



# IRON

**FEATURE FILM**

**DIRECTED AND WRITTEN BY  
WIESŁAW SANIEWSKI**

**NORDFILM**

FILM TITLE "IRON"

FILM GENRE CRIME / PSYCHOLOGICAL / HISTORICAL

WRITTEN AND DIRECTED BY WIESŁAW SANIEWSKI

DOP PIOTR SOBOCIŃSKI

PRODUCTION DESIGN MAREK WARSZEWSKI

# IRON

PRODUCED BY KAZIMIERZ BEER

PRODUCTION NORDFILM SP. Z O.O.

FILM DURATION 120 MINUTES

BUDGET 15 MLN PLN





"Iron" is a fact-based thriller drama set in the communist era. The main characters of the script are the Pałysz brothers (in reality called by a different name) in a deadly 'embrace' with secret service officers. The brothers steal valuables and after that they are robbed by communist services. The real events are only a starting point for us to show social mechanisms, unknown facts from history and above all - to create a cinematic story about human nature. The action of the film will not be linear, and the documentary-style flashbacks will be shot in black-and-white or using monochrome photography.

"IRON"  
(SUMMARY)

1984: The corpse of priest Jerzy Popieluszko is fished out of the Vistula River. His murderer testifies that former Interior Ministry minister General Mirecki is behind the killing. The authorities know that the public will expect him to be punished. On the other hand, this punishment could lead to a split within the party. For them it would be almost a patriotic act. Minister Mischczak proposes a solution: to accuse Mirecki of something else; of the misappropriation by the SB services of the assets from the crimes carried out in Operation Iron.

In 1961, with the approval of the Ministry of the Interior, the three Palysz brothers (Mietek, Kazik and Janek) stay in the West of Europe, where they invigilate and liquidate inconvenient people for the Polish intelligence service. Two others (Józek and Jerzyk) remain in Poland and cooperate with the services. The sixth brother, Staszek, worked as a forester and avoided cooperation with communists. At some point the services decide that the Palysz brothers who stay abroad became less and less useful there.

When the brothers hear that the intelligence service needs foreign currency, they understand it clearly. After a failed robbery of a German bank, Mietek returns to Poland and hides in Staszek's forester's lodge. He is soon employed by a large company. Kazik and Janek do business in the port district of Hamburg, but make their fortune through robbery and fraud. Kazik asks the SB services for permission to return to the country with his resettlement property, mainly from crime. He gets permission, but two thirds of the loot will be given to the servants.

Janek gets an assignment to kill a man called "Beetle". When he finds out that the case is political, he backs out and goes to Sweden, where he is arrested for trying to smuggle drugs (probably tossed to him). Soon Józek and Jerzyk are killed in mysterious circumstances. Kazik is arrested by the communist police for illegally buying vodka. Mietek goes to the capital to blackmail the authorities into revealing the truth about the "Żelazo" action to win the release of his brother. His testimony incriminates Mirecki for the disappearance of 65 kg of gold from the Ministry of Internal Affairs. The authorities cannot forgive the participation in the theft. Kazik is released from jail. At this time, Janek hides at Staszek's place. Four brothers meet at a lodge where one of them unexpectedly loses his life.



## **WIESŁAW SANIEWSKI** *DIRECTOR*

He graduated in mathematics from the University of Wrocław and in screenwriting from the PWSTFiTV in Łódź. He also studied art history and journalism. During his studies, he made a short feature film based on the novel by Moravia "Smells and bone" (1st Jury Award and Audience Award at the Student Film Festival in Katowice).

For his film publications in the monthly magazine "Odra", he received the Karol Irzykowski Award in 1975. Author of three books - one reporter's and two on film: "Cinema divination", "First step to hell" and "Innocence lost in cinema".

Since 1977, associated with ZF "X", assistant and collaborator of Andrzej Wajda. Winner of numerous competitions for film scripts. In 1981, he debuted at ZF "Silesia" with the film "The free shooter", which was censored until 1988. The same happened to his film "Supervision".

