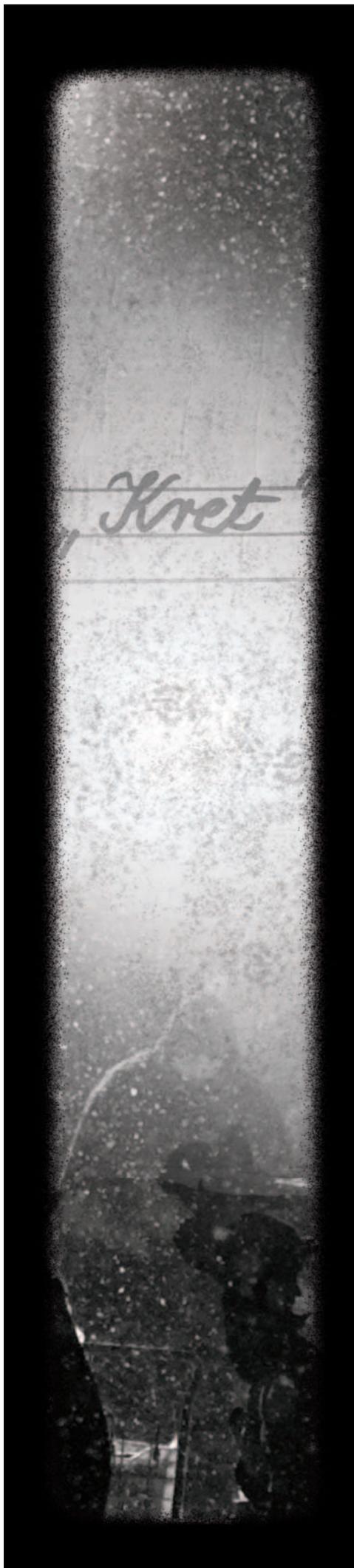


# "The Mole"

*"Kret"*

A FILM BY RAFAEL LEWANDOWSKI





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TITLE: **THE MOLE (Polish title: KRET)**

FEATURE FILM

PRODUCTION YEAR: 2010

GENRE: DRAMA

RUNNING TIME: 108 MINUTES

PICTURE: COLOR, 1,85:1

SOUND: DOLBY DIGITAL 5.1

SHOOTING FORMAT: DIGITAL 4K RAW FILES (RED ONE CAMERA)

DISTRIBUTION FORMATS: 35mm prints and DCP (Digital Cinema Prints)

