

## MULTIPLE-LANGUAGE VERSIONS OF CZECH FILMS AND THE FILM INDUSTRY IN CZECHOSLOVAKIA IN THE 1930s

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The versioning routine in Europe (or at least in some European countries) issued from incentives that were somewhat different than those of the Hollywood studios, and these incentives had very little to do with the issues of dubbing. This is the general point I want to demonstrate, *pars pro toto*, on the example of Czechoslovakia, with occasional references to Austria, Germany and Hungary. Czechoslovakia will figure here as an entity within the European film market, albeit an entity of secondary significance, which therefore had to try harder to make it on the international market.

In researching this essay I wanted to get a feel for the issues that may need to be anticipated were we planning a catalogue of multi-language versions. One of the first tasks that FIAF (International Federation of Film Archives) assigned to its members in 1946, right after WW2, was to produce national filmographies. If any multiple-language versions showed up at all in that first generation of such catalogues, a great many details had not been given. Some of these gaps have not been filled in to date. I have not been successful in tracking down the names of the sound engineer, the editor, or the set designer of many multiple-language versions of Czech films. Compared to the Czech "originals," we have only fragmentary pieces of information on the cast, and so on. We trust our project is going to reverse the situation.

The Czechoslovak film industry of the 1930s was marked by a relatively high output – the annual average from 1931 to 1938 was more than 34 films; roughly 25 films a year in the early 1930s, 45 or more annually in the late 1930s. In 1937 Czechoslovakia was the fifth biggest film producer in Europe. The film industry was relatively self-sufficient, meaning that the existence of the domestic production did not depend on export. A network of nearly 2,000 movie theaters constituted a market on which the domestic film producers could survive, especially if they combined production with distribution. It was just the other way round in Austria – a mere 10% of production costs came from the film's national distribution; the remaining 90% came from export.<sup>1</sup> Lastly, the Czechoslovak film industry enjoyed a certain amount of support from the government: between 1932 to 1934 this included artificial regulation of foreign film imports, but for the most part it took the form of subsidies to domestic films.

From 1930, when sound film production began in Czechoslovakia, a total of three hundred full-length feature films had been shot through the end of 1938. This aggregate number includes the Czech versions of three films from Paramount's European production, and thirty-nine foreign-language versions of Czech films, or of films mostly in the Czech language. Statistically speaking, about 16% of domestic production appeared thus in a foreign-language version. The multiple-language versions were here produced continuously from 1930 through 1938; when this routine was brought to an end it was for political reasons.

Three to six multiple-language versions were thus produced each year. Additionally, Czechoslovak film industry records from 1933 to 1936 mention dubbed versions, all in German, of another ten films.<sup>2</sup> In other words, export-oriented Czechoslovak producers made both “autonomous” multiple-language versions as well as dubs. The more expensive variants (parallel production of multiple-language versions) were considerably more numerous than the cheaper variant, i.e. dubbing. It is interesting that all the dubbed versions shown in the period records had different lengths (generally shorter) than the original, in some case by several hundred meters.<sup>3</sup> This means that these films were, strictly speaking, not dubbed but rather adapted.

What were the reasons for such extensive production of multiple-language versions? Even though local producers could live off the domestic market, the market was small, which put limits on potential sales and forced the film producers to invest only modestly. With the advent of sound, average feature film production costs quadrupled. Costlier projects were always somewhat iffy in the Czechoslovak Republic. Bigger profits could only be had by expanding to markets abroad. Early on it became clear that foreign distributors were quite passive when it came to importing Czechoslovak films. More than fifteen titles were presented annually at the Viennese film exchange toward the last years of the silent film period, but with the arrival of sound the Czechoslovak films disappeared altogether. When they reappeared, these were, with some exceptions, Czech films presented in a German-language version or dubbed by the Czech producer.<sup>4</sup> In mid-1930s, complicated and unsuccessful negotiations were held between Czechoslovakia and Austria concerning a bilateral agreement on films. It was primarily the Austrian side that had a stake in this. Czechoslovak negotiators wanted to increase the import of Czechoslovak films to Austria. While Czechoslovakia regularly purchased practically the entire Austrian film production, the Austrian distributors showed only German-language versions of Czech films. The Austrian film industry representatives were unable to guarantee that the exhibitors would widen their repertoire, even though the industry as a whole had an eminent interest in the agreement.<sup>5</sup> This case exemplifies the Czechoslovak producers’ situation on foreign markets: if they wanted to break into any of them, they simply had to deliver a ready-made product in the form of a foreign-language version. Other small filmmaking countries in Europe found themselves in the same predicament: Austrian producers made in 1932 to 1935 multiple-language versions for the Anglo-Saxon and French markets, and participated in the production of Hungarian films in Hungarian and German versions for the Austrian, German and Swiss markets.

