





# IN DARKNESS

A Film by  
**Agnieszka Holland**

Starring  
**Robert Więckiewicz, Benno Fürmann, Agnieszka Grochowska,  
Maria Schrader, Herbert Knaup**

Written by  
**David F. Shamoon**

Based on the book  
**"In The Sewers of Lvov" by Robert Marshall**

Produced by  
**SCHMIDTzKATZE FILMKOLLEKTIV, Studio Filmowe Zebra, The Film Works**

Producer  
**Steffen Reuter, Patrick Knippel, Marc-Daniel Dichant, Leander Carell,  
Juliusz Machulski, Eric Jordan, Paul Stephens**

**A Polish Film Institute Co-financed Production**

Supported by  
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The Harold Greenberg Fund, Rogers Telefund, Canadian Heritage, Ontario Media  
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Beta Cinema Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627

[press@betafilm.com](mailto:press@betafilm.com), [www.betacinema.com](http://www.betacinema.com).

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## SHORT SYNOPSIS

“In Darkness” tells the true story of Leopold Socha, a sewer worker and petty thief in Nazi-occupied Lvov, Poland. Stumbling upon a group of Jews in the sewers, he agrees to hide them for a price. What starts out as a straightforward business arrangement becomes something unexpected, as they all try to outwit certain death during 14 months of intense danger.

## LONG SYNOPSIS

Nazi-occupied Lvov, Poland, 1943: the weak prey upon the weaker, the poor steal from the less poor. No one can be trusted.

Leopold Socha, a sewer worker and petty thief, struggles to make ends meet for his wife and daughter. His friend, Bortnik, a high-living Ukrainian Officer, dangles the promise of a better life: all Socha has to do is find Jews hiding in the sewers. After all, no one knows the system better than Socha, who uses it as a hiding place for his loot.

Soon enough, Socha comes across a motley group of Jews trying to escape the upcoming liquidation of the ghetto by hiding in the sewers. They offer Socha money to protect them. Although he is aware that helping a Jew could mean immediate execution for him and his family, Socha sees this as easy cash and they strike a deal.

One of the group, Mundek Margulies, a con man who hides deep reserves of courage under a breezy manner, deeply distrusts Socha. Nevertheless, when the Nazis strike, Socha helps the Jews, including two young children, escape into the sewers.

Socha’s challenges are just beginning, as he tries to stay one step ahead of Bortnik’s growing suspicions that he is hiding a secret. Before long, his fragile tightrope begins to fray. His charges start to crack under the immense strain of life underground. Socha weighs the money he’s receiving against the threat of certain death to himself and his family. Buckling under the pressure, he abandons them. However, powerful circumstances intervene. Socha saves Mundek’s life by helping him kill a Ukrainian militiaman. Then, stumbling upon the two children wandering lost and dazed in the sewers, he realizes that he cannot desert these people.

The trials for Socha and the group are relentless. In the sewer, a woman gives birth, with tragic consequences. Mundek falls desperately in love with feisty young Klara, and decides on a foolhardy mission: entering into the very heart of darkness, the Janowska concentration camp, to rescue her sister. He persuades Socha to help him enter, then escape from the camp, compelling the sewer worker to take ever greater risks.

Inevitably the Jews’ money runs out. But now there’s no turning back. Socha buys them food with his own money, moving them from one chamber to another, protecting them as the war grinds on and Bortnik gets ever closer to exposing him.

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Then catastrophe. A devastating flash flood fills the sewers. Bortnik realizes that his friend has indeed betrayed him. And Socha is forced into one final, desperate act of courage.

## **DIRECTOR'S STATEMENT**

2009 brought a number of new Holocaust stories in books and films. One may ask if everything has now been said on this subject. But in my opinion the main mystery hasn't yet been resolved, or even fully explored. How was this crime (echoes of which continue in different places in the world from Rwanda to Bosnia) possible? Where was Man during this crisis? Where was God? Are these events and actions the exception in human history or do they reveal an inner, dark truth about our nature? Exploring the many stories from this period uncovers the incredible variety of human destinies and adventures, revealed in the richest texture of plots and dramas, with characters that face difficult moral and human choices, exercising both the best and the worst in human nature.

One of those stories is Leopold Socha and the group of Jews from Lvov's Ghetto, whom he hides in the city's sewers. The main character is ambiguous: seemingly a good family man, yet a petty thief and a crook, religious and immoral at the same time, perhaps an ordinary man, living in terrible times. During the story Socha grows in many ways as a human being. There is nothing easy or sentimental in his journey. This is why it's fascinating; it's why we can make this journey with him.

The group of Jews he saves are not angels. The fear, the terrible conditions, their own selfishness make them complex and difficult, sometimes unbearable human beings. But they are real and alive, and their imperfections give them a stronger claim to their right to life than any idealized version of victims could.

I immediately liked the story, liked the potential of it, the characters, and the script. The biggest and the most exciting challenge for me as a filmmaker was the darkness. They live in the dark, stink, wet and isolation for over a year. We knew we had to express it, to explore this underground world in a very special, realistic, human and intimate way. We wanted the audience to have the sensual feeling of being there. And to maintain tension as the viewer slowly becomes attached to the story. The dynamic of the film is built on inter-cutting the worlds of the two leads, Socha and Mundek. These two worlds come together to be one, in which they must work together to survive. Agnieszka Holland

## **PRODUCTION BACKGROUND**

### **A WRITER'S JOURNEY by Screenwriter David F. Shamoon**

It took one sentence in a Toronto newspaper to start an eight-year journey that took me to the sewers of Lviv, Ukraine (Lvov, Poland during World War II), a bitterly cold set at the legendary Babelsberg Studio just outside Berlin and a dark editing room in Toronto. It also took me into darkest recesses of human history.

The article was about *The Righteous*, Sir Martin Gilbert's book that catalogued those incredibly courageous individuals who risked not only their own lives, but the lives of their families, by helping Jews escape the clutches of the Nazis during the Holocaust.

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The galvanizing sentence went something like this: “A Polish Catholic thief hid a group of Jews in the sewers of Lvov, which he knew well because that was where he hid his loot and actually got a job as a sewer worker.” I immediately wanted to know more about this person because the sentence raised so many questions, chiefly: what makes a criminal, or anyone for that matter, risk his life and his family’s to help complete strangers? I grasped that there must be a profound emotional, psychological and physical journey that this man undertook.

After I contacted him, Sir Martin very graciously directed me to a whole book about this story, *In the Sewers of Lvov* by Robert Marshall. Published in 1991 and no longer in print, I managed to purchase the last copy from Amazon. As I read it, the story electrified me because it had every aspect of great drama in it: a flawed hero, nerve-shredding suspense, romance, heartrending tragedy, real characters caught up in a desperate situation. It even had dark comedy: Leopold Socha, the thief and sewer worker, had earlier robbed the jewelry store belonging to the uncle of Paulina Chiger, one of the Jews he was protecting! As a screenwriter, the story was irresistible.