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**METRO  
FILMS**

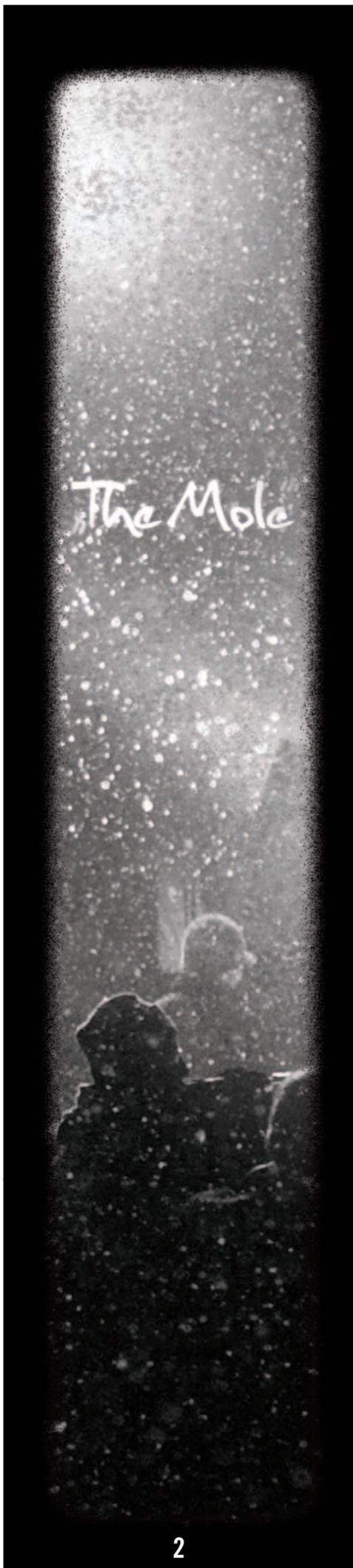
production

Co-produced by



Co-financed by





## GENERAL INFO

### MAIN CREW

**DIRECTOR** | RAFAEL LEWANDOWSKI

**SCREENPLAY** | IWO KARDEL | RAFAEL LEWANDOWSKI

**DIRECTOR OF PHOTOGRAPHY** | PIOTR ROSOŁOWSKI

**EDITOR** | AGNIESZKA GLIŃSKA

**MUSIC** | JÉRÔME REBOTIER

**SOUND** | TOMASZ WIECZOREK | AGATA CHODYRA

MÉLISSA PETITJEAN

**PRODUCTION DESIGNER** | JERZY TALIK

**CO-PRODUCER** | MARK EDWARDS

**PRODUCERS** | MARCIN WIERZCHOSŁAWSKI | JACEK  
KUCHARSKI



### MAIN CAST

**PAWEŁ** | Borys Szyc

**ZYGMUNT** | Marian Dziędziel

**EWA** | Magdalena Czerwińska

**GARBAREK** | Wojciech Pszoniak

**TADEUSZ** | Sławomir Orzechowski

**UNION CHIEF** | Bartłomiej Topa

**RYSIEK** | Jerzy Janeczek

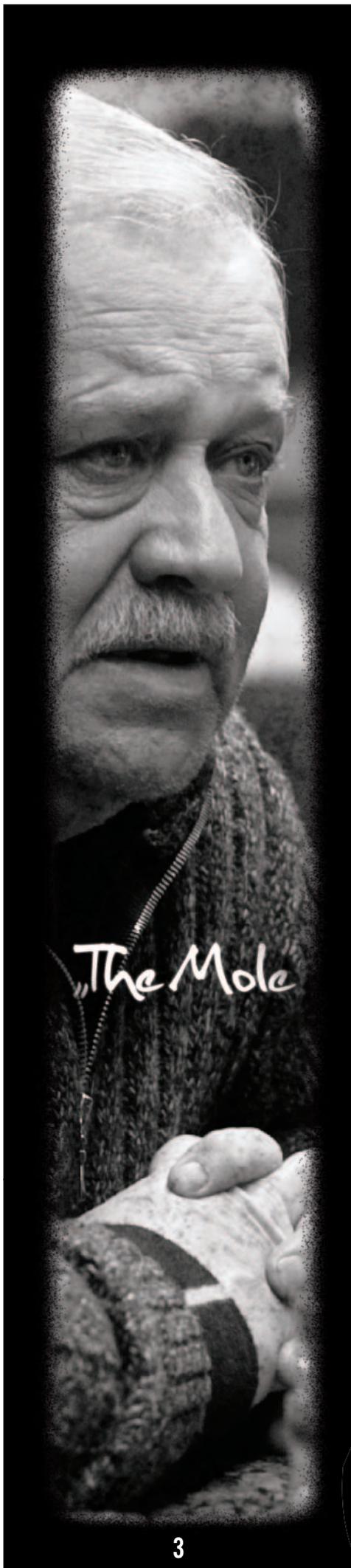
**JAN** | Dariusz Szymor

**ZYGMUNT'S MOTHER** | Stanisława Łopuszańska

**WOJCIECH** | Michał Rolnicki

**EWA'S MOTHER** | Krystyna Wiśniewska-Sławek

**ROMAN** | Juliusz Krzysztof Warunek



## SYNOPSIS :

**PAWEŁ**, a Polish man in his early 30s, makes a living with his father **ZYGMUNT** importing second-hand clothing from the North of France to Southern Poland.

On his way back from one of regular “business trips”, Paweł is shocked to discover his father’s picture on the cover of a Polish tabloid newspaper. The headline “traitor” is written next to his name. Zygmunt is a genuine hero of the struggle against totalitarianism and a recognized member of the “Solidarność” labor movement of the 80s. But now, Zygmunt is suddenly accused by the paper of having acted as a secret informer called **THE MOLE** by the communist regime.

In today’s Poland, 20 years after the transition to democracy, the past continues to haunt the present, and Paweł’s father’s story causes a stir. It makes headlines along with an ongoing trial about the crackdown of the miner’s strikes of December 1981, where Zygmunt was a leader. Journalists are quick to point out that Paweł’s wife **EWA** is the daughter of one of the miners who was killed during the crackdown.

Although he is shaken by the news, Paweł is certain that his father’s enemies invented the story. But Zygmunt’s bizarre reactions lead Paweł to doubt his innocence, the former resistance leader is in such a panic that he is unable to stand up and publicly deny the accusations. And even worse, out of paranoia, Zygmunt decides to go hide with his cousin **TADEUSZ**, who has settled in the Polish community in the North of France, to wait for “things to settle down.”

Paweł’s world is suddenly turned upside down. Normally uninterested in politics, he finds himself at the heart of one of the country’s most controversial political debates. Zygmunt’s disappearance is interpreted as an admission of guilt by many, who begin to consider Paweł as the “son of a collaborator”. And his relationship with Ewa inevitably suffers.

**GARBAREK**, a former officer of the secret police under the communist regime, holds some of the answers to what Paweł’s father actually did at the time. But the whole truth is even more difficult to face, as much for Paweł, as it is for his country...





## HISTORICAL MOMENTS :

### **AUGUST 1980:**

Faced with a colossal national debt, the Polish government drastically raises consumer prices. Strikes break out. They are most intense at the Lenin naval shipyards in Gdansk, where they are organized by charismatic leader Lech Wałęsa. Heeding clever advice from the KOR (Worker's Defense Committee, created by intellectuals in 1976), Wałęsa forces the powers that be to release political prisoners and allow for the formation of free labor unions.

### **DECEMBER 13TH, 1981:**

As the Solidarity movement approaches 10 million members and has strengthened its demands, the economic situation worsens and threats of Soviet military intervention grow, General Jaruzelski seizes power and declares martial law. Solidarity is outlawed. 10,000 militants are arrested. Poland is cut off from the rest of the world. In Katowice, the Wujek mine goes on strike. On the 16th of December, a group of riot police shoots into the crowd. 9 miners are killed.

### **MAY 1ST, 1982:**

Strikes and demonstrations are violently suppressed. Despite the pressure, Solidarity continues to expand secretly.

### **SUMMER 1983:**

Martial Law is suspended. John Paul II makes his second official trip to Poland. Two million people greet him. This unprecedented public reaction in defiance of the regime gives new hope to the opposition.

### **DECEMBER 1983:**

Lech Wałęsa receives the Nobel Peace Prize.

### **1984:**

Jerzy Popiełuszko, a priest linked to Solidarity is assassinated (probably by radical members of the secret service). Thousands of activists attend the funeral.

### **SEPTEMBER 1985:**

Political prisoners are freed. The opposition movement, as well as its repression, continue to grow.

### **JUNE 1987:**

Over the course of his 3rd official visit to his country, Pope John Paul II is welcomed in Gdansk by over a million well-wishers. During his sermon, he declares: "I pray every day for the actions of the great Solidarity movement." The opposition is mobilized.

## HISTORICAL MOMENTS :

### **1989:**

With Gorbachev's approval, the regime holds negotiations with the opposition. The negotiations lead to the famous "Round Table" discussion, which defines the conditions under which free elections will be held in Poland. The chosen model consists of a reduced role for the Communist Party in order to allow for the political situation to evolve. Despite measures taken to protect Party candidates, the regime suffers a crushing defeat. Solidarity holds a majority in the National Assembly and Senate. Tadeusz Mazowiecki (one of the founders of the KOR) is named Prime Minister. On the verge of bankruptcy, Poland undertakes reforms that transform it into a free-market economy over the course of only a few months. The results are spectacular, but the social consequences for the population are painful.

