

Mongrel Media

Presents

IN DARKNESS



An Agnieszka Holland Film
145 min., Canada/Germany/Poland, 2011
Languages: Polish, German, Yiddish, Ukrainian

BASED ON A TRUE STORY

Distribution



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SHORT SYNOPSIS

From acclaimed director Agnieszka Holland, *In Darkness* is based on a true story. Leopold Socha, a sewer worker and petty thief in Lvov, a Nazi occupied city in Poland, one day encounters a group of Jews trying to escape the liquidation of the ghetto. He hides them for money in the labyrinth of the town's sewers beneath the bustling activity of the city above. What starts out as a straightforward and cynical business arrangement turns into something very unexpected, the unlikely alliance between Socha and the Jews as the enterprise seeps deeper into Socha's conscience. The film is also an extraordinary story of survival as these men, women and children all try to outwit certain death during 14 months of ever increasing and 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 Lvov 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 German soldier. 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, and 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.

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 is not made of 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 the darkest recesses of human history.

The article was about The Righteous, Sir Martin Gilbert's book that cataloged 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.

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. 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

As the director of photography, the "actors" I use to tell a story are light, color, perspective and motion. I knew from the very beginning that in *In Darkness*, the light had to be the main protagonist. I set my sight on the following three tasks:

- To make the 'Darkness' a metaphor of the Jewish lot during the Holocaust.
- To create the dramaturgy of lighting by which the spectator will be "touched" by the darkness; he will 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, had to be lit 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

I think the biggest and most spectacular task was to create the underworld of the film, the sewers of Lvov.

The sewer sets for this film are 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.

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 sewers. 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 for 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, and 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 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 1m (roughly 3.3 ft) max. 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 Director of Photography 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 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. Eleven 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 prepare 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, accidents, and enormous fatigue. I think it was the most difficult three months in my film experience. But now it is all a good story from the past we keep telling each other.

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 on *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 cannot 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 underground and they only have a slight idea of what it really looks like. As filmmakers we took the audience to a place that they have never been to before.

I realized that this film, like no other I have worked on, has a physical effect on the audience in the movie theater. Once the film moves underground into the sewers, the film becomes dark. The viewer’s 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, it's snowing and it's 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 that we had succeeded in making the audience feel the darkness and claustrophobia of being underground. 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.

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 people's faces, and I could tell that people had 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 Lvov at the time) would have seemed to be a difficult task, but it wasn't. It's all integrated seamlessly into the mosaic of cultures that was Lvov 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 Agnieszka and I were thinking. One of the first things I said was that with the sound mix, we wanted to continue what we were aiming for in the picture edit, which was to make the audience feel that they were there; the darkness, the claustrophobia, the fear. It was a tall order for a sound designer and he more than filled it.

For instance, with the dolly shots that move through the ground from below to above, I knew, while editing, that these shots needed 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 moved through the theater along with the camera dolly.

Watching the finished film, I felt that this is a different “Holocaust” film. It’s a very “real” film, which takes the viewers on a physical and emotional journey, to places they have never been before.

Editing *In Darkness* was, literally and figuratively, a journey into the darkness and sewers of the human condition, into what people are capable of doing to each other and to 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* was 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 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 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

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

Mr. Więckiewicz made his film debut in Jerzy Skolimowski's *Ferdydurke* in 1993. He has starred in numerous films including 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*, *Superproducja*, *Vinci*, *Ile waży koń trojański* and *Kołysanka*; Vlado Balko's *Pokoj v duši*; Paweł Borowski's *Zero*; Wojciech Smarzowski's *Dom zły*; Jan Kidawa-Błoński's *Różyczka*; Jan Hryniak's *Trick*; and Tadeusz Król's *Zwerbowana miłość*.

His award-winning performances include roles in Machulski's *Vinci* (2004) and Tomasz Wiszniewski's *Wszystko będzie dobrze* (2007) for which he received the 2007 Best Actor Award at the Polish Film Festival in Gdynia as well as the "Orzeł" (The Eagle), The Polish Film Award (Poland's equivalent of the Academy Award®).

