



presents

IDA

a film by Pawel Pawlikowski

Official Entry – Poland
Best Foreign Language Film – 87th Academy Awards®

Nominee – 2014 Golden Globes, Best Foreign Language Film
Nominee – 2014 Independent Spirit Awards, Best International Film

WINNER

New York Film Critics Circle Awards –*Best Foreign Language Film*
LA Film Critics Awards –*Best Foreign Language Film, Best Supporting Actress*
European Film Awards –*Best Film, Best Director, Best Screenwriter,
Best Cinematography, People’s Choice Award*
American Society of Cinematographers –*Spotlight Award*
BFI London Film Festival –*Best Film*
Toronto International Film Festival –*International Critics’ Award*
Cinequest Film Festival –*Best Narrative Feature*
Camerimage Cinematography Awards –*Golden Frog*

A PHOENIX FILM – OPUS FILM PRODUCTION in association with Portobello Pictures and
Portobello Film Sales 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

80 mins. Poland/Denmark, 2013. Rated PG-13
In Polish with English subtitles

Press materials:

<http://www.musicboxfilms.com/ida-press>

Official site:

<http://www.musicboxfilms.com/ida>

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SYNOPSIS

From acclaimed director Pawel Pawlikowski (LAST RESORT, MY SUMMER OF LOVE) comes IDA, a 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 from the terrible years of the Nazi occupation.

18-year old Anna (stunning newcomer Agata Trzebuchowska), a sheltered orphan raised in a convent, is preparing to become a nun when the Mother Superior insists she first visit her sole living relative. Naïve, innocent Anna soon finds herself in the presence of her aunt Wanda (Agneta Kulesza), a worldly and cynical Communist Party insider, who shocks her with the declaration that her real name is Ida and her Jewish parents were murdered during the Nazi occupation. This revelation triggers a heart-wrenching journey into the countryside, to the family house and into the secrets of the repressed past, evoking the haunting legacy of the Holocaust and the realities of postwar Communism.

In this beautifully directed film, Pawlikowski returns to his native Poland for the first time in his career to confront some of the more contentious issues in the history of his birthplace. Powerfully written and eloquently shot, IDA is a masterly evocation of a time, a dilemma, and a defining historical moment; IDA is also personal, intimate, and human. The weight of history is everywhere, but the scale falls within the scope of a young woman learning about the secrets of her own past. This intersection of the personal with momentous historic events makes for what is surely one of the most powerful and affecting films of the year.

DIRECTOR'S STATEMENT

IDA is a film about identity, family, faith, guilt, socialism and music. I wanted to make a film about history that wouldn't feel like a historical film— a film that 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 DIRECTOR PAWEL PAWLIKOWSKI

WHAT ARE THE ORIGINS OF IDA?

IDA has multiple origins, the most interesting ones 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 for years with the story of a Catholic nun who discovers she's Jewish. 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, thriller-ish 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. My co-writer Rebecca Lenkiewicz and I stripped the whole thing down, 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've 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 and 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 me 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 color 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 that 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 un-rhetorical

enough 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 ultra-cool demeanor—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 and touchingly authentic about her, 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 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 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 had a clarinet he'd borrowed from a mate. There was something touching in the way he was trying to screw the clarinet together and his confusion when his phone started ringing in his pocket. 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 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 analyze 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 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 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 she 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 MY SUMMER OF LOVE - a film that 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 openhearted person too.

While coming to grips with the screenplay, before we started filming, I realized 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.

BIOGRAPHIES

PAWEL PAWLIKOWSKI (DIRECTOR)

Pawel Pawlikowski is a BAFTA Award-winning Polish filmmaker who has lived and worked most of his life in the UK. He was born in Warsaw but left Poland at age 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 1980s. 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, co-wrote and directed with Ian Duncan and strongly rooted in his early experience with documentary. Following this film, he wrote and directed two full-length features, LAST RESORT and MY SUMMER OF LOVE, which won BAFTAs, as well as other awards at festivals around the world. He currently resides in Poland.