But as the son of parents who had to flee Baghdad to escape Iraq’s persecution of Jews, it also spoke to me on a very deep level. So I personally optioned the film rights to the book and spent the next year researching the era and writing the script ‘on spec’. Early on, I made two very critical choices: I would not sugar-coat any of the Jewish characters – they were all deeply flawed, some of them former con men or black marketers. There were class divisions among them which collided, especially between the upper-class Ignacy Chiger and the rough-hewn Yanek Grossman who abandoned his wife and daughter. The second choice was to limit the depiction of the atrocities. There were two reasons for this: audiences are already aware of the extent of the horror and violence, thanks to films like *Schindler’s List*. The second reason was more mundane: as I did the research, I realized that many of the actual events were too horrifying to even attempt to recreate. In fact, to try would be an act of disrespect.

Actually writing the screenplay presented some other challenges. Not much is known about Leopold Socha the man, so his journey from an opportunist who helped the Jews purely for money to someone who felt compelled to save them at all costs – including the lives of his beloved wife and daughter – had to be dramatized for the audience. Some characters were created while others were eliminated or combined for clarity. Some events were altered or invented. But the main thrust of the story remained intact. As Krystyna Chiger, the only living person who was actually there, said after seeing the film, “You captured it. That’s how it was.”

After I finished the script, a well-known Hollywood director and producer wanted to make it, but I felt strongly that this story should never be ‘Hollywoodized’. A friend in Britain suggested the ideal director: Agnieszka Holland. As a long-term admirer of her work, I knew that he was absolutely right, so I sent her the script through her agent, who never showed it to her (he is no longer her agent!). As it turned out, one of the production companies to which I sent the script was The Film Works, whose principals Eric Jordan and Paul Stephens, had worked with Agnieszka before. I knew that I had found the ideal partners.

But that was just the beginning of what would be another half decade of trying to get the film made. Agnieszka, although very helpful in offering suggestions from the beginning, turned the project down – twice. The key reason was that we – and by now that included the German co-producer Schmidt Katze Filmkollektiv and the Polish co-producer Zebra Films – insisted that the film be in English.

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Agnieszka felt equally strongly that the story, which is so rooted in its place and time, should be told in the original languages: Polish, German, Yiddish, Ukrainian, etc. If we wanted her as the director – and we really, really did – the film had to be in those languages. As it turned out, she was absolutely right. Her commitment to authenticity was unwavering: for example, she made sure that the specific dialect of 'Lvov Polish' was used.

Working with Agnieszka and the producers, the script went through many drafts. The bane of every screenwriter, especially a relatively inexperienced one, is over-writing. Ms. Holland made sure that didn't happen. In addition to being a huge privilege, collaborating with her was like getting a PhD in writing for the movies.

The dream of every screenwriter is to see the images that have only resided in his or her imagination appear on the screen. In the case of *In Darkness*, they actually exploded. Led by Agnieszka, all the other artists, especially the superb cast, poured their hearts and souls into the film, and I think that it shows. Forget about the "glamour of filmmaking", this was incredibly hard, sometimes backbreaking work. My gratitude to every single person involved is immeasurable.

My main hope is that Leopold Socha's example will inspire others as much as it has inspired me. Like many of the other Righteous, he was no saint, which is what makes this a universal story. He was just an ordinary man who made some crucial choices that led to extraordinary deeds.

### **ABOUT THE CINEMATOGRAPHY by Director of Photography Jolanta Dylewska**

I am the director of photography so the "actors" I use to tell a story are light, colour, perspective and motion. I knew from the very beginning that in the film "IN DARKNESS" the light must be the main protagonist. However, along with the camerawork development I discovered that the crucial task is to show the lights "helplessness". (The process of gaining this knowledge was not easy. First I needed to deal with my own helplessness).

Finally I set my sight on the following three tasks:

- to make the Darkness a metaphor of Jewish lot during the Holocaust.
- to create the dramaturgy of illumination due to which the spectator will be "touched" by the darkness; he shall experience the protagonists' feelings as if he was there with them.
- the main hero, Leopold Socha, a catholic who voluntarily decides to bear responsibility for Jewish lives, shall be illuminated differently from the rest of characters. As if the Light was always with him. Even in the Darkness.

### **ABOUT THE PRODUCTION DESIGN by Production Designer Erwin Prib**

Speaking about the production design of *In Darkness*, I think the biggest and most spectacular task was to create the underworld of the film, the sewers of Lvov.

The importance of the sewer sets for this film is more than obvious. Not only a major location with an enormous amount of screen time, but another main character, inheriting all the emotions involved in the story: hope, fear, love. They had to be a shelter and a deadly trap at the same time.

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I knew this would be a great challenge not only artistically but also technically. After meeting Agnieszka Holland, I understood even more, that we had to create a really credible world, since Agnieszka wanted the actors to be as close to their characters as possible.

The research process started in real sewage. We got the chance to visit several real sewer systems in Berlin, Leipzig and Lodz. I was fascinated by this underworld. At the same time it seemed rather difficult to shoot the majority of the scenes under such harsh and even dangerous circumstances. I proposed to build the chambers and parts of the sewer tunnels in the studio.

The initial design idea of the studio sewers is the Möbius strip. I wanted to create a labyrinth system on a very small space, using different tunnel sections, so that you can wander around in this rather small system quite a long time without crossing the starting point. We created a 3D Model and tested it. My Art Director Niels Müller attached a walking scheme to every scene in the film, at the end the floor plan looked like patterns for sewing. To design the chambers in which the refugees hide, was another challenge. These had to be spaces realistic enough to represent overflow chambers or another technical space in the sewers, on the other hand these had to be rooms you can work in with a crew and a dozen of actors, rooms the refugees survived in for over a year and lived a "normal" social life. The core requirement for the set construction was the water resistance. We wanted to simulate different levels of water and current in these tunnels, as it is in the reality depending on the precipitation. The main system was built for a water level of max. 1m. Segments of the sewers had to be completely under water, since the story climax takes place with the whole sewers fully flooded. They were built separately in containers. A bunch of talented scenic artists turned the plaster casted walls into real brick with a great patina. Another technical challenge we faced was the low sensitivity of the RED Camera we used, therefore we needed additional sources of light inside the tunnels. I discussed this issue with DoP Jolanta Dylewska and we came up with an idea of smaller pipes leading to the bigger tunnels, which could be used for additional lighting as well.

