

# Ida

A FILM BY  
PAWEŁ PAWLIKOWSKI

OPUS FILM - PHOENIX FILM in association with PORTOBELLO PICTURES - FPS  
"IDA" STARRING AGATA KULESZA, AGATA TRZEBUCHOWSKA, DAWID GORODNIK  
SCREENPLAY BY PAWEŁ PAWLIKOWSKI AND REBECCA LENKIEWICZ  
PHOTOGRAPHY LUKASZ ZAL AND RYSZARD LENKIEWICZ  
ORIGINAL MUSIC KRISTIAN SELIN EIDNES ANDERSEN EDITOR JAROSLAW KAMINSKI  
PRODUCTION DESIGN KATARZYNA SOBANSKA AND MARCEL SLAWINSKI  
PRODUCED BY ERIC ABRAHAM, PIOTR DZIECIOL AND EWA PUSCZYNSKA  
DIRECTED BY PAWEŁ PAWLIKOWSKI in co-production with CANAL+ POLAND / PHOENIX FILM POLAND.  
CO-FINANCED BY THE POLISH FILM INSTITUTE, EURIMAGES, THE DANISH FILM INSTITUTE AND THE CITY OF LODZ.

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opusfilm CANAL+ POLAND PHOENIX FILM POLAND





**Fandango Portobello presents**

**Opus Film - Phoenix Film**

**in association with Portobello Pictures**

***IDA***

**a film by**

**Pawel Pawlikowski**

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Company:*

**Opus Film Sp. z o. o.**

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<https://app.box.com/ida>

<http://fandangoportobello.dk/>

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**OPUS FILM** and **PHOENIX FILM** in association with **PORTOBELLO PICTURES**, in co-production with **CANAL + POLAND** and **PHOENIX FILM POLAND** with financial support of **POLISH FILM INSTITUTE**, **EURIMAGES**, **DANISH FILM INSTITUTE** and **CITY OF LODZ**

## **IDA**

**Featuring:** Agata Kulesza, Agata Trzebuchowska, Dawid Ogrodnik and special guest appearance Joanna Kulig

**Producers:** Eric Abraham, Piotr Dziecioł, Ewa Puszczyńska

**Co-producer:** Christian Falkenberg Husum

**Line producer:** Magdalena Malisz

**Director:** Paweł Pawlikowski

**Screenplay:** Paweł Pawlikowski, Rebecca Lenkiewicz

**Directors of photography:** Łukasz Żal, Ryszard Lenczewski

**Production design:** Katarzyna Sobańska, Marcel Sławiński

**Montaż / Editor:** Jarosław Kamiński P.S.M

**Costume design:** Aleksandra Staszko

**Make-up:** Anna Niuta Kieszczyńska, Tomasz Sielecki

**Original music:** Kristian Selin Eidnes Andersen

**Supervising sound editor and re-recording mixer:** Claus Lyngø

**80 min**

## CAST

<b>Wanda</b>	Agata Kulesza
<b>Anna</b>	Agata Trzebuchowska
<b>Lis</b>	Dawid Ogrodnik
<b>Szymon</b>	Jerzy Trela
<b>Feliks</b>	Adam Szyszkowski
<b>Mother Superior</b>	Halina Skoczyńska
<b>Singer</b>	Joanna Kulig
<b>Kaśka</b>	Dorota Kuduk
<b>Bronia</b>	Natalia Łągiewczyk
<b>Marysia</b>	Afrodyta Weselak
<b>Barman</b>	Mariusz Jakus
<b>Waitress</b>	Izabela Dąbrowska
<b>Policeman</b>	Artur Janusiak
<b>Neighbour</b>	Anna Grzeszczak
<b>Father Andrew</b>	Jan Wojciech Paradowski
<b>Official</b>	Konstanty Szwemberg
<b>Prosecutor</b>	Paweł Burczyk
<b>Wanda's Lover</b>	Artur Majewski
<b>Pianist</b>	Krzysztof Brzeziński
<b>Bass player</b>	Piotr Siadul
<b>Guitarist</b>	Łukasz Jerzykowski
<b>Drummer</b>	Artur Mostowy