FILMOGRAPHY

Feature films

IDA (2013)

THE WOMAN IN THE FIFTH (2011) with Kristin Scott Thomas and Ethan Hawke

MY SUMMER OF LOVE (2004) with Emily Blunt and Natalie Press

LAST RESORT (2000)

Television

THE STRINGER (BBC/British Screen/Pepper Pictures, 1997)

TWOCKERS (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)

AWARDS

MY SUMMER OF LOVE

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

LAST RESORT

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

REBECCA LENKIEWICZ (SCREENWRITER)

Rebecca Lenkiewicz is an award-winning writer who was the first woman playwright alive or dead to have her work produced on the main stage (The Olivier) at the Royal National Theatre, London in 2008. She is currently under commission to the Out of Joint Theatre Company, Manhattan Theatre Club, New York, and the Royal National Theatre. Her screenplay IDA, co-written with Pawel Pawlikowski, was awarded Best Film at this year's London, Warsaw and Gdynia Film Festivals as well as picking up two Golden Lions at the Gdynia Film Festival, the Ecumenical Jury Award at Warsaw and the International Critics' Prize for Special Presentations at Toronto's International Film Festival.

Feature Films and Television

IDA (written with Pawel Pawlikowski) (2013)
 ALONE IN LIBYA Rare Day (2012)
 SECRET DIARY OF A CALL GIRL (Series Two) (2010)
 THE SEA CHANGE (2007)

Stage

THE TURN OF THE SCREW Almeida Theatre (2013)
 AN ENEMY OF THE PEOPLE Manhattan Theatre Club (2012)
 THE PAINTER Arcola Theatre (2011)
 THAT ALMOST UNNAMEABLE LUST Clean Break at Soho Theatre (2010)
 WISCONSIN Trafalgar Studios / Port Eliot (2009)
 STARS OVER KABUL National Youth Theatre at The Tramway, Glasgow (2010)
 THE TYPIST Sky Arts Live at the Riverside Studios (2010)
 THE LIONESS *Women, Power & Politics* Season Tricycle Theatre (2010)
 GHOSTS (adapt. Ibsen) Arcola Theatre / Actors' Touring Company (2009)

HER NAKED SKIN Olivier Theatre, National Theatre (2008)
FAERIES Royal Opera House Studio and Theatre Royal Bath (2008)
AN ENEMY OF THE PEOPLE Arcola Theatre (adapt. Ibsen) (2008)
JUSTITIA Sadler's Wells' Peacock Theatre and UK Tour (2007)
INVISIBLE MOUNTAINS National Theatre Education Tour (2006)
BLUE MOON OVER POPLAR National Youth Theatre / Soho Theatre (2006)
THE SOLDIER'S TALE The Old Vic (2006)
24 HOUR PLAYS The Old Vic (2005)
SHOREDITCH MADONNA Soho Theatre (2005)
THE NIGHT SEASON Cottesloe Theatre, National Theatre (2004)
SOHO - A TALE OF TABLE DANCERS Pleasance, Edinburgh (2001)

Radio

DINNER AT THE HOMESICK RESTAURANT BBC Radio 4 (2013)
THE EUMENIDES BBC Radio 3 (2013)
DRACULA BBC Radio 4 (2012)
THE WINTER HOUSE BBC Radio 4 extra (2012)
BURNING UP BBC Radio 4 (2011)
BETTY LIVES IN A LITTLE YELLOW HOUSE IN TEXAS BBC Radio 3 (2010)
SARAH AND KEN BBC Radio 3 (2010)
THE MAN IN THE SUIT BBC Radio 4 (Nominated for Prix Italia) (2010)
BLUE MOON OVER POPLAR BBC Radio 4 (2006)
CARAVAN OF DESIRE BBC Radio 4 (2006)
FIGHTING FOR WORDS BBC Radio 4 (Observer Critics' Choice) (2005)

ERIC ABRAHAM (PRODUCER)

Eric Abraham is a film, television and theatre producer, best known for producing Jan Sverak's Academy Award® and Golden Globe-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 forming his own production company, Portobello Pictures (London) and now Phoenix Film (Copenhagen). He produced a number of acclaimed television dramas including John le Carre'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; Jiri Menzel's THE LIFE AND EXTRAORDINARY ADVENTURES OF PRIVATE IVAN CHONKIN; and Joshua Marston's THE FORGIVENESS OF BLOOD. In 2009 he commissioned Pawel Pawlikowski to write IDA.