Access to these markets had been made more difficult yet by the protectionist policies current in many European countries. Roughly from the mid-1920s, pro-active protective measures were being enacted against the expansion of American films. A number of countries such as Germany, Great Britain, France, Austria, Hungary and others set import quotas, quite frequently linked to domestic film production. Although such measures were aimed at Hollywood in the first place, they actually affected all importers indiscriminately.

Thirty-nine multiple-language versions (of which thirty German-language versions of Czech films, eight French-language versions, and one Czech version of a German film) were made in Czechoslovak production or co-production. This includes multiple-language versions made of so-called synchronised films, i.e. silent films with an added sound track. For example, *Erotikon* (G. Machatý, 1929) was synchronised into both a Czech and a German version in 1933.

The occasional efforts to make a push for the French market apparently arose not only from the dominant position France held among the European cinemas, but also from Czechoslovakia's foreign policy orientation between the wars. France was a major ally of the new Czechoslovak Republic, and contacts between the two countries were developing on all levels. The French-language versions of Czech films were always made with a completely new cast, the sole exception being the French language version of *Extáze* (G. Machatý, 1933).<sup>6</sup> This practice distinguishes the French-language films from the larger group of German-language versions, which shared some cast members with the Czech version. This brings us to German, the dominant language of Central Europe, and consequently the dominant language of the multiple-language versions of Czech films. Although this orientation of the Czechoslovak film producers is in this respect logical, a few remarks should be added.

The producers of German-language versions presumed double sales – to Germany and to Austria – but they also attempted regular inroads into other countries, where a German version stood a much better chance than its Czech equivalent. The larger the number of target countries, the lesser the risk represented by a given country's censorship, import license rejection, or administrative obstacles. Furthermore, the producers of German-language versions counted on the more than three million strong German minority in Czechoslovakia. This was another target group; even if a film could not be sold to German-speaking countries, this domestic niche market would help out. The production of German-language versions was thus secured in several ways, but this “ideal” is obviously relative. If we were to go case by case, we would see a variety of complications, economic impact being not the least among them. Thus, for example, the German-language version of *Pobočník jeho výsosti* (M. Frič, 1933), *Der Adjutant Seiner Hoheit* with Vlasta Burian, was banned in Germany for disrespecting the Austrian army uniform, and encountered problems in Austria itself. More broadly, the political development in the course of 1930s led Czechoslovakia's Germans to become a somewhat unreliable group of cinema-goers as far as domestic production was concerned.

By the mid-1930s, Prague's central authorities knew that Czechoslovakia's Germans were boycotting the domestic production. No doubt the influence of Nazi propaganda, and their historical anti-Czech animosity were factors, especially among the Germans settled in the so-called Sudetenland, a western border region. This ethnic population had its own cultural life, however, which is only beginning to be investigated by scholars today, so that we still know little of the reception there of Czechoslovak cinematography in the interwar period. It is certain that the situation for distribution of the German-language versions of Czech films in Sudetenland was quite complicated.

In the 1930s more than three hundred fifty cinemas in Czechoslovakia were German, i.e. operated by a German owner. This represents approximately one-fifth of the number and capacity of Czechoslovakia's network of cinemas, corresponding also to the proportion of the country's German population. However, the distribution of German-language versions was regulated not only by the market but also by the government. Pursuant to a special Ministry of Trade decree, the German-language versions of non-German films could be shown only in those municipalities where Germans had an absolute majority.<sup>7</sup> There were three hundred forty-seven such locations. Prague was an exception: here a single German cinema, Urania, served a forty thousand strong German minority.

As the 1930s unfolded, the importance of this German audiences in Czechoslovakia grew for a related set of political reasons. Forced to leave Nazi Germany, several Jewish

producers, directors and actors – among them Kurt Gerron, Franzisca Gaal, Hans Jaray, Hermann Kosterlitz (later Henry Koster), Max Neufeld, Richard Oswald, Szöke Szakall, and Otto Wallburg – attempted to get established in the Austrian film industry. Here they made so-called “independent films” – i.e. independent of the German film industry, given that their work could, of course, not be distributed in Germany.<sup>8</sup> The Austrian film industry representatives tried on several occasions to negotiate exemptions for these films, but the *Reichsfilmkammer* invariably turned them down.

