

Contemporary history of Jews in Poland (1945-2005) – as Depicted in the Film.

In the growing number of film productions depicting the history of Polish Jews - both in Poland and abroad - the topic of the Holocaust has been the dominating one in the past 25 years. Yet – there is also a group of films focusing on the contemporary, post-Holocaust, Jewish life in Poland. So far it has been mainly the initiative of Polish-Jewish film directors and the foreign Jews of Polish origins, but the motif of contemporary Jewish life is being discovered by the other film makers as well.

This article presents the main topics represented in the movies and describes the selected examples as well as their impact on the audience in Poland and abroad . The recent movies have been very often analyzed by the film critics, and filmmakers too, but the comparative study on the film as the representation of the history has not been (to my best knowledge) completed. Therefore I would like to present the results of the preliminary research, hoping that it will be continued in the more systematic research.

Natan Gross (1919-2005), Israeli writer, filmmaker and journalist born in Krakow, when presenting the history of Jewish film in Poland¹, focused in his study on the “golden era” of Jewish film in Poland (1936-1939), but he also devoted the certain number of pages to film productions in the first years after the Holocaust. This chapter² of his book on Jewish film in Poland is not just the result of his research, but – what seems to be more important – his testimony as the active filmmaker and the witness to the rebirth of the film productions in the state, which lost majority of its Jews.

Survivors. *We, who have survived.*

While depicting the first months of the year 1945 and the return of Polish Jews to their homeland, Natan Gross focuses on the three key-figures of the Jewish documentary film then:

¹ Natan Gross, *Film żydowski w Polsce*, Wydawnictwo Rabid, Kraków 2002. First Published In Hebrew: *Taldot ha-Kolnoa ha-Jehudi be-Polin 1910-1950*, The Magnes Press, The Hebrew University, Jerusalem 1990.

² Chapter 6 “Żydowski film dokumentalny w Polsce” (Jewish documentary film in Poland), unit B “Po Zagładzie” (After the Holocaust). Ibidem, pp. 117-141.

Yitzhak Goskind³, Shaul Goskind (Yitzhak's brother) and Aleksander Ford⁴. The Goskind brothers wanted to continue making Jewish films (or rather film portraying Jewish life) and therefore they approached Ford, who was already the director of the state company Film Polski (Polish Film). At first he was very reluctant to the idea of producing "Jewish films": *What do you need Jewish films for? There are no Jews anymore.*⁵

Shaul Goskind disagreed with the attitude above and he managed to convince both the Central Committee of Jews in Poland and Joint (American Joint Distribution Jewish Committee) to support his idea financially. Such was the beginning of the co-operative Kinor⁶ producing documentaries about Jewish life and history and films in Yiddish, in co-operation with Film Polski (as Aleksander Ford finally agreed for that).

When Yitzhak Goskind was collecting the Jewish film archive, his brother Shaul started to travel around Poland and to film the ongoing Jewish life and some special events. Working together with camera men brothers Adolf⁷ and Władysław⁸ Forbert he documented – among the other events – the Ashkenazi Chief Rabbi of Palestine Yisroel Herzog's⁹ visit to Poland and in particular to the Nożyk's Synagogue in Warsaw, where he received the Torah Scrolls found in the ruins of Warsaw ghetto from the Chief Rabbi of the Polish Army Alfred Kahane. During this

³ **Yitzhak (Izaak) Goskind** – together with his brother Shaul (Saul), from Warsaw-based Sektor Films, in 1938 and 1939, produced six short films about urban Jewish communities in Poland. Five of them, which have survived, the ones on Białystok, Krakow, Lvov, Vilna and Warsaw, are the rare pictures of the Jews in the city life. The one about Łódź, was unfortunately lost.

⁴ **Aleksander Ford** (Mosze Lifszyc, 1908-1980) – Polish film director of Jewish origin, born in Kiev, committed suicide in 1980 in Naples, in Florida. The head of the Polish Army Film Crew (Czołówka Filmowa Ludowego Wojska Polskiego) during the WW2, and the author of the first postwar Polish documentary *Majdanek - cmentarzysko Europy* (Majdanek – the cemetery of Europe). In 1945 he became the director of the "Film Polski" company. The professor of the Film Academy in Łódź (1948-1968), where Andrzej Wajda and Roman Polański were among his students. After losing his job as the result of the anti-semitic campaign in 1968, he emigrated to Israel in 1969, and from there through Germany and Denmark, to United States.