## **ABOUT THE COSTUMES by Costume Designer Katarzyna Lewinska**

"In Darkness" was definitely the hardest film I have ever done, but also the most satisfying in my career. Difficulty started with the story/script- the highest level of a challenge for the costume designer. 11 people spending an entire year underground, in the sewers, constantly wet and dirty, dark! and throughout the year having minimal possibility for changes in the outfits. I had to think how I would behave in a situation like that and how I would deal with the clothes. We had to create a master plan for all the characters of "clothes distressing phases" based on the time line and separate plans for every character based on individual events in the script. It felt like mathematics;) That created a very difficult production task - constructing enough sets of costumes for every character for the most difficult scenes requiring duplicated costumes and for the entire story to show the destruction of their world. So there were duplicates of duplicates of duplicates. And, of course, whatever we planned and tried to foresee before the shooting started did not necessarily prepared us for the reality we faced once we entered the set the first day. The reality of the production was far more difficult than what we had expected. The never-ending water presence was the most annoying thing, everything seemed constantly wet and dirty. There was never enough time to dry clothes, the shoes were constantly wet and falling apart, the distressing kept being washed off, etc. Lack of sleep is what I recall from that time... When we went down into the real sewers in Lodz things got surreal. The most severe cold wind, humidity and lack of light for 12 hours were something I still remember. Hundreds of tired extras... Very difficult days, full of arguments,

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accidents, and enormous tiredness. I think it was the most difficult three months in my film experience. But it is all now just a good story from the past we keep telling.

## **ABOUT THE EDITING by Editor Michal Czarnecki**

I remember Agnieszka saying “this film has to last.”

We wanted the audience to feel that they spent time in the sewers. During our first screening I would turn around and look at the audience to see their reactions. When I saw the audience gasping for air I knew that we had succeeded.

Editing of “In Darkness” began with the start of shooting in February 2010 and lasted until September 2010 when the picture was locked. I edited in Warsaw and then moved to Agnieszka’s home in Brittany in the summer of 2010, where the film came to life and was cut into the form we have now.

The length of the film was always an issue. We were challenged by having a first cut that was over four hours long, which is often normal for first rough cuts of films. But with this film we quickly realized that you can not cut down on scenes to make them quicker and the film shorter.

This was when Agnieszka said “this film has to last.”

The time spent in the sewers needs to last, we wanted the audience to feel this passage of time. Through purposefully long cuts and takes we wanted to take the audience into the darkness of being in the sewers. My main goal in cutting In Darkness was to make the audience feel like they were the ones hiding in the sewers.

What I realized early on in the edit is that 99.9% of the viewing audience has never been in a sewer and no one really knows what it sounds like under ground and they only have slight idea what it really looks like. As filmmakers we took the audience to a place that they have never been to before.

I made the realization that this film like no other that I have worked on has a physical effect on the audience in the movie theater. Once the film moves under ground into the sewers, the film becomes dark. The viewers pupils dilate and begin to see the different shades of darkness. This was confirmed to me at one of the first group screenings we had. There is a scene where Mundek walks outside, its snowing and its bright, after being in the sewers for some time. During the screening before this cut I turned around and looked at the audience when the cut occurred I could hear a gasp, and deep breaths were taken. The audience along with Mundek gasped for fresh air. I knew then we had succeeded in making the audience feel the darkness and claustrophobia of being under ground. It hit me how powerful an edit can be and how important each cut was.

At one point we cut cue cards out for each scene and put them up on a bulletin board in script order. We marked each scene whether it takes place above or below ground. We strategically moved scenes to achieve the best possible effect on the audience.

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There are several dolly shots when the camera moves from below ground to above ground in one shot. They heighten the sense of hiding and being underground. We even added to this with sound design.

The sex scene between Janek and Chaja is cut to feel uncomfortable. We are there seeing something we shouldn't, the audience is trapped with our characters in one small space.

When the Jews finally are free and crawl out of the sewer the audience is there with them. Having at least in a small way felt what it was like to be in the darkness. After screenings I like to look at peoples faces, unlike any other film I can tell that people have been moved emotionally and physically.

Editing six different languages and one dialect - Polish, Yiddish, German, Hebrew, Ukrainian, Russian and Balak (which is a dialect of Polish spoken in Lwow at the time) would have seemed to be a difficult task, but it wasn't. Its all integrated seamlessly into the mosaic of cultures that was Lwow at the time. As an editor you just learn to listen to the feeling of the dialogue and the rest comes easily.

Because of our close working relationship and my intimate knowledge of the film Agnieszka asked me to spend several weeks on the sound edit working with Daniel Pellerin and his crew before Agnieszka arrived for the final sound mix.

I remember first speaking with Daniel before the film was finished. I was in Warsaw and he was in Toronto. Using internet cameras we went through a rough cut of the film and talked about what me and Agnieszka were thinking. One of the first things I said was that we want to continue what we were trying in the editing to make the audience to feel through the sound that they are there. The darkness, the claustrophobia, the fear. It was a tall order for a sound designer and he more than filled it.

As an example the dolly shots that move through the ground from below to above, while editing, I knew that these shots need to have sound that transports us "through the earth". I remember sitting in the sound studio in Toronto and hearing Daniel mix the surround sound so that it moves through the theater along with the camera dolly.

Watching the finished film I have the feeling that this film is one of Agnieszka's strongest films. One that moves an audience and takes them to place they have never been before. Not only is this a different "holocaust" film but its a very real film and one that makes it's impression on the viewer, a physical and emotional journey. Editing In Darkness was a journey literally and figuratively into the darkness and sewers of the human condition. What people are capable of doing to each other and what lengths the human spirit will go to survive.

## **ABOUT THE MUSIC by Composer Antoni Komasa-Łazarkiewicz**

After my first discussions with Agnieszka I realized that "In Darkness" is going to be the greatest challenge in my career as a composer of music for film. The theme and the approach to it made us all pose fundamental questions about the nature of music itself, the role of musical narrative in such a story, and the way it's supposed to correspond with the reality depicted in the picture. It was clear from the start that we will have to forget about the conventional approach to film scoring, where the

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music simply supports the emotional narrative, builds tension or suspense and gives a boost to the action.

I remember, that after having seen the first edit of the film, Agnieszka and I were very close to the decision not to use any score at all. We were dealing with a material so delicate and yet so intense, that we had to look for a different, deeper level, on which music could constitute its own narrative. The film has a subtle metaphysical tension. It's a metaphysics without the presence of God, hidden from His eyes. The two worlds in which the film is happening, interact with each other, and the role of the music should be to build the bridges between them, transport emotions and impulses between the underworld and the reality above ground.

When we realized this, the rest was surprisingly easy. The music came to me as one impulse, one sound. It would melt into the very intense soundscape of the sewers, build an underlying pulse, sometimes enter the intimacy of the characters, expose their constant fear, as well as the short moments of emotional relief.