Czechoslovakia became the main customer for these “independent films.” These included over twenty German-language films, some of which were made in Hungary and six of them in Czechoslovakia, since some Jewish émigrés from Germany found work in the Prague and Brno studios. Whereas virtually all the Jewish productions made in Austria or Hungary were made in German only, the six films made in Czechoslovakia were produced as multiple-language versions. The Brno company Terra-film in made *Rozpustilá noc* (Vl. Majer, 1934), whose German-language version, known as *Csardas* or *Ihre tollste Nacht* was directed by a trio of German émigrés: Walter Kolm-Veltée, Jakob Fleck and Luise Fleck. Not only did the film have different directors; it also had different casts, save for one cameo role. A year later Jakob Fleck and Luise Fleck then directed a German-language version of *V cizím revíru* (Vl. Majer, 1935) under the title *Der Wilderer vom Egerland* for the same company. It is curious that here the cast was identical with that of the Czech version, and that different directors instructed the same actors. A third case is atypical, too: the filmed operetta *Taneček panny Měrinky* (*Hoheit tanzt Walzer*, M. Neufeld, 1935) shot for Elekta by another Jewish émigré from Germany. The film did not have a Czech-language version; its multiple-language versions were German and French, both directed by Neufeld. Each version had a different cast: in the German-language version, Neufeld provided employment opportunities for other Jewish émigrés (such as Hans Jaray). It is worth noting that the main shareholder of Elekta was one of the most successful Czechoslovak film entrepreneurs, Josef Auerbach, who, being Jewish himself, had to leave Czechoslovakia in January 1939.<sup>9</sup>

Among the Jewish talent that took part in the production of German-language versions in Czechoslovakia was Otto Kanturek, who had worked as a cameraman in Germany in the 1920s. In 1934 he established in Prague the film company Okafilm which produced the film operetta *V tom domečku pod Emauzy/Das Häuschen in Grinzing*, in Czech and German versions, both directed by himself. A similar case was that of Robert Land, born as Robert Liebmann.<sup>10</sup> A native of Moravia, he worked for a number of years as a director and distributor, first in Vienna, later in Berlin. After Hitler came to power, Land moved to Prague, where he directed the German version of the Czech film *Sextánka, Die Sextanerin* (1936). In 1938, somewhat paradoxically, it was he who made the Czech-language version of the film *Panenka* whereas the German-language version, *Robot Girl Nr.1*, was shot by the Czech director Josef Medeotti-Boháč. *Robot Girl Nr.1* is the last multiple-language version of a Czech film ever made in Czechoslovakia. The Czech-language version premiered on March 31, 1938. We do not know the date of the Czechoslovak premiere of the German-language version, but as it was censor-approved in September 1938, it is likely that it actually never reached audiences in Sudetenland, which in that same month was ceded to the German Reich by the Treaty of Munich. The Austrian market was closed to it as well, since for all practical purposes it had been under the control of the Film Chamber of the German Reich ever

since the 1936 Austrian-German agreement on films. For Metropolitan, the company that produced *Robot Girl Nr. 1*, it was an investment which would never be recouped.

The space in Central Europe for the distribution of works in which Jews (especially those emigrating from Germany) took part, had been shrinking dramatically since the mid-1930s. Nevertheless, throughout the decade the German-Czechoslovak relations in cinematographic matters remained very strong, with both sides demonstrating an extraordinary interest in developing their common ties. Germany, for example, accepted the terms of Czechoslovakia's quota system which required that film importers also produce Czech films. UFA's Prague branch started production in 1933, and by 1940 made fifteen Czech films. (Incidentally, no German-language version of these fifteen was ever made.) UFA took this step at a time when Germany, following Adolf Hitler's rise to power, was losing the positions it had until then held on the European markets.<sup>11</sup> Czechoslovakia had been one of its traditional customers, importing some eighty German films annually. In contrast, the large American companies represented by MPAA had in the course of 1932-1934 decided to boycott the Czechoslovak market; their Prague branches did thus not get involved in film production in the country, forfeiting to Germany their dominant position on this market.

