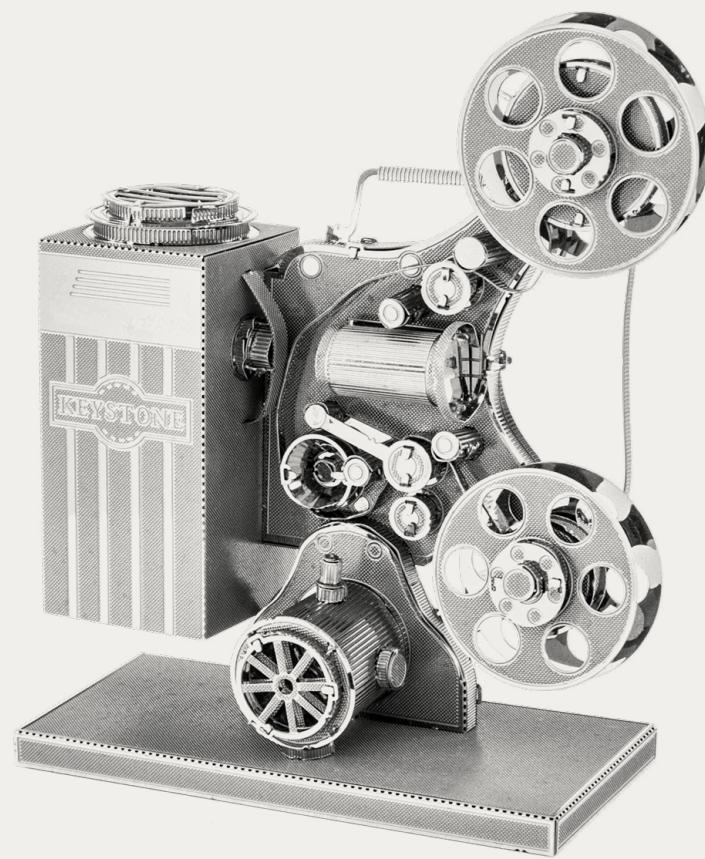


YUMMY FUR / SMACZNE FUTERKO

British Film Institute

file #5023



Movies touch our hearts, awaken our vision, and change the way we see things. They take us to other places.
They open doors and minds. Movies are the memory of our lifetime. We need to keep them alive.

— *Martin Scorsese* / director

THE HISTORY

1959 saw the release of films such as, *Some Like It Hot*, *North By Northwest*, *Ben Hur*, *Shadows*, *The Diary of Anne Frank*, *On the Beach*, *Pillow Talk*, *The Four Hundred Blows*, *Hiroshima Mon Amor*, *Rio Bravo*, *Sleeping Beauty*, *Pickpocket*, *Compulsion*, *I'm Alright Jack*, *Hound of the Baskervilles*, *Suddenly Last Summer*.

The future classic, *Yummy Fur*, was not to be among them.