⁵ Aleksander Ford, quoted by Natan Gross, *Film żydowski w Polsce...*, p.118.

⁶ **Kinor** is the abbreviation of Kino-Organizacja (Cinema-Organization). Natan Gross explains in details some issues related to Kinor's existence, structure of this co-operative, its films and their fate in: *Film żydowski w Polsce...*, p.131-133.

⁷ **Adolf Forbert** (1911-1992) – photographer, film operator and director, born (and died) in Warsaw. The son of photographer and film decoration designer Leon Forbert. He worked in Australia (1929-1931) as the film chronicle operator's assistant. In 1931 he established Warsaw film studio Sektor, which he managed until 1939. After the outbreak of the WW2 he escaped to Soviet Union and worked there as the camera-man for the Soviet film chronicle. One of the founders of the State Film Academy in Łódź, and the professor there (1948-1983).

⁸ **Władysław Forbert** (1915-2001) - film operator and director, born in Warsaw. In the interwar period he worked in Australia and Poland, during the Second World War he escaped to Soviet Union and worked there as the camera-man for the army film crew. After 1945 he worked in Poland, but as the result of the anti-semitic campaign he emigrated to Denmark in 1970. He died in Copenhagen

⁹ **Issac (Yitzhak HaLevi) Herzog, rabbi** (1889–1959) - the first Chief Rabbi of Ireland, his term lasting from 1921 to 1936. From 1937 until his death, he was Ashkenazi Chief Rabbi of the British Mandate of Palestine and of Israel after its independence in 1948.

ceremony Moshe Kuszewicki, the main cantor of the Great Synagogue at Tłomackie Street (destroyed during the war), was filmed when praying *El Male rachamim*.

Shaul Goskind planned to make a feature film about Jewish life in Poland after the Holocaust. When collecting materials he filmed Jews returning to their homeland and being repatriated from Soviet Union, the funeral of Kielce pogrom victims, as well as excavation of Ringelblum Archive hidden in the metal boxes and the milk cans. In the meantime he searched for the film script writer, who would prepare the screenplay for such feature film. After contacting some Jewish writers and film makers he decided to work with Natan Gross as the film director. Together they made *Mir lebngelibene* (We, who have survived)¹⁰, as well as some other documentaries. The film crew included Forbert brothers and Saul Berezowski¹¹, the music composer.

Mir lebngelibene was composed of ten parts-units, each of them depicting different topic: the memory of the Holocaust, institutional support for the Jews returning from Soviet Union, help offered to the survivors of the concentration camps, Jewish orphans, the Zionist youth planning to emigrate to Palestine, efforts and events to commemorate the Jewish fate during the Second World War, postwar economy and professional life, and last but not least - Jewish culture, in particular – theatre. The last section includes pictures from the theatre plays with the stars like Ida Kamińska, Mojżesz Lipman and Szmulik Goldsztejn. The first part of the movie – documentary footage of the ceremony in Warsaw's synagogue and *El male rachamim* (prayer filmed in the Nożyk Synagogue, Warsaw) was also distributed and shown independently as *Zchor* (Remember!).

The other documentaries made by the Goskind brothers altogether with Natan Gross just proved their “monopoly” on the pioneer works showing Jewish life in Poland in the first 3-4 years after the Holocaust. *Der jidiszer jiszuw in Niderschlezien* (Jewish settlement in Lower Silesia, 1947), 15 minutes documentary, shows the first economic, social and cultural achievements of Polish Jews, who were convinced to settle down in the region of Lower Silesia (south-west part of Poland). The final scenes of the film depicts “*the strong political accent: manifestation of Silesian Jews for the acceptance of the West borders of Poland*”.¹²

Three other documentaries from the years 1947 – 1948 recorded and popularized the activity of Jewish organizations among and for Polish Jews, who survived Holocaust and

¹⁰ Film produced by Kinor co-operative in 1948, the copy in the collection of Filmoteka Narodowa.

¹¹ **Saul (Seweryn) Berezowski** (1908-1976) – music composer born in Grodno, the son of the Great Synagogue Choir's manager there. Close friend of Shimon (Szymon) Dżigan and Yisroel (Israel) Szumacher. In 1957 emigrated to Israel, where he continued working in his profession. Berezowski died in Tel Awiw.