Germany wished to have its position secured contractually, as was the case with respect to other countries (France, Austria, Poland). A Czechoslovak-German agreement on the imports of German films to Czechoslovakia was signed in 1936. The agreement was important for the Czechoslovak side, because it accepted the pricing terms stipulated by the recently established Film Importers' Cartel, thereby imparting legitimacy to its very existence.<sup>12</sup> Another Czechoslovak-German agreement, on the mutual exchange of films, was signed in 1937, remaining in force through the end of 1938. The agreement lay down that for every fifteen German films imported to Czechoslovakia one Czech film could be exported to Germany without a quota-compliant certificate, meaning outside of the agreed quotas. It is significant that the wording stated: "Films produced in the Czechoslovak Republic in a German-language version." The agreement consequently envisaged the continuing production of versions, and gave certain guarantees and benefits for exports to Germany – provided, of course, that the German laws (Nuremberg ones included) were adhered to.<sup>13</sup> Furthermore, it stipulated that the number of the German-language versions of Czech films was not to exceed five titles a year, i. e. that no more than five Czech off-the-quota films could be imported each year. The pertinent regulations applied to all other films. The fixing of these numerical proportions and limits corresponded to the actual production capabilities: more than six foreign-language versions a year had never been produced in Czechoslovakia; and the number of German films purchased by the Czechoslovak film distributors was eighty-two in 1936 and seventy-nine in 1937, which translates into slightly over fifteen times the number of the foreign-language versions.

It should be said that Prague and Berlin enjoyed very good cinematographic relations in the second half of the 1930s, and that the Czechoslovak film industry representatives viewed Germany with great respect, even admiration. They were impressed with the attention paid to the German cinema by the German state, attracted by the centralising trend in the Reich's organisation of the film industry, and inspired by the institution of the Reich programming director for films. This interest in German affairs was manifested in the large number (forty) of Czechoslovak delegates attending an international film congress in Berlin in 1935.

Prague's Ministry of Foreign Affairs perceived this rapprochement or, if you will, mutual accommodation between German and Czechoslovak film industries, with alarm. It was also met with criticism from observers outside the film industry.<sup>14</sup> Nevertheless, it was precisely this link of a small film sector to an industrial film giant that provided such fertile soil for the Czechoslovak production of multiple-language versions. The state had expressed its interest in the production of such versions, having included them in the system of production subsidies. When its conditions were met, the Film Advisory Committee at the Ministry of Trade would grant a Czech film producer a basic subsidy of 70,000 Czechoslovak crowns or up to 140,000 crowns if the film was deemed especially interesting or worthwhile; the subsidy could go up to 210,000 crowns (i.e. roughly one-quarter of the average production costs for a full length feature movie) for a film of outstanding qualities. The subsidy for making a foreign-language version amounted to 40,000 crowns.<sup>15</sup> It should be remembered that German-language versions of Czech films were also sold to countries that were not German-speaking, and that such exports improved considerably the country's balance of payments. These government subsidies were not disbursed from the state budget but rather from a fund generated from the registration fees on imported foreign films.

Let us now have a look at what can we learn from the list of these forty-two versions, summarised in the accompanying table (Fig. 1). As regards the production aspect, all three models are represented here. Twenty-two multiple-language versions were produced by the same company that made the Czech versions. In ten cases, when foreign-language versions were made in a co-production, the Czechoslovak producers collaborated with foreign companies that were well established in the target country. This was commonly the case for films by Karel Lamač, whose German-language versions always involved his Berlin company Ondra-Lamac-Film. It is also possible that by doing so, the German-language version of a Czech film could secure the status of having a German origin so that the German authorities would consider it a domestically produced film. In nine cases, the foreign-language versions were made by new producers. Here Electa was the most pro-active one, having made nineteen Czech films and twelve multiple-language versions. Meissner made twenty Czech films and eight multiple-language versions. Unlike Josef Auerbach of Elekta who – as has already been mentioned – went into exile before the Wehrmacht take-over, Emil Meissner unfortunately stayed on in the Bohemian Protectorate. In 1942 he left on a transport for Theresienstadt, and was from there deported to Auschwitz.<sup>16</sup>

Change in director for the version's production occurred nineteen times. The notion of the multi-language versions as batch-produced was widespread, and issues of authorship did not play much of a role. Again and again we see that the new director, or a new author, is listed as the author of the foreign-language version's script, while the authorship of the Czech original is not credited at all. On the other hand, however, there are cases which accentuate the author figure. This is the case for *Extáze* and Gustav Machatý and for Karel Lamač's films, as well as for the majority of films by Martin Frič, especially when they centred on a key star, namely Vlasta Burian.