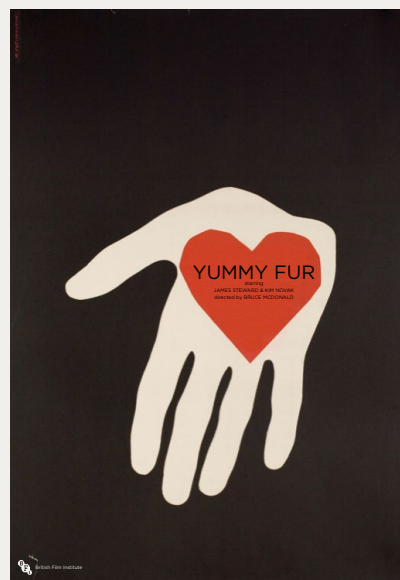


fig. 1

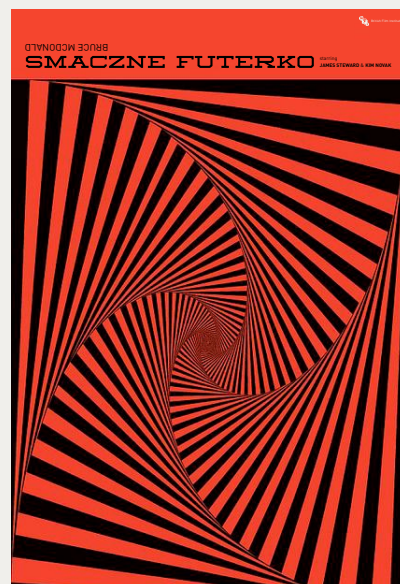
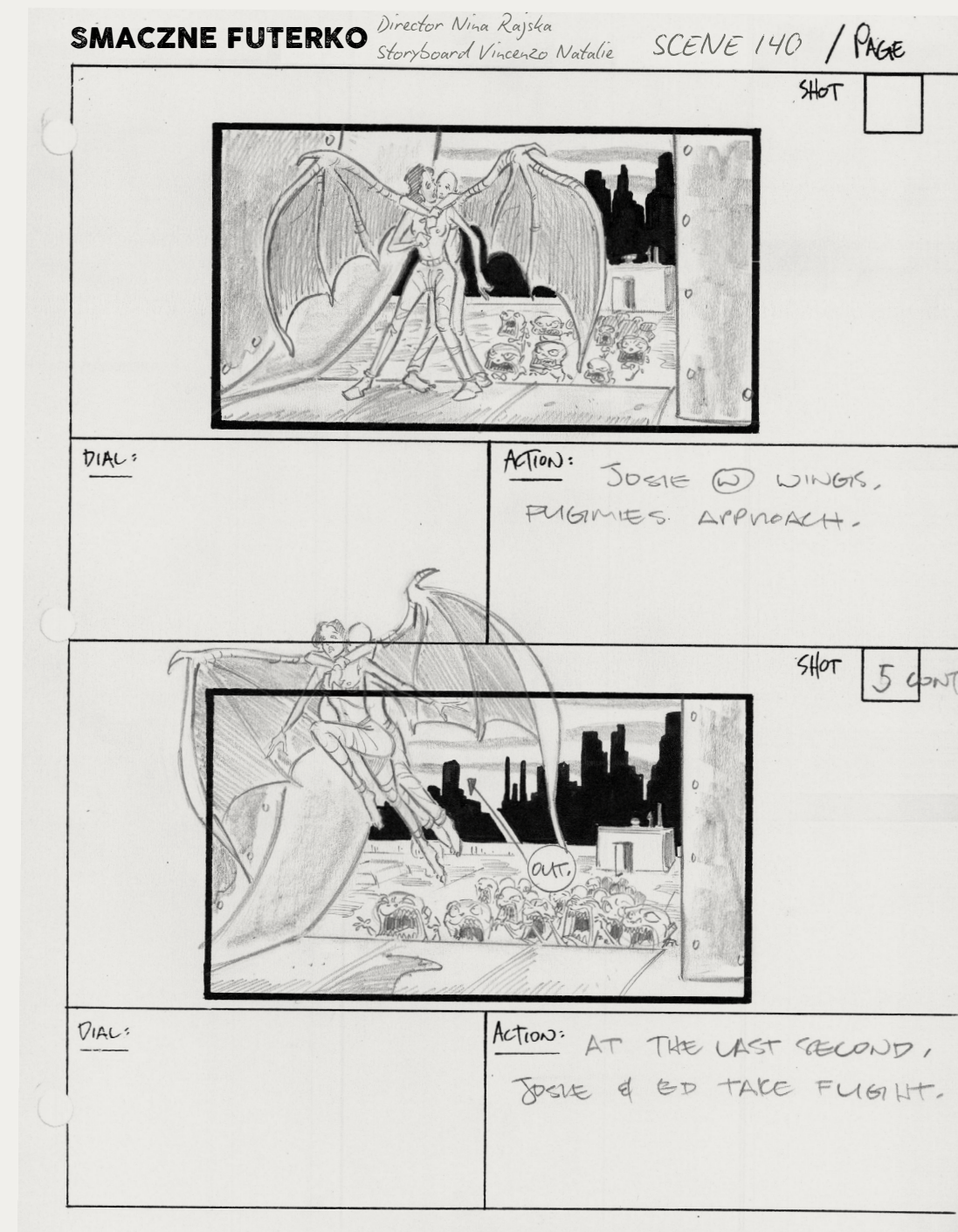


fig. 2

fig. 1 / British theatrical poster.
Kingsley Releasing/Columbia/1959

fig. 2 / Polish theatrical poster.
Film Polsk/1959

fig. 3 / Storyboards submitted to the
London based "League of Decency"



THE HISTORY

Based on the short story, *Smaczne Futerko* (Yummy Fur) by Bruno Schulz (Street of Crocodiles, Sanatorium Under the Sign of the Hourglass), the screenplay was completed in the summer of 1957 by 24 year old film student, Manka Cukier.

Production commenced in June 1958, for a ten week shoot, in Lodz, Poland.

The cast consisted of actors from the Ludwik Solski Academy of Dramatic Arts in Krakow, Russian Academy of Theatre Arts, caberet musicians from Lodz, and East Berlin, non professionals from the streets of Lodz, and actors from Jerzy Grotowski's legendary troupe..

Set for theatrical release on May 28, 1959, in London, Moscow, Lodz, Krakow, Warsaw, East Berlin, New York, and Miami Beach, all copies of the film were seized before shipment, by the Ministry of Public Security, Poland's secret police.

The producer, Katarzyna Cukier, was charged with "the misuse of state funds, illegal depictions of political depravity, coarse language, mockery of the institution of marriage, and gross obscenity"



fig. 1 / Seizure of film elements of Smaczne Futerko/ May 4 1959. Ministry of Public Security/Warszawa Główna railway station

The writer, director and design team all escaped to West Germany. The remaining crew and cast were banned from ever working again in the cultural industries. All prints, negatives and publicity material were destroyed.

