOTION PICTURE DAILY

### REVIEW:

### Kanal

Kadr Film Authors Unit—MJP Enterprises

ONE OF THE MOST unusual stories of World War II yet recorded on film has finally come to the U.S. from Poland. Called "Kanal," it is the work of director Andrezej Wajda and was first shown at the Cannes Festival back in 1957. It has won several awards and much acclaim in Europe since.

Why U.S. distributors were reluctant to pick it up before this is not hard to understand. It is excessively grim and realistic in depicting an episode based on fact during the uprising of the Warsaw underground against the Nazis in 1944. In showing the efforts of a bedraggled band of patriots to hold off German tanks with only a few guns, it pulls no punches as far as gruesome details are concerned. And when the heroic Poles are forced to retreat into the underground sewers of Warsaw, the audience is subjected to the harrowing experience of being made to feel they are right there.

What happens is in truth so terrifying—and yet so fascinating—that "Kanal" becomes as much a "horror" picture as a war film. The small, dank sewers induce an overwhelming sense of claustrophobia in the spectator, who can also almost feel the filthy water through which the fleeing Poles must trudge and almost smell the stench. Since the leading characters have been firmly established as likeable and sympathetic people, one begins to root for them to make their way out successfully.

That they do not gives the film a tragic close. Yet there is somehow a sense of spiritual exaltation at the end. The heroic struggle was worth making even though the cause was temporarily lost.

If this remarkable film is a true indication of his talent, Wajda should soon become as talked about and admired by U.S. art theatre patrons as Bergman and Fellini. Like them he has, along with an individual approach to film-making, an uncanny ability to handle actors. Each one is perfectly cast and brings his characterization alive—but particularly fine are Tadeusz Janczar, as a young Polish soldier who is badly wounded in an early encounter with the Germans, and Teresa Izewska, as his sturdy girl friend who assists him in the long trek through the sewers. The screenplay of Jerzy Stefan Stawinski is sharp and terse, and the photography of Jerzy Lipman first-rate. Sub-titles translate the dialogue into English.

"Kanal" was the second film to be made by Wajda, and his third, "Ashes And Diamonds," is soon to be released in this country also by another distributor.

Running time, 90 minutes. Release, in May.

RICHARD GERTNER

## reviews

### VARIETY

### Kanal (They Loved Life)

Polish pic reviewed from Cannes Film Fest May 15, '57 was termed by Mosk "hallucinating" in its depiction of Warsaw resistance to Nazis, and "not for the squeamish." However, "film has a heartfelt reenactment of those days of terror that could well make it a telling specialized U. S. entry."

Direction, said Mosk, was "dynamic," albeit theatrical at times, and acting is "first-rate." Right handling "could well make this a worthy U. S. arty theatre entry."

Film is dated for the New Yorker Theatre, N. Y. starting next Monday (\$)

## 'Kanal' Captures the Stench, Horror of War

By JUSTIN GILBERT

The horror of war is usually expressed—at least on film—in terms of destruction and desolation. But in "Kanal," a prize-winning Polish import at the New Yorker, dirt is the denominator.

Not just mere dirt, but filth and excrement that line and choke the sewers of Warsaw, impeding the advance of Polish fighters moving through it, while the Nazi juggernaut above rolls into the city hours before its World War II surrender.

It is this offal, and the noxious waters carrying it, that invest "Kanal" with a graphic quality of fetidness unequalled by another movie. For, after the first few minutes in which the utter hopelessness of the Poles is tellingly communicated, the picture shows the exhausted fighters or-



dered into the sewers as the only possible means of moving about to harass the German advance.

The futility that awaits discovery by each victim including men and women from all walks of life, and the frightful muck and effluvia through which they wade, make "Kanal" a piece of realism troweled on the screen with fury and superb artistry by director Andrzej Wajda.

The acting is magnificent. Leading players include Teresa Izewska, Tadeusz Janczar, Wlenczyław Gliniski and Tadeusz Gwiazdowski.

The English sub-titles are about as graphic as anyone could hope them to be.

"SUPERB ARTISTRY!"  
—Gilbert, Daily Mirror



# ADVERTISING

CANNES FESTIVAL PRIZE WINNER

WAJDA'S

KANAL

"THE END OF SEPTEMBER 1944 the Warsaw uprising was drawing to its tragic end." So begins the brilliant new Polish film about the men and women who took to the sewers of Warsaw in flight from the Nazis.



ONE OF THE MOST UNUSUAL LOVE SCENES EVER FILMED from the great Polish anti-war movie directed by the famous Polish director, Andrezej Wajda, "KANAL" to open at the New Yorker Theatre, May 9th.

ANDREJ WAJDA'S

KANAL

"THE END OF SEPTEMBER 1944 the Warsaw uprising was drawing to its tragic end." So begins the brilliant new Polish film about the men and women who took to the sewers of Warsaw in flight from the Nazis.

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SCENE #201



TERESA IZEWSKA AND TADEUSZ JANCZAR in a suspicious moment of their love affair—a scene from the epic Polish anti-war movie KANAL, directed by Andrezej Wajda, and to open at the New Yorker Theatre, May 9th.

All accessories, except trailer, are available through

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