In 2009, the Polish Academy awarded Więckiewicz with another Eagle for Best Actor in a Supporting Role for his performance in Julius Machulski's *Ile waży koń trojański* ("How Much does The Trojan Horse Weigh?"). He was also nominated for Best Actor in a Supporting Role in 2010 for his performance in Wojciech's Smarzowski's *Dom zły* ("The Dark House"). 2011 saw Więckiewicz win his third Eagle for Actor in a Leading Role for Jan Kidawa-Blonski's *Różyczka* ("Little Rose"). Robert's upcoming releases include Greg Zglinski's *Wymyk* and Marek Koterski's *Baby są jakieś inne*.

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

Benno Fürmann – MUNDEK MARGULIES

One of Germany's most acclaimed actors, Benno Fürmann was born in Berlin-Kreuzberg in 1972. After his first acting experience in Edgar Reitz's legendary 1991 TV series *Heimat II*, he went to New York to study at the Lee Strasberg Institute. Upon his return to Germany, Fürmann's breakthrough was in the television mini-series *Und Tschüss* (1995),

followed by his performance as boxing legend Bubi Scholz in the popular ARD biopic, *Die Bubi-Scholz-Story* (1998), which earned him the German TV Award as Best Actor in a Leading Role.

Mr. Fürmann's subsequent roles include Granz Henman's *The Polar Bear* (1998); Sönke Wortmann's *St. Pauli Nacht* (1998) and Stefan Ruzowitzky's blockbuster, *Anatomy* (1999). He worked with Tom Tykwer in *The Princess And The Warrior* (1999), and was honored with the 2001 Bavarian Film Award for his performance in Martin Eigler's *Trust Me* (1999). He was selected as European Shooting Star at the 2001 Berlin Film Festival and received the 2002 Golden Adolf Grimme Award as Best Actor for his performance in Christian Petzold's *Wolfsburg*.

Internationally, Fürmann acted alongside Heath Ledger in Brian Helgeland's 2003 *Sin Eater*, and portrayed the melancholic World War I soldier Nikolaus Sprink in Christian Carion's Academy Award® nominee for Best Foreign Language Film *Joyeux Noël* (*Merry Christmas*.) Fürmann impressed audiences in the physically challenging role of a mountaineer in Philipp Stölzl's 2008 *North Face*. He was recently seen in the Wachowski brothers' *Speed Racer*, *Mutant Chronicles* and Christian Petzold's *Jerichow*.

Agnieszka Grochowska – KLARA KELLER

Thirty-one-year-old Agnieszka Grochowska is a rising film and theatre actress in Poland. She was nominated for an "Orzel" (The Eagle) for Best Actress for her performance in *Pregi* (*The Welts*), and her screen credits include award-winning films *Warszawa* (*Warsaw*), *Ninas resa* (*Nina's Journey*), and *Upperdog*. Ms. Grochowska made her stage debut as a student at the State Academy of Theatrical Arts in Warsaw and continues to have a prolific theatre career. She is a member of the European Film Academy and the Polish Film Academy.

Maria Schrader - PAULINE CHIGER

One of Germany's most renowned actresses, Maria Schrader was born in Hanover. She started out as a student at the state theatre Hanover in 1983 and began her acting training at the Max-Reinhardt-Seminar in Vienna.

Ms. Schrader and Dani Levy co-wrote the script of his 1988 comedy *Robbykallepaul*, in which she made her first film appearance. She was honored with the Max-Ophüls-Prize for her performance in Mr. Levy's 1992 *I Was on Mars*, the second of her eleven collaborations with him.

Her many film credits include *Einer Meiner Ältesten Freunde* (1993, dir. Rainer Kaufmann); *Burning Life* (1993, dir. Peter Welz); *Flirt* (1994, dir. Hal Hartley); *Nobody Loves Me* (1994, dir. Dors Dörrie); *Silent Night* (1996, dir. Dani Levy); *The Unfish* (1996, dir. Robert Dornhelm); *Am I Beautiful?* (1997, dir. Doris Dörrie); *The Giraffe*

(1998, dir. Dani Levy/Maria Schrader); *Aimée and Jaguar* (1998, dir. Max Färberböck); *Emil and the Detectives* (2000, dir. Franziska Buch); *Josephine* (2001, dir. Rajko Grlic); *Väter* (2002, dir. Dani Levy); *The Tulse Luper Suitcases* (2003, dir. Peter Greenaway); *Rosenstrasse* (2003, dir. Margarete von Trotta); *Snowland* (2005, dir. Hans W. Geissendörfer); and *In Darkness* (2011, dir. Agnieszka Holland).

