



EUNIC
London



GOETHE
INSTITUT

PROGRAMME

6-9 MAY 2011

THE CELLULOID
CURTAIN -
EUROPE'S COLD
WAR IN FILM

RIVERSIDE STUDIOS

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EDITORIAL

When the film “The Spy Who Came In from the Cold” arrived in cinemas in 1965, the Spy Film was already one of the most popular genres in Europe.

By then deep into the Cold War, the figure of the spy was a source of great fascination for people on both sides of the Iron Curtain. The secret agent reflected the political ambitions of East and West as well as their contradictions. He was either seen as a golden hero or an evil mole; as representing either the superiority of a political system or of its detested enemies. The spy film therefore crossed over easily with the political propaganda film.

Our “Celluloid Curtain” festival marks the fiftieth anniversary of the building of the Berlin Wall. Curated jointly by Oliver Baumgarten and Nikolaj Nikitin, it shows spy films made between 1960 and 1974 on both sides of the Iron Curtain. These remarkable films shed light on the popular spy genre, aimed both at entertainment and at cementing the divisions of the Cold War.

To complement the film programme we have invited a distinguished international panel of experts in espionage and film history to debate the topic “From Cold War to WikiLeaks”. As well as discussing the featured films and the politics of the Cold War, they will look at how the practices and politics of espionage are represented and played out today.

In addition, we have a fascinating exhibition of the original spy film posters and graphics from the period. This unique collection of art work covers films from the whole of Europe, including some rare and forgotten Eastern Bloc films.

CLAUDIA AMTHOR-CROFT

PROJECT DIRECTOR, “THE CELLULOID CURTAIN”

FROM COLD WAR TO WIKILEAKS

PANEL DISCUSSION

We are all familiar with the film “The Spy Who Came In from the Cold”, but what impact did its popular counterparts in the Soviet Union and the Eastern Bloc have on their citizens? How successfully did film-makers in East and West tread the fine line between propaganda and entertainment? And what kind of insight do the films give us into one of the scariest, most sinister periods of recent history? With discussion about modern-day cyber-espionage and WikiLeaks, the panel will bring the story right up to date by looking at the legacy and impact of the Cold War - and of its films - on spying, politics and the arts today.

SUN 8 MAY, 6 PM

WITH: **PHILLIP KNIGHTLEY**, WRITER, HISTORIAN AND “SPY SPECIALIST”; **SERGEY LAVRENTIEV**, RUSSIAN FILM CRITIC AND CURATOR; **GÁBOR ZSIGMOND PAPP**, HUNGARIAN FILM DIRECTOR, **OLIVER BAUMGARTEN** AND **NIKOLAJ NIKITIN**, CURATORS “THE CELLULOID CURTAIN” AND **PADRAIG REIDY**, NEWS EDITOR, INDEX ON CENSORSHIP.

CHAIRIED BY **GORDON CORERA**, BBC SECURITY CORRESPONDENT

S-A FURAT O BOMBĂ

A BOMB WAS STOLEN

A young man in a suit is picking flowers in a meadow when suddenly a whole army battalion turns up – including a helicopter. Our hero, who has no name, no past and no mission, is simply the wrong man in the wrong place. Suddenly he comes into

possession of a suitcase, which to all appearances contains an atomic bomb, and all at once the villains of the world are after him. Humour and comedy know no borders in this dialogue-free science fiction film: Jacques Tati, Charlie Chaplin et al. are alluded to and allow for comment in a sharply ironic tone on spying, mistrust and the world's paranoia about the bomb.

Ion Popescu-Gopo was a graphic artist, who went on to become a successful director of animation films and who won the Golden Palm at Cannes 1957 for his short film "Scurta istorie".

With kind support of the
Romanian Cultural Institute, London



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Museum für Film und Fernsehen

ROMANIA, 1961

72 MIN

DIRECTOR: ION POPESCU-GOPO
CAST: IURIE DARIE, EMIL BOTTA,
HARALAMBIE BOROȘ ET AL.