¹² Natan Gross, *Dwa lata filmu żydowskiego w Polsce*, „Nasze Słowo” (Warszawa-Łódź) 1948, nr. 16-17, p.14.

returned to Poland. *Der weg cum gezunt* (The way to health), short 15-minutes film ordered by TOZ (Towarzystwo Opieki Zdrowotnej / Health Care Association), includes the film footage on various Jewish health organizations and institutions- hospitals, orphanages, day time care houses, social kitchens for the Jews. The role of American Joint Distribution Jewish Committee to support Jewish life in various locations in Poland, as well as the preparation to and the process of emigration is documented in *Joint*, about 60-minutes film produced in 1948. The last of the three documentaries, *ORT*, depicts the system of schools established in postwar Poland by the Organization for the Development of Industrial, Craft and Agricultural Creativity among the Jewish Population (ORT)¹³.

All the documentaries mentioned above, made in the first 3 years after the Holocaust, are full of pride and enthusiasm, mainly for the Jewish people and culture. The fact that Jews survived and they are able to re-establish community life again provides optimism for the future. Yet, all of that is presented together with the sorrow and sadness caused by the Holocaust and the declaration to remember about the tragedy of the beloved people.

One more documentary needs to be mentioned in the context of the immediate post-Holocaust Jewish films in Poland – *Kadima Gordonia*. It serves as the kind of ‘film bridge’ between the history of Polish Jews portrayed in Poland and in Eretz Israel. This 10-minutes documentary was made in Poland, but in Hebrew (while most of the movies mentioned above were made in Yiddish). It shows the life of demilitarized Jewish soldiers of Polish Army starting their new life in the kibbutz in Lodz (Poland) as part of the Zionist youth organization Gordonia. They were getting ready to emigrate to Israel, to work there and to support the new state. Soon after the movie was made (1949), the organization was dissolved in Poland.

Return.

Jews returning after the Holocaust to Poland, to their homeland – has been a very sensitive topic for any discussions about either the future of Jewish life in Poland or the nature of Polish anti-semitism. It has been shown in the films in various ways and contexts. I would like to focus on the two different methods of presenting such motif – as the documentary combining the

¹³ ORT: (Russ. – Obshchestvo Razpostraneniya Truda sredi Yevreyev) Society for the Propagation of Labor among Jews. Founded in 1880 in Russia, following the Revolution of 1917, then moved to Berlin. In Poland it operated from 1921 as the Organization for the Development of Industrial, Craft and Agricultural Creativity among the Jewish Population. ORT's network of schools provided advanced educational courses for adults and trained teachers, offering training in non-commercial trades and chiefly crafts. In 1950 it was accused of espionage, its board was expelled from the country and its premises were taken over by the State Treasury. After 1956 its activities in Poland were resumed, but not to last long. Following the anti-semitic campaign in 1968 the communist authorities dissolved all the Polish ORT's branches.

testimonies of those, who made the attempt to return (*Displaced Persons*, by Israeli Film Service, 1981) or in almost poetic, but very sharp and moving film metaphor (*Pogrzeb kartofla*, by Polish fiction films director Jan Jakub Kolski, 1990). In *Pogrzeb kartofla* the Pole, returning home from the concentration camp not only found out that his son was murdered by his neighbors, his property was taken away, but he was also suspected of being a Jew, which does not make his situation easier. The character of the old man is accompanied in the movie by a Jewish boy, who was hiding in the forest, and his ritual ceremony of burring potatoes, the symbolic funeral of his beloved family served as the inspiration for the title.

Jewish children.

Looking at the filmography of the first postwar years and then at the recent film productions one may notice the group of movies focusing on Jewish children. Starting from the early movie *Unsere kinder* (Our Children, 1948) and getting to the documentary *Żydowski dom dziecka* (The Jewish Orphanage, 2008), the films show various perspectives of Jewish kids and youth, especially those, who lost their parents in the Holocaust and became the ‘children of all’. Both of the production s focus on the orphans, but the way they are presented varies. *Unsere kinder* was made as the semi-comedy with Shimon Dżigan and Yisroel Szumacher starring. The two comedians, under their own names, visited one of the Jewish orphanages and faced the children’s psychological trauma as well as their enormous sensitivity. The interaction between the actors and the group of the Jewish orphans, confrontation between things acted and real and their consequences became central in the movie.