After winning the Bavarian Film Award (1995/1999) and the Federal Film Award (1995/1999), Ms. Schrader received the 1999 Berlin International Film Festival's Silver Bear for Best Actress (shared with Juliane Köhler) for her performance in Max Färberböck's international hit *Aimée and Jaguar*.

Ms. Schrader made her directorial debut with *Love Life*, with a screenplay she co-wrote with Laila Stieler, an adaptation of the bestselling novel by Israeli writer Zeruya Shalev.

Herbert Knaup - IGNACY CHIGER

One of Germany's most versatile actors Herbert Knaup was born in Sonthofen (Bavaria) in 1956 and studied at the Otto Falckenberg School in Munich. After establishing himself as a noted theatre actor, he made his feature film debut in 1989 in *Waller's Last Trip* (dir. Christian Wagner) and received the Bavarian Movie Award for Best Actor for his performance in Dominik Graf's 1994 thriller, *The Invincibles*. He has since been a regular on the German screen, with credits including Josef Vilismaier's *Brother of Sleep* (1995), and Tom Tykwer's *Run, Lola, Run* for which he was honored with Best Supporting Actor at the 1999 German Movie Award. In 2000 he played Hitler's architect, Albert Speer, alongside Alec Baldwin in the television series *Nuremberg*, which received three Golden Globes® nominations. Recent film credits include Oskar Roehler's *Agnes and His Brothers*, Josef Vilismaier's *Rock Crystal*, Bernd Böhlich *Du bist nicht allein* for which he received a Best Supporting Actor nomination at the German Film Awards. He also appeared in Ben Sombogaart's *Crusade in Jeans* and Florian Henckel von Donnersmarck's 2006 Academy Award® winner *The Lives of Others*. Just prior to portraying a Jewish family father in *In Darkness*, Mr. Knaup played Adolf Eichmann in the television movie *Eichmanns Ende*.

Kinga Preis – WANDA SOCHA

Polish actress Kinga Preis is one of the most recognized of her generation. Graduating from the School of Drama in Wroclaw in 1996, she has appeared on stage and screen ever since. She has worked with directors Andrzej Wajda, Jerzy Skolimowski, Agnieszka Glińska, Grzegorz Jarzyna and Agnieszka Holland. In 2003 she won the Polish Film Award "Orzeł" (The Eagle) for Best Actress for Witold Adamek's *Tuesday (Wtorek)*. She won her second Polish Film Award for Best Actress in 2006 for her performance in Feliks Falk's *The Collector (Komornik)*, and has received three Polish Film Awards nominations for her roles in --- *Symmetry* (2005), ---- *Statysci* (2007) and ---- *Joanna* (2011). Ms. Preis starred as Anna in Mr. Skolimowski 2008 Cannes Film Festival

Directors Fortnight Opening Night Film *Four Nights with Anna*. Other credits include *The House of Evil (Dom zły)*, *The Perfect Guy for My Girlfriend (Idealny facet dla mojej dziewczyny)*, *Suicide Room (Sala samobójców)* and *Rose (Róża)*.

ABOUT DIRECTOR AGNIESZKA HOLLAND

Born in Warsaw in 1948 writer-director Agnieszka Holland studied at Prague's renowned FAMU, The Film and Television Faculty of the Academy of the Performing Arts and graduated in 1971, upon which she returned to Poland. She began her film career working as assistant director to Krzysztof Zanussi and with 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 then-husband, Laco Adamik. In 1981, Ms. Holland decided to emigrate to France.

In the films she made after leaving Poland, Ms. 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 and won the Golden Globe® for Best Foreign Language Film as well as the Best Foreign Language Film Awards from the New York Film Critics Circle, The Boston Society of Film Critics and the National Board of Review. Holland also received an Academy Award® nomination in 1985 for Best Foreign Language Film for *Angry Harvest* (1985). She collaborated with her friend Krzysztof Kieslowski on the screenplay of his acclaimed trilogy, *Three Colors* (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 with her sister Magdalena Lazarkiewicz and her daughter Katarzyna Adamik the Polish political drama series *Ekipa*. In 2004 she directed "Moral Midgetry" for the third season of *The Wire*, the HBO series 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 directed another 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.