## CREW

<b>Producers</b>	Eric Abraham Piotr Dziecioł Ewa Puszczyńska
<b>Director</b>	Paweł Pawlikowski
<b>Screenplay</b>	Paweł Pawlikowski Rebecca Lenkiewicz
<b>Directors of photography</b>	Łukasz Żal Ryszard Lenczewski
<b>Production design</b>	Katarzyna Sobańska Marcel Sławiński
<b>Editor</b>	Jarosław Kamiński P.S.M
<b>Costume design</b>	Aleksandra Staszko
<b>Art director</b>	Jagna Dobesz
<b>Make-up</b>	Anna Niuta Kieszczyńska Tomasz Sielecki
<b>Original music</b>	Kristian Selin Eidnes Andersen
<b>Line producer</b>	Magdalena Malisz
<b>Co-producer</b>	Christian Falkenberg Husum
<b>Associate Producer (Denmark)</b>	Sofie Wanting Hassing
<b>Production manager</b>	Karolina Aleksa
<b>Legal services</b>	Billy Hinshelwood Jacek Bienias
<b>Stills photographers</b>	Sylwester Kaźmierczak Liliana Milewska
<b>Storyboard</b>	Katarzyna Bogdańska
<b>Assistant editor</b>	Wojciech Janas
<b>Digital post production</b>	DI FACTORY
<b>DI FACTORY producers</b>	Jędrzej Sabliński Julia Skorupska
<b>DI technical supervisor</b>	Kamil Rutkowski
<b>Digital grading</b>	Michał Herman
<b>Computer effects</b>	STAGE 2 Radek Rekita
<b>SFX producers</b>	Robert Stasz Michał Truszkowski
<b>Compositing</b>	Jarek Kapuścinski

<b>Post-production co-ordinator Poland</b>	Małgorzata Bereźnicka
<b>Sound post-production</b>	MINISTI FILM
<b>Supervising sound editor and re-recording mixer</b>	Claus Lyngé
<b>Sound editor and re-recording mixer</b>	Andreas Kongsgaard
<b>Sound editor</b>	Michael Dela
<b>Foley artist</b>	Martin Langenbach
<b>Music-mix consultant</b>	Kristian Selin Eidnes Andersen
<b>Playback recording</b>	TOYA STUDIOS Mateusz Kosman Robert Sędzicki Lars Rasmussen
<b>Assistant music editor</b>	
<b>Cellist</b>	Henrik Dam Thomsen
<b>Music clearance</b>	Anna Bilicka
<b>Songs recorded by</b>	
<b>Pianist</b>	Krzysztof Brzeziński
<b>Bass player</b>	Piotr Siadul
<b>Guitarist</b>	Łukasz Jerzykowski
<b>Drummer</b>	Artur Mostowy
<b>Saxophonists</b>	Michał Kobojeł Zbigniew Żeno Dawid Ogrodnik
<b>Vocals</b>	Joanna Kulig

**Award-winning Polish born director Pawel Pawlikowski (*LAST RESORT – BAFTA Award 2001/Edinburgh International Film Festival Best New British Feature Film 2000; MY SUMMER OF LOVE – Bafta Aexander Korda Award for Best British Film 2005/Edinburgh International Film Festival 2004 Best New British Feature*) returns to his homeland for this moving and intimate drama about a young novitiate nun in 1960s Poland who, on the verge of taking her vows, discovers a dark family secret dating back to the Nazi occupation.**

## Logline

Anna, a young novitiate nun in 1960s Poland who, on the verge of taking her vows, discovers a dark family secret dating back to the years of the Nazi occupation.

## Synopsis

Poland 1962. ANNA is a beautiful eighteen-year-old woman, preparing to become a nun at the convent where she has lived since orphaned as a child. She learns she has a living relative she must visit before taking her vows, her mother's sister WANDA.

Together, the two women embark on a voyage of discovery of each other and their past. Her aunt, she learns is not only a former hard-line Communist state prosecutor notorious for sentencing priests and others to death, but also a Jew. ANNA learns that she too is Jewish - and that her real name is IDA. This revelation sets ANNA, now IDA, on a journey to uncover her roots and confront the truth about her family.

IDA has to choose between her birth identity and the religion that saved her from the massacres of the Nazi occupation of Poland. And WANDA must confront decisions she made during the War when she chose loyalty to the cause before family.