I worked with two important musical elements, which constituted a counterpoint to my score. One of them was the world of "realistic" music: the German military marches, the pop-songs of the period, the classical music, which had been abused by the Nazis as an instrument of torturing the prisoners. The other was the aria "When I am laid" from Purcell's "Dido and Eneas". A piece of music which I proposed, and for which Agnieszka found a significant place in the film. It's the emotional peak of the story, where the fate of different characters connects. When composing my music, I tried to build up to this scene in the film.

The music for the final credits of the film is the only place, where I actually decided to build a full-scale narrative. The emotional impact of the final scene is very profound and I sincerely hope that at least some of the members of the audience will decide to rest in their places and contemplate the music, and that it will help them find a way back to the ground.

## ABOUT THE CAST

### Robert Więckiewicz – LEOPOLD SOCHA

Robert Więckiewicz (1967), Polish theatre and film actor, graduate of Państwowa Wyższa Szkoła Teatralna (Academy of Dramatic Arts) in Wrocław, Poland (1993).

Robert made his film debut in Jerzy Skolimowski's *Ferdynand* in 1993. He starred in Feliks Falk's *Samowolka*, Filip Bajon's *Poznań '56* and *Fundacja*, Andrzej Saramonowicz and Tomasz Konecki's *Pół serio*, *Ciało*, and *Lejdis*, Juliusz Machulski's *Pieniądze to nie wszystko*, *Superprodukcja*, *Vinci*, *Ile waży kość trojańska* and *Kołysanka*, Vlado Balko's *Pokoj v duši* (Slovakia, 2009), Paweł Borowski's *Zero*, Wojciech Smarzowski's *Dom zły*, Jan Kidawa-Błoński's *Różyczka*, Jan Hryniak's *Trick*, Tadeusz Król's *Zwerbowana miłość*.

The part of Cuma in Machulski's *Vinci* (2004) brought him recognition from both Polish film critics and audiences, as well as Jury's Special Mention for Outstanding Ensemble Acting at Courmayeur Noir In Festival (Italy) in 2004. The part of Andrzej, an alcoholic P.E. teacher in Tomasz Wiszniewski's *Wszystko będzie dobrze* (2007) turned out to be an even greater success. He received several prestigious awards for it, including Best Actor Award at Festiwal Polskich Filmów Fabularnych (Polish Feature Film Festival) in Gdynia in 2007, and "Orzeł" (The Eagle), Polish Film Academy Award

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for the year 2007 as well as the Best Actor Award “Silver Dolphin” at Festroia International Film Festiwal 2008 in Setubal, Portugal.

In 2009 the Polish Academy awarded him yet another “Orzeł” for the Best Actor in a Supporting Role in 2008 (in the movie *Ile waży koń trojański*), and in 2010 he was a nominee for Best Actor in a Supporting Role (for his performance in *Dom zły*). In 2011 Więckiewicz won his third “Orzeł” for Actor in a Leading Role (in the movie *Różyczka*).

Robert will appear in several new releases, including include Agnieszka Holland’s *In Darkness*, Greg Zglinski’s *Wymyk* and Marek Kotowski’s *Baby są jakieś inne*.

Robert has also appeared on the stages of Teatr Polski Poznań, “Rozmaitości” Theatre in Warsaw, the National Theatre, “Montownia” Theatre, and Laboratorium Dramatu (Drama Laboratory).

### **Benno Fürmann – MUNDEK MARGULIES**

Born in Berlin Benno Fürmann had his first small role in Edgar Reitz’ legendary TV series “Heimat II” (1991). Shortly afterwards, he completed his acting training at the prestigious Lee Strasberg Institute in New York.

Benno celebrated his first big success on TV as a gas station attendant in the mini-series “Und Tschüss” (1995) and starred as boxing legend Bubi Scholz in the successful ARD- biopic, “Die Bubi-Scholz-Story” (1998), for which he won the German TV Award as “ Best Actor in a Leading Role”. Since then Fürmann has established himself as a feature film star in Germany, with roles in Granz Henman’s “The Polar Bear” (1998), Sönke Wortmanns “St. Pauli Nacht” (1998) and Stefan Ruzowitzky’s blockbuster, “Anatomy” (1999). He also worked with director Tom Tykwer in his coltish love movie, “The Princess And The Warrior” (1999), and was honored with the Bavarian Film Award 2001 for his performance in Martin Eigler’s German- Turkish buddy drama, “Trust Me” (1999). For his powerful performance in Christian Petzold’s drama, “Wolfsburg” (2002), Fürmann received the Golden Adolf Grimme Award as Best Actor.

Internationally, Fürmann performed alongside Heath Ledger in Brian Helgeland’s, “Sin Eater” in 2003. Then Fürmann portrayed the melancholic World War I soldier, Nikolaus Sprink, in the European coproduction “Merry Christmas” (2005), also starring Diane Kruger and Daniel Brühl. A blockbuster throughout Europe, this movie was the French contender for an Oscar nomination as best Foreign language film of 2006.

In 2008, Fürmann impressed in the physically challenging role of a mountaineer in Philipp Stölzl’s tragedy “North Face”. Fürmann continues to work with acclaimed German art house directors such as Christian Petzold, with whom he collaborated again in the romantic thriller “Jerichow”, a contender in the 2008 Venice Film Festival.

In 2010, in addition to “In Darkness”, Fürmann performed in a German adaptation of “Tom Sawyer”, a family film directed by Hermine Huntgeburth.

#### **For further information:**

Beta Cinema Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627

[press@betafilm.com](mailto:press@betafilm.com), [www.betacinema.com](http://www.betacinema.com).

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## **Agnieszka Grochowska – KLARA KELLER**

One of the most outstanding Polish actresses of the young generation, Agnieszka has achieved more in film and theatre in a few years than many achieve in an entire career.

In film, every production Agnieszka has participated in has been distinguished with high praise from the critics. For her role in "Pregi" (The Streaks), she was nominated twice: for the Orzel (The Eagle), Polish Movie Award for young generation actors, and the Jameson People's Choice Award, European Film Award. Both "Warszawa" (Warsaw) and "Pregi" (Streaks) were awarded the Grand Prix at the Gdynia Movie Festival. And "Ninas resa" (Nina's Journey) was awarded the Guldbagge (Golden Beetle), the principal Swedish film award.

In 2008 Agnieszka played Maria in "Upperdog", by Sara Johnsen, and in 2010 her performance was nominated for a Kanon Award at the International Film Festival "Kosmorama" in Trondheim for best female lead. At the International Film Festival in Haugesund, she was awarded with the Amanda Award for this role.

In 2010, Agnieszka played the thrilling lead role in the war drama "Beyond the Steppes" by Vanja d'Alcantara. Now she has completed her most important role to date, in "In Darkness" by Agnieszka Holland. Agnieszka debuted in theatre while a second grade student at the State Academy of Theatrical Arts in Warsaw. She continues an active theatre career. She is a member of the European Film Academy and Polish Film Academy.

## **Maria Schrader - PAULINE CHIGER**

Born in Hanover, Maria started her acting debut as a pupil at the state theatre Hanover in 1983. In the same year she began acting training at the Max- Reinhardt- Seminar in Vienna. Three years later she moved to Berlin.

Together with the director Dani Levy she wrote the script for his comedy "Robbykallepaul" in 1988, in which she also assumed her first movie role. For her second coproduction with Dani Levy, "I Was on Mars", she was honored with the Max-Ophüls-Prize in 1992.

Following, among others, were the movies: "Einer meiner ältesten Freunde" (1993, direction: Rainer Kaufmann), "Burning Life" (1993, Director: Peter Welz), "Flirt" (1994, direction: Hal Hartley), "Nobody loves me" (1994, direction: Dors Dörrie), "Silent Night" (1996, direction: Dani Levy), "The Unfish" (1996, direction: Robert Dornhelm), "Am I Beautiful?" (1997, direction: Doris Dörrie), "Die Giraffe" (1998, direction: Dani Levy / Maria Schrader), "Aimée and Jaguar" (1998, direction: Max Färberböck), "Emil and the Detectives" (2000, direction: Franziska Buch), "Josephine" (2001, direction: Rajko Grilic), "Väter" (2002, direction: Dani Levy), "The Tulse Luper Suitcases" (2003, direction: Peter Greenaway), "The Women of Rosenstrasse" (2003, direction: Margarete von Trotta), "Snowland" (2005, direction: Hans W. Geissendörfer) and "In Darkness" (2011, direction: Agnieszka Holland).

Maria Schrader has been honored several times for her performances. After winning the Bavarian Film Award (1995/1999) and the Federal Film Award (1995/1999), she received the Silver Bear (together with Juliane Köhler) as Best Actress in Max Färberböck's drama, "Aimée and Jaguar", at the 1999 Berlinale.

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Maria Schrader made her debut as a director with the feature film, "Love Life", which premiered at the Rome Film Festival in 2007. Together with Laila Stieler, Maria also co-wrote the screenplay, adapted from the bestselling novel by Israeli writer Zeruya Shalev. In the last few years, Maria has also resumed a very active career in theatre.

### **Herbert Knaup - IGNACY CHIGER**

Herbert Knaup was born in Sonthofen (Bavaria) in 1956. After actor's class at the Otto- Falckenberg-School in Munich, Knaup started performing at several prestigious theaters.

With "Waller's Last Trip" (director, Christian Wagner) he made his feature film debut in 1989. Five years later, Knaup received the Bavarian Movie Award for his outstanding acting in Dominik Graf's thriller, "The Invincibles" (1994). Ever since, he has been a regular on the cinema screen. Among others, Knaup worked with Josef Vilsmaier in "Brother Of Sleep", (1995).

For the role as a family father in Tom Tykwer's, "Run,Lola,Run" (1998) Knaup was honored with the German Movie Award as Best Supporting Actor in 1999. In 2000 he played the role of Hitler's architect, Albert Speer, in the international TV series, "Nuremberg", alongside Alec Baldwin (director Yves Simoneau). Among other awards, the series was nominated for three Golden Globes. In 2004 the charismatic actor was shown on cinema screens as a luckless political careerist in Oskar Roehler's, "Agnes And His Brothers", and as a devoted father in Josef Vilsmaier's, "Rock Crystal". For his acting in the film " Du bist nicht allein" (director Bernd Böhlich) in 2006, Knaup was nominated as Best Supporting Actor at the German Film Awards.

In recent years, Knaup performed, among others, in the Oscar-winning movie "The Lives Of Others" (director Florian Henckel von Donnersmarck, 2006) and in the international production, "Crusade In Jeans" (2006), directed by Ben Sombogaart.

Having always given memorable performances, Knaup today is one of Germany's most prolific actors with a bright range of roles from period drama like "In Darkness" to comedy like "Arschkalt", by director Andre Erkau. Just before portraying a Jewish family father in "In Darkness", he played the infamous Holocaust perpetrator, Adolf Eichmann, in the TV movie "Eichmanns Ende".

### **Kinga Preis – WANDA SOCHA**

Kinga Preis is one of the most talented and extraordinary Polish actresses of her generation. She graduated from the School of Drama in Wroclaw in 1996. Kinga has always balanced her work in theatre with work in film and TV.

In film she has performed for Andrzej Wajda, Agnieszka Glińska, Grzegorz Jarzyna and Agnieszka Holland. In 2003 she starred in the film „Symmetry” (Symetria) directed by Konrad Niewolski. She was awarded with the Polish Film Award „Orzeł” (The Eagle) for the best female role in the film "Tuesday" (Wtorek) by Witold Adamek. The following year she performed in the winner of the Polish Feature Film Festival – "The Collector" (Komornik) directed by Feliks Falk. For this role she won the Award for Best Supporting Actress.

In 2005 Kinga appeared in the second part of „Divine Lining” (Boża Podszewka 2) directed by Izabela Cywińska and in the acclaimed film „Karol – a Man who became Pope” (Karol – Człowiek, który został Papieżem). In 2006 she participated in screen version of the novel "Solitude @ Net" (Samotność w sieci) directed by Witold Adamek, and starred in the comedy „The Extras” (Statyści)

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and again worked with director Michał Rosa in the film "What the Sun has seen" (Co słonko widziało).

In 2008 Kinga performed in „Four nights with Anna” by Jerzy Skolimowski. In 2009 she acted in two films "The House of Evil" (Dom zły) and „A perfect guy for my girlfriend" (Idealny facet dla mojej dziewczyny). In 2010 she starred in "Joanna", "Million dollars" and the year after in „Suicide Room" (Sala samobójców) and „Rose" (Róża), followed by her outstanding performance in "In Darkness" by Agnieszka Holland.

## **ABOUT THE DIRECTOR AGNIESZKA HOLLAND**

Film director and scriptwriter, born Warsaw 1948. Having graduated from FAMU, the Prague film school in 1971, Agnieszka Holland returned to Poland. She began her film career working with Krzysztof Zanussi as assistant director, and Andrzej Wajda as her mentor. Her TV film debut was "An Evening at Abdon's" (1975) and her first feature film was "Provincial Actors" (1978), one of the flagship pictures of the "cinema of moral disquiet" and the winner of the International Critics Prize at the Cannes Film Festival in 1980. Earlier in her career, she directed theatre plays, sometimes with her husband, Laco Adamik. In 1981, Holland decided to emigrate to France.

In her films made after leaving Poland, Holland continued to portray people looking for ways out, striving for self-fulfillment, pursuing happiness and failing or being forced to settle for a dubious compromise, as seen in "Washington Square" (1997) or "Europa Europa" (1990), which received an Academy Award nomination for Best Screenplay (Golden Globe and New York Film Critics Circle winners). Holland had also received an Academy Award nomination in 1985 for Best Foreign Language Film for "Angry Harvest" (1985). She also collaborated with her friend, Krzysztof Kieslowski, on the screenplay of his trilogy, "Three Colours" (1993).

Holland's later films include "Olivier, Olivier" (1992), "The Secret Garden" (1993), "Total Eclipse" (1995), "Washington Square" (1997), the HBO production "Shot in the Heart" (2001), and "Julie Walking Home" (2001). Her most recent films are "Copying Beethoven" (2006) and "In Darkness" (2011). In 2008 Holland was honored with a retrospective of her films at the Museum of Modern Art in New York.

Holland has also been active in television. In 2007 she directed, together with her sister Magdalena Łazarkiewicz and her daughter Katarzyna Adamik, the Polish political drama series "Ekipa". In 2004 she directed "Moral Midgetry", for the third season of the HBO series, "The Wire", created by David Simon. She returned in 2006 to direct "Corner Boys" for the fourth season. Both episodes were written by acclaimed novelist Richard Price. She also directed an episode for the fifth season. When David Simon and his team created their new HBO series, "Treme", they asked Holland to direct both the pilot and the finale of the first season. She was nominated for an Emmy for Outstanding Directing for a Drama Series (2010) for the pilot.

Agnieszka Holland has also written or co-written screenplays for films made by other directors and directed plays for the Polish Television.

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## FILMOGRAPHY (Selection)

*As director*

In Darkness (2011)  
Janosik (2009 )  
Copying Beethoven (2006)  
Julie Walking Home (2002)  
The Third Miracle (1999)  
Washington Square (1997)  
Total Eclipse (1995)  
The Secret Garden (1993)

*As writer – director*

Olivier, Olivier (1992)  
Europa, Europa (1990)  
To Kill A Priest (1988)  
Angry Harvest (1985)

*As co-writer*

(with Krzysztof Kieslowski and Krzysztof Piesiewicz)  
Three Colours: Blue (1993)  
Three Colours: White (1994)

*Awards*

“Anna”

Nominee for Independent Spirit Award, Best Screenplay (1987)

“Angry Harvest”

Academy Award nominee for Best Foreign Language Film (1985)  
Prize of the Ecumenical Jury-Special Mention, Montreal World Film Festival (1985)

“Copying Beethoven”

Polish Film Awards, nominee for Best European Film (2007)  
Goya Award, nominee for Best European Film (2007)  
CEC Award for Best Film, San Sebastian International Film Festival (2006)

“Europa, Europa”

BAFTA Film Award for Best Film not in the English Language (1993)  
Academy Award nominee for Best Writing, Adapted Screenplay (1992)  
Golden Globe Award for Best Foreign Film (1992)  
New York Film Critics Circle Award for Best Foreign Language Film (1991)

“Fever”

Golden Lion, Polish Film Festiwal Gdynia, Silver Bear – Berlin Film Festival (1981)

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“Julia Walking Home “  
Polish Film Awards, nominee for Best Director (2004)  
Best Director, Method Fest (2003)

“Provincial Actors”  
International Critics Prize at Cannes Film Festival (1978)

“A Lonely Woman”  
Special Jury Prize, Polish Film Festival Gdynia (1990)

“Treme” (Pilot)  
Emmy Awards, nominee for Outstanding Directing for a Drama Series (2010)

### **David F. Shamoon - WRITER**

David Shamoon spent most of his career in the advertising business, heading up his own company while creating campaigns for national and international brands.

A film buff since adolescence, David decided to seriously indulge his passion a few years ago and wrote his first screenplay. He showed it to a script editor who saw some talent. That was all he needed to learn more about the craft and art of writing for the screen. He enrolled in a screenwriting course and attended seminars and workshops led by some of the world’s leading screenwriting gurus.

“In Darkness” is his first produced feature, but he has had other scripts optioned by, among others, Warner Bros. and actor-director Richard Benjamin (“Mermaids”, “My Favorite Year”). He has also written on assignment for Columbia Pictures.

David’s next project is “Taking Off”, an original contemporary comedy to be directed by Academy Award-nominee Paul Morrison.

### **Jolanta Dylewska PSC – DIRECTOR OF PHOTOGRAPHY**

Besides her career as a cinematographer, Jolanta Dylewska is a documentary film director. She graduated from the National Film School in Lodz (Poland) in camera and director courses.

#### FILMOGRPAHY (selection)

*as Cinematographer*

In Darkness

by Agnieszka Holland, Germany-Poland-Canada, 2011, 35mm, color

Made in Poland

by Przemysław Wojcieszek, Poland, 2010, 35mm, color

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### Tulpan

by Sergey Dvortsevoy, Germany-Kasachstan-Russia-Poland-Switzerland, 2008, 35mm, color  
2008, Silver Camera 300, Manaki Brothers International Cinematographers' Film Festival  
2009, Best Cinematography, Asian Film Awards, Hong Kong  
Glosniej od bomb by Przemek Wojcieszek, Poland, 2002, 35mm, color  
2002, Kodak Vision Award for Cinematography, Slamdance Film Festival

### Maries Lied

by Niko Bruecher, Germany, 1995, 35mm, color  
1995, Film Award in Gold, German Film Awards  
Rozmowa z czlowiekiem z szafy by Mariusz Grzegorzek, Poland, 1993, 35mm,color  
1993, Award for Best Cinematography, Polish Film Festival

### Hochzeitsgäste (short)

by Niko Bruecher, Poland-Germany, 1990, 35mm, black-white

### as Director

Po-lin. Slivers of Memory  
Germany-Poland, 2008, 35mm  
2008, Polish Critics Award for the Best Polish Film  
2009, Grand Prix 6, International Film Festival Jewish Motifs in Warsaw

### Children of the Night

Switzerland 1998, 35mm  
American Film Academy – one of the outstanding documentaries of 1998  
Warsaw Ghetto Uprising According to Marek Edelman, Poland, 1993, 35mm  
1994, Golden Gate Award, San Francisco International Film Festival  
1994, Grand Prix, Mediawave International Film Festival  
1995, Grand Prix, Munich International Documentary Festival

## **Erwin Prib – PRODUCTION DESIGNER**

Erwin Prib was born in 1977 in Karaganda, Kazakhstan. His family emigrated to Berlin when he was nine. After graduating from HFF Potsdam Film School in production design, Prib's first feature film as production designer was Absurdistan, which earned him The 2008 German Film Award 2008 for Best Production Design. Mr. Prib worked as an art director on Stephen Daldry's The Reader and Michael Hoffman's The Last Station. In addition to Agnieszka Holland's In Darkness, Prib's recent production design credits include Womb, a futuristic drama about cloning starring Eva Green and Matt Smith, and Siberia Of All Places directed by Ralf Hüttner.

## **Michal Czarnecki – EDITOR**

Born in Poland, Michal Czarnecki grew up in Canada, and attended film school in Vancouver, BC. He currently lives and works in Warsaw, Poland. In Darkness is his second feature film with Agnieszka Holland following Janosik: A True Story (Janosik: Prawdziwa Historia). He previously edited Ms.

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### **For further information:**

Beta Cinema Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627  
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Holland's *Ekipa*, a thirteen-episode political fiction mini-series for Polish TV. Mr. Czarnecki has also edited a number of hit Polish TV series including *Hotel*, *Czas Honoru* and *Przepis Na Zycie*, and the award-winning feature film *Boisko Bez Domnych*.

### **Antoni Komasa-Lazarkiewicz – COMPOSER**

Antoni Komasa-Lazarkiewicz was born in 1980 in Warsaw. He started his musical education at the age of 6 and completed his composition studies at the Academy of Music in Cracow in 2005. Mr. Komasa-Lazarkiewicz had his first experience with film music composition in 1993 when he wrote a short fragment for the score of Agnieszka Holland's *The Secret Garden*. He went on to work as a music composer for films, television projects, and theatre plays in Poland, Sweden, Germany, USA, Canada, France, UK and Lithuania. In 2006 he was nominated for the German Film Awards for Best Score for Hans Steinbichler's "*Winterreise*" and won the 2008 European Film Music Trophy Young Talent Award for it. In 2008, he won the German Television Music Award for his score of Mr. Steinbichler's "*My Mother, my Bride and I*". He has been living and working in Berlin since 2007.

#### FILMOGRAPHY

*In Darkness*

(dir. Agnieszka Holland, 2011)

*Back to Your Arms*

(dir. Kristijonas Vildziunas, 2010)

*Janosik: A True Story*

(*Janosik, Prawdziwa Historia*)(dir. Agnieszka Holland & Kasia Adamik, 2009)

*Between Two Fires*

(dir. Agnieszka Łukasiak, 2009)

*The Off-Siders*

(*Boisko Bezdomnych*) (dir Kasia Adamik, 2008)

*My Mother, My Bride and I*

(*Die Zweite Frau*) (dir. Hans Steinbichler, 2008)

*Ekipa (The Prime Minister)*

TV series (dir. Agnieszka Holland, 2007)

*Copying Beethoven*

(dir. Agnieszka Holland, 2006)

*Additional score*

*Winter Journey (Winterreise)*

(dir. Hans Steinbichler, 2005)

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Hierankl  
(dir. Hans Steinbichler, 2003)

Julie Walking Home (Julies Reise)  
(dir. Agnieszka Holland, 2002)  
as 'Antoni Gross-Lazarkiewicz'

Shot in the Heart  
(dir. Agnieszka Holland, HBO, USA, 2001)

The Secret Garden (Der Geheime Garten)  
(dir. Agnieszka Holland, 1993)

## **PRODUCERS**

### **SCHMIDTz KATZE FILMKOLLEKTIV**

SCHMIDTz KATZE FILMKOLLEKTIV is a prolific independent production company based in Berlin and Halle/Saale. With sixteen films completed since setting up the company in 2003, SCHMIDTz KATZE FILMKOLLEKTIV has become an established brand and is known for being creative, reliable and persistent. We develop and produce feature films for the German and international market. In addition to our close contacts with German distributors and public funds, we benefit from our solid network of international sales agents, private investors and talent agencies. SCHMIDTz KATZE FILMKOLLEKTIV is active in the producers' network Ateliers du Cinéma Européen (ACE) and in the "Allianz Deutscher Produzenten Film & Fernsehen", the association of German film production companies.

"In Darkness" was produced and financed for the most part by SCHMIDTz KATZE FILMKOLLEKTIV and its producers Steffen Reuter, Marc-Daniel Dichant, Patrick Knippel and Leander Carell. SCHMIDTz KATZE FILMKOLLEKTIV carried out two thirds of principal photography in Germany, on location in Berlin and Leipzig as well as in Studio Babelsberg and the Media City Ateliers Leipzig. Also the picture postproduction and Digital VFX were done entirely in Germany.

### **Zebra Film Studio**

Established in 1988 Zebra Film Studio is one of the most experienced and widely recognized film production companies in Poland. Its founder and head is Juliusz Machulski - director, scriptwriter and producer, acclaimed for his many popular Polish films. In 1978 Juliusz Machulski graduated from the National Film, Television and Theatre School in Łódź (Film Directing) and from 1984-85 studied at the California Institute of Arts (Fulbright Scholarship). In 1993 he lectured on film directing and screen writing at Hunter College in New York.

Since its founding, Zebra Film Studio has produced over 40 features and 4 TV series. Most of its films have met with high acclaim from audiences. The most popular Polish comedy of all time, Sex Mission, directed by Juliusz Machulski packed over 12 million viewers into movie houses in Poland and is now

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considered a cult movie along with another Machulski' comedy, Kiler , to which The Walt Disney Company bought the remake rights.

The numerous prizes and awards the Zebra Film Studio films has received at Polish and international festivals (e.g. Grand Prix at IFF in Karlovy Vary, awards and nominations at Venice IFF, in Berlin and others) bespeak the high professional results and artistic level of the Studio productions. Besides producing its own, the Studio offers production services and has co-produced a number of national and international film projects, among them the newest co-production, In Darkness, by Agnieszka Holland, which has been selected as a Polish Entry to the Academy of Motion Picture Arts and Science Award, Oscar® 2012.

For a number of years, Zebra Film Studio has been cooperating with outstanding filmmakers both in Poland and worldwide.

### **The Film Works**

The Film Works is an independent production company founded by partners Paul Stephens and Eric Jordan. The company has earned an outstanding reputation for entertaining, innovative drama in both feature film and television.

The Film Works' recent feature film Oliver Sherman, from first time writer-director Ryan Redford, starring Garrett Dillahunt, Molly Parker and Donal Logue is screening at film festivals and in theatrical release in a dozen countries around the world. Prior films include, Beowulf & Grendel, a powerful historical epic based on the poem, Beowulf, starring Gerard Butler and Stellan Skarsgard. This Canada-UK-Iceland co-production was released across Canada and the U.S. in 2006.

The Film Works produced Julie Walking Home (Miranda Otto, William Fichtner), an international co-production from acclaimed writer-director Agnieszka Holland, which premiered at the Venice International Film Festival. The Film Works worked with Canadian writer-director David Sutherland to produce Love, Sex and Eating The Bones (Hill Harper), which won Best First Feature at the Toronto International Film Festival. Earlier features include the film adaptation of Rohinton Mistry's Such a Long Journey (Roshan Seth, Om Puri, Ranjit Chowdry), a Canada-UK co-production and multiple Genie Award winner, and two features by acclaimed writer-director Clement Virgo, Love Come Down (Larenz Tate, Sarah Polley, Deborah Cox) and The Planet of Junior Brown (Lynn Whitfield, Margot Kidder, Sarah Polley), which won the Grand Prize at the Urban World Film Festival in New York. Their first feature, Ganesh: Ordinary Magic, directed by Giles Walker, starred a sixteen year old future star, Ryan Reynolds.