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

AWARDS

Anna

Nominee for Independent Spirit Award, Best Screenplay (1987)

Angry Harvest (Bittere Ernte)

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

Academy Award® nominee for Best Adapted Screenplay (1992)

Golden Globe® Award for Best Foreign Film (1992)

New York Film Critics Circle Award for Best Foreign Language Film (1991)

National Board of Review Award for Best Foreign Language Film (1991)

BAFTA Film Award for Best Film not in the English Language (1993)

Boston Society of Film Critics Award for Best Foreign Language Film (1991)

Los Angeles Film Critics Association Award for Best Music (1991) for Zbigniew

Preisner (also for *The Double Life of Véronique* and *At Play in the Fields of the Lord*)

Fever (Gorączka)

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

Julie Walking Home

Polish Film Awards, nominee for Best Director (2004)

Best Director, Method Fest (2003)

Provincial Actors (Aktorzy prowincjonalni) - International Critics Prize at Cannes Film Festival (1978)

A Lonely Woman (Kobieta samotna)- Special Jury Prize, Polish Film Festival Gdynia (1990)

Treme (Pilot)

Emmy Awards, nominee for Outstanding Directing for a Drama Series (2010)

FILMOGRAPHY

As Director

In Darkness (2011)

Starring Robert Wieckiewicz, Benno Furmann, Agnieszka Grochowska, Maria Schrader, & Herbert Knaup

Janosik (2009)

Starring Vaclav Jiracek, Ivan Martinka, Sarah Zoe Canner

Copying Beethoven (2006)

Starring Ed Harris, Diane Kruger

Julie Walking Home (2002)

Starring Miranda Otto, William Fichtner, Lothaire Bluteau

The Third Miracle (1999)

Starring Ed Harris, Anne Heche, Armin Mueller Stahl

Washington Square (1997)

Starring Jennifer Jason-Leigh, Albert Finney, Jennifer Garner

Total Eclipse (1995)

Starring Leonardo DiCaprio, David Thewlis

The Secret Garden (1993)

Starring Kate Maberly, Maggie Smith, John Lynch

As Writer-Director

Olivier, Olivier (1992)

Opening Night, New York Film Festival

Europa, Europa (1990)

Academy Award® Nomination, Best Adapted Screenplay

To Kill a Priest (1988)

Angry Harvest (1985)

Academy Award® Nomination, Best Foreign Language Film

As Co-Writer

(with Krzysztof Kieslowski and Krzysztof Piesiewicz)

Three Colors: White (1994)

Three Colors: Blue (1993)

David F. Shamoon – WRITER

David Shamoon spent most of his career in the advertising business, heading his own company while creating campaigns for national and international brands. A film buff since adolescence, Shamoon wrote his first screenplay a few years ago, and decided to enroll in screenwriting seminars and workshops. *In Darkness* is Mr. Shamoon's first feature. His next project is *Taking Off*, a contemporary comedy to be directed by Academy Award® nominee Paul Morrison (*Solomon and Gaenor*).

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.

Selected Filmography as Cinematographer

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

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

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

Selected Filmography 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. 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)

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)
Additional score

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

THE FILM WORKS - PRODUCERS

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.

Writer David Shamoon first brought the script for *In Darkness* to The Film Works in 2005. Reading this early draft of the script, we believed this was a special story that could be developed into a powerful film. Even with a Canadian writer and Canadian producers behind the project, it was clear to us that this was a European film. We would need the

right European director and strong European co-producers to tell this story as it had to be told. By 2008 both SCHMIDTz KATZE FILMKOLLEKTIV and Zebra Film Studio had joined the project as producers. When we finally persuaded Agnieszka Holland to come on board as director, we knew that we had the right team to make this film.

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*, which won Best Canadian First Feature Film at the 2003 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 My Mind*, a children's series for international television, and the documentary series, *Working Animals*, for Discovery Channel.

SCHMIDTz KATZE FILMKOLLEKTIV – PRODUCERS

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. The production

company develops and produces feature films for the German and international market. In addition to their close contacts with German distributors and public funds, they benefit from their 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.