Children (and youth) and their memories were depicted in various documentaries based on the personal testimonies, but usually from the perspective of the adults. So was the *Pamiętam* (I remember, 2001) and hundreds of the testimonies in the collection of the USC Shoah Foundation Institute for Visual History and Education¹⁴, used in various documentaries as well as educational materials. *Pamiętam* shows the selected four stories – of the two Polish Jews remaining in Poland - Leszek Allerhand, originally from Lvov, living in Zakopane, and Henryk

¹⁴ Originally **Survivors of the Shoah Visual History Foundation**, a nonprofit organization established by Steven Spielberg in 1994, one year after completing the movie *Schindler's List*. The first aim of the Foundation was to record as videotaped interviews the testimonies of survivors and other witnesses of the Holocaust. The Foundation conducted nearly 52,000 interviews between 1994 and 1999. Interviewees included Jewish survivors, homosexual survivors, Jehovah's Witness survivors, liberators and liberation witnesses, political prisoners, rescuers and aid providers, Roma and Sinti (Gypsy) survivors, survivors of Eugenics policies, and war crimes trials participants. In January 2006, the Foundation partnered with and relocated to the University of Southern California and was renamed the **USC Shoah Foundation Institute for Visual History and Education**.

Mandelbaum in Gliwice, and the two others originally from Warsaw but living abroad: Stanisław Jonas in New York and David Efrati in Tel Aviv. Their testimonies are composed with the contemporary film footage of the March of the Living, when the Jewish youth together with the Holocaust survivors announce at the site of former Auschwitz-Birkenau Camp that they remember about the tragedy of the Shoah.

The fate of the Jewish children inspired not only film directors but also numerous writers, but in the context of the contemporary history and the image of it in the movies I need to recall the impact they have on people's memory. *Schindler's List* has been the most powerful one, not only in creating certain image of the Holocaust and the story of Oskar Schindler, but also in provoking survivors (and filmmakers) to trace their personal history. The most extreme case is the impact the image of 'a girl in the red coat' used in the movie had on female survivors' memory and imagination. The books by Roma Ligocka¹⁵ can serve as the best example of such phenomenon. Elements used in Spielberg's movie have remained (or reached the status of) the film and literature icons, by less sophisticated audience identified with the historical artifacts and locations.

Post-Holocaust migrations.

The entire process of Polish Jews migrating after the end of the Second World War has been depicted by the few documentaries, including Israeli *Displaced Persons*, Polish-Jewish (made by Jews in Poland) *Fun churwes cum hajmland* (From the ruins to the Homeland, 1950), both expressing Zionist attitude. The first of the movies shows a very interesting film footage on the means of transportation while emigrating (crossing borders in the mountains, secret transportation, travelling by primitive ships to Israel). *Der jidiszer jiszuw in Niderschleziën* (The Jewish settlement in Lower Silesia, 1947) records some other ideology and reality of new Jewish 'colony' in Poland. Representing or rather being closer to Bund's perspective, it shows Jews returning to Poland (from Soviet Union, from the Nazi concentration camps and those resettled from the East parts of Poland annexed by the Soviets) and being encouraged or forced to move to Lower Silesia¹⁶. The documentary from the early stage of this settlement presents the first efforts and achievements of locating Jewish secular life within the new socialist reality.

¹⁵ Roma Ligocka (1938-), the author of *The Girl in the Red Coat*, which is an autobiographical novel inspired by the *Schindler's List*. Roma, the main character and author, is a Polish Jew growing up in Krakow during Second World War. Beside the story of the Holocaust years and cruel circumstances of German occupation she also describes the time of growing up under the harsh conditions of Stalin times and later Communist regime.

¹⁶ Territory placed under Polish administration following the end of Second World War and the decisions of the Potsdam Conference in 1945. The Lower Silesia's German and Czech population was expelled and replaced with Poles, many of whom had themselves been expelled from Polish areas annexed by the Soviet Union. There were

Much different, and one may say much more complex situation of the Jews emigrating from Poland individually, either through the DP camps or some other transit location, is the case of the later productions – from the 1990s and 2000s. Personal testimonies of Marcel Goldman (*Zrabowana młodość*, 2003) and the Federmans and Daums families (*Hiding and Seeking*, 2004) show different aspects of the decision on destination and settlement' location.

March '68.

Emigration as such, but in particular the wave of it being the result of the anti-Semitic campaign in 1967 and 1968 became the theme for the film directors already in the 1980s. *Marcowe migdały* (1989) was one of the first attempts in Polish cinematography to show the complexity of political and social situation in Poland at the turn of 1967 and 1968, with assimilated young Jew Marcyś Siedlecki as the main character, who leaves Poland (and emigrates to Israel) at the end of the story depicted in this fiction film. The recent anniversary of March '68 encouraged filmmakers to look at this topic from different perspective - of the people who left Poland, whose Jewish family background was very often reminded only in 1968 and who started completely new life abroad – in Sweden, Denmark, United Kingdom, Israel and other countries . We can trace their stories in *Dworzec Gdański* (2007) by Teresa Torańska¹⁷ and Maria Zmarz-Koczarowicz.