Or thought to be.

THE HISTORY

Producer, Katarzyna Cukier, had anticipated the authoritarian crackdown and managed to smuggle her own personal print of the film out of the country, wrapped inside of Wawel Tapestries, on the Batory Oceanliner to Canada, the film coiled up and hidden in jars.

Katarzyna was determined to have her premier.

Underground screenings in Montreal, and Chicago ignited the film's reputation as a subversive masterwork,. Viewers, such as Gerald Pratley of Carlton University, and filmmakers Jean Pierre Lefebvre and Deny Arcand, philosopher Peter Steeves, testified that the film was in the same league as *Un Chien Andalou*/Bunuel & Dali, *Beauty and the Beast*/Cocteau, *M.*/Fritz Lang, *The Avenging Angel*/Bunuel, *Lolita*/Kubrick. High praise indeed.



Producer, Katarzyna Cukier

THE HISTORY

In August of 1960, extradition orders were issued by the Polish Government for the return of Katarzyna Kukier, to stand trial for the charges against her. This international incident between Canada and Poland intensified, as the artistic and liberal communities in Montreal and Chicago rallied around the young producer.

But, on October 23, 1960, Katarzyna Cukier, distraught, distressed and exhausted, destroyed the film print in a public protest bonfire in Montreal's, Carre St-Louis. Along with the film print, she burned the books, PEYTON PLACE, HOW TO WIN FRIENDS AND INFLUENCE PEOPLE, GREEN EGGS AND HAM and BORN FREE. Katarzyna Cukier, took her final bow from the public stage and vanished,

In the spring of 1970, she made cultural headlines again, resurfacing as the personal pornographer for Mohammad Reza Pahlavi, the Shah of Iran.

The discovery of the original film elements and promotional material in the autumn of 2021 was a major discovery in world cinema. In the Polish city of Lodz, during the digging of the foundation for a new water treatment facility, a group of workers unearthed the sealed cans of film negatives, sound rolls, and production paperwork, that had been buried for over 70 years.

Oscar nominated Filmmakers Maciek Szczerbowski and his partner Chris Lavis have worked

tirelessly to bring the thought-lost classic to the attention of major cultural organizations, including the champions of film restoration, the Film Foundation and the British Film Institute.

The restoration of Yummy Fur commenced in November of 2021.

The British Film Institute, Film Commission Poland, the Canadian Film Centre, and the Film Foundation have partnered to undertake this ambitious and important treasure from cinema's golden age.

fig. 1 / cinematographer Miroslaw Kaminski with his team/set of Smaczne Futerko/June 1958. Feature Film Studio/Lodz. Photo credit: Andrzej Wajda



SYNOPSIS

A shy and innocent clown falls for a decisive vampire as they struggle against a Christian sex killer, gun toting scientists, and revolutionary pygmies in order to return the President of the United States to his rightful dimension.

**Promotional lobby card / Warsaw. 1959 -press book materials / 1959 / Kaszubka / Krowki Productions*

THE STORY

One fine day, Ed the Happy Clown falls for Nurse Josie, while entertaining the children at the hospital. Upon parting, Ed discovers a severed hand that lands him in the slammer and Nurse Josie is murdered by her Christian fundamentalist boyfriend, Chet.

Meanwhile, no fun for Ed in the Big House. His neighbor, in the next cell, has a major incontinence problem; his anus, it turns out, is the gateway to another dimension. Somehow, during the excremental avalanche that ensues, the head of that dimension's president, the President of the United States, becomes affixed to Ed's penis.

The miniature Professor Jones, a major scientist from the micro dimension hops through the portal on a daring mission. He rallies the local police authorities, the media, and the scientific community who join him in a frenzied search for Ed and his presidential penis.

In the bloody aftermath of her murder, Josie has become a vampire, and teams up with Ed, rescuing him from the revolutionary sewer pygmies, that worship the Great Penis God.

Together, Ed and Josie move towards redemption, but first they have to go through Hell.

Literally.

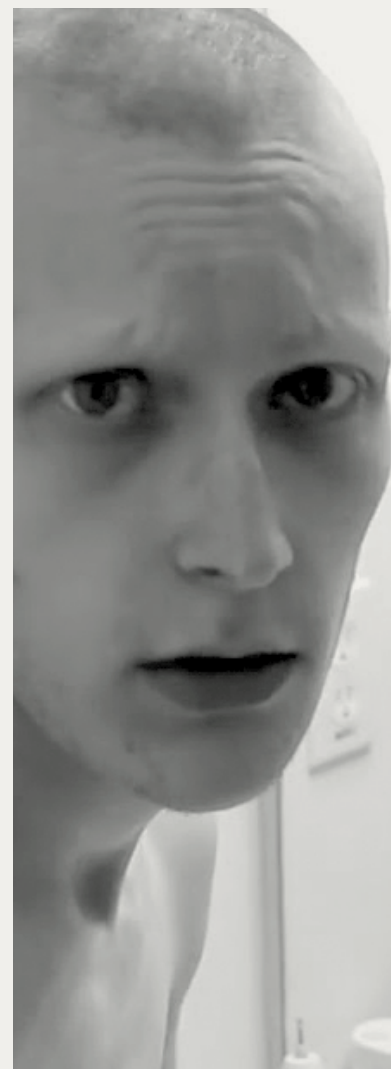
Press Book August 1959 / Translated from Polish by, Nadia Stanislaw