Written by Paweł Pawlikowski and Rebecca Lenkiewicz, and directed by Pawlikowski (*Last Resort, My Summer of Love*), the film stars Agata Trzebuchowska as IDA.



## AGATA KULESZA (WANDA)

### Filmography:

2013 IDA, dir. Pawel Pawlikowski  
2013, DROGOWKA, dir. Wojciech Smarzowski  
2013 LOVE, dir. Slawomir Fabicki  
2012 WOMEN'S DAY, dir. Maria Sadowska  
2012 KREW Z KRWI, tv series  
2012 ALL MATEUSZ'S WOMEN, dir. Artur Baron Więcek  
2011 LOVE, dir. Sławomir Fabicki  
2011 NIGDY SIĘ NIE DOWIESZ , dir. Jan Kidawa Błoński  
2011 PRAWO AGATY tv series  
2011 DEEP WATER tv series  
2011 KI, dir. Leszek Dawid  
2011 RODZINKA.PL tv series  
2011 ROSE , dir. Wojciech Smarzowski  
2010 SUICIDE ROOM, dir. Jan Komasa  
2010 FATHER MATEUSZ tv series  
2010 FLYING PIGS, dir. Anna Kazejak  
2009 39&HALF tv series  
2009 DECALOUGE 89+ : REAL, tv series dir. Rafał Samusik  
2009 SONS tv series  
2009 TRADING SEXES, dir. Konrad Aksimowicz  
2008 EXPECTING LOVE, dir. Łukasz Karwowski  
2008 EXPECTING LOVE, tv series dir. Łukasz Karwowski  
2008 HELA UNDER FIRE tv series  
2006 WHAT THE SUN HAS SEEN, dir. Michał Rosa  
2006 FUNDACJA, dir. Filip Bajon  
2006 THE NANNY tv series  
2006 THE JOURNEY, dir. Dariusz Glazer  
2006 PENSIJONAT POD RÓŻĄ Tv series  
2006 FORTUNA CZYHA W LESIE , dir. Ryszard Maciej Nyczka  
2005 SOLIDARITY, SOLIDARITY, dir. Filip Bajon  
2005 A THOUSAND SIGH PARK, dir. Ryszard Maciej Nyczka  
2003 SEVEN STOPS ON THE WAY TO PARADISE, dir. Ryszard Maciej Nyczka  
2003 GENERATION 2000, MY FRIED CHICKENS, dir. Iwona Siekierzyńska  
2001 THE SPRING TO COME , dir. Filip Bajon  
1996 POZNAŃ 56 , dir. Filip Bajon  
1996 DIE STRASSEN VON BERLIN, dir. Werner Masten  
1996 LIEBLING - KREUZBERG, dir. Vera Loebner, Werner Masten, Heinz Schirk  
1993 CZŁOWIEK Z... , dir. Konrad Szofajski

### AWARDS:

2012 - ROSE – Polish Eagle Film Awards 2011 - Best Leading Actress  
2012 -ROSE- Nationwide Festival of the Film Art PROWINCJONALIA- Best Actress  
2011 „Złoty kangur” ( nagroda australijskich dystrybutorów...) "ROSE" and "SUICIDE ROOM"  
2003 – MY FRIED CHICKENS - Nationwide Festival of the Film Art PROWINCJONALIA – Best Actress  
2002 – MY FRIED CHICKENS– Koszalin Festival Film Debut "Młodzi i film" – Best Actress

## **DAVID OGRODNIK (LIS)**

2013 IDA, dir. Pawel Pawlikowski

2013, Chce sie zyc, DIR: Maciej Pieprzyca

2012, Prawo Agaty. DIR: Maciej Migas & Patrick Yoka

2012, Jestes Bogiem DIR: Leszek Dawid

2010, MAJKA, DIR: Jaroslaw Babazek

2010, Cisza DIR: Slawomir Pstrong

## Director's Statement:

IDA is a film about identity, family, faith, guilt, socialism and music. I wanted to make a film about history, which wouldn't feel like a historical film; a film which is moral, but has no lessons to offer; I wanted to tell a story in which 'everyone has their reasons'; a story closer to poetry than plot. Most of all, I wanted to steer clear of the usual rhetoric of the Polish cinema. The Poland in IDA is shown by an 'outsider' with no axe to grind, filtered through personal memory and emotion, the sounds and images of childhood...