Development Portfolio. SCHMIDTz KATZE FILMKOLLEKTIV wants their movies to be entertaining events with great market potential. That's why they focus on stories with strong characters and relevant themes. To be successful in a competitive market we work on brands like books, remakes or stories based on true events. It is our aim to produce award-winning films that perform well in the German market and also sell worldwide. The projects in their development portfolio illustrate that strategy. They are currently developing three historical films: 1) *The Black Art*, a drama about Johannes Gutenberg and his groundbreaking invention of printing with movable type in the 15th century; 2) *Gladow's Gang*, a drama based on the true story of the gangster Werner Gladow, the so-called Al Capone of Alexanderplatz in post WWII Berlin; and 3) *Heart of Stone*, an adaptation of Wilhelm Hauff's dark fairy tale, set in the late 17th century. In addition to dramas we also work on comedies and hand-picked thrillers.

Online Platform Nowtilus Based on the distribution and delivery know-how of a content producer, in 2007 the founding partners of SCHMIDTz KATZE FILMKOLLEKTIV set up a new company, NOWTILUS. Today NOWTILUS is Germany's market leader for ready to use video-on-demand-solutions. In 2011 Nowtilus was acquired by Rovi Corp., with the founders still acting as its Managing Directors. Nowtilus branded platforms are part of a wide portfolio of Rovi technologies and services and enable partners to launch digital entertainment services online and on a broad range of devices. Partners using the solution are, among others, Bild.de, Telefonica's Alice, Warner Bros., Media Markt, German Films and Eutelsat's Kabelkiosk.

ZEBRA FILM STUDIO – PRODUCERS

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 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 International Film Festival in Karlovy Vary, awards and nominations at Venice International Film Festival, in Berlin and others) bespeak the high professional results and artistic level of the Studio productions.

Besides producing its own films, 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 is Poland's selection for Best Foreign Language Film for the 2012 Academy Awards®. Zebra Film Studio has been cooperating with outstanding filmmakers both in Poland and worldwide.

MONGREL MEDIA PRESENTS

A SCHMIDTz KATZE FILMKOLLEKTIV, STUDIO FILMOWE ZEBRA, THE FILM WORKS PRODUCTION

AN AGNIESZKA HOLLAND FILM
"IN DARKNESS"

ROBERT WIĘCKIEWICZ BENNO FÜRMAN AGNIESZKA GROCHOWSKA MARIA SCHRADER
HERBERT KNAUP KINGA PREIS KRZYSZTOF SKONIECZNY
DIRECTOR OF PHOTOGRAPHY JOLANTA DYLEWSKA PSC PRODUCTION DESIGNER ERWIN PRIB
ART DIRECTORS KATARZYNA SOBAŃSKA MARCEL SŁAWIŃSKI
FILM EDITOR MICHAŁ CZARNECKI, MUSIC BY ANTONI KOMASA-ŁAZARKIEWICZ
PRODUCED BY STEFFEN REUTER PATRICK KNIPPEL MARC-DANIEL DICHANT LEANDER CARELL
JULIUSZ MACHULSKI PAUL STEPHENS ERIC JORDAN

EXECUTIVE PRODUCER WOJCHIECH DANOWSKI DAVID F. SHAMOON DR. CARL WOEBKEN
CHRISTOPH FISSER

WRITTEN BY DAVID F. SHAMOON
BASED ON THE BOOK "IN THE SEWERS OF LVOV" BY ROBERT MARSHALL

DIRECTED BY AGNIESZKA HOLLAND

A POLISH FILM INSTITUTE CO-FINANCED PRODUCTION
PRODUCED WITH THE SUPPORT OF MITTELDEUTSCHE MEDIENFÖRDERUNG
MEDIENBOARD BERLIN BRANDENBURG DEUTSCHE FILMFÖRDERFONDS
FILMFÖRDERUNGSANSTALT HESSEN INVEST FILM ASTRAL'S HAROLD GREENBERG FUND
ROGERS TELEFUND MONGREL MEDIA TMN THE MOVIE NETWORK CORUS ENTERTAINMENT
MOVIE CENTRAL HERITAGE CANADA ONTARIO MEDIA DEVELOPMENT CORPORATION THE CITY OF ŁÓDŹ
CINE POSTPRODUCTION FILMISSIMO CINEGATE tvf .film & vfx STUDIO BABELSBERG
A GERMANY POLAND CANADA CO-PRODUCTION

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
“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 Wobken
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

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.

Jason Knight C.S.A.