My hometown Shtetl.

The separate group of film productions follows the nostalgia for and tragedy of the Jewish communities located in the small Polish towns. The shtetl and its life have become a leading motif of many documentaries and fiction movies. *Shtetl* by Marian Marzyński (prod. 1996) is just one of them, certainly one of the first produced. *Back to Gombin* (by Minna Zielonka-Packer, 2002), *Coffee Beans for a Life - Mein Überleben in Kolbuszowa*, (dir. Helga Hirsch, 2005), *Po-lin. Okruchy pamięci* (Po-lin. The remnants of memory, dir. Jolanta Dylewska, 2008) and *Po-Lan-Yah* (by Amnon Teitelbaum , 1999) show the prewar film footage and/or photographs confronted with the testimonies and contemporary image of the towns, which ones used to be the shtetls.

thousands of Jews among the resettled Poles – more information on their history can be found in the monograph publication by Ewa Waszkiewicz, *Kongregacje Wyznania Mojżeszowego na tle polityki wyznaniowej Polskiej Rzeczypospolitej Ludowej 1945-1968*, Wrocław 1999.

¹⁷ Teresa Torańska has published a book on this topic: *Jesteśmy. Rozstania '68* (We are. The farewells of '68), Świat Książki 2008.

Depicting life in the shtetls before the outbreak of the Second World War, history of its Jewish inhabitants during the Holocaust, together with the postwar returns to the towns offer the overview of Christian-Jewish relations. Particular shtetls become the study cases for the historians, writers and film makers. And the image we get can be sometimes sentimentally and selectively very positive, sometimes just nostalgic, but in most cases 'bitter-sweet', where the sweet parts can be easily associated with the life among family and friends (*Back to Gombin*), and the bitterness appears when the attitude of some Christian Poles' is portrayed. The extremely honest, emotionally hard and moving scenes are included in *Miejsce urodzenia* (The Birthplace, 1992), one of the first so personal stories of return to the hometown and to the site of persecution of the beloved people. The person we follow in this documentary – Henryk Grynberg, known well to any person interested in the contemporary history of Polish Jews and Jewish literature - conducting his individual investigation offers as the anatomy of the crime committed by the Poles against his own family members, but also the picture of how this crime is remembered among the local people of Radoszyna village.

Confrontation.

Confrontation with the persecutors, either direct or indirect , constituting the important part of *Miejsce urodzenia*, has become the main motif for some other film productions – among them the documentaries on the Nurnberg Trial and the Eichmann Trial in Jerusalem. More personal and in a way provoked confrontation has been shown in the recent *Inheritance* (dir. James Moll, 2006), the story of Monika Hertwig's meeting with Helen Jonas. Monika (now in her 60s) learned that her father, Amon Goeth, had not been killed in World War II like other soldiers, but was hanged as a war criminal. Only years after the release of *Schindler's List*, she had enough courage and determination to meet Helen Jonas, who was 15 years old when she arrived with other Jews at the Plaszow camp and was chosen to be the house maid by Amon Goeth.

Jewish Roots.

While following history of the Jews in Poland under communist rules one can notice some very important social changes in the late 1970s and early 1980s, which continued and developed in the 1990s, after the political system had changed. The process has been described in literature as "coming out of the wardrobe" or more often – discovering Jewish roots. Dozens if not hundreds of Poles returning to their Jewish identity, or discovering it in the most surprising circumstances. The dilemma to face in both of the cases was the same – how to live with the

Jewish identity. Each of the individuals can tell a different story. Some of them have been filmed already in the 1980s (*Ja - Żyd /Me, the Jew*, 1987; *Sparks Among the Ashes. A Bar Mitzvah in Poland*, 1986), some become inspiration for the fiction movies. One of the most interesting, because of its comedy form combined with the real depth of social analyzes, is *Cud Purymowy* (The Miracle of Purim, 2000) by Izabella Cywińska.

In the period mentioned above there are at least two examples of the group of Poles discovering their Jewish roots and establishing less or more formal organizations: Żydowski Uniwersytet Latający (ŻUL, Jewish Flying University, late 1970s) and Czulent (Tchulent, early 2000s). The second one has been depicted in at least two documentaries: *And then, who are we?* (2004) and *Wegetariański czulent* (Vegetarian tchulent, 2004).