THE CHARACTERS

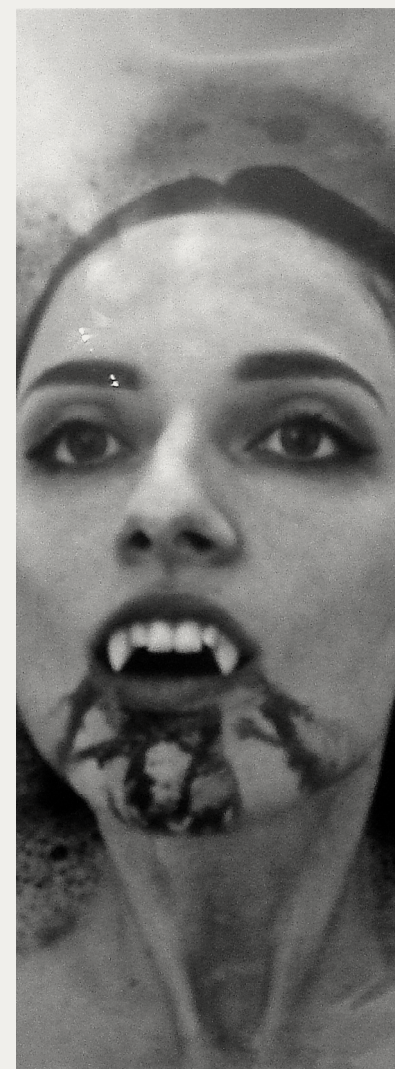
ED THE HAPPY CLOWN lives alone on the wrong side of town. He is innocent, delicate and appears to attract adversity like a magnet. In this dark and dangerous world, Ed may be a hero of sorts; miraculously against all odds, he is able to hold onto his hope and his boundless optimism. After all, he has to. It's his job. Ed is a clown. He lives to bring laughter into this bleak and weary world, and joy into the hearts of all he meets. There are easier jobs.

JOSIE is a good girl. She lives at home with Mama, has a steady job, attends college by night school. In other words, a confused and vaguely unsatisfied young woman with a vast inner reservoir of untapped strength and courage. Josie goes through a lot in the course of the story. At the beginning, she is entangled in a doomed relationship with a married man. Before long, she is a vampire, pledged to avenge her terrible murder. What's more, she has made an enduring friendship with a clown, who makes her heart beat faster.

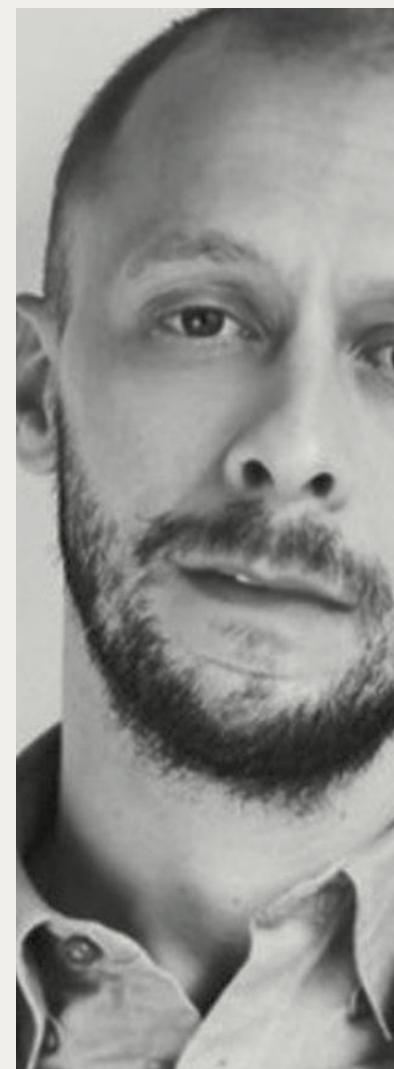
CHET is a janitor at Maurice Eugene Hospital. The product of an oppressive and eccentric religious upbringing. He is tangled in an obsessive affair with Josie, even though he knows it is adultery and evil, evil, evil. According to the neighbors, he was a quiet man who mostly kept to himself. Nobody suspected a thing...