### **END OF 1989:**

Fall of the Berlin Wall. Vaclav Havel is elected President of Czechoslovakia. Soon after, Hungary's Socialist Republic falls.

### **1990:**

Lech Walesa wins the Polish presidential elections, revealing severe divisions within the Solidarity movement. The political coalition that is subsequently formed (and which stretches from the liberal left to the nationalist right) slowly falls apart.

### **AUGUST 1997:**

The first Polish lustration laws are adopted. The term of lustration describes the practice in post-communist countries of exposing those who collaborated with the former regime and barring them from public office. The Polish law is the outcome of a legislative compromise. It penalizes the telling of a "lustration lie" only, rather than membership in or collaboration with communist secret services. It is not radical in terms of penalties, but does define broadly the groups required to undergo the lustration procedure.

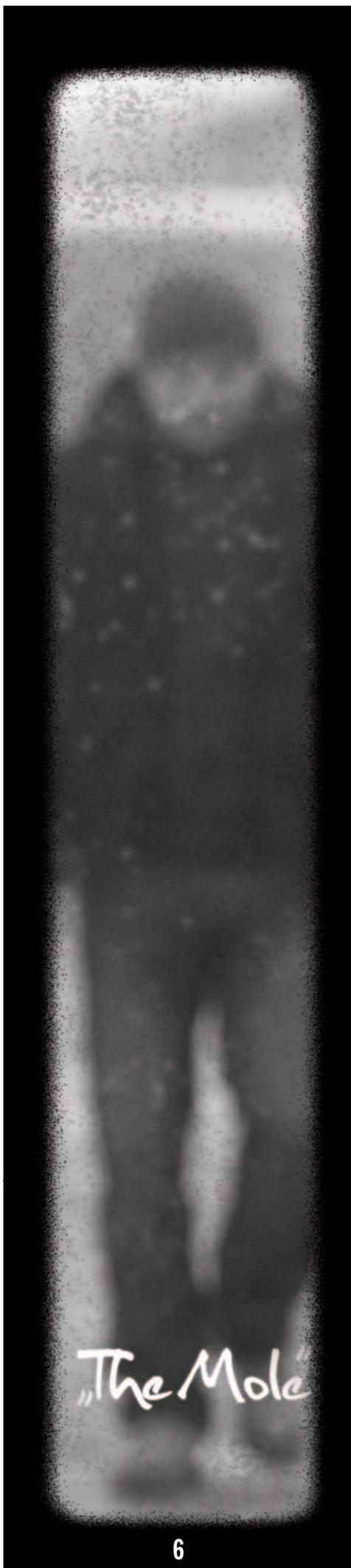
### **MAY 2007:**

The Polish government has enacted legislation obliging 700,000 Poles to declare whether they collaborated with the secret police between 1945 and 1989. The new "lustration law" was designed by the twin brothers Lech and Jarosław Kaczyński of the right-wing Law and Justice (PiS) Party, who came to power on a campaign to cleanse Poland of its past. People have to submit their declarations to the Institute of National Remembrance and lying might mean a 10-year professional ban.

The new lustration law divides Poland, even among those who fought against communism. Some influential opinion makers and politicians declare that, since the whole lustration process in the old format is essentially over, the secret police archives should simply be thrown open. Others oppose such a move, arguing that the release of all of the personal and confidential information contained in the files would cause unacceptable harm to innocent people. . .

### **JUNE 2007:**

The court in Katowice has pronounced guilty military police functionaries responsible for the massacre at Wujek. Two earlier trials of the policemen cleared them due to lack of evidence. The Highest Court of Poland confirms this guilty verdict in April 2008.



## DIRECTOR'S NOTE :

I was 11 years old when Martial Law was declared in Warsaw on December 13, 1981. My father, a Polish artist who had emigrated to France in 1966, immediately joined the Solidarność movement in opposition to the communist regime. For the next several years, we were forbidden to set foot in Poland and denied all contact with our family there. These events forged the Polish side of my dual cultural identity. At the end of my studies in France, I decided to move to Warsaw. Fascinated by recent Polish history, I have dedicated my work as a filmmaker to capturing the changes taking place in the country. My goal is to show how this sudden and unprecedented change is constantly disrupted by the resurgence of history, whether in the visible world or in people's heads.

While directing one of my previous films, the documentary **CHILDREN OF SOLIDARNOŚĆ**, I decided to seek out young Poles who were born at the same time of the first free labor movement in Eastern Europe. Unlike me, these young people have very few memories of totalitarianism and the fight to end it. They grew up in a country that no longer bears much resemblance to when they were born. What did they know about the past? What were their personal and collective memories? How have they been consciously or unconsciously shaped by the battles fought by their parents in the 80s? I decided to tell the personal stories of four children of "founding members" of Solidarność. Kasia was one of them. The daughter of a miner who was killed during the crackdown of a strike at the Wujek mines in Katowice against Martial Law in December 1981, this young and moving woman became the first stepping-stone for this feature film. Indeed, I see **THE MOLE** as the extension of the themes that I have explored in my previous documentary work. It also represents a new stage in my thinking about how the past has a conscious or unconscious effect on the life led by each individual. The young generation in Poland is particularly interesting to look at in this regard because of their paradoxical situation. They enjoy more freedom than their parents could ever have dreamed of, but they bear the brunt of the radical changes that Polish society has been through in the last 20 years. This is precisely why I decided to look at a complex moral and political issue from their point of view: the opening of the archives of the communist regime.