Shpil Klezmerim, shpil!

The films about history of Polish Jews are very often accompanied by the klezmer music, as representing the Jewish past and culture in Poland. *The Last Klezmer* (1994) portrays the life of Leopold Kozłowski, who together with some postwar actors of Jewish Theatre in Warsaw (whose plays have been shown as the movies in the 1970s) remained the link between the prewar and postwar Jewish culture.

Among the other topics represented in the film (documentaries and fiction), which for the lack of time and space I would like only to mention now, are: the process of dealing with the Holocaust experience and trauma, Polish-Jewish relations after the Holocaust, revival of Jewish culture in the 1980s and 1990s (till nowadays), revival of Jewish religious life (*A Spark among the Ashes*), memory (and co-memorizing) of the Holocaust after 1989, the recognition of the Righteous among the Nations (*Hiding and Seeking*) and some more.

Some of the film directors, whose productions have been described or just mentioned either in the text above or in the attached “Selected filmography”, are worth special attention of any people interested in the contemporary history of Polish Jews. Marcel Łoziński, Oren Rudavsky, Yale Strom, Sławomir Grynberg, Jolanta Dylewska, Marian Marzyński and the others - their works have made important contribution to the filmography about 20th century history of Jewish life in Poland.

And last but not least – I need to mention the contribution of the Holocaust survivors, who decided to record their war experience as well as postwar life in the form of the film (e.g. the trilogy of Bernard Offen). Similar, very personal motifs appear in the works of (Holocaust’s) second generation’s representatives (Menachem Daum, Paweł Vogler, Maciej Hen).

Selected filmography:

1946

- *Jidisze Film Kronik* (Żydowska Kronika Filmowa / Jewish Film Chronicle), 1946-1949
- *Zchor* (Pamiętaj / Remember!) dir. Shaul Goskind, 1946 (?)

1947

- *Der jidiszer jiszuw in Niderschlezen* (Żydowskie osadnictwo na Dolnym Śląsku / The Jewish settlement in Lower Silesia), 1947
- *Der weg cum gezunt* (Droga do zdrowia / The way to health), 1947

1948

- *Der finfter jorcajt fun ojsztand in warszewer geto* (Piąta rocznica powstania w getcie warszawskim / The Fifth Anniversary of the Warsaw ghetto uprising) dir. Shaul Goskind and Natan Gross, 1948
- *Joint*, 1948
- *Mir lebngelibene* (My, którzy przeżyliśmy / We, who have survived), dir. Natan Gross, Shaul Goskind, 80 min., 1948
- *ORT*, 1948
- *Unzere kinder* (Nasze dzieci / Our Children), 1948

1949

- *Achar alpaim szana* (Po dwóch tysiącach lat / After Two Thousand Years), 1949
- *Kadima Gordonia* (Naprzód, Gordonia), 1949

1950

- *Fun churwes cum hajmland* (Z ruin do ojczyzny / From the ruins to the Homeland), dir. Jehuda Tarmu, prod. Yitzhak Goskind, Kinor, 1950, 15 min.

1957

- *Jews in Poland*, dir. Karol Latowicz, prod. Szymon Federman, Film Polski 1957 (made in 1946), 45 min (Poland)

1978

- *Komediantn* (The comedians), television series – theatre plays by the Jewish Theatre in Warsaw, dir. Stefan Szlachtycz, Zygmunt Samosiuk, prod. CWPiFTV Poltel Warszawa, 1978 (Poland)

1979

- *Der Dibuk*, television fiction film, dir. Stefan Szlachtycz, Jan Buchwald, Szymon Szurmiej, the theatre play based on S. Anky's *Dybuk* – by the Jewish Theatre in Warsaw, prod. CWPiFTV Poltel Warszawa, 1979 (Poland)
- *Sztern ojfn dach* (The stars on the roof), fiction film – theatre play by the Jewish Theatre in Warsaw, dir. Jerzy Gruza, prod. Poltel Warszawa 1979 (Poland)

1981

- *Displaced Persons*, dir. Yigal Burstein, prod. Yigal Efrati, David Schuetz, Israeli Film Service, 1981, 50 min. (Israel)

1983

- *Schindler. His Story as told by the Actual People he Saved*, dir. Jon Blair, A Thames Television Production, 1983 (UK)

1985

- *Shoah*, dir. Claude Lanzmann, 1985, 613 min. (France)