The Film Works started production in 1980 with Spirit Bay, the first North American television series with an all-Native cast, starring Graham Greene, Tantoo Cardinal and Gary Farmer. Spirit Bay was broadcast on networks around the world. The Film Works' first television movie, Where the Spirit Lives, produced for CBC and PBS American Playhouse, was also broadcast worldwide, winning more than twenty international awards, including the Gemini Award for Best Television Movie. Life With Billy captured the TV Movie Prize at the San Francisco Film Festival. The Arrow, a mini-series starring Dan Aykroyd, won the Chrysler Award for the Most Popular Canadian TV Program, and six Gemini awards. Cowboys and Indians: The Killing of JJ Harper, starring Adam Beach, premiered on the CBC and Starz. Other outstanding TV credits include Lyddie, a family film for CBC and BBC, On

**For further information:**



My Mind, a children's series for international television, and the documentary series, Working Animals, for Discovery Channel.

### **BETA CINEMA (world sales agent)**

Beta Cinema, the theatrical division of Beta Film has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 15 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like "Viva Riva", which won 6 African Academy Awards 2011; "Black Bread", big winner at the Spanish Goya Awards 2011; German Film Award Winners "Vincent Wants to Sea" (2011), "Almanya" (2011) and "John Rabe" (2009); Berlin 2011 out of competition entry "My Best Enemy"; Cannes 2008 Jury Prize-winning "Il Divo"; Academy Award 2008-winning "The Counterfeiters"; Academy Award 2008 nominated "Mongol"; Academy Award 2007-winning "The Lives of Others"; and the Academy Award 2005-nominated "Downfall".

### **KEY CREDITS**

To Marek Edelman

## **IN DARKNESS**

**A Film by Agnieszka Holland**

Robert Więckiewicz  
Benno Fürmann  
Agnieszka Grochowska  
Maria Schrader  
Herbert Knaup  
Kinga Preis  
Krzysztof Skonieczny  
Julia Kijowska  
Marcin Bosak  
Jerzy Walczak  
Michał Żurawski

**Directed by**  
Agnieszka Holland

**Written by**  
David F. Shamoon

**Based on the book**

**For further information:**

Beta Cinema Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627

[press@betafilm.com](mailto:press@betafilm.com), [www.betacinema.com](http://www.betacinema.com).

Pictures and filmclips available on [ftp.betafilm.com](http://ftp.betafilm.com), username: ftpress01, password: 8uV7xG3tB



“In The Sewers of Lvov”  
by Robert Marshall

**Produced by**

Steffen Reuter  
Patrick Knippel  
Marc-Daniel Dichant  
Leander Carell  
Juliusz Machulski  
Paul Stephens  
Eric Jordan

**Executive Producer**

Wojciech Danowski  
David F. Shamoon  
Dr. Carl Woebken  
Christoph Fisser  
Anna Maria Zündel

**Line Producer**

Andrzej Besztak

**Director of Photography**

Jolanta Dylewska

**Edited by**

Michał Czarnecki

**Music by**

Antoni Komasa-Łazarkiewicz

**2nd Unit Director**

Kasia Adamik

**Production Design**

Erwin Prib

**Art Director**

Katarzyna Sobańska  
Marcel Sławiński

**Costume Design**

Katarzyna Lewińska  
Jagna Janicka

**For further information:**

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**Make Up**

Janusz Kaleja

**Location Sound Recordist**

Robert Fletcher

**Sound Design Supervisor**

Daniel Pellerin

**2nd Unit Director of Photography**

Piotr Niemyjski

Adam Bajerski

**Casting by**

Weronika Migoń

Heta Mantscheff

John Buchan C.S.A.

**CAST**

Leopold Socha

Mundek Margulies

Klara Keller

Paulina Chiger

Ignacy Chiger

Yanek Weiss

Chaja

Jacob Berestycki

Pawel Chiger

Krystyna Chiger

Szczepek

Wanda Socha

Szlomo Landsberg

Icek Frenkiel

Mania Keller

Bortnik

Stefcia Socha

Szona Grossman

Young Woman w. Child

Sawicki

Rachela Grossman

Teenage Boy Sister

Bystander #1

Robert Więckiewicz

Benno Fürmann

Agnieszka Grochowska

Maria Schrader

Herbert Knaup

Marcin Bosak

Julia Kijowska

Jerzy Walczak

Oliwier Stańczak

Milla Bańkiewicz

Krzysztof Skonieczny

Kinga Preis

Olek Mincer

Piotr Głowacki

Maria Semotiuk

Michał Żurawski

Zosia Pieczyńska

Etel Szyk

Weronika Rosati

Andrzej Mastalerz

Ida Łozińska

Mania Łozińska

Dorota Liliental

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Girl- Robbery  
Boy - Robbery  
German Soldier  
Irena  
Ukranian Militiaman  
Woman Vendor  
Young German Soldier  
Priest  
Kovalev  
Wilhaus  
Janowska SS Man  
Max- Ukranian Officer  
SS Mining Officer  
Old Man  
Teenage Boy  
Woman Vendor  
Anielka  
Officer  
Daniel

Maja Bohosiewicz  
Vito Hanne  
Piotr Nowak  
Laura Lo Zito  
Zachariasz Muszyński  
Olena Leonenko  
Jeremias Koschorz  
Maciej Więckowski  
Alexander Levit  
Frank Köbe  
Ireneusz Czop  
Anton Levit  
Benjamin Höppner  
Ryszard Mosingiewicz  
Filip Garbacz  
Dorota M. Pacciarelli  
Anielka Nykowska  
Wolfgang Boos  
Benedikt Crisand

### **TECHNICAL DETAILS**

Running Time: 143 minutes  
Format. 35mm, Dolby Digital  
2011

### **CONTACT INTERNATIONAL PRESS**

Beta Cinema, Dorothee Stoewahse  
Tel: + 49 170 63 84 627  
[press@betafilm.com](mailto:press@betafilm.com)

### **CONTACT WORLD SALES**

Beta Cinema, Dirk Schuerhoff/Andreas Rothbauer  
Tel: + 49 89 67 34 69 80  
Fax: + 49 89 67 34 69 888  
[beta@betacinema.com](mailto:beta@betacinema.com)

#### **For further information:**

Beta Cinema Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627  
[press@betafilm.com](mailto:press@betafilm.com), [www.betacinema.com](http://www.betacinema.com).  
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