## Interview with PAWEL PAWLIKOWSKI

### WHAT ARE THE ORIGINS OF « IDA » ?

IDA has multiple origins, the most interesting ones are probably not quite conscious. Let's say that I come from a family full of mysteries and contradictions and have lived in one sort of exile or another for most of my life. Questions of identity, family, blood, faith, belonging and history have always been present.

I'd been playing with the story of a Catholic nun, who discovers she's Jewish for years. I originally set it in '68, the year of student protests and the Communist Party sponsored anti-semitic purges in Poland. The story involved a nun a bit older than Ida, as well as an embattled bishop and a state security officer and the whole thing was more steeped in the politics of the day. The script was turning out a little too schematic, thrillerish and plotty for my liking so I put «IDA», aside for a while and went to Paris to make « THE WOMAN IN THE FIFTH ». I was in a different place at the time.

When I came back to « IDA », I had a much clearer idea of what I wanted the film to be. With my co-writer Rebecca Lenkiewicz we stripped the whole thing back, made it less plotty, the characters richer and less functional. Ida became younger, more inexperienced, more of a blank slate, a young girl on the brink of life. Also we moved the story to '62, a more non-descript period in Poland, but also a time of which I have most vivid memories, my own impressions as a child - unaware of what was going on in the adult world, but all the more sensitive to images and sounds. Some shots in the film could have come from my family album.

### WHERE DID THE CHARACTER OF WANDA COME FROM?

When I was doing my post-graduate degree at Oxford in the early 80's I befriended Professor Brus a genial economist, a reformist Marxist, who left Poland in '68. I was particularly fond of his wife Helena, who smoked, drank, joked and told great stories. She didn't suffer fools gladly, but she struck me as a warm and generous woman. I lost touch with the Bruses when I left Oxford, but some 10 years later I heard on BBC News that the Polish government was requesting the extradition of one Helena Brus-Wolinska, resident in Oxford, on the grounds of crimes against humanity. It turned out that the charming old lady had been a Stalinist prosecutor in her late twenties. Among other things, she engineered the death in a show trial of a completely innocent man and a real hero of the Resistance, General "Nil" Fieldorf. It was

a bit of a shock. I couldn't square the warm, ironic woman I knew with the ruthless fanatic and Stalinist hangman. This paradox has haunted more for years. I even tried to write a film about her, but couldn't get my head around or into someone so contradictory. Putting her into Ida's story helped bring that character to life. Conversely, putting the ex-believer with blood on her hands next to Ida helped me define the character and the journey of the young nun.

## MUSIC SEEMS TO PLAY A BIG ROLE IN THE FILM

Yes, the pop songs were key from the start. They were fatally imprinted on my childhood memory. They really colour the landscape. Coltrane and stuff came from my adult self. Incidentally, the late Fifties and early Sixties were great for jazz in Poland. There was a real explosion: Komeda, Namyslowski, Stanko, Wroblewski... Apart from telling Ida's story, I wanted to conjure up a certain image of Poland, an image which I hold dear. My country may have been grey, oppressive and enslaved in the early Sixties, but in some ways it was 'cooler' and more original than the Poland of today, and somehow more universally resonant. I'm sure that lots of Poles with a chip on their shoulder, and there are many, will fail to notice the beauty, the love that went into our film - and will accuse me of damaging Poland's image, by focusing on the melancholy, the provincial, the grotesque... And then there's the matter of a Polish farmer killing a Jewish family... there's bound to be trouble. On the other hand, there's also a Stalinist state prosecutor of Jewish origins, which might land me in hot water in other quarters. Still, I hope the film is sufficiently specific and unrhetorical to be understood on its own terms.