In the interest of peace and unity, Poland decided that it was best not to engage in a “witch hunt”. The archives of the secret police were never therefore made open to the public: the legislation governing these archives has changed several times, but access to the files of former collaborators with the regime is still very limited. Nevertheless, every public official in Poland is required to sign a “declaration of non-collaboration” with the former secret police. Known as “lustration”, this process of bringing the truth to light is the source of many controversies and scandals. By forcing the accused to respond in a simplistic way to what was a very complicated system, “lustration” does not take into account the reasons for which the purported “collaboration” took place. Whether it was the result of communist sympathy or blackmail, this confirmation of “collaboration” generates a summary judgment in the public eye that precludes any search for forgiveness or reconciliation. It is a constant source of rumors aimed at celebrities such as Lech Walesa in Poland and Milan Kundera in the Czech Republic. But it is also applied to artists, members of the clergy, union members, and ordinary people.

**THE MOLE** is one of the first narrative features that directly examine this painful process. Set in today’s Poland, this political and psychological thriller is also universal in its treatment of the consequences of “lustration” in the private sphere, between a father and son. **THE MOLE** also comes to grips with a generational conflict, in which the parents’ quickly forgotten past catches up with the children and holds them back from their future. My intention is not to judge these characters. As with my previous films, I wanted this story to listen to all that is unspoken and to observe all of the doubts in my characters, rather than finding their certainties. In the process, **THE MOLE** examines the psychological complexity behind the problem facing many Poles: the difficulty of reaching a state of truth and justice about the past.

Many of these files of collaboration with the repressive communist authorities involve people like Zygmunt who signed a paper under threats from the regime. Why punish a criminal whose only fault was to have been a victim of the system? As we search with Pawel for the answer to his father’s case, we are confronted by a complex reality that is sometimes difficult to accept. Yet I am convinced that we are not in a position to build the future until we have worked through this problem. It is dangerous to maintain that a society or family’s past can long remain a secret. The problem facing today’s Poland is to be torn between this illusion and its opposite: arbitrary accusation. In a climate in which the victims cannot speak, people like Zygmunt choose to remain silent rather than confess or seek forgiveness. This forces their families to suffer along with them.

**THE MOLE** also examines a theme that is rarely treated in cinema: the Polish Diaspora in France, a massive Polish mining community that was established in the Northern mining basin of France in the 20s and 30s. Belonging to a dual cultural identity, I know this community and its relationship to Poland well. Well-integrated in France, these immigrants are also proud of Polish traditions. Unfortunately, this defense of tradition often turns into a kitschy show of folklore and a very outdated understanding of contemporary Poland.

By directing this project, I also wanted to show these “new Europeans” who travel ceaselessly back and forth across the highways of the continent. They travel night and day in vans, semis, buses and cars, from East to West. Some go to work abroad to support their families “back home”, returning to visit when they can, sometimes for a weekend. Others make a living by carrying back East the things that Westerners no longer want. Polish merchants are very active in this business. Through Pawel’s eyes, I wanted to film their life “on the road”, including the landscapes they see, the places they stop and the little rituals they share.

Making documentaries has been a great education in filmmaking, and in life. I have been in contact with stories and people that I never would have met in my everyday life. Directing this script, I have drawn from these rich professional and personal experiences to serve the demands of fiction. They gave me a particularly flexible approach to working with actors and the demands of shooting. I expected to be constantly looking to discover new things in the reality we created together. My “taste for realism” was the basis of my work not only with them, but also with my crew.

**RAFAEL LEWANDOWSKI**



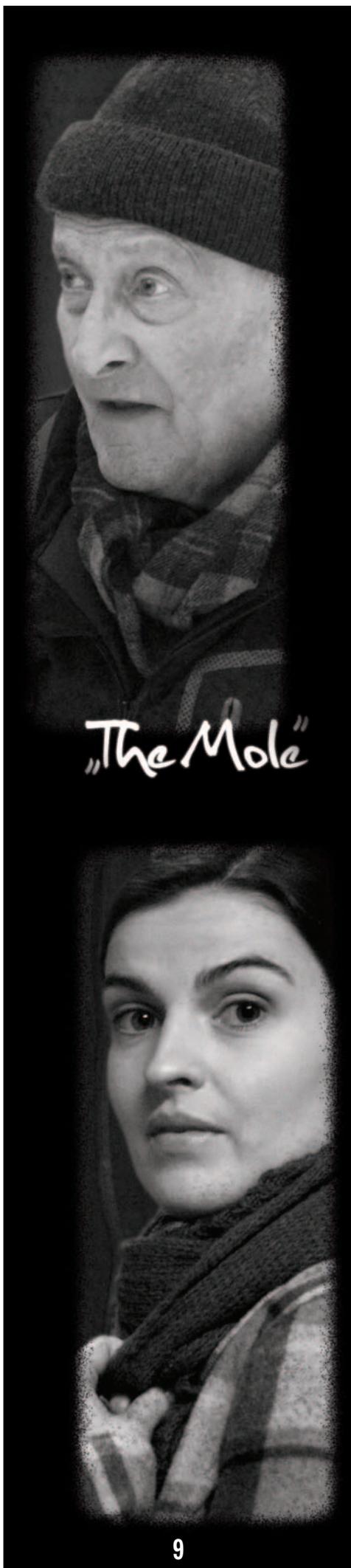
## DESCRIPTION OF MAIN CHARACTERS:

### **PAWEŁ**

was born at the end of the 70s. An only child, he lost his mother at the age of 2 and has no memory of her. He was raised by his father ZYGMUNT and by his grandparents during ZYGMUNT's arrest and imprisonment for political activities. Since his childhood, PAWEŁ has always been very close to his father; he respects and admires him more than anything. But the two men don't talk much. Their relationship is made up of everyday gestures and rituals. He has been married for 4 years to EWA. Until ZYGMUNT's past catches up with them, PAWEŁ lives his everyday life with its fair dose of daily worries. At the urging of his wife, he would like to change jobs to be closer to her. He tries to save money to buy his taxi license. But he hasn't yet announced that he is preparing to quit the family "business" of importing second-hand clothes that his father started a few years ago.