FRI 6 MAY, 6.45 PM

WITH AN INTRODUCTION BY
CLAUDIA AMTHOR-CROFT
(HEAD OF CULTURE DEPARTMENT,
GOETHE-INSTITUT LONDON),
DORIAN BRANEA
(DIRECTOR ROMANIAN CULTURAL
INSTITUTE, LONDON),
OLIVER BAUMGARTEN AND
NIKOLAJ NIKITIN (CURATORS
"THE CELLULOID CURTAIN")

DIE 1000 AUGEN DES DR. MABUSE

THE 1000 EYES OF DR. MABUSE

FRG/ITALY/FRANCE, 1960

103 MIN, SUBTITLES

DIRECTOR: FRITZ LANG

CAST: DAWN ADDAMS, PETER VAN EYCK, GERT FRÖBE ET AL.

FRI 6 MAY, 8.45 PM

WITH AN INTRODUCTION BY
OLIVER BAUMGARTEN
(CURATOR "THE CELLULOID CURTAIN")

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Museum für Film und Fernsehen

The setting is a grand hotel in a Berlin lookalike city. A mysterious figure appears to know everything going on there, using this knowledge for his evil schemes. But he is not the only one spying on the residents of the hotel. The unsuspecting guests relentlessly monitor and observe each other: insurance agent Mistelzweig is snooping on everyone; millionaire Travors is keeping a protective eye on Marion, who in turn is sounding him out, whilst the Commissar keeps an eye on her every move. Made shortly before the Wall went up, this film reflects the information mania of the Cold War and is an evocative depiction of the paranoia of the Western and Eastern blocs - while quite incidentally creating a new genre: Mabuse's thirst for power created a new type of 'film criminal', soon to be seen in a whole host of characters, such as Dr. No, Blofeld or Dr. Fu Man Chu.



SPOTKANIE ZE SZPIEGIEM RENDEZVOUS WITH A SPY

In the beginning there is the sea, a submarine, darkness. A man flies into Poland in a hot-air balloon and upon landing, coldly kills the first witness to his arrival. However, the Polish security services have noted his infiltration and set their best agents

after him. The spy goes his own way, his pursuers get ever closer and, slowly but surely, they decipher his plans. Shot in high-contrast black and white, as if to set clearly in relief those contrasts of good and evil and of home country and enemy, "Spotkanie ze szpiegiem" is an intelligent and visually seductive film. Jan Batory worked in many different film genres and was particularly successful as a director of children's films, one of them being "The Two Moon Thieves" with Lech and Jaroslaw Kaczyński, then both twelve years old.

With kind support of
the Polish Cultural Institute, London



© Filmoteka Narodowa

POLAND, 1964

105 MIN, SUBTITLES

DIRECTOR: JAN BATORY
CAST: IGNACY MACHOWSKI,
BEATA TYSZKIEWICZ,
STANISLAW MIKULSKI ET AL.

SAT 7 MAY, 2 PM

WITH AN INTRODUCTION BY
ANNA GRUSZKA (FILM PRO-
GRAMMER POLISH CULTURAL
INSTITUTE, LONDON)

FOTÓ HÁBER

HUNGARY, 1963

105 MIN, SUBTITLES

DIRECTOR: ZOLTÁN VÁRKONYI

CAST: ÉVA RUTTKAI, ZOLTÁN
LATINOVIITS, MIKLÓS SZAKÁTS
ET AL.

SAT 7 MAY, 4.30 PM

WITH AN INTRODUCTION BY

GÁBOR ZSIGMOND PAPP

(HUNGARIAN FILM DIRECTOR)

Straight from prison Gábor Csiky presents himself to the photographer Háber. His shop though, Fotó Háber, is only a front: it is in fact the location of a major spy ring. Csiky quickly gains Háber's trust and is deployed in a most dangerous mission to get hold of an invention vital to the national economy. The mission is a success but Csiky fatally shoots a policeman. During the hand-over of microfilms a mix-up happens and the organisation becomes nervous: is there a mole in Fotó Háber? With only a few stark references to ideology, this beautifully shot film playfully serves its public - on both sides of the Iron Curtain.