In 1985-1988, he was a member of the Artistic Board of the Karol Irzykowski Film Studio. In 1987-90 and 1994-96, he was Vice-President of the Polish Filmmakers Association. He lectured on directing and screenwriting and conducted workshops at film schools in Poland and abroad. Winner of several dozen national and abroad awards. The international awards he gained for screenwriting and directing, e.g. at Houston and Milan festivals.

He has directed several theatre productions in Wrocław, Kraków, Łódź and Gorzów Wlk., including "Toxins" at the Jaracz Theatre in Łódź ("Silver Boat" for the best play of 2003 in Łódź, award from the Ministry of Culture, acting awards) and several plays in Wrocław, Kraków, Łódź and Gorzów Wlk. 2003 performance in Łódź, Ministry of Culture Award, acting awards) and made in 1984 in Contemporary Theatre in Wrocław "Insatiability" based on the novel by St. I. Witkiewicz (removed from the stage by the then authorities and censors just before the premiere). In 2016, the TVP Television Theatre held the premiere of the of the play "The House of Women", based on Zofia Nałkowska's work, in his adaptation and direction.

He has won dozens of film awards at home and abroad, including Independent Culture Award "Solidarity" in 1984, FIPRESCI World Film Critics Award, Outstanding Director Award at the Houston IFF, Best Screenplay Award at the Milan IFF.

**In 1989, he received the Award of the City of Wrocław for his entire body of work, and a year later the Jury Award of the John Paul II Foundation for his film work "expressing particular concern for the human being, for basic humanistic values especially in the extremely complex Polish social and moral conditions".**

**In 2017, he received in Taormina, Sicily, the Gran Premio Cinematografico delle Nazioni - the Great Nations Film Award - for lifetime achievement, alongside such cinema personalities as Gina Lollobrigida and Gerard Depardieu.**

## WIESŁAW SANIEWSKI

### FILMS & AWARDS

**1981 "WOLNY STRZELEC" / "THE FREE SHOOTER"**, scriptwriter and director, film debut, film stopped by communist censorship for 7 years - screenplay award in Koszalin.

**1983 "NADZÓR" / "SUPERVISION"**, writer and director, in normal distribution since 1988

- FIPRESCI Award of the World Federation of Film Critics at the Mannheim International Film Festival 1985.

- "ZŁOTA TAŚMA" / "GOLDEN TAPE" award of the Polish Filmmakers Association for the best Polish film in 1985;

- SOLIDARITY AWARD (Independent Culture Award) 1984,

- ANDRZEJ MUNEK AWARD for the best film debut, 1984,

- EXCELLENT FILM OF THE YEAR, IFF London 1986,

- DON KICHOT, Federation of Film Discussion Clubs Award 1984,

- GDAŃSK LIONS for best debut, best female role, best cinematography at the Polish Film Festival, Gdańsk 1985.

**1985 "SEZON NA BAŻANTY" / "A SEASON FOR BESHANTS"**, writer and director

- nomination for the main prize at the IFF in Taormina 1986,

- creative grant from the "Centro Incontri e Studi Europei" Foundation in Rome.

**1988 "DOTKNIĘCI" / "TOUCHED"**, director and script (based on a short story by A. Kijowski "Oskarżony" / "The Accused")

- Journalists' Award at the Polish Feature Film Festival Gdańsk, 1988,

- Gdańsk LIONS AWARD for best cinematography at the Polish Feature Film Festival in Gdańsk 1988,

- Award of the Cinematography Committee for artistic values of the film,

- Special Jury Award of the 4th Tarnów Film Award.

**1993 "OBCY MUSI FRUWAĆ" / "A STRANGER MUST FLY"**, scriptwriter and director

- Equinox" Grand Prize for Best Film at the Phoenix IFF (USA), 1993,

- 1st place in the ranking of American film critics at the Phoenix IFF,

- LONE STAR AWARD at the XXVII IFF in Houston 1994

- Silver Award at the IV IFF in Charleston 1996.

**1996 "DESZCZOWY ŻOŁNIERZ" / "THE RAIN SOLDIER"** script and direction

- Polish Culture Foundation Award at the Polish Film Festival in Gdynia 1996,

- GOLD LONE STAR AWARD at XXX IFF in Houston 1997,

- Director Award at the Houston IFF 1997.