Even while changes did occur with respect to cameramen, composers or sound engineers, it was the cast that was most likely to be changed. Only in a single case did it remain identical (*V cizím revíru/Der Wilderer vom Egerland*); a curiosity in itself, and one that will have to be re-checked. Some two-language projects took advantage of bilingual actors who played the same role in both versions, but for the most part these

were cameo roles. The main roles were mostly given to actors who were stars in the target countries – Hans Moser, Theodor Loos, Lil Dagover, or Olga Tschechowa. Thus the producers of multi-language versions hooked up to the star system in the target countries, something that made distribution there easier. With one exception, for it was via their German versions that the Czechoslovak production companies Elekta and Meissner managed to launch one Czech star onto the international scene. I am referring to the outstanding stage and film actor Vlasta Burian, regarded to date by Czech journalists as “the comedy king.” Burian was a bilingual actor, so his films – always scripted as “one-man shows” – could readily have a German-language version. He won a great popularity in the German-speaking countries already with his first sound film, *Der falsche Feldmarschall/ C. a. k. polní maršálek* (K. Lamač, 1930). This success was then strategically heightened with *Er und seine Schwester/On a jeho sestra* (K. Lamač, 1931), where he teamed up with the Czech actress Anny Ondra, a star in the German cinema since the late 1920s. Out of the fifteen films Burian made between 1930 and 1938, five had a German-language version starring himself. A similar attempt to create an international star through multiple-language versions occurred with another bilingual actor, Rolf Wanka. While Burian was unbeatable as a popular comedian, Wanka was a polished lover type. Between 1935 and 1937 he shot six films with German-language versions, but given his limited acting talent, was unable to match Burian’s success.

Oddly enough, Czechoslovak producers did not attempt to use the linguistic and “star” potential of Lída Baarová, who starred only in Czech films when shooting in Czechoslovakia. We encounter a similar project, aiming to promote a domestic star to international fame via multiple-language versions, in Austria. In the mid-Thirties, a plan (which never took off) was conceived to found a company that would produce English-language versions of Paula Wessely’s films for the American market.<sup>17</sup>

The regular production of German-language versions of Czech films offered space for a better integration of the German minority into the Czechoslovak film industry. Regrettably this opportunity remained largely unexploited. The ensemble members of Neues deutsches Theater, Prague’s leading German-language stage, would only occasionally appear in the German-language versions, even though their ranks boasted many remarkable actors. An exception is *Der Fall des Generalstabs-Oberst Redl/Aféra Plukovníka Redla* (K. Anton, 1931) in which eight actors from that theatre appeared, although not in any of the main roles. There were absolutely no contacts between Prague’s filmmakers and actors in the German-speaking Sudetenland border region. When Martin Frič made a goodwill gesture in late summer of 1938, proposing that the cast of his next German-language version would consist entirely of actors from Sudetenland theatres, it was woefully too late.

The foreign-language versions were commonly premiered several weeks or months after the premiere of the Czech version, although there were exceptions as well. The German-language version of *Falešná kočička, Die falsche Katze* (Vl. Slavínský, 1937) was not made in parallel with the Czech version but rather with a six-month delay, so that its opening took place a full year later. In many cases we don’t even know the opening dates of German-language versions in Czechoslovakia, because the press took no notice.

In closing, let me sum up our current knowledge about the existent copies of multiple-language versions produced in Czechoslovakia from 1930 through 1938. According to our records, eleven out of the forty-two films did not survive. Neither did a single one of the three Czech-language Paramount films made in Joinville in 1930-1931. Prague’s

National Film Archive owns nine titles; another eight films are stored at Archives du film du Centre National de la Cinématographie at Bois d'Arcy; ten multiple-language versions are at Gosfilmofond in Russia, and ten films are in Berlin at Bundesarchiv-Filmarchiv. To date, we have had no additional reports on such films in other archives.