© Magyar Nemzeti Filmarchívum



With kind support of the
Hungarian Cultural
Institute, London, and
the Hungarian National
Film Archive

THE SPY WHO CAME IN FROM THE COLD

Alec Leamas has been in charge of deploying British agents in West Berlin and the GDR for years, when a successful coup destroys the complete network of British agents in the GDR. The British decide to engineer Leamas' social decline in order to turn him into an interesting decoy for the East. And thus begins for Leamas a complex game of illusion and reality, played out between the two fronts, and which increasingly puts his life in danger. Martin Ritt's film, based on the third novel by John le Carré, himself a one-time member of the British secret service, showed a completely different side of espionage: Instead of the well-established adventure genre, this film shows burnt-out, disillusioned puppets at the mercy of dirty political machinations being despatched to fight sham battles with no outright winner.



© Paramount

UNITED KINGDOM, 1965
112 MIN

DIRECTOR: MARTIN RITT
CAST: RICHARD BURTON,
CLAIRE BLOOM, OSKAR
WERNER, PETER VAN
EYCK ET AL.

SAT 7 MAY, 6.50 PM

WITH AN INTRODUCTION BY
OLIVER BAUMGARTEN
(CURATOR "THE CELLULOID
CURTAIN")

CALENDAR

MON 2 MAY - MON 9 MAY

KISS KISS KILL KILL

An exhibition of 60s and 70s spy film posters

FRI 6 MAY

6.45 PM SEASON INTRODUCTION

by Claudia Amthor-Croft (Head of Culture Department, Goethe-Institut London), Dorian Branea (Director Romanian Cultural Institute, London), Oliver Baumgarten and Nikolaj Nikitin (curators "The Celluloid Curtain")

6.55 PM SCREENING

S-A FURAT O BOMBĂ

A BOMB WAS STOLEN
Romania, 1961, no dialogue

8.45 PM SCREENING

DIE 1000 AUGEN DES DR. MABUSE

THE 1000 EYES OF DR. MABUSE
FRG/Italy/France, 1960, subtitles
Introduction by Oliver Baumgarten
(curator "The Celluloid Curtain")

SAT 7 MAY

2 PM SCREENING

SPOTKANIE ZE SZPIEGIEM

RENDEZVOUS WITH A SPY
Poland, 1964, subtitles
Introduction by Anna Gruszka
(Film Programmer, Polish Cultural Institute London)

4.30 PM SCREENING

FOTÓ HÁBER

Hungary, 1963, subtitles
Introduction by Gábor Zsigmond Papp
(Hungarian film director)

6.50 PM SCREENING

THE SPY WHO CAME IN FROM THE COLD

United Kingdom, 1965
Introduction by Oliver Baumgarten
(curator "The Celluloid Curtain")

9.20 PM SCREENING

COMANDO DE ASESINOS

HIGH SEASON FOR SPIES
Spain/Portugal/FRG, 1966, subtitles
Introduction by Oliver Baumgarten
(curator "The Celluloid Curtain")

LOCATION:

Riverside Studios, Crisp Road, Hammersmith, London W6 9RL

Box Office: 020 8237 1111 / **Reception:** 020 8237 1000

online@riversidestudios.co.uk

SUN 8 MAY

12 NOON SCREENING

SKVORETS I LIRA

SKVORETS AND LIRA

Soviet Union, 1974, subtitles

Introduction by John Kampfner (Chief Executive, Index on Censorship), Sergey Lavrentiev (film critic and curator), Nikolaj Nikitin (curator "The Celluloid Curtain")

3.30 PM SCREENING

LES BARBOUZES

THE GREAT SPY CHASE

France/Italy, 1964, subtitles

Introduction by Oliver Baumgarten (curator "The Celluloid Curtain")