1986

- *Sparks Among the Ashes. A Bar Mitzvah in Poland*, dir. Oren Rudavsky, narration Eli Wallach, prod. First Run/Icarus Films, 1986 (USA)

1987

- *Ja - Żyd* (Me, the Jew) dir. Robert Gliński, 1987, 33 min. (Poland)
- *Nr 181970*, about Henryk Mandelbaum, dir. Robert Gliński, 1987 (Poland)
- *Więzień Nr 94287* (The Prisoner Nr 94287), about Leon Goldring, prod./dir. Robert Gliński, 1987, 13 min. (Poland)

1989

- *Marcowe migdały* (March Almonds) dir. Radosław Piwowarski, 1989, (Poland)

1990

- *Pogrzeb kartofla* (The Funeral of Potato), dir. Jan Jakub Kolski, 1990, fiction film (Poland)

1991

- *At the Crossroads. Jews in Eastern Europe today*, dir. Oren Rudavsky i Yale Strom z Elinor Schull, prod. Arthur Cantor Film/Video Collection, 1991

1992

- *Siedmiu Żydów z mojej klasy* (Seven Jews from My Class), dir. Marcel Łoziński, 1992, 40 min (Poland)
- *Miejsce urodzenia* (The Birthplace), dir. Paweł Łoziński, 1992, 47 min. (Poland)

1993

- *Kronika powstania w getcie warszawskim wg. Marka Edelmana* (Chronicle of the Warsaw Ghetto Uprising According to Marek Edelman) dir. Jolanta Dylewska, 1993, 74 Min (Poland)
- *Karuzela* (The Carousel) , dir. Michał Nekanda-Trepka, 1993, 34 Min (Poland)
- *Schindler's List*, dir. Steven Spielberg, 1993 (USA)
- *Verdict on Auschwitz: The Frankfurt Auschwitz Trial 1963-1965*, dir. Rolf Bickel, Dietrich Wagner, 180 min., 1993 (Germany)

1994

- *The Last Klezmer. Leopold Kozłowski, His Life and Music*, dir. Yale Strom, Notowitz Productions, 1994 (USA)

1995

- *Diaspora. Historia Żydów Polskich. 965-1990* (Diaspora. The history of Polish Jews.965-1990), dir. Leopold R. Nowak, prod. Oficyna Filmowa Galicja, 1995 (in Polish)

1996

- *Shtetl*, dir. Marian Marzyński, 1996, 173 min. (USA)
- *Three stories*, dir. Paweł Vogler, prod. Paweł Vogler, Rick Fingerhut, Andrew Hoffer, 1996

1997

- *My Hometown Concentration Camp*, dir. Bernard Offen, 1997 (USA)
- *A Life Apart. Hasidism in America*, dir. Menachem Daum and Oren Rudavsky, 95 min., 1997 (USA)

1998

- *Fotoamator* (Photographer), dir. Dariusz Jabłoński, 1998, 80 min (Poland)
- *Pociąg do Wiednia* (The Train to Vienna), dir. Marek Drażewski, 1998, 45 min. (Poland)

1999

- *Czytając Sienkiewicza na Pustyni Negev* (Reading Sienkiewicz on the Desert Negev) dir. Krzysztof Bukowski, 1999, 25 min. (Poland)
- *Po-Lan-Yah*, dir. Amnon Teitelbaum, prod. Shmuel Altman, Israeli Film Service, series of 7 films, each about 52 min., 1999 (Israel)
- *Process B-7815*, dir. Bernard Offen, 1999 (USA)

2000

- *Cud Purymowy* (The Miracle of Purim), dir. Izabella Cywińska, 57 min., TVP, 2000 (Poland)
- *Ritual Murder. Legend in European History*, dir. Andrzej Białko, 41 min. Association for Cultural Initiatives Kraków-Nurnberg-Frankfurt/m and Religion Fernsehen ORF Wien, EU Project Culture 2000,

2001

- *A Forgotten Odysey*, dir. Jagna Wright, 2001, 52 min. (USA)
- *Pamiętam* (I remember), dir. Andrzej Wajda, Marcel Łoziński, 2001 (Poland/USA)
- *Sąsiedzi* (The Neighbours), dir. Agnieszka Arnold, 2001 (Poland)