Ed



Josie



Chet

THE CHARACTERS

MR. PRESIDENT is the President of the United States, in a dimension much like our own, except much smaller- the Micro Dimension. By a complex series of events, the President, or at least his head, is transferred into our dimension where circumstances force him into an unusually intimate relationship with Ed. His personality, nevertheless, remains intact; cantankerous, vain, used to getting things his way- headstrong.

THE FIRST LADY is the President's more attractive, more intelligent and more ambitious wife.

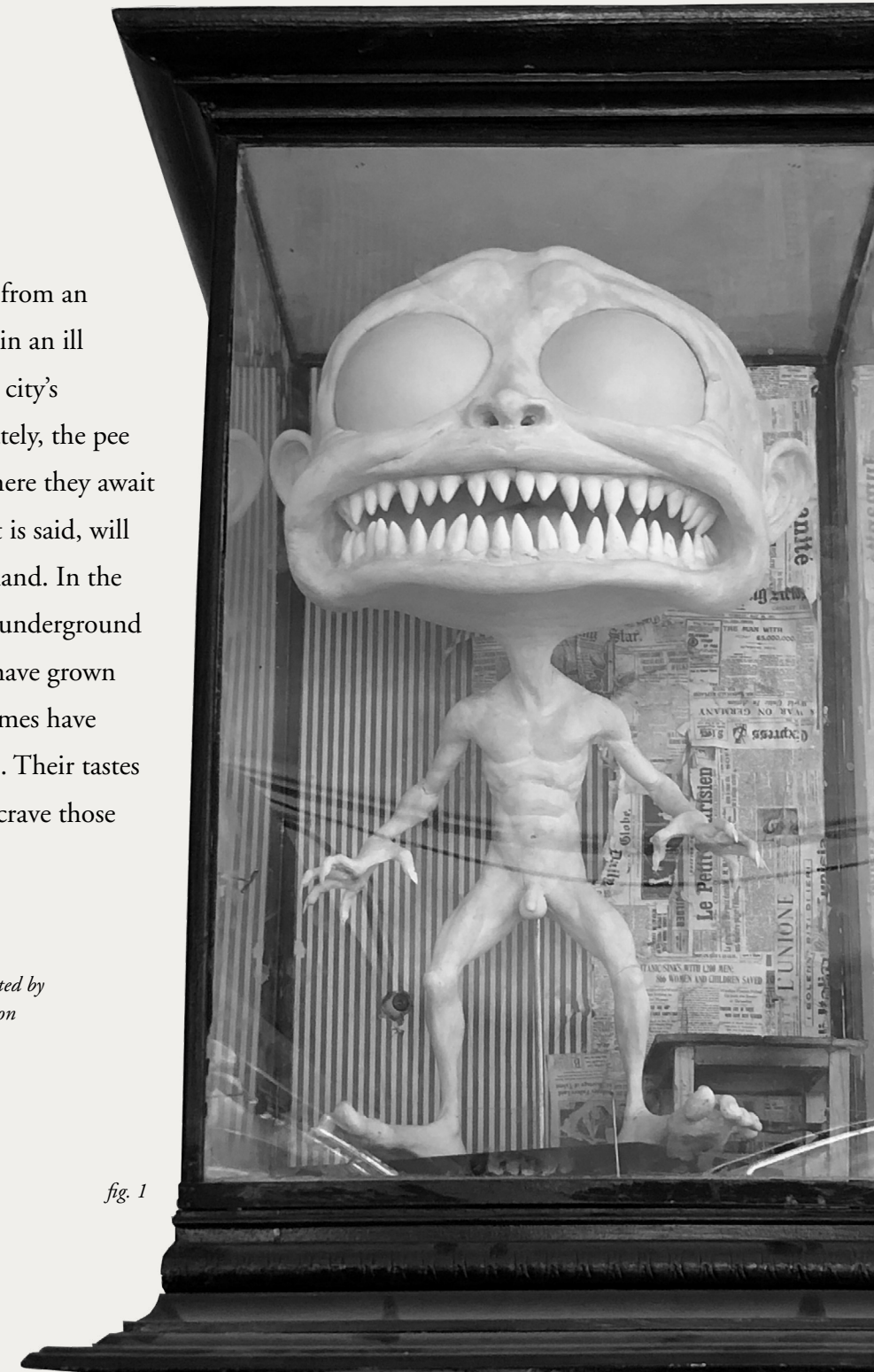
MYRON MARKHAM is the charismatic host of the top rated television show, Adventures In Science. A man of action and daring do, Myron Markham's plan to blow the ratings through the roof may also blow a hole in the fabric of reality.

PROFESSOR JONES, a top scientist from the Micro Dimension has probably spent a little more time in the lab than is healthy. But a selfless dedication to progress and scientific enquiry is what Jones is firmly convinced will yield pan-dimensional harmony and answer all of humanity's woes. Professor Jones will learn the truth soon enough.