6 PM PANEL DISCUSSION

FROM COLD WAR TO WIKILEAKS

Chaired by Gordon Corera (BBC Security Correspondent)

Panellists: Phillip Knightley (writer, historian and 'spy specialist'),

Sergey Lavrentiev (Russian film critic and curator), Gábor Zsigmond Papp (Hungarian film director), Oliver Baumgarten and

Nikolaj Nikitin (curators "The Celluloid Curtain" and European film experts), Pdraig Reidy (News Editor, Index on Censorship)

8.10 PM SCREENING

NYAMA NISHTO PO-HUBAVO OT LOSHOTO VREME

THERE IS NOTHING FINER THAN BAD WEATHER

Bulgaria, 1971, subtitles

Introduction by Nikolaj Nikitin (curator "The Celluloid Curtain")

MON 9 MAY

6.30 PM SCREENING

SMYK

SKID

Czechoslovakia, 1960, subtitles

Introduction by Ladislav Pflimpfl (Director Czech Centre, London)

8.45 PM SCREENING

FOR EYES ONLY - STRENG GEHEIM

GDR, 1961/62, subtitles

Introduction by Nikolaj Nikitin (curator "The Celluloid Curtain")

TICKET PRICES:

Screenings: £8.50 (£7.50 concs) **Panel Discussion:** £8.50 (£7.50 concs)

Exhibition: free **Unlimited Season Ticket:** £30 (£27 concs) – available on 020 8237 1111 & counter only

COMANDO DE ASESINOS

HIGH SEASON FOR SPIES

SPAIN/PORTUGAL/FRG, 1966

89 MIN, SUBTITLES

DIRECTOR: JULIO COLL

CAST: ANTONIO VILAR, LETÍCIA

ROMÁN, PETER VAN EYCK

ET AL.

SAT 7 MAY, 9.20 PM

WITH AN INTRODUCTION
BY **OLIVER BAUMGARTEN**
(CURATOR "THE CELLULOID
CURTAIN")

Across Europe during the 1960s young film-makers were heading for new artistic shores, sending a crisis-ridden cinematic economy into a spin. It was the heyday of the spy film dressed up as filmic pulp fiction. Artists and stars from different nations opted for cheaply-produced international co-productions that were fast and furious. "Comando de asesinos" is a classic example of this era: the main plot revolves round the discovery of a piece of brand new technology, and agents from different secret services have to ensure that its formula does not get into the wrong hands. These spies all arrive in Lisbon and set about wildly pursuing each other, until, at the end, they join together for the 'common good'.

© Germania Film GmbH



With kind support of
the Instituto Cervantes,
London

SKVORETS I LIRA SKVORETS AND LIRA

Ludmila and Fedor are two Soviet spies who have been working undercover in Germany for years. They quickly made their way up into the highest business circles where those in charge, supported by the Americans, are prepared to use military means against the Soviet Union. Ideologically "Skvorets i Lira" is one of the hardest but also one of the most sophisticated films of the Cold War. Yet it was barely shown, even though its director (and co-director on Eisenstein's "October") is considered one of the most important Soviet film-makers. The reason, as it turned out, is to be found in the real world: the film was released just before the 'Guillaume' affair, a scandal that led to the resignation of the West German Chancellor Willy Brandt. According to those in power, the film lay a little too close to the truth and was withdrawn.

With special thanks to Mosfilm
In association with Index on Censorship



© Mosfilm

SOVIET UNION, 1974
142 MIN, SUBTITLES

DIRECTOR: GRIGORI
ALEKSANDROV
CAST: LYUBOV ORLOVA, PYOTR
VELYAMINOV, NIKOLAI GRINKO
ET AL.