In the theatre world, Abraham is the owner and executive producer of the Fugard Theatre in Cape Town. Over the last five years, he produced a number of plays and musicals, including many Athol Fugard works and Richard O'Brien's hit musical THE ROCKY HORROR SHOW. His London theatre credits and commissioned plays include Hugh Whitemore'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 South African production of THE MAGIC FLUTE/IMPEMPE YOMLINGO (Crystal Globe for Best Opera, Paris); Athol Fugard's THE TRAIN DRIVER (The Fugard and Hampstead Theatres) and Nick Wright's A HUMAN BEING DIED THAT NIGHT (The Fugard, The Market Theatre and The Hampstead), which moves to BAM in May 2015. He is a member of AMPAS, BAFTA, and the European and Czech film academies.

PIOTR DZIĘCIOŁ (PRODUCER)

Piotr Dzieciol is the owner and producer of Opus Film, a Polish film production company. He graduated from the Law Faculty at the University of Wrocław in 1973 and Film Production Faculty at The Polish National Film School in Łódź. He has been a European Film Academy member since 2004 and is a board member of The National Chamber of Audiovisual Producers.

Select Filmography

IDA, dir. Paweł Pawlikowski (2013)
THE CONGRESS, dir. Ari Folman, Cannes 2013 Directors' Fortnight
AGLAJA, dir. Krisztina Deak (2012)
SPRING 1941, dir. Uri Barbash (2007)

EWA PUSZCZYNSKA (PRODUCER)

Ewa Puszczyńska graduated from the English Literature Department of the University of Łódź and has been managing projects for Opus Film, an independent film production company in Poland, for the last 15 years. She is also a member of EFA and a tutor at Łódź Film School.

Filmography

IDA, dir. Paweł Pawlikowski (2013)
THE CONGRESS, dir. Ari Folman (2013)
AGLAJA, dir. Krisztina Deak (2012)
THE KING OF DEVIL'S ISLAND, dir. Marius Holst
SPRING 1941, dir. Uri Barbash (2007)
MR. KUKA'S ADVICE, dir. Dariusz Gajewski
RETRIEVAL, dir. Sławomir Fabicki

LUCASZ ZAL (DIRECTOR OF PHOTOGRAPHY)

Lucasz Zal graduated in 2008 from the Polish National Film School in Łódź, after studying photography at the High School of Photography in Wrocław.

His area of expertise includes feature films, shorts, documentaries, commercials and music clips. He won Golden Frog awards at Camerimage in 2011 for PAPANAZZI and again in 2013 for IDA, his cinematography feature film debut.

CAST FILMOGRAPHIES

AGATA KULESZA (WANDA)