THE PYGMIES were imported from an undisclosed third world country in an ill conceived attempt to control the city's rampant rat problem. Unfortunately, the pee wee terrors took to the sewers where they await their beloved phallic god, who, it is said, will lead them back to the promised land. In the meantime, they have adapted to underground life exceedingly well. Their eyes have grown big and bright, and their tiny frames have developed a protective oily sheen. Their tastes have changed as well. Now they crave those big, two-legged kind of rats.

fig. 1 / Oongala the Pygmy King model. Sculpted by Nola Szczerbowski. The Clyde Henry Collection

fig. 1



SMACZNE FUTERKO / BUDZET

Grudzien 23, 1957

Produkcja / Katarzyna Cukier

scenariusz	250,000	pion techniczny (o wietlacze, d wi k, obraz etc)	600,000	animacja.....	500,000
produkcja	250.000	catering	150,000	sfx	500,000
re yseria	250,000	sprz t	150,000		
prawa autorskie/biuro prawne/licencje.....	250,000	transport	100,000	postprodukcja obrazu	500,000
				napisy.....	250,000
obsada	750,000	wynajem studia	250,000	mastering (obrazu?)	250,000
staty ci.....	250,000	lokacje.....	250,000		
		materiał wiatłoczuły	250,000	monta d wi ku.....	500,000
preprodukcja	250,000	koszt laboratorium	250,000	mix d wi ku/ ud wi kowienie	500,000
kostiumy	500,000				
fryzjer.....	150,000	budowa dekoracji	350,000	promocja.....	1,000,000
charakteryzacja	100,000	malarze.....	250,000	rezerwa na nieprzewidziane wydatki	1,000,000
		kostiumy	350,000		
		rekwizyty.....	150,000		10,000,000

MONTREAL HOTEL
LE CENTRE QUEBEC, CANADA

Tuesday August 25, 1959

Nick Auf der Maur
Montreal Gazette
2055 rue Peel, Suite 700
Montreal, Quebec

Dearest Nick,

In advance of our premier screening of YUMMY FUR at Cinema L'amour,
I send you my "producer's statement" and cast and credit list.

For you to write about our project, and help the world know of our
struggle is simply wonderful.

Thank you for supporting us. For welcoming me to your beautiful
city. You are a kind and generous man. And a zesty dancer.

Still spinning from our dinner at Moishe's.
My treat next time.

xxxKat

THE PRODUCER'S STATEMENT / YUMMY FUR / SMACZNE FUTURKO

I hate the Russians.

They are an army masquerading as a country. Their movies are abysmal. Americans are now becoming like the Russians. Imperialist, illiterate scum. Yummy Fur is a movie about resisting the brutality of the Imperialist state. The Soviets and the Americans. My occupied homeland, Poland, is represented by our main character, Ed the Happy Clown. Ed represents my country, my people; beautiful, intelligent, loving, creative, brutalized.

We are being brutalized by the totalitarian state that Orwell got so damn correct in his novel, 1984. Imperialist America is not as stupid and as obvious as the Soviet Mouth Breathers. Instead of employing tanks, guns and torture to occupy and dominate us, America has quietly colonized our imaginations with Mickey Mouse and his stormtroopers. They have occupied and dominated us from within. Tragic, because their movies are so terrible; except for Billy Wilder (Austrian) Maya Deren, Bud Bedeker and sometimes John Ford. Television, perhaps the greatest colonizer of all, gently enslaves us in the fuzzy electric opium of Howdy Doody, Pat Boone, Walt Disney, Donna Reed and Ward Cleaver. (But I confess, I do love Lucy)

Our cinema, Yummy Fur, written so sharply by my sister, Manka Cukier and directed with such grace by Nina Rajska, is rebel cinema. At its heart, it is a love story between an innocent clown and a decisive vampire. A political Buck Rogers. A nightmare Flash Gordon. In Yummy Fur, we conjure an American World with a nasty Soviet weather system that attempts to snuff out the last remaining light of freedom, hope and innocence, as embodied by Ed the Happy Clown. The arsenal to SNUFF OUT includes violence, consumerism, capitalism, surveillance, communism, fascism, religious fundamentalism, television and greed; all diseases that will begin to flourish in horrid ways in the 21st century, unless the common people like you and me, stand up and fight the power. Yummy Fur is a dark fairy tale about the importance of protecting the flickering flame of freedom.