SUN, 8 MAY, 12 NOON

WITH A SPECIAL INTRODUCTION
BY **JOHN KAMPFNER** (CHIEF
EXECUTIVE, INDEX ON
CENSORSHIP), **SERGEY
LAVRENTIEV** (RUSSIAN FILM
CRITIC AND CURATOR) AND
NIKOLAJ NIKITIN (CURATOR
"THE CELLULOID CURTAIN")

LES BARBOUZES

THE GREAT SPY CHASE

FRANCE/ITALY, 1964

109 MIN, SUBTITLES

DIRECTOR: GEORGES LAUTNER

CAST: LINO VENTURA, FRANCIS
BLANCHE, BERNARD BLIER ET AL.

SUN 8 MAY, 3.30 PM

WITH AN INTRODUCTION BY
OLIVER BAUMGARTEN
(CURATOR "THE CELLULOID
CURTAIN")

When a very important arms manufacturer dies, French agent Francis Lagneau is given the task of wheedling out of his pretty widow the patent she inherited for a thermo-nuclear weapon. Having barely arrived in the widow's castle, Francis - to his great astonishment - encounters three agents, Swiss, German and Soviet, all trying to pass themselves off as distant relatives of the widow. And when an American turns up in the castle bringing dollars, and the Chinese turn up bringing violence, the confusion is complete. Cast with excellent actors, the film pushed the clichés of the time to their limit and created an intelligent satirical commentary on the situation of the blocs in Europe.

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Museum für Film und Fernsehen



With kind support of
the Institut français du
Royaume-Uni

NYAMA NISHTO PO-HUBAVO OT LOSHOTO VREME THERE'S NOTHING FINER THAN BAD WEATHER

A large Western city that bears the hallmarks of Berlin. Employing a pseudonym, Bulgarian super agent Emil Boev is hired by a company called Zodiac, the cover for a spy ring. Boev is a 'real' agent; smart, sexy and equipped with every imaginable

weapon. Soon enough he wins the trust of his boss and tries to flush out the spy ring, supported by his attractive assistant Edit. She, however, is playing a double game...

Filmed in a Swinging Sixties style, the frivolously cheeky, almost jazzy camera work is reminiscent of the very best of the French Nouvelle Vague. And the personnel is impressive too: Metodi Andonov is considered one of the most eminent Bulgarian directors of his time; Georgi Georgiev-Getz - who plays Emil Boev - was a cinema icon, and screen-writer Bogomil Raynov enjoyed major success with his Agent Boev books.

With kind support of the
Bulgarian Embassy in London



© Bulgarska Nacionalna Filmoteka

BULGARIA. 1971
129 MIN, SUBTITLES

DIRECTOR:
METODI ANDONOV
CAST: GEORGI GEORGIEV-GETZ,
ELENA DAYNOVA,
KOSTA TSONEV ET AL.

SUN 8 MAY, 8.10 PM

WITH AN INTRODUCTION BY
OLIVER BAUMGARTEN
(CURATOR "THE CELLULOID
CURTAIN")

SMYK SKID

CZECHOSLOVAKIA, 1960

104 MIN, SUBTITLES

DIRECTOR: ZBYNĚK BRYNYCH

CAST: JIŘÍ VALA, JIŘINA
ŠVORCOVÁ, JIŘINA JIRÁSKOVÁ
ET AL.

MON 9 MAY, 6.30 PM

WITH AN INTRODUCTION BY
LADISLAV PFLIMPFL (DIRECTOR
OR CZECH CENTRE, LONDON)

© Národní filmový archiv



Czech immigrant František Král has a terrible car accident in West Berlin. A Western news service immediately takes advantage of the situation and starts training the man - who is suffering from partial amnesia - to become a spy. Disguised as a clown working in a West German circus, he is sent off to track down a microfilm in Prague. However, there is one thing Frantisek had not reckoned with: his hometown does not in any way match the picture of gloom and suffering that his minders had drummed into him.

Zbyněk Brynych and co-author Pavel Kohout here created a fine psychological study set in West Germany and Czechoslovakia - a 'frontline conflict' that they themselves were forced into after 1968.

Brynych then worked mainly in West Germany while Pavel Kohout was expatriated for taking part in the Prague Spring.