- 1 Gernot Heiss, Ivan Klimeš (eds.), *Obrazy času. Český a rakouský film 30. let/Bilder der Zeit. Tschechischer und österreichischer Film der 30er Jahre* (Praha-Brno: NFA-OSI, 2003), p. 336
- 2 Jiří Havelka, *Čs. filmové hospodářství I. Zvukové období 1929-1934* (Praha: Čefis, 1935), pp. 102-110; Jiří Havelka, *Čs. filmové hospodářství II. Rok 1935* (Praha: Nakladatelství Knihovny Filmového kurýru, 1936), pp. 17-20; Jiří Havelka, *Čs. filmové hospodářství III. Rok 1936* (Praha: Nakladatelství Knihovny Filmového kurýru, 1937), pp. 23-26.
- 3 *Kantor Ideál* (1932), 2.600 mt./*Betragen ungenügend*, 2.300 mt.; *Řeka* (1933), 2.550 mt./*Junge Liebe*, 2.085 mt.; *Za řádovými dveřmi* (1934), 2.345 mt./*Hinter Klostertüren*, 2.130 mt.; *Hudba srdcí* (1934), 2.800 mt./*Musik der Herzen*, 2.625 mt.
- 4 See the Austrian journal *Paimann's Filmlisten* (1930-1935).
- 5 G. Heiss, I. Klimeš (eds.), *op. cit.*, pp. 345-353.
- 6 *Český hraný film II. 1930 – 1945 / Czech Feature Film II. 1930 – 1945* (Praha: NFA, 1998), pp. 91-93; A. Loacker (ed.), *Extase* (Wien: Filmarchiv Austria, 2001), pp. 479-481.
- 7 J. Havelka, *Čs. filmové hospodářství III. Rok 1936*, cit., p. 19.
- 8 Armin Loacker, Martin Prucha (eds.), *Unerwünschtes Kino. Der deutschsprachige Emigrantenfilm 1934-1937* (Wien: Filmarchiv Austria, 2000).
- 9 Petr Bednařík, *Arizace české kinematografie* (Praha: Karolinum, 2003), pp. 116-118.
- 10 Christian Dewald, Elisabeth Büttner, *Das tägliche Brennen. Eine Geschichte der österreichischen Films von den Anfängen bis 1945* (Salzburg-Wien: Residenz, 2002), pp. 361-365.
- 11 Jürgen Spiker, *Film und Kapital. Der Weg der deutschen Filmwirtschaft zum nationalsozialistischen Einheitskonzern* (Berlin: Volker Spiess, 1975) pp. 113-114.
- 12 G. Heiss, I. Klimeš (eds.), *op. cit.*, pp. 315-316.
- 13 Jiří Havelka, *Čs. filmové hospodářství IV. Rok 1937* (Praha: Nakladatelství Knihovny Filmového kurýru, 1938), pp. 15-16.
- 14 Julius Schmitt, "Filmová situace optimisticky," *Přítomnost*, Vol. 12, no. 24 (1935), p. 377.
- 15 J. Havelka, *Čs. filmové hospodářství III. Rok 1936*, cit., pp. 16-18.
- 16 P. Bednařík, *op. cit.*, pp. 120-121.
- 17 G. Heiss, I. Klimeš (eds.), *op. cit.*, pp. 338-339.



Fig. 1 - Production of multiple-language versions in Czechoslovakia (and three Paramount-films), 1930-1938

no.	original version	German version	French version	other	note
1	<i>C. a k. polní maršálek</i> (K. Lamač; P: Elekta, 1930)	<i>Der falsche Feldmarschall</i> (K. Lamač; P: Elekta, Ondra-Lamac-Film, 1930)			NFA, Prague
2	<i>C. a k. polní maršálek</i> (K. Lamač; P: Elekta, 1930)		<i>Monsieur le Maréchal</i> (K. Lamač; P: Standard, 1931)		Archives du film du C.N.C., Bois d'Arcy
3	<i>Aféra plukovníka Redla</i> (K. Anton; P: Elekta, Sonofilm, 1931)	<i>Der Fall des Generalstabs-Oberst Redl</i> (K. Anton; P: Sonofilm, Elekta, 1931)			NFA, Prague
4	<i>Když struny lkají</i> (F. Fehér; P: AB, 1930)	<i>Ihr Junge</i> (F. Fehér; P: F. Fehér, 1931)			
5	<i>The Doctor's Secret</i> (P: Paramount, 1930)			<i>Tajemství lékařevo</i> (J. Lebl; P: Paramount, 1930)	
6	<i>On a jeho sestra</i> (K. Lamač, Martin Frič; P: Elekta, 1931)	<i>Er und seine Schwester</i> (Karel Lamač; P: Elekta, Ondra-Lamac-Film, 1931)			Gossfilmofond Rossii
7	???			<i>Žena, která se směje</i> (J. Bor; P: Paramount, 1931)	
8	<i>To neznáte Hadimírsku</i> (K. Lamač, M. Frič; P: Elekta, 1931)	<i>Wehe, wenn er losgelassen / Unter Geschäftsaufsicht</i> (K. Lamač, M. Frič; P: Elekta, Ondra-Lamac-Film, 1931)			NFA, Prague