Films

IDA, dir. Pawel Pawlikowski (2013)
DROGOWKA, dir. Wojciech Smarzowski (2013)
LOVE, dir. Sławomir Fabicki (2013)
WOMEN'S DAY, dir. Maria Sadowska (2012)
KREW Z KRWI, tv series (2012)
ALL MATEUSZ'S WOMEN, dir. Artur Baron Więcek (2012)
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 (2011)
SUICIDE ROOM, dir. Jan Komasa (2010)
FATHER MATEUSZ, tv series (2010)
FLYING PIGS, dir. Anna Kazejak (2010)
39&HALF, tv series (2009)
DECALOUGE 89+ : REAL, tv series dir. Rafał Samusik (2009)
SONS, tv series (2009)
TRADING SEXES, dir. Konrad Akimowicz (2009)
EXPECTING LOVE, dir. Łukasz Karwowski (2008)
EXPECTING LOVE, tv series dir. Łukasz Karwowski (2008)
HELA UNDER FIRE, tv series (2008)
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)
PENSJONAT POD RÓŻĄ Tv series (2006)
FORTUNA CZYHA W LESIE , dir. Ryszard Maciej Nyczka (2006)
SOLIDARITY, SOLIDARITY, dir. Filip Bajon (2005)
A THOUSAND SIGH PARK, dir. Ryszard Maciej Nyczka (2005)
SEVEN STOPS ON THE WAY TO PARADISE, dir. Ryszard Maciej Nyczka (2003)
GENERATION 2000, MY FRIED CHICKENS, dir. Iwona Siekierzyńska (2003)
THE SPRING TO COME , dir. Filip Bajon (2001)
POZNAŃ 56 , dir. Filip Bajon (1996)
DIE STRASSEN VON BERLIN, dir. Werner Masten (1996)
LIEBLING - KREUZBERG, dir. Vera Loebner, Werner Masten, Heinz Schirk (1996)
CZŁOWIEK Z..., dir. Konrad Szolański (1993)

Awards

ROSE – Polish Eagle Film Awards 2011 - Best Leading Actress (2012)
ROSE- PROWINCJONALIA Festival of Film Art - Best Actress (2012)
MY FRIED CHICKENS - PROWINCJONALIA Festival of Film Art – Best Actress (2003)

DAWID OGRODNIK (LIS)

Filmography

IDA, dir. Pawel Pawlikowski (2013)

CHCE SIE ZYC, dir. Maciej Pieprzyca (2013)

PRAWO AGATY, dir. Maciej Migas & Patrick Yoka (2012)

JESTES BOGIEM, dir. Leszek Dawid (2012)

MAJKA, dir. Jaroslaw Babazek (2010)

CISZA, dir. Slawomir Pstrong (2010)

CAST

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

CREW

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

Digital grading	Michał Herman
Computer effects	STAGE 2 Radek Rekita
SFX producers	Robert Stasz Michał Truszkowski
Compositing	Jarek Kapuścinski
Post-production coordinator Poland	Małgorzata Bereźnicka
Sound post-production	MINISTI FILM
Supervising sound editor and re-recording mixer	Claus Lynge
Sound editor and re-recording mixer	Andreas Kongsgaard
Sound editor	Michael Dela
Foley artist	Martin Langenbach
Music-mix consultant	Kristian Selin Eidnes Andersen
Playback recording	TOYA STUDIOS Mateusz Kosman Robert Sędzicki
Assistant music editor	Lars Rasmussen
Cellist	Henrik Dam Thomsen
Music clearance	Anna Bilicka
Songs recorded by Pianist	Krzysztof Brzeziński
Bass player	Piotr Siadul
Guitarist	Łukasz Jerzykowski
Drummer	Artur Mostowy
Saxophonists	Michał Kobjek Zbigniew Żeno Dawid Ogrodnik
Vocals	Joanna Kulig
II Reżyserzy / 1st AD	Marcin Mayzel Wiktor Mentlewicz Mariusz Włodarski
Operator kamery / Camera operator	Tomasz Nowak

ABOUT MUSIC BOX FILMS

Founded in 2007, Music Box Films is a leading distributor of international, American independent, and documentary content in North America along with the best in international TV series and mini-series.

Releases in 2014 included Roger Michell's LE WEEK-END, written by Hanif Kureishi and starring Jim Broadbent; the Emmy Award winning French-language series "The Returned"; Pawel Pawlikowski's IDA, the official Polish submission to the Academy Awards®; and the Sundance Audience Award-winning documentary THE GREEN PRINCE.

Upcoming releases include award-winning documentary WATCHERS OF THE SKY, Dominik Graf's BELOVED SISTERS, Germany's official submission to the Academy Awards®, and Shlomi and Ronit Elkabetz's GETT: THE TRIAL OF VIVIANE AMSALEM, Israel's official submission to the Academy Awards®.

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