## HOW DID YOU CAST IDA?

After looking high and low all over Poland among young actresses and drama students, I ended up choosing a complete amateur, a girl who'd never acted in her life and didn't even *want* to act - a rare find these days. A director friend of mine, Malgosia Szumowska, who knew I was desperate and running out of time, saw Agata in a Warsaw cafe. She rang me on the spot, I was in Paris at the time, so I asked her to secretly take a picture of Agata on her iPhone and send it over. On the face of it, the girl was totally wrong, a striking hipster with a baroque hairdo, vintage clothes and ultracool demeanour. Hardly material for a nun. But she did look interesting and I really was desperate. It also turned out Agata was a militant feminist, wasn't sure about the existence of God and definitely had no time for the Church in Poland. In the audition I took away the make up, the hair, the hipster accoutrements and had a closer look: she was spot on. There was something timeless about her and touchingly authentic, ~~unspoilt~~ as if untouched by the media and general narcissism of today. She had the face of an earnest child, but also an air of strength and calm intelligence. Some of the producers and financiers were extremely dubious about employing someone who'd never acted before and didn't even *want* to be an actress. They kept sending me worried e-mails before and during the filming, but in the end the risk paid off brilliantly. I can't imagine anyone else playing this part. I think she enjoyed the experience too, but it's pretty clear that she'd rather be a director than an actor.

Agata Kulesza who played Wanda is also a woman of rare strength and integrity. But in other ways she was the polar opposite of the younger Agata. A real virtuoso who combined a thorough theatre training with great energy, totally devoted to her metier. To play the quick-witted, conflicted, manic, melancholy Wanda she had to pull out all the stops, while staying focused and restrained and avoiding bravura. A difficult balance to strike.

For the young saxophonist Lis I wanted an actor who could really play the saxophone and also look and feel like someone from the Sixties. Not easy these days. Generally speaking young male actors tend to be either pretty boys or masculine thugs. It's difficult to find young men who are at once masculine, sensitive, intelligent, witty and charming. Dawid Ogrodnik

was all these things. Above all, he felt authentic. He turned up at the casting session with a hangover. He'd won some award and he'd had been celebrating all night. He didn't have a sax, but turned up with a clarinet he'd borrowed from a mate. There was something touching in the way he was trying to screw the clarinet together and about his confusion when his phone started ringing in one of his pockets. He couldn't find it at first, then produced some old battered mobile to explain to his friends he was about to start an audition... I tried him out with Agata Trzebuchowska. They talked, they danced, they felt good together.

## **Interview with AGATA TRZEBUCHOWSKA**

### **HOW DID YOU GET INVOLVED IN THIS FILM, AND HOW IMPORTANT HAS THIS EXPERIENCE BEEN FOR YOU?**

I got involved accidentally. I was spotted by Polish director Malgorzata Szumowska in one of the Warsaw cafes. She told me about Pawel Pawlikowski's movie and encouraged me to contact him. After a few meetings and rehearsals it turned out that I was to play the part of Anna even though I had no previous acting experience.

Acting in „Ida” was an important experience for me. I was given the opportunity to work on a unique film – and I felt this uniqueness even though I'm not a person from the industry.

The atmosphere was both professional and intimate; the entire crew were completely devoted to the story they were helping to tell.

I think about it as a multi-dimensional „adventure”, since my memory of it is still very fresh and vivid, I find it impossible to analyse its impact on my life. But I know it will have an impact.

### **WHO IS ANNA? WHO IS IDA?**

Anna is a nun, an orphan who knows nothing about her roots. She has spent her entire life in a convent and all that she cares about is her faith. She has no earthly life, the only one that she knows is a religious one.

I've never thought about Ida as a separate person. She's more a point of reference that enables me to look at myself from a different perspective. I guess that Ida represents the person I might have been, the life I might have led. Not only does Ida allow me to taste the „real” world, full of agony and ecstasy but it also enables me to confirm or test the decision I ultimately take.

### **WHAT RELATIONSHIP WAS CREATED BEFORE AND DURING FILMING WITH PAWLIKOWSKI AND WITH THE OTHER ACTORS?**

I knew Pawel Pawlikowski from his „My Summer of Love” - a film which played an important role in my teenage life - so it was clear to me that he was a superb director, but I also quickly discovered that he's a fascinating and open-hearted person too.

While getting to grips with the screenplay, before we started filming, I realised that part of Anna was still something of an enigma even to the director himself. I must confess I was a bit anxious about it but this quickly disappeared when the filming began.

What amazed me most in working with Pawel Pawlikowski was his calmness which masked a determination to achieve perfection and an incredible intuition - both gave me a strong feeling of trust and confidence. During the filming we didn't need many words. Pawel and I shared a common understanding of Anna's character and story.

Agata Kulesza (Wanda) played an equally important role for me. In some way our relationship was similar to the one Anna and Wanda formed during their journey - fortunately we didn't have any ideological conflicts.