POURQUOI LE CINÉMA DES DÉBUTS?

no.	original version	German version	French version	other	note
9	?? (P: Paramount, 1931)			<i>Svět bez hranic</i> (J. Lébl; P: Paramount, 1932)	
10	<i>Extáze</i> (G. Machatý; P: G. Machatý, Elekta, 1932)		<i>Extáze</i> (Gustav Machatý; P: Elekta, 1932)		Archives du film du C. N. C., Bois d'Arcy
11	<i>Extáze</i> (G. Machatý; P: G. Machatý, Elekta, 1932)	<i>Extáze</i> (G. Machatý; P: Elekta, G. Machatý, 1932)			
12	<i>Lel?ek ve službách Sherlocka Holmese</i> (Karel Lamač; P: Elekta, 1932)		<i>Le Roi bis</i> (Robert Beaudoin; P: Elekta, 1932)		Archives du film du C.N.C., Bois d'Arcy
13	<i>Tisíc za jednu noc</i> (J. Svára; P: Wolframfilm, 1932)	<i>Tausend für eine Nacht</i> (M. Mack; P: Wolframfilm, Avanti-Tonfilm Berlin, 1932)			Bundesarchiv-Filmarchiv, Berlin
14	<i>Gehetzte Menschen</i> (F. Fehér; P: Emco-Film, 1932)			<i>Štvaní lidé</i> (Czech version) (F. Fehér, J. Sviták; P: Panfilm, Emco- Film, 1933)	NFA, Prague
15	<i>Pobočník Jeho Výsosti</i> (M. Frič; P: Meissner, 1933)	<i>Adjutant Seiner Hoheit</i> (M. Frič; P: Meissner, 1933)			NFA, Prague
16	<i>Kantor Ideál</i> (M. Frič; P: V. Kabelík, 1932)		<i>Professeur Cupidon</i> (R. Beaudoin, A. Chemel; P: Elekta, 1933)		Archives du film du C.N.C., Bois d'Arcy

no.	original version	German version	French version	other	note
17	<i>V tom domečku pod Emauzy</i> (O. Kanturek; P. Kanturek, 1933)	<i>Das Glück von Grinzing</i> (O. Kanturek; P. Oka, 1933)			
18	<i>Diagnosa X</i> (L. Marten; P. Dafa, 1933)	<i>Um ein bisschen Glück</i> (von Lukawieczki; P. Dafa, 1933)			Gosfilmofond Rossii
19	<i>Život je pes</i> (M. Frič; P. Moldavia, 1933)	<i>Der Doppelbräutigam / So ein Hundeleben</i> (in ČSR) (M. Frič; P. Moldavia, Itala-Film, 1934)			Gosfilmofond Rossii Bundesarchiv-Filmarchiv, Berlin
20	<i>Život je pes</i> (M. Frič; Moldavia, 1933)		<i>La Mari rève</i> (R. Capellani; P. Elekta, 1935)		Archives du film du C. N. C., Bois d'Arcy
21	<i>Anita v ráji</i> (J. Svíták; Wolframfilm, 1934)	<i>Annette im Paradies</i> (M. Obal; P. Wolframfilm, 1934)			
22	<i>Žena, která ví, co chce</i> (V. Binovec; Meissner, 1934)	<i>Eine Frau, die weiß, was sie will</i> (V. Janson; P. Meissner, 1934)			Bundesarchiv-Filmarchiv, Berlin
23	<i>Polská krev</i> (K. Lamač; Elekta, 1934)	<i>Polenblut</i> (K. Lamač; P. Elekta, Ondra-Lamac-Film, 1934)			Bundesarchiv-Filmarchiv, Berlin
24	<i>Rozpusťlá noc</i> (Vl. Majer; Terra, 1934)	<i>Csárdas / Ihre tollste nacht</i> (in ČSR) (W. Kolm-Veltée, J. Fleck, L. Fleck; P. Terra, 1934)			Gosfilmofond Rossii
25	<i>Polibek ve sněhu</i>	<i>Kuss im Schnee</i>			