With kind support of the Czech Centre, London, and the Czech National Film Archive

FOR EYES ONLY - STRENG GEHEIM

Hansen works as an undercover agent for the GDR at a secret service HQ run by the US army in Würzburg. He has already blown the cover of several American spies with the result that his boss has to take serious measures to stop the leak in his own ranks. Increasingly

Hansen comes into his sights, yet he succeeds in passing a lie-detector test with flying colours. This gives him the chance to get hold of top-secret documents for a planned invasion of the GDR and make a run for it.

The accusation that the West was planning to attack the GDR was one of the fake strategies aimed at legitimising the building of the Wall. "For Eyes Only" came out in the GDR in July 1963. It was a great hit with audiences and provided an ideology-heavy but still very exciting illustration of this clever strategy (which was in fact never substantiated).



Photo: Karl Plintzner, Rights: PROGRESS Film-Verleih

GDR, 1961/62
103 MIN, SUBTITLES

DIRECTOR: JÁNOS VEICZI
CAST: ALFRED MÜLLER,
HELMUT SCHREIBER,
IVAN PALEC ET AL.

MON, 9 MAY, 8.45 PM

WITH AN INTRODUCTION BY
NIKOLAJ NIKITIN (CURATOR
"THE CELLULOID CURTAIN")

KISS KISS KILL KILL

THE FORGOTTEN SPY FILMS OF COLD WAR EUROPE

**AN EXHIBITION OF
60s AND 70s SPY FILM
POSTERS**

**MON 2 MAY -
MON 9 MAY 2011**

OPENING HOURS:

MON-FRI 8.30 AM-10.30 PM

SAT 10 AM-11 PM,

SUN 11 AM-10.30 PM

© Kiss Kiss Kill Kill Archive



This exciting exhibition will appeal to everyone who loves 'Eurospy' and the spy film genre. The curator of the Kiss Kiss Kill Kill Archive, Richard Rhys Davies, has spent many years creating one of the finest collections of spy film posters in the world. The exhibition shows a selection of posters from all over Europe as well as some fascinating artwork for many forgotten Soviet bloc films. The very different styles of graphic artwork provide a detailed picture of European taste, national identity and politics

during the Cold War. Brash westernized super-kitsch cinema posters are shown alongside traditional non-commercial film poster designs. The juxtapositions are compelling. To see the full archive visit kisskisskillkillarchive.com

THE EXHIBITION IS PRESENTED BY THE GOETHE-INSTITUT LONDON AND THE UNIVERSITY OF HERTFORDSHIRE GALLERIES.

SERVICE

WWW.CELLULOID-CURTAIN.EU

LOCATION

Riverside Studios
Crisp Road
Hammersmith
London W6 9RL

PHONE

Box Office: 020 8237 1111
Reception: 020 8237 1000

online@riversidestudios.co.uk

TICKET PRICES

£8.50 (£7.50 concs)

Panel Discussion: £8.50 (£7.50 concs)

Exhibition: free

Unlimited Season Ticket: £30 (£27 concs) - available on 020 8237 1111 & counter only

OPENING TIMES

Building:

Mon-Fri 8.30 AM-10.30 PM
Sat 10 AM-11 PM
Sun 11 AM-10.30 PM

Box Office:

Daily 12 NOON-9 PM

TRANSPORT CONNECTION

The nearest underground station is Hammersmith.

The following buses stop at Hammersmith Broadway Bus Station:
9, 10, 27, 33, 72, 190, 209, 211, 220, 266, 267, 283, 295, 391, 419, H91

CREDITS

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COVER PICTURE

"For Eyes Only" (GDR, 1961/62), Photo: Karl Plintzner, Rights: PROGRESS Film-Verleih

6 - 9 MAY 2011
THE CELLULOID CURTAIN
EUROPE'S COLD
WAR IN FILM

www.celluloid-curtain.eu

The Goethe-Institut London in collaboration with EUNIC

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