Love and All,
Katarzyna Cukier
Producer
Summer 1959/Montreal

PRODUCTION CREDITS

SCREENWRITER	Manka Cukier
PRODUCER	Katarzyna Cukier
DIRECTOR	Nina Rajska
FIRST ASSISTANT DIRECTOR	Malgorzata Bereznika
UNIT MANAGER	Marek Bracha
CINEMATOGRAPHER	Mirosław Kaminsky
FIRST ASSISTANT CAMERA	Eddie Lumier
KEY GRIP	Grzegorz Cherubinski
GAFFER	Roman Polanski
HAIR	Katya
MAKE UP	Monica Donata
SET DRESSER	Amelia Florczak
PRODUCTION DESIGN	Tomas Sokolowski
COSTUME DESIGN	Joanna Dymka
EDITOR	Jan Sobezak
SOUND RECORDIST	Joquin Schleshler
SOUND DESIGNER	Jeremy Gawade
VISUAL FX	Nik Fairhedski
MUSIC COMPOSER	Mirosław Goldsmith
SOUND MIX	Tessa Inkelaar
PUBLICIST	Jerzy Wajda



*Editor Jan Sobezak/August 1958/Lodz
Photo credit: Katarzyna Cukier*

SUPPORTING CAST

PROFESSOR PALMERSTON Heinz Haebler
DOC COOPER Hugh Dylan
NURSE LOCKSLEY Cindy Nietupski
DOCTOR CLAY Scott Thornsides
RECEPTIONIST Karin Ostrowski
YOUNG CHET Magdalena Guzik
MRS. DOODLEY Natalia Wybicka
OFFICER MOTHERWELL Cle West
OFFICER KLINE Mike Virgo
CHIEF POLLACK Miroslaw Baszak
FARMER SMITH Danny Nowak
FARMER RON Roman Salerno
BUNNY SAGAMORE Simon Lamoine
DALE SHUTTLEWORTH Charles McDonald
PRISON BARBER Igor Kaminski
LANDLORD Sylwester Mruk
NEIGHBOR Tomasz Musial
ART HOUSE DIRECTOR Jean Luc Goddard
SMOKING MOTHER Anna Lecka
SCREAMING CHILD Louis Davis

LARGE MAN Grzegorz Pociegiel
LITTLE TYKE Grzegorz Pociegiel
LITTLE GIRL Deborah Sathe
PRISON GUARD 1 Leonard Farlinger
PRISON GUARD 2 Piotr Wojcik
SECRET SERVICE 1 Kwae Rogers
SECRET SERVICE 2 Maciej Kijowski
LOVELY REPORTER Erika Jesionka
RADIO OPERATOR Jacob Goldberg
AIS CAMERMAN Henryka Klubu
AIS GUARD Krzysztof Komeda
TALL SCIENTIST Radoslaw Gawlik
NUDE WOMAN PATIENT Julietta Polanski
JOSIE’S MOTHER Beata Kubica
PARK POLICEMAN Sebastian Kotiarz
SUNROOM NURSE Aleksandra Kretkowska
OLD MAN PATIENT Ludwik Tomiatojc
ORDERLY 1 Jacek Bozek
ORDERLY 2 Jacek Bozek

YUMMY FUR

LABORATORY and PRODUCTION ELEMENTS

35mm negative A and B rolls

35mm negative original camera rolls (cut)

Optical track

¼ inch magnetic sound rolls

Continuity reports

Slash print

Interpositive

Internegative

Production stills / publicity

Production stills / Gallery

Stills / continuity

Location stills

Annotated director's script

Story boards

Screen tests

Design sketches / key sets

Wardrobe sketches

Theatrical trailer

Shooting schedule

Production budget

Lobby cards / stills

Theatrical teaser poster

Theatrical poster

Daily call sheets

Daily Production reports

Budget

Memos

Telegrams

Diary of First Assistant Camera

Trade paper notices

Correspondence with Bruno Shultz / Producer

Camera reports

Press releases

Portraits of key crew / photos

On set photography. Making of...