2002

- *Back to Gombin*, dir. Minna Zielonka-Packer, 2002 (USA)
- *Lista Sendlerowej* (Sendler's List), dir: Michał J. Dudziewicz , 2002, 45 min. (Poland)
- *Ostatni świadek* (The Last Witness), dir. Michał Nekanda-Trepka, 2002, 51 min. (Poland)
- *Statyści* (The Extras), dir. Paweł Sala, 2002, 48 min. (Poland)
- *The Pianist*, dir. Roman Polański, 2002 (France, Poland, Germany, UK)

2003

- *Łyżeczka życia* (The teaspoon of life), dir. Michał Nekanda-Trepka, 2003 (Poland)
- *Zrabowana młodość* (The stolen youth time) – about Marcel Goldman, dir. Teresa Olejarczyk, TVP Kraków 2003 (Poland)

2004

- *And then, who are we?* dir. Barbara Schuch & Sophie Sensier , 2004 (France)
- *Hiding and Seeking*, dir. Oren Rudavsky & Menachem Daum, , 2004, 85min (USA)
- *Wegetariański czulent* (Vegetarian tchulent), dir. Waldemar Janda, TVP Kraków 2004, 20 min (Poland)
- *Władysław Szpilman 1911-2000 – własnymi słowami* (Władysław Szpilman 1911-2000 – in his own words), dir. Marek Dąbrowski (Poland)
- *Żydzi w Powstaniu Warszawskim* (The Jews in Warsaw Uprising), dir: Anna Ferens, Anna Kowalewska-Onaszkiewicz , 2004, 57 min. (Poland)

2005

- *Chłopak i dziewczyna* (The Boy and the Girl), dir. Sławomir Koehler, 2005 (Poland)
- *Coffee Beans for a Life - Mein Überleben in Kolbuszowa*, dir. Helga Hirsch, 2005 (Germany)
- *Dwie szuflady* (The Two Drawers), about Michał Głowiński, dir. Jan Strękowski, 2005, 54 min., (Poland)
- *Dziedzictwo Jedwabnego* (The Legacy of Jedwabne), dir. Sławomir Grunberg, 2005, 72 min, (Poland)
- *Koncert Marcowy Op.68*, dir. Mieczysław B. Vogt, 2005, 57 min. (Poland)
- *Nie zapomnieć* (Not to forget) – about Miriam Akavia, dir. Piotr Weychert, prod. Media Kontakt, 63 min. 2005 (Poland)
- *Powiedz mi, dlaczego?* (Tell Me Why?) dir: Małgorzata Imielska, 2005, 48 min. (Poland)
- *Sadownik* (The Orchardman), dir. Kalina Alabrudzińska, 2006 (Poland)
- *Sarid* (The Survivor), dir. Zbigniew Gajzler, 2005, 49 min. (Poland)
- *Uczniowie Widzące z Lublina*, dir. Leszek Wiśniewski, 26 min., (Poland)

2006

- *Fotografie mojego taty* (The Photographs of my Father), dir. Maciej Hen, 2006, 27 min. (Poland)
- *Inheritance*, dir. James Moll, prod. Allentown Productions Inc. 2006 (USA)
- *Ocalone* (Rescued) dir. Jadwiga Wolska-Stefanowicz, 2006, 54 min. (Poland)
- *Rachela na Dworcu Gdańskim* (Rachela at the Gdansk Railway Station), dir. Ewa Szprynger, 2006, 45 min. (Poland)
- *The Last Fighters*, dir. Ronen Zaretsky & Yael Kipper, 2006, 76 min
- *The Nuremberg Trials*, dir. Michael Kloft, SPIEGEL TV production with *American Experience*, Bayerischer Rundfunk, National Geographic Channel, Norddeutscher Rundfunk, 2006

2007

- *Dworzec Gdański* (Gdansk Railways Station), dir. Teresa Torańska & Maria Zmarz-Koczarowicz, 2007, 52 min. (Poland)
- *Saved by deportation*, dir. Sławomir Grynberg, 2007, 79 min. (USA)

2008

- *Żydowski dom dziecka* (The Jewish Orphanage), dir. Paweł Łoziński, 2008 (Polska)
- *Auschwitz war auch meine Stadt* (Auschwitz Was My Hometown), dir. Konstanze Burkard, 100 min., Sarabandefilm/WDR 2008 (Germany)
- *Obcy VI* (Alien VI), dir. Borys Lankosz, 2007, 30 min. (Poland)
- *Po-lin. Okruchy pamięci* (Po-lin. The remnants of memory), dir. Jolanta Dylewska, 2008 (Poland)
- *Settlement* (Settlement: dom Kusznerów), dir. Marian Marzyński, 55 min., 2008 (USA)