CAST

Leopold Socha	Robert Więckiewicz
Mundek Margulies	Benno Fürmann
Klara Keller	Agnieszka Grochowska
Paulina Chiger	Maria Schrader
Ignacy Chiger	Herbert Knaup
Yanek Weiss	Marcin Bosak
Chaja	Julia Kijowska
Jacob Berestycki	Jerzy Walczak
Pawel Chiger	Oliwier Stańczak
Krystyna Chiger	Milla Bańkiewicz
Szczepiek	Krzysztof Skonieczny
Wanda Socha	Kinga Preis
Szlomo Landsberg	Olek Mincer
Icek Frenkiel	Piotr Głowacki
Mania Keller	Maria Semotiuk
Bortnik	Michał Żurawski
Stefcia Socha	Zosia Pieczyńska
Szona Grossman	Etel Szyc
Young Woman w. Child	Weronika Rosati
Sawicki	Andrzej Mastalerz
Rachela Grossman	Ida Łozińska
Teenage Boy Sister	Mania Łozińska
Bystander #1	Dorota Liliental
Girl- Robbery	Maja Bohosiewicz
Boy - Robbery	Vito Hanne
German Soldier	Piotr Nowak
Irena	Laura Lo Zito
Ukranian Militiaman	Zachariasz Muszyński
Woman Vendor	Olena Leonenko
Young German Soldier	Jeremias Koschorz
Priest	Maciej Więckowski
Kovalev	Alexander Levit
Wilhaus	Frank Köbe
Janowska SS Man	Ireneusz Czop
Max- Ukranian Officer	Anton Levit
SS Mining Officer	Benjamin Höppner
Old Man	Ryszard Mosingiewicz
Teenage Boy	Filip Garbacz
Woman Vendor	Dorota M. Pacciarelli
Anielka	Anielka Nykowska
Officer	Wolfgang Boos
Daniel	Benedikt Crisand

Filmed on location at Warszawa, Modlin, Piotrków
Trybunalski, Łódź
Leipzig, Berlin, Brandenburg
Filmed at studios Studio Babelsberg, MCA
Studio Leipzig, Studio Łódź

Special thanks to Łódź Waterworks and Sewerage Plant Ltd. (*Zakład Wodociągów i Kanalizacji Sp. z o.o.*) for providing access to the film locations and all their help in the film set preparations.

MUSIC TITLES

DIDO' S LAMENT from opera DIDO AND AENEAS
(Henry Purcell)
Urszka Arlič Gololičič (Soprano)
Maria Komasa- Łazarkiewicz (Harpsichord)

TAM NA ROGU NA JANOSKIJ (Traditional folk music from Lwow)
NA KLIPAROWIE (Traditional folk music from Lwow)
SULIKO (Traditional Folk Music from Georgia)
Performed by Paweł Steczek (Accordion)

Music Recorded and Mixed by
Jarosław Regulski
Assistant Engineer
Robert Żychliński
Music Recorded at
STUDIO 4/6 and STUDIO 2 (POLISH RADIO)
Music Mixed at
STUDIO BUFFO

RADETZKY MARCH, Op.228 (Johann Strauss Sr.)
AN DER SCHÖNEN BLAUEN DONAU, Op.314 (Johann Strauss Jr.)

Orchestrated by
Antoni Komasa- Łazarkiewicz

The Nova Orchestra
Conducted by
Zygmunt Kukla
Music Recorded and Mixed by
Ewa Guziołek-Tubelewicz
Music Recorded and Mixed at
STUDIO 2 (POLISH RADIO)

German Military Marches (Archive)

LIEBSTER JESU, WIR SIND HIER (BWV 633) Johann Sebastian Bach

Performed by Joachim Grubich (Organ)

Licensed Courtesy of DUX Recording Producers Warsaw

PRELUDIUM I FUGA ES-DUR (BWV 552) Johann Sebastian Bach

Performed by Bogusław Grabowski (Organ)

Licensed Courtesy of DUX Recording Producers/Gdańskie Centrum Organowe

TONKO' S LULLABY

(Henryk Wars / Emanuel Schlechter)

Performed by Milla Bańkiewicz

Licensed Courtesy of ZAIKS (Poland)

GODZINKI O NIEPOKALANYM POCZĘCIU NMP (Traditional)

CANTICUM TRIUM PUERORUM (Traditional Gregorian Mode)

Performed by

Bornus Consort & Friends

with special thanks to Fr. Wojciech Drozdowicz and Fr. Jan Sochoń

Recorded at The Warsaw Pokamedulski Church Niepokalane Poczęcie NMP