*Director Nina Rajska/September 1958/Lodz
Photo credit: Katarzyna Cukier*

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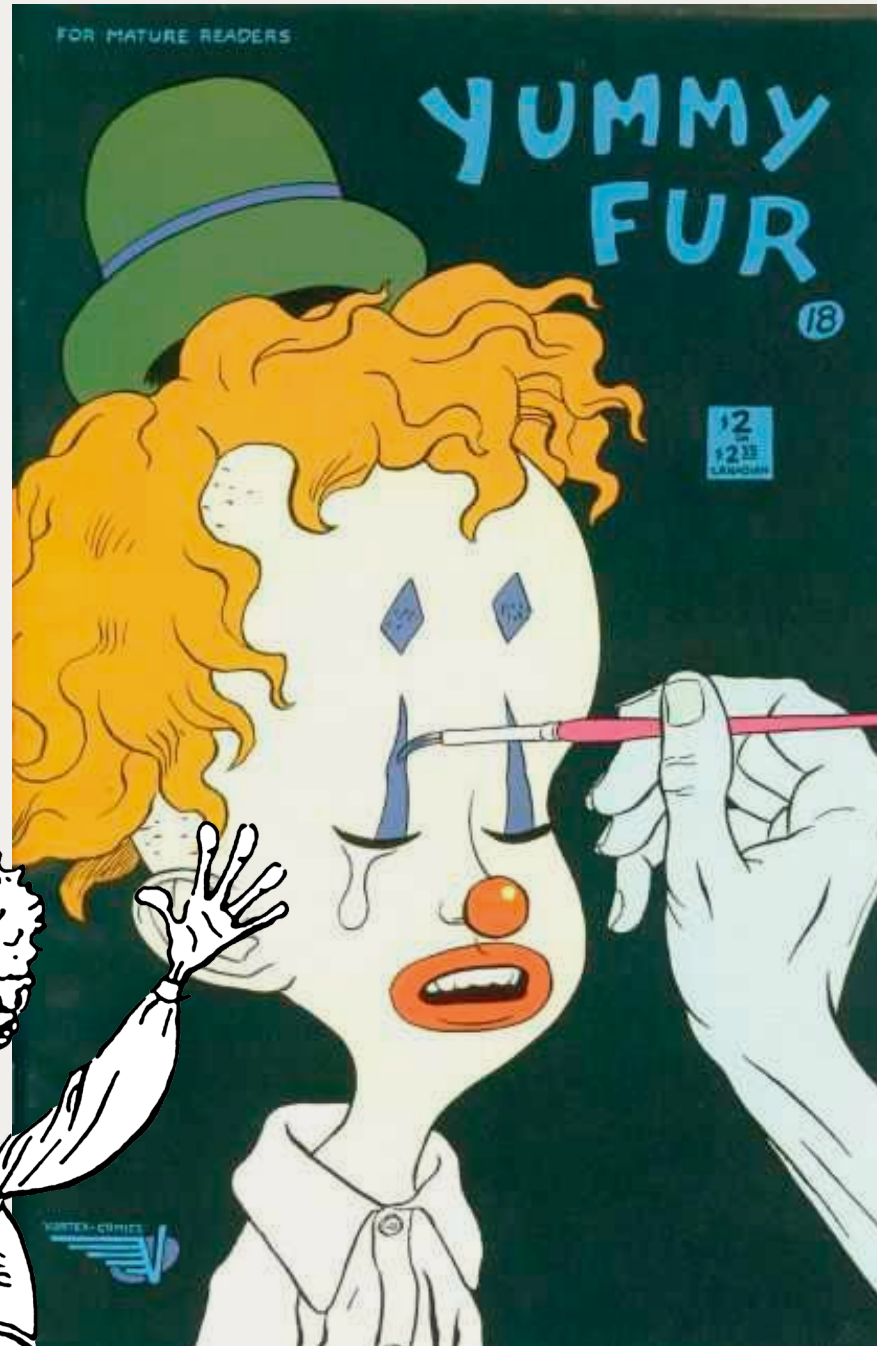
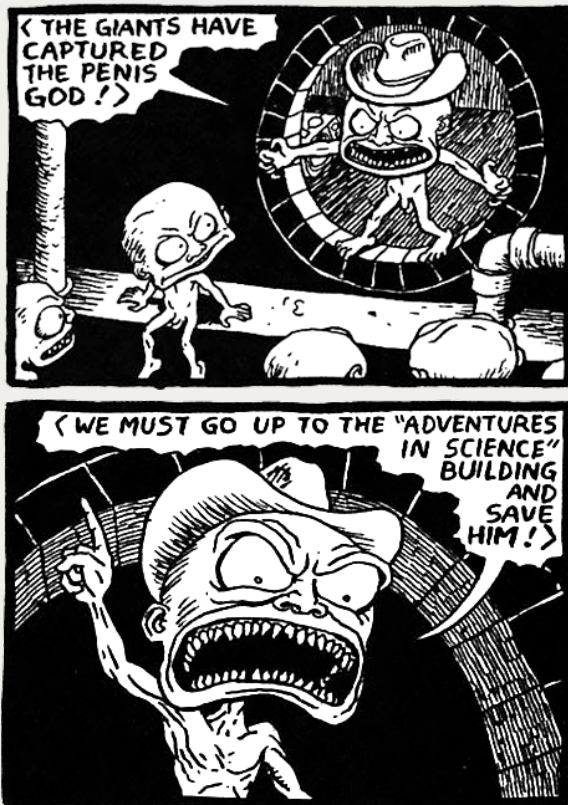
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On set photography. Making of...

YUMMY FUR / *The graphic novel*

The short story by Bruno Shultz, *Smaczne Futerko*, was also adapted by Canadian artist Chester Brown in 1988 into a comic book series published by Vortex and Drawn and Quarterly.



DONORS AND SUPPORTERS

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 Britt Randle
 Chris Kientz
 Shawn Scoffield
 Vincenzo Natalie
 Kana and Kana

We hope you will join us in bringing this lost masterpiece to the screen.

CONTACT

Any information leading to production documents, props,
set dressing, wardrobe, design and laboratory elements or
personal testimonies, please contact:

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Montreal, H2X 3B5

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