### **WHAT ARE YOUR BEST MEMORIES OF THE SET?**

There were many, but what I often think about are the scenes we were shooting with the Wartburg - a totally unpredictable car that provided a lot of fun and adrenaline - especially for the production crew. The Wartburg was also the only place where the temperature was

bearable - winters in Poland can be really freezing - so sitting inside and waiting for what would happen the next moment was pure pleasure.

## PAWEL PAWLIKOWSKI - DIRECTOR



Pawel Pawlikowski is a Polish-born, UK-based, BAFTA Award-winning filmmaker. He was born in Warsaw but left Poland at the age of 14 to live in Germany and Italy, before moving to the UK in 1977. He studied literature and philosophy at London and Oxford and started making films in the mid 1980's. Pawel's early work was in documentaries for the BBC. His best known documentaries from that period include ***From Moscow to Pietushki***, ***Dostoevsky's Travels***, ***Serbian Epics*** and ***Tripping with Zhirinovsky*** which between them won an Emmy International, Prix Italia, the Grierson and two Royal Television Society Awards alongside many other prizes around the festival circuit. In 1998 Pawlikowski moved into fiction with the small budget made-for-TV film ***Twockers***, which he co-wrote and directed with Ian Duncan and is strongly rooted in his early experience with documentary. This was followed by two full length features, ***Last Resort*** and ***My Summer of Love***, both of which he wrote and directed and which both won BAFTAs, as well as other awards at festivals around the world.



## Feature films

*La Femme du Vème* (Haut et Court, Film4, 2011) with Kristin Scott Thomas and Ethan Hawke

*My Summer of Love* (BBC/Apocalypso, 2004) with Emily Blunt and Natalie Press

*Last Resort* (BBC, 2000) with Emily Blunt and Natalie Press

## Television

*The Stringer* (BBC/British Screen/Pepper Pictures, 1997), with Sergei Bodrov Jr. and Anna Friel

*Twoockers* (BBC, 1999)

*Lucifer Over Lancashire* (1997)

*Tripping with Zhirinovsky* (1995)

*The Grave Case of Charlie Chaplin* (1993)

*Serbian Epics* (1992)

*Dostoevsky's Travels* (1991)

*Moscow Pietushki* (1990)

*Vaclav Havel* (1989)

*Extraordinary Adventures* (1988)

## MY SUMMER OF LOVE

Production year: 2004

Directed by Pawel Pawlikowski

Produced by Tanya Seghatchian and Christopher Collins

## Awards

### **BAFTA Awards, 2005**

- Alexander Korda Award for Best British Film

### **Polish Film Awards, 2006**

- Eagle for Best European Film (Najlepszy Film Europejski)

### **Director's Guild of Great Britain Award, 2005**

- Outstanding Directorial Achievement in British Film

### **Edinburgh International Film Festival, 2004**

- Best New British Feature

### **Evening Standard British Film Awards, 2005**

- Best Screenplay

### **London Critics Circle Film Awards, 2005**

- Nominated for five awards, Natalie Preuss won Best Newcomer

### **European Film Awards, 2005**

- Nominated for five awards including Best Film and Best Director

### **British Independent Film Awards, 2004**

- Nominated for five awards including Best Film and Best Director

## **Foreign Sales**

Argentina, Australia, Austria, Brazil, Belgium, Chile, Netherlands, France, Germany, Greece, Cyprus, Hungary, Italy, New Zealand, Norway, Poland, Romania, Slovakia, Switzerland, Russia, UK, USA, Israel, Japan, Portugal, Singapore, Bulgaria, Czech Republic, Canada, Sweden, Norway, Denmark, Russia, South Africa, Slovenia, Thailand, Turkey

## **LAST RESORT**

Production year: 2000

Directed by Pawel Pawlikowski

Produced by Ruth Caleb

## **Awards**

### **BAFTA Awards, 2001**

- Carl Foreman Award for the Most Promising Newcomer – Pawel Pawlikowski
- Nominated for Alexander Korda Award for Best British Film