## POURQUOI LE CINÉMA DES DÉBUTS?

no.	(V. Binovec; Alex, 1935) original version	(R. Katscher; P. Praha-Pañž, 1935) German version	French version	other	note
26	<i>Hrdina jedné noci</i> (M. Frič; Meissner, 1935)	<i>Held einer Nacht</i> (M. Frič, H. Oebels-Oebstrom; P. Meissner, 1935)			NFA, Prague
27	<i>Koho jsem včera líbal</i> (J. Svoboda; Elka, 1935)		<i>Le Coup de trois</i> (J. de Limur; P. C. P. L. F., 1935)		Archives du film du C. N. C., Bois d'Arcy
28	<i>Jana</i> (E. Synek, R. Land; Meissner, 1935)	<i>Jana, das Mädchen aus dem Böhmerwald</i> (R. Land; P. Meissner, 1935)			Bundesarchiv-Filmarchiv, Berlin
29		<i>Hoheit tanzt Walzer</i> (M. Neufeld; Elekta, 1935)	<i>Valse éternelle</i> (M. Neufeld; P. Elekta, 1936)		Archives du film du C. N. C., Bois d'Arcy
30	<i>Sextánka</i> (Sv. Innemann; Meissner, 1936)	<i>Arme kleine Inge / Die Sextanerin</i> (in CSR) (Sv. Innemann; P. Meissner, 1936)			Gosfilmofond Rossii Bundesarchiv-Filmarchiv, Berlin
31	<i>Divoch</i> (J. Sviták; Meteor, 1936)	<i>Der Wildfang</i> (J. Sviták; P. Metropolitan, 1936)			Bundesarchiv-Filmarchiv, Berlin
32	<i>Irčín románek</i> (K. Hašler; Meissner, 1936)	<i>Flucht an die Adria</i> (E. Schulz-Breiden; P. Meissner, 1936)			NFA, Prague
33	<i>Ulička v ráji</i> (M. Frič; Moldavia, 1936)	<i>Das Gässchen zum Paradies</i> (M. Frič; P. Moldavia, Tobis, 1936)			NFA, Prague Gosfilmofond Rossii Bundesarchiv-Filmarchiv, Berlin
34		<i>Port Arthur</i> (N. Farkas; Slavia-film, 1936; German version)	<i>Port-Arthur</i> (N. Farkas; P. Slavia-film, F. C. L. Paris, 1936)		Archives du film du C. N. C., Bois d'Arcy Gosfilmofond Rossii NFA, Prague (German)

no.	original version	German version	French version	other	language version) note
35	<i>Falešná kočička</i> (Vl. Slavínský; Elekta, 1937)	<i>Heiraten – aber wen?</i> (in Germany) / <i>Verliebte Herzen</i> (in CSR) / <i>Die falsche Katze</i> (in Austria) (C. Boese; P. Donau-Film, Elekta, 1938)			Gosfilmofond Rossii Bundesarchiv-Filmarchiv, Berlin.
36	<i>Důvod k rozvodu</i> (K. Lamac; P. Moldavia, 1937)	<i>Der Scheidungsgrund</i> (K. Lamac; P. Moldavia, Ondra-Lamac-Film, 1937)			Gosfilmofond Rossii
37	<i>Zevšech jediná</i> (V. Binovec; P. Lloyd, 1937)	<i>Adresse unbekannt</i> (K. H. Martin; P. Josef Kabeláč, Th. Czernin, 1938)			
38	<i>Poslůček lásky</i> (M. Cíkáň; P. Metropolitan, 1937)	<i>Kein Wort von Liebe</i> (A. Elling; P. Lotrd-Film, 1937)			Gosfilmofond Rossii Bundesarchiv-Filmarchiv, Berlin
39	<i>Boží mlýny</i> (V. Wasserman; P. Meissner, 1938)	<i>Die Gottes Mühlen</i> (J. Medeotti-Boháč; P. Meissner, 1938)			
40	<i>Lidé pod horami</i> (V. Wasserman; P. Meissner, 1937)	<i>Menschen in den Bergen</i> (V. Wasserman; P. Meissner, 1938)			
41	<i>Panenka</i> (R. Land; P. Metropolitan, 1938)	<i>Robot Girl Nr. 1</i> (J. Medeotti-Boháč; P. Metropolitan, 1938)			