- Journalists' award at the Polish Feature Film Festival in Gdynia, 2006.

**2001 "PARADOX LAKE"**, scriptwriter (dir. Przemysław Reut)

- Award for the best script at the IFF in Milan 2002

**2002 "WRACAJĄC DO MARKA" / "BACK TO MARK"**, scriptwriter and director, fictionalized documentary about Marek Hłasko,

**2003 "ZWYCZAJNA ŚWIĘTOŚĆ" / "THE ORDINARY HOLINESS"**, scriptwriter and director, documentary film by Urszula Ledóchowska

**2005 "ROZDARCIE czyli GOMBRO W BERLINIE" / "TORN – GOMBROWICZ IN BERLIN"**, scriptwriter and director, fictionalized documentary on Witold Gombrowicz

- Platinum Remi Award at 38th Houston International Film Festival 2005

**2006 "BEZMIAR SPRAWIEDLIWOŚCI" / "THE IMMENSITY OF JUSTICE"**, scriptwriter and director

- "White Elephant", Grand Prix of the Polish Feature Film Festival, Moscow 2009,

- Best Actor Award (Jan Frycz) at the IFF, Batumi 2008,

- Grand Prix and Audience Award at the 19th American Polish Film Festival Feature Film Festival, Chicago 2007,

- Grand Prix of the 21st Tarnów Film Award, Tarnów 2007,

- Nomination for Grand Prix and Special Jury Award at the World-Fest in Houston, 2007,

- Bronze Grape at the IFF in Łagów, 2007,

- Best Music Award at the Polish Film Festival, September 2007,

- Special Mention of the Jury at the Festival in Perpignan, 2007,

- Journalists' award at the Polish Feature Film Festival in Gdynia, 2006.

**2011 "WYGRANY" / "WINNERS"**, scenariusz i reżyseria, koprodukcja z USA i Szwajcarią

- Audience Award at the Polish Film Festival, Tarnów 2011,

- Audience Award for the Best Film at the American Film Festival Polish Film Festival, Chicago 2011,

- Best Actor Award (Paweł Szajda) at the IFF of Film Co-productions, Orenburg 2011,

- Nomination for Grand Prix and Special Jury Remi Award at the 45th IFF in Houston, 2012,

- Nomination for Best Production Design Award at Houston IFF, 2012.

**2016 "DYWIZJON 303"**, co-director

Wiesław Saniewski appears in the credits under the pseudonym 'Tomasz Korzeniowski'; due to illness, his work as a director was interrupted after the end of the shooting on location scenes.

**2019 "BANACH. MIĘDZY DUCHEM A MATERIAŁ" / "BANACH. BETWEEN SPIRIT AND MATERIAL"**, scriptwriter and director, documentary about Stefan Banach.

## "IRON"

### (DIRECTOR'S EXPLICATION)

Wiesław Saniewski

I grew up in the backyards of the Old Town in Wrocław, where after the war the social cross-section was wide: from professors of the nearby University to common thugs. One of my friends was Rysiek Z. He was a helpful and well-liked boy, associated with the "Gwardia" boxing club and with the most dangerous gang in the city. As the club had communist police roots, the services were interested in Rysiek quite much. Some time later, he left for the USA, where he died in mysterious circumstances. Was he trying to save his soul? No one knows. This is just one example among many. I remembered him while working on a new film project. The true story, commonly known as the 'Iron' affair, is an important inspiration for me. It will become the canvas not only for the sensational layer of the script.

At this point it is worth briefly recalling it. The SB operation under code-named 'Iron' had its beginning in the 60s of the last century. The PRL was permanently suffering from a shortage of foreign currency, which it

needed - in addition to its current expenditure on imports - to maintain its intelligence activities in the world. Someone said about this affair - that some people were stealing gold in the West and others were stealing from thieves. In the 1970s, the thieves shared the loot with the Ministry of the Interior, which, after partially cashing it in, mainly covered the costs of the Polish services. However, much of the wealth ended up not only in the pockets of the bandits, but also in the hands of state officials, making them accomplices.