### **ZYGMUNT**

was born after World War II in a family of peasants near Bielsko-Biala and became a miner in Katowice at the age of 20. In 1980, he was one of the founding members of Solidarność in Silesia. During the same period, his wife fell mortally ill. Realizing that the doctors would not help her since he was a dissident, ZYGMUNT decided to collaborate with the secret police. He became THE MOLE, an informer working for the communist regime, while continuing to work as a militant with Solidarność. After the tragic death of his wife, he had tried to free himself from the blackmail imposed on him by Captain GARBAREK, his contact at the secret police. But it was not over. In December 1981, during the strikes against Martial Law, he worked as a leader of the movement he had been infiltrating. Arrested along with the miners, he continued spying on them in prison, and after his release in 1983. At the fall of communism in 1989, he was unable to come out publicly and ask for forgiveness. Freed of his obligations to spy and considered a hero, he continued to work for Solidarność. At the end of the 90s he grew disgusted by the political differences tearing the movement apart. He benefited from an early retirement plan and left the mine. With the money, and following the advice of his "french" cousin TADEUSZ, he created a small business importing second-hand clothes and asked his son to join him. The daily ritual of his work took him away from the painful scenes of his past. But the constant presence of EWA in his life, and the reminder of his fallen comrades, prevented him from forgetting altogether. ZYGMUNT has been tortured by the silence and by his inability to confess.



The character of **GARBAREK** was inspired by the true story of an ex-officer of the Polish secret police. Born after the war in a middle class family, **GARBAREK** joined a communist youth group as an adolescent. At the end of his studies, he played a leading role in the repressive mechanisms of the Polish state. Obsessed with order and work well done, he is named at the dead of the 3rd section of the secret police in Silesia. He forms a team against democratic movements in Katowice and infiltrates the leadership of Solidarność. **ZYGMUNT** becomes one of his primary double agents. For many years, he manipulates the union leader with blackmail and threats to his family. In 1989, **GARBAREK** understands that, along with the new social and political reality, some archives from his unit will take on greater value. He secretly begins to build a private collection that becomes a new basis for blackmail and income. In order to thank **ZYGMUNT** for his “faithful services”, he promises to throw it away, while keeping it for a rainy day. Forced into retirement in the early 90s, he lives in a villa near Bielsko Biąta. He was never much of an ideologue and doesn't miss the old regime much, except perhaps to wield his power indiscriminately. This feeling of power is so intoxicating that it shows through his various reflexes, attitudes and habits.

#### **EWA**

is the same age as her husband **PAWEŁ**. A few months after her birth, the militia killed her father with eight other miners during a strike crackdown. Her mother never recovered from the loss. Suffering from chronic depression and bouts of alcoholism, her mother has never found regular work and has survived thanks to help from Solidarność. Ewa's situation did not improve until the advent of democracy in Poland, when the victims from the Boleslaw massacre were named officially martyrs of the struggle against totalitarianism. A monument in their name hosts annual ceremonies. And like other orphans from the incident, **EWA** receives a special pension from the Polish state. As a young adult, she began to fight for the memory of her father. Considering that she can only forgive them once the guilty have been judged, she participates actively in the third trial of the officers involved in the crackdown. The media have chosen her as the poster child. **EWA** met **PAWEŁ** at one of the commemoration ceremonies at the Boleslaw mine. He was a young student at the Physical Education Academy, she worked at a supermarket during the week to pay for a teacher training course on the weekends. A few months later, they decided to move in together. **EWA** immediately looked to **ZYGMUNT** as the father she never had and was warmly adopted by him. **PAWEŁ** took care of their material needs in order to let **EWA** work on her doctorate. She dreams of creating a private nursery.



## ABOUT CAST AND CREW:

### **DIRECTOR: RAFAEL LEWANDOWSKI**

Rafael Lewandowski currently lives in Warsaw. He was born in 1969. His mother is French, his father Polish. As a teenager, he directed several amateur films, before beginning to study cinema and working as an assistant on numerous productions. In 1996, he received a degree in Directing from La fémis in Paris. After writing and directing several short films he began working on documentaries.

His thesis film, CELA (52'), was made in Warsaw in 1996. It tells the story of an impossible love affair between a young Polish woman and a Frenchman during the Second World War. A SHADOWED GAZE (52'), completed in 1998, is the portrait of the Production Designer Willy Holt who finally chose to speak about his experience at Auschwitz fifty years after he was deported. The next film, HEARINGS (99'), followed the media coverage of the Papon trial and was shot during this singular event in contemporary French history. In 2005, he shot CHILDREN OF SOLIDARNOSC (74') about the generation of Poles born at the beginning of the 80's. While working on these three documentaries exploring the relationship between individual and collective memory, Rafael Lewandowski also worked as an interviewer for the Shoah Foundation (created by Steven Spielberg), interviewing approximately one hundred former deportees, hidden children and partisans from World War II.

He has also made several films about the performing arts: IN THE SHADOW OF DON GIOVANNI (2003), ON THE OTHER SIDE OF THE CANVAS (2005) and THE ART OF SILENCE (2009). He also directed short documentary programs for France 5 (Anne Andreu's television program Absolutement Cinéma) and ARTE (for the Faces of Europe series).

His films have been selected and awarded prizes at a number of international festivals including the Cinema du Réel, New Directors/New Films at the MOMA, Amascultura, the Warsaw Jewish Film Festival, Doc Review, One World, and the Bradford Film Festival. They have also been broadcast on such channels as France 2, Planète, ARTE, TVP, RTBF, RAI, TSR, Israeli Television...



#### **DIRECTOR OF PHOTOGRAPHY: PIOTR ROSOŁOWSKI**

Piotr is graduate of the Radio & TV Department of Krzysztof Kieślowski Silesian University. He worked closely with director Bartosz Konopka on THE GOAT BALLAD and the Oscar-nominated creative documentary RABBIT A LA BERLIN. He was awarded the Polish National Television Award for the best photography in a documentary film for 7 X MOSCOW. THE MOLE is his debut as director of photography on a feature film.

#### **MUSIC: JÉRÔME REBOTIER**

##### SELECTED FILMOGRAPHY:

2009 – FAIS MOI PLAISIR! dir. Emmanuel Mouret

2008 – PASSE PASSE dir. Tonie Marshall

LES RANDONNEURS DE SAINT-TROPEZ dir. Philippe Harel

2002 – AU PLUS PRÈS DU PARADIS dir. Tonie Marshall

2001 – LES ÂMES CÂLINES dir. Thomas Bardinet

2000 – LAISSONS LUCIE FAIRE dir. Emmanuel Mouret

1999 – UN CHÂTEAU EN ESPAGNE dir. Delphine Gleize

#### **EDITOR: AGNIESZKA GLIŃSKA**

##### SELECTED FILMOGRAPHY:

2010 – FATHER, SON AND HOLY COW dir. Radek Węgrzyn

2009 – ALL THAT I LOVE dir. Jacek Borcuch (Poland's official candidate for 2011 Oscars in the Best Foreign Language Film)

MOTHER TERESA OF CATS dir. Paweł Sala

2008 – LIMOUSINE dir. Jerome Dassier

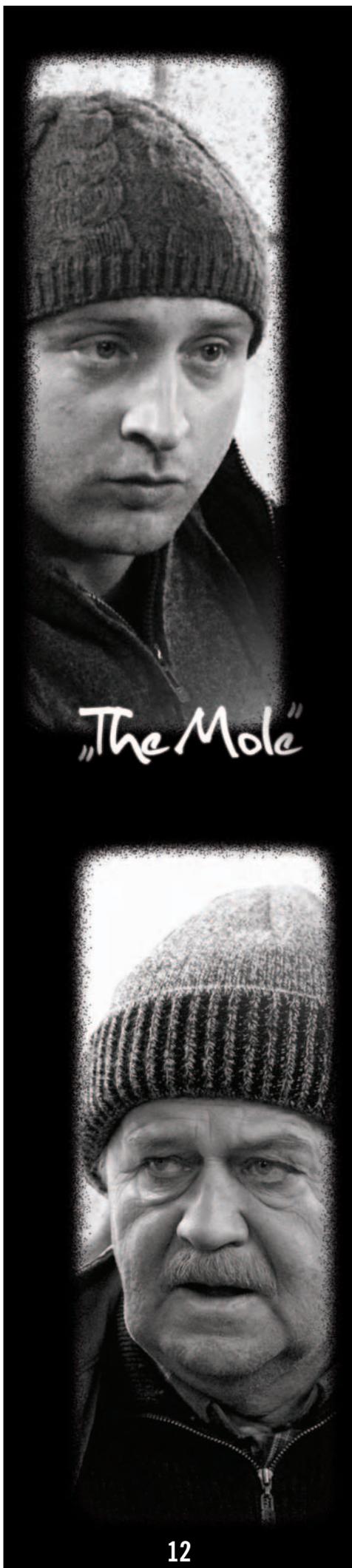
WARSAW DARK dir. Christopher Doyle

2007 – TAXI A dir. Marcin Korneluk

2006 – ART OF MASSAGE dir. Mariusz Gawryś

DIRECTOR OF PHOTOGRAPHY  
PIOTR ROSOŁOWSKI





## ACTORS:

### **PAWEŁ – BORYS SZYC**

Born in 1978, he is the leading Polish actor of his generation. Since completing his studies at The Aleksander Zelwerowicz State Theatre Academy in Warsaw, he has performed in theatre, while also acting in popular films. Awarded with the prize for The Best Polish Actor at the Gdynia Film Festival in 2009, the Polish Film Award ORZEŁ in 2010 for the best actor in a leading role in SNOW WHITE AND RUSSIAN RED by Xavery Żuławski and the Zbyszek Cybulski Award in 2005 for The Best Polish Actor in SYMMETRY by Konrad Niewolski.

#### SELECTED FILMOGRAPHY:

2011 – 1920 WARSAW BATTLE / BITWA WARSZAWSKA 1920 dir. Jerzy Hoffman

2010 – MAIDEN VOWS / ŚLUBY PANIEŃSKIE dir. Filip Bajon (Drew almost 940 000 spectators in first six weeks in Poland)

SNOW WHITE AND RUSSIAN RED / WOJNA POLSKO-RUSKA dir. Xavery Żuławski  
(450 000 spectators)

2009 – LESSER EVIL / MNIEJSZE ZŁO dir. Janusz Morgenstern

JOHN DOE / ENEN dir. Feliks Falk

2008 – LEJDIS dir. Tomasz Konecki (2.4 million spectators)

2007 – TESTOSTERON dir. Tomasz Konecki (2 million spectators)

### **ZYGMUNT – MARIAN DZIĘDZIEL**

Born in Silesia in 1947, he has been a member of the prestigious Słowacki Theatre in Krakow since 1969. He has also starred in many Polish films (more than 50 in total). In 2004, he gave an award-winning performance in the film WESELE (Best Actor Gdynia Festival and Polish Academy of Cinema).

#### SELECTED FILMOGRAPHY:

2010 – MAIDEN VOWS / ŚLUBY PANIEŃSKIE dir. Filip Bajon

2009 – ZERO dir. Paweł Borowski

JANOSIK. A true story dir. Agnieszka Holland & Kasia Adamik  
THE DARK HOUSE / DOM ZŁY dir. Wojciech Smarzowski

2008 – SENNOŚĆ dir. Magdalena Piekorz

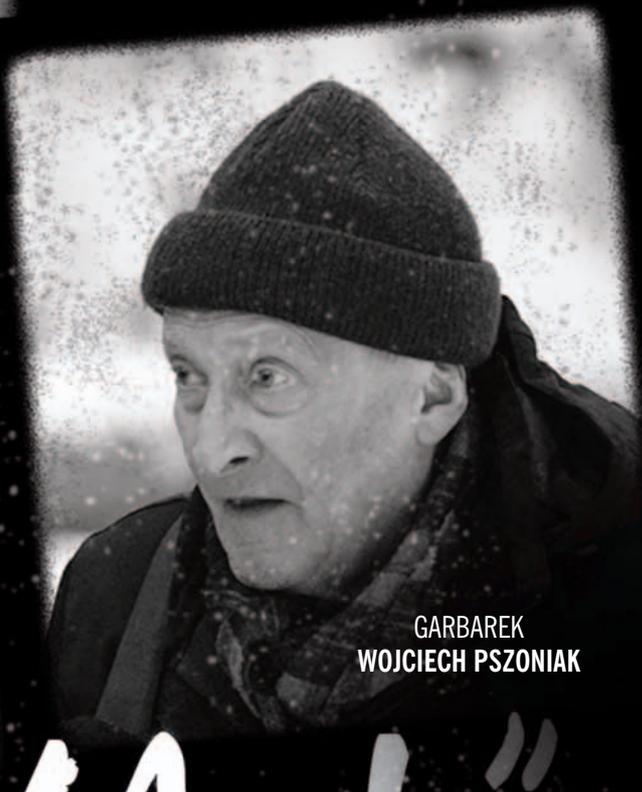
2007 – STRAWBERRY WINE / WINO TRUSKAWKOWE dir. Dariusz Gajewski

2006 – WE'RE ALL CHRISTS / WSZYSCY JESTEŚMY CHRYSZTUSAMI dir. Marek Kotowski

ZYGMUNT  
MARIAN DZIĘDZIEL



GARBAREK  
WOJCIECH PSZONIAK



# "The Mole"



EWA  
MAGDALENA CZERWIŃSKA



PAWEŁ  
BORYS SZYC



### **GARBAREK – WOJCIECH PSZONIAK**

Born in 1942, he earned his diploma at the Ludwik Solski State Theatre Academy in Krakow and is one of Andrzej Wajda's favorite actors. He moved to France in the early 80s and joined The Nanterre Theatre before playing leading roles in films and television. He works and lives between Paris and Warsaw.

#### SELECTED FILMOGRAPHY:

2010 – MYSTIFICATION / MYSTYFIKACJA dir. Jacek Koprowicz

2006 – HOPE / NADZIEJA dir. Stanisław Mucha

2003 – LE PACTE DE SILENCE dir. Graham Gault

1997 – OUR GOD'S BROTHER dir. Krzysztof Zanussi

1994 – THE DEEP BLUE SEA dir. Karel Reisz

1990 – KORCZAK dir. Andrzej Wajda

1988 – ROUGE VENISE dir. Etienne Perrier

1986 – JE HAIS LES ACTEURS dir. Gerard Krawczyk

1982 – DANTON dir. Andrzej Wajda

AUSTERIA dir. Jerzy Kawalerowicz

1979 – LE TAMBOUR dir. Volker Schlöndorff

1974 – PROMISED LAND / ZIEMIA OBIECANA dir. Andrzej Wajda

### **EWA – MAGDALENA CZERWIŃSKA**

Born in 1978, she earned her diploma at the Ludwik Solski State Theatre Academy in Krakow. She performs regularly in Warsaw theatre. In 2009, she was nominated for the Zbyszek Cybulski Award for best Polish Actor.

#### SELECTED FILMOGRAPHY:

2009 – SNOW WHITE AND RUSSIAN RED / WOJNA POLSKO-RUSKA dir. Xavery Żuławski

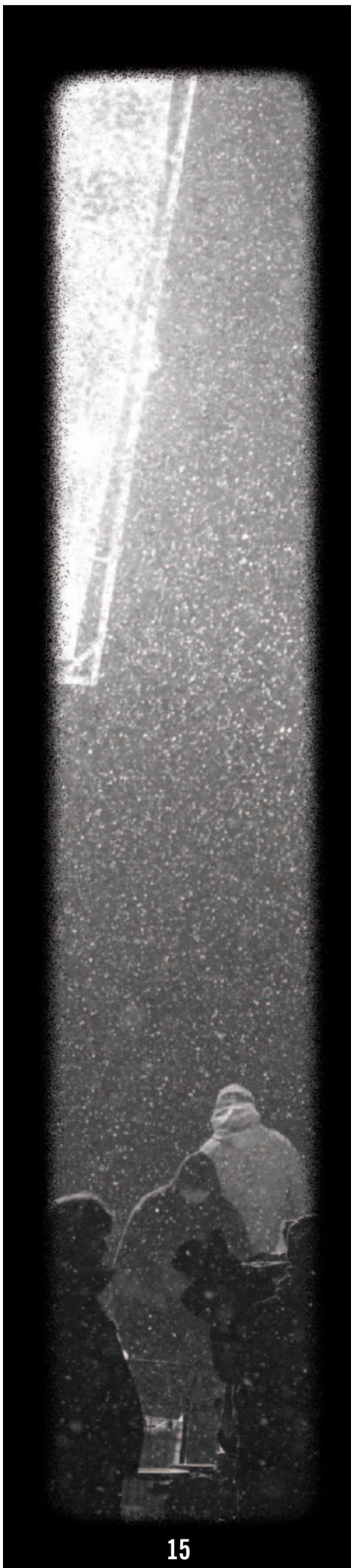
2007 – DEMAQUILLAGE – THE ROOM OF SPEED DATING dir. Anna Maliszewska

2006 – DOUBLES / DUBLERZY dir. Maciej Ziemiński

2005 – XERO dir. Maciej Odoliński

2003 – TOILET OUT OF ORDER dir. Miron Bilski





## PRODUCTION COMPANIES PROFILES :

### **METRO FILMS SP. Z O.O.(POLAND)**

The company was founded in 1997 by two producers, Jacek Kucharski and Marcin Wierzoslawski, professionals with vast experience in film and television production. Metro Films is an independent producer of films in all formats and genres. Until the end of 2004 the company's core business was production for the advertising industry. Since then, productions of feature and documentary films have become a strong part of the company's activity. Being active on European co-productions market is a part of the company's long-term strategy which also includes increasing the financial and organisational investments in the feature and documentary film development. Metro Films focuses on both artistically and commercially driven projects. THE MOLE by Rafael Lewandowski is an important project in the company's history – this is METRO FILMS' debut as leading producer of an international co-production of a feature film.

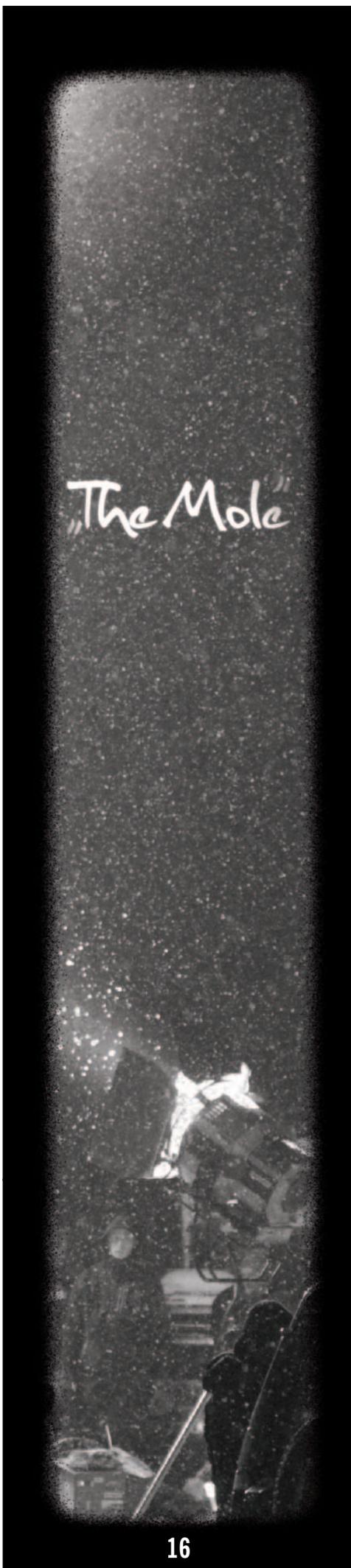
#### METRO FILMS PRODUCERS:

##### **MARCIN WIERZCHOSŁAWSKI**

Born in 1971, graduate of Radio & TV Department of Krzysztof Kieślowski Silesian University. Film producer by choice. Passionate about post-production of image and sound.

#### SELECTED FILMOGRAPHY:

1. NO NEED TO BE SCARED OF THE DARK ROOM/ CIEMNEGO POKOJU NIE TRZEBA SIĘ BAĆ, short fiction (30 min.) dir. Kuba Czekaj, Grand Prix of Young Cinema Competition at 34th Polish Film Festival Gdynia 2009.
2. NOWHERE IN EUROPE / NIGDZIE W EUROPIE, documentary (89 min.) dir. Kerstin Nickig (Polish-German co-production) first screening at Lipsk Film Festival 2009.
3. MY POOR HEAD / MOJA BIEDNA GŁOWA, short fiction (20 min.) dir. Adrian Panek, first screening at Polish Film Festival Gdynia 2009.



## JACEK KUCHARSKI

Born in 1960, graduate of the Law & Administration Department of Warsaw University. Before founding METRO FILMS, worked on many features and documentaries with the best Polish filmmakers as a production manager.

### CHOSEN FEATURES FILMOGRAPHY:

1. LA DOUBLE VIE DE VERONIQUE / PODWÓJNE ŻYCIE WERONIKI (1991), dir. Krzysztof Kieślowski
2. DAENS (1992), dir. Stijn Coninx, Belgian production nominated for Oscar in 1994.
3. GOSPEL ACCORDING TO HARRY (1994), dir. Lech Majewski, Polish film with an international cast
4. LOVE AND DO WHAT YOU WANT / KOCHAJ I RÓB CO CHCESZ (1997), dir. Robert Gliński.

## KUIV PRODUCTIONS (FRANCE)

An independent film production company founded in 1978 by Michel Rotman, the company specializes in the production of challenging political and social documentaries. Since its beginnings the company has produced over 60 films, for which it has received numerous awards. KUIV's credits include: MAYA PLISETSKAYA ASOLUTA, NIJINSKI, A SOUL IN EXILE, LIVING AFTERWARDS, WORDS OF WOMEN, THE MESSIAH, ROMAN KARMEN and EINSATZGRUPPEN. In 2006 KUIV Productions was awarded the French Producer's prize for Best Producer of the Year.

The delegate producer from KUIV Productions for THE MOLE is Mark Edwards.

**MARK EDWARDS** is a filmmaker and independent producer born in the United States in 1969 and educated at Yale University and NYU. Based in Paris since 1995, he has extensive experience in international co-productions, and has produced films with Russia, Ukraine, Poland, Italy, Canada, the US, the UK and the Netherlands. In 2006, he produced Rafael Lewandowski's documentary film CHILDREN OF SOLIDARNOŚĆ, which led to this first narrative feature, THE MOLE.





## CONTACT INFO :

### **METRO FILMS SP. Z.O.O.**

ul. Dominikańska 9

02-738 Warsaw

tel.: +48 22 843 21 72

fax: +48 22 843 66 26

office@metrofilms.com.pl

www.metrofilms.com.pl

Contact person:

MARCIN WIERZCHOSŁAWSKI

mobile: +48 602 268 900

## **METRO FILMS**

### **KUIV PRODUCTIONS**

55 bis rue de Lyon

75012 Paris

tel.: +33 1 44 75 79 15

fax: +33 1 44 75 79 19

contact@kuiv.com

www.kuiv.com

Contact person:

MARK EDWARDS

mobile: +33 6 14 55 13 64

