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KULT

CIĄŁA

*Hanko, cud Hanko!
Hanko w szkarłatach!*

K 260/09 501-360031

"KULT CIAŁA"

op. powieści M. Srokowskiego
Anatol Stern i Stefan Székely
Scenariusz —
Realizacja — Michał Waszyński
Kierownik produkcji — Józef Rosen
Kierownik artystyczny — Stefan Székely
Kierownik literacki — K. A. Czyżowski
Zdjęcia: Jan Theyer i Akos Farkas
Projekty i budowa wnętrza: B. Billński i Paweł Minine

O b s a d a:
MICHAŁ VICTOR VARCONYI
AGNES PETERSEN - MOZZUCHINOWA

Czesław, rzeźbiarz —
Hanka — Fryderyk Dellus
Stumberg — Krystyna Ankiewicz
Lina, modelka — Eugeniusz Bodo
Franciszek, pomocnik Czesława — Paweł Owerlto
Zahorski, prezes Wystawy — Marquita Sisters
Tańce solowe w wykonaniu
z "Casino de Paris"
F. Petersile, F. Hoffermań i J. Vesely

Pomoc reżyserska:
Zdjęć dokonano w Warszawie, Wiedniu, Budapeszcie i Nicei.
Zdjęcia atelierowe wykonano w atelier
"Schönbrunn - Film" w Wiedniu.
Rzeźby projektu i wykonania prof. S. Lewandowskiego
Wytwórnia:
D. H. Juliusz Zagrodzki, Warszawa, Jasna 24.
Lwów, Poznań, Katowice.

"KULT CIAŁA"

to polska „Symfonia Zmysłów”
odzwierciadlona w scenach,
pełnych napięcia i realizmu.

W kinie Szt. 325 432



On the day of Hanka's betrothment, Czeslav feverishly terminates his work, without model. Czeslav during the fast hands Hanka an etui containing the little chain which she had left in the study in days of their happiness. It is a strained disagreeable moment. After Stumberg thanks Czeslav kindly for his remembrance and helps out of the situation.

Czeslav after that leaves the society and goes out. He enters several locals, he drinks in order to forget, to hush up all the past. Hanka still this night wants to speak to him and repairs in his study, but he is not present.

In the meantime Stumberg understands the truth and persuade Hanka to forget Czeslav and her love to him.

Czeslav had spent the night in the town garden. At day-break driven by yearning, he takes the house where Hanka lives. He arrives just at the moment when Hanka and Stumberg mount in an auto full of luggage. Czeslav, despairing, runs away and since that moment he begins more and more to tumble down the slope of life.

Stumberg travels with Hanka, shows her the beautifulst countries and cities, he does all his best to let his bride forget Czeslav.

Christmas — eve approaches. Czeslav enters some ale-house, but is told to get away because of the great feast there. He looks at the domestic life of lucky people and melancholy with draws at the snowy, frosty night.

Stumberg and Hanka spend Christmas-holiday on Riviera. They live in a splendid hotel where Stumberg is arranging for Hanka a Christmas-box. Though that Hanka is unable to put down her melancholy after her separation with Czeslav. It is impossible to her to master her stifled feelings any more. She confesses Stumberg that she will never forget Czeslav.

The statue by Czeslav has been exhibited in the academy and generally admired and valued. The author of the masterpiece goes see the exhibition. He is dirty and neglected. There is nobody who recognise him, but Frantz his pupil who joyfully welcomes the master. Frantz tells Czeslav that he for long time looks after him everywhere. He at last conducts the sculptor into the study.

There, in the study, ornamented with flowers awaits Hanka. She flies joyfully in to his arms. The lovers having been so long separated, meet again.