With the acquiescence of the government, the intelligence service of the PRL used Polish criminals to pilfer almost 200 kg of gold, valuables and precious stones in Germany. Some of the stolen valuables found their way to the most important people in power and to the SB officers involved in the plot. Although the affair came to light more than 30 years ago, none of those involved have been brought to justice. What is more - this story does not really exist anymore. It is still not known, for example, what happened to the tens of kilos of looted gold at the Ministry of the Interior. The group of the criminals - three of the six brothers from the Żywiec area - operated mainly in Hamburg. There were at least a dozen officers involved in the affair. At their head was General Mirosław Milewski, who in the 1980s, was behind the murder of Jerzy Popiełuszko, Solidarity chaplain. Showing the embrace of bandits and

and SB service is tempting, but far from sufficient. Reducing the project to the history of a pathological arrangement during the communist era would be a convenient way to go. Showing murders, chases, bank robberies or smuggling on screen is certainly attractive, but the 'Iron' project, in my opinion, has the potential to be a cinema that is not only attractive, but also carries an important message.

Connections between the authorities and gangsters, the police and the services with thugs are nothing new and original in cinema. Many films have been made on this subject, such as the excellent 'Secrets of Los Angeles' or the artistically and cognitively even more interesting 'The Godfather'. The script, temporarily titled 'Iron', is an opportunity for an incisive story about how evil - an infection that passes from person to person - permeates the human soul. I am reminded of films such as Malle's 'Lacombe Lucien', Marczewski's 'The Shivers' and the young Czuchraj's 'The Thief'. All three brilliantly tell the story of how evil is born and invite discussion about human nature. Without a ready-made journalistic thesis. The communist times were that particular time when propaganda and ideology were often more important than human life. 'Iron' will be a film about entanglement; about depravity by a system that, while pretending to

have noble intentions, uses people for a completely different purpose. By manipulating individuals, it makes them cogs in a machine of violence from which it is extremely difficult to escape. At this point, I once again think back to the story of Rysiek Z. from my own backyard in Wrocław. The question arises: is it possible to save the soul? There are no ready recipes or answers to the question of where to get the strength to fight for such a rescue. Neither is there an answer to the question of the sources of evil.

It will not be a linear story. It will be framed by scenes taking place in the autumn of 1984. The past tense will be interwoven with the very-past tense. Scenes and sequences in colour will coexist with black and white, close to documentary. Formally and mentally, the film 'Iron' should combine Sergio Leone's 'Once upon a time in America' with the films mentioned above. If I were to cite any other titles at this point, they would be works from the 'noir' genre and dark and accusatory 'Leprosy', film of forgotten Trzos-Rastawiecki.

Wiesław Saniewski



**DR PIOTR GONTARCZYK**  
**HISTORICAL CONSULTANT**

Warszawa, 22.X.2022

(of the script for a film on the 'Iron' affair)

The submitted scenario - apart from minor comments submitted in a working mode - is flawless from the historical side. It can be seen that the authors have very conscientiously analysed the available documentation, including above all the study of the "Żelazo" affair in documents of MSW i PZPR (edited by Witold Bagieński, Piotr Gontarczyk). The text also shows a good knowledge of other publications of facts concerning such individual figures (e.g. the case of post-war conspiracy in Podlasie after the war and family-geographical connections of priest Jerzy Popiełuszko with this area). Once again, I would like to emphasise that this is the most important advantage of the script: it is written with deep knowledge of the subject. It reflects well the historical events, including in particular the activities of the three Palysz brothers (in reality: Janosz brothers) connected with the secret services of the PRL, who committed a number of serious crimes in the territory of the Federal Republic of Germany initially only with the knowledge (and later perhaps also with the encouragement) of high representatives of the Ministry of the Interior. It is worth mentioning that the representatives of the secret service and also party dignitaries had crucial benefits of this banditry. The list of people alleged to have appropriated money and valuables acquired by the brothers included General Franciszek Szlachcic and the wife of the First Secretary of the Central Committee of the PZPR party Edward Gierek.

The scenes and dialogues presented in the script are in accordance with the historical facts as well as the realities of the period, although of course its author(s) have a certain space from the realm of an artistic expression (which is not history) thanks to which they choose specific sentences and words. However, they seem to reflect well the mechanisms of the events described and also the realities of that time (minor comments and hints were given to the authors in a working mode while this opinion was still being drafted). The use of slightly phonetically altered names of the main protagonists seems to be an interesting procedure. Those familiar with the case will have no trouble recognising the main participants in the events described, while the average viewer interested in the subject matter will certainly recognise the leading figures in the firmament of the communist authorities.

I have no doubt that both the interesting, sensational subject matter and the faithful depiction of historical facts concerning the criminal activities of the leadership of the MSW and the PZPR mean that the script has a chance to arouse the viewer's interest and, on the other hand, has significant cognitive and educational value.

Piotr Gontarczyk

# THE CAST

WE ARE THINKING OF

STASZEK | SEBASTIAN FABIJANSKI OR FILIP PŁAWIAK

JANEK | JĘDRZEJ HYCNAK OR MATEUSZ WIĘCŁAWEK

KAZIK | ROBERT WIĘCKIEWICZ OR MARCIN DOROCIŃSKI

MIETEK | MIROŚLAW HANISZEWSKI OR MICHAŁ CZERNECKI

**STASZEK**



SEBASTIAN FABIJANSKI

**JANEK**



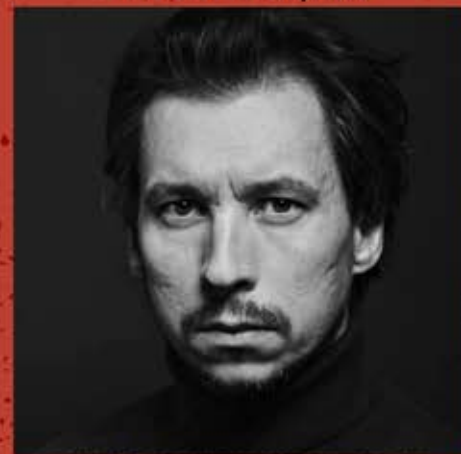
JĘDRZEJ HYCNAK

**KAZIK**



ROBERT WIĘCKIEWICZ

**MIETEK**



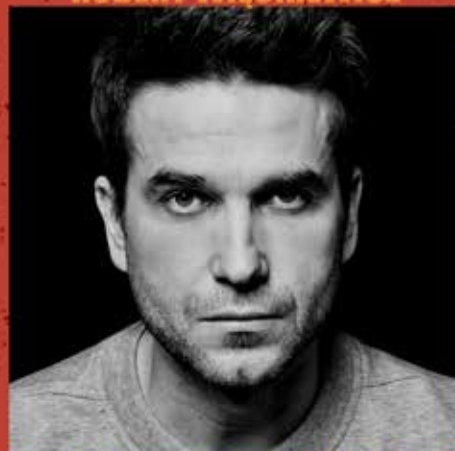
MIROŚLAW HANISZEWSKI



FILIP PŁAWIAK



MATEUSZ WIĘCŁAWEK



MARCIN DOROCIŃSKI



MICHAŁ CZERNECKI

# THE CAST

WE ARE THINKING OF

JÓZEK | MACIEJ MACIEJEWSKI OR KRZYSZTOF SZCZEPANIK

STRUG | TOMASZ SCHUCHARDT OR BARTOSZ PORCZYK

GEN. MISZCZAK | PIOTR GŁOWACKI

GEN. MIRECKI | ARTUR BARCIŚ

## JÓZEK



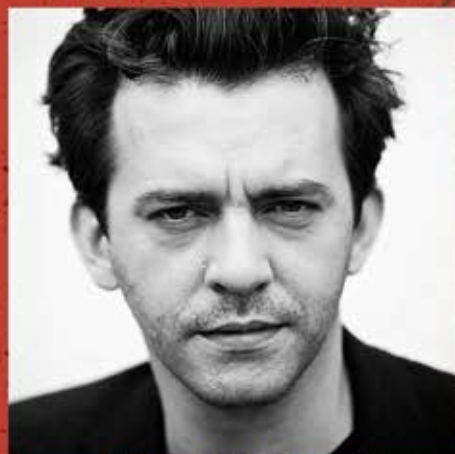
MACIEJ MACIEJEWSKI

## STRUG