### **Edinburgh International Film Festival Awards, 2000**

- Best New British Feature Film

### **London International Film Festival Awards, 2000**

- FIPRESCI Prize Special Mention – Pawel Pawlikowski

### **British Independent Film Awards, 2000**

- Nominated for four awards including Best Film and Best Director

### **European Film Awards, 2001**

- Nominated for European Discovery of the Year – Pawel Pawlikowski

## **Foreign Sales**

Austria, Belgium, Netherlands, Luxembourg, Cuba, Finland, France, Greece, Cyprus, Hong Kong, Israel, Italy, US, Canada, Portugal, Spain, Sweden, Switzerland, United Kingdom and Ireland

## ERIC ABRAHAM (PRODUCER)

Eric Abraham is a film, television and theatre producer, best known for producing Jan Svěrák's Golden Globe and Academy Award-winning film *Kolya* (Best Foreign Language Film, 1996). A South African-born former journalist and human rights activist, he became a producer of BBC TV's *Panorama* before going on to form his own production company, Portobello. He produced a number of acclaimed television dramas including John le Carré's *A Murder of Quality* and the BBC TV's primetime crime series *Dalziel & Pascoe*.

Films he produced include Roald Dahl's *Danny the Champion of the World*, with Jeremy Irons; Jan Svěrák's films *Dark Blue World*, *Empties* and *Kooky*; Tim Roth's *The War Zone*; Jez Butterworth's *Mojo* and Jiri Menzel's *The Life and Extraordinary Adventures of Private Ivan Chonkin* and Joshua Marston's *The Forgiveness of Blood*. As a theatre producer his credits include Hugh Whitmore's adaptation of Pirandello's *As You Desire Me* with Kristin Scott Thomas and Bob Hoskins; Christopher Hampton's *Embers* with Jeremy Irons; the 2008 Olivier Award-winning *The Magic Flute/Impempe Yomlingo* (Crystal Globe for Best Opera, Paris); and Athol Fugard's *The Train Driver* (The Fugard and Hampstead Theatres). In 2010, he founded and underwrote the construction of The Fugard Theatre in Cape Town ([www.thefugard.com](http://www.thefugard.com)) and became its founding and executive producer. His current Fugard Theatre production of Richard O'Brien's musical *THE ROCKY HORROR SHOW* is currently playing at The Fugard and David Kramer's South African adaptation of Willy Russell's West end hit musical *BLOOD BROTHERS* opens in Cape Town in September. He is a member of AMPAS, BAFTA and the European and Czech Film Academies.

## PIOTR DZIĘCIOŁ (PRODUCER)

- Producer, owner of Opus Film – a film production company in Poland.
- Graduated from Law Faculty at the University of Wroclaw in 1973 and Film Production Faculty at The Polish National Film School in Lodz.
- Since 2004 European Film Academy member.
- Board Member of The National Chamber of Audiovisual Producers

### ***Filmography (Feature Films - Producer):***

#### **FILMS RECENTLY PRODUCED AND CO-PRODUCED**

<b><u>Ida</u></b>	<b>2013</b> , feature film, dir. Paweł Pawlikowski, co-production
<b><u>The Congress</u></b>	2013, feature film, dir. Ari Folman, co-production Cannes Film Festival 2013 Directors' Fortnight
<b><u>Aglaja</u></b>	2012, drama, dir. Krisztina Deak, co-production
<b><u>Spring 1941</u></b>	2007, drama, dir. Uri Barbash, Polish-Israeli co-production

## EWA PUSZCZYNSKA (PRODUCER)

Graduated from English Literature Department of University of Lodz since 1995 she has been working for Opus Film , independent film production company in Poland, for the last 15 years managing projects development and execution  
Member of EFA , tutor in Lodz Film School.

### Films:

“Ida” dir. Pawel Pawlikowski, feature film, Polish-Danish co-production

„Congress”, dir. Ari Folman, feature film, Polish –German-Belgian-French–Luxembourg–Israeli co- production

„Aglaja”, dir. Krisztina Deak, feature film, Hungarian – Romanian-Polish co-production

“The King of devil’s Island”, dir. Marius Holst, feature film, Polish-Norwegian co-production

„Spring 1941“, dir. Uri Barbash, feature film, , Polish- Israeli co-production.

„Mr. Kuka’s advice” dir. Dariusz Gajewski, feature film, Polish-Austrian co-production.

„Retrieval”, dir. Slawomir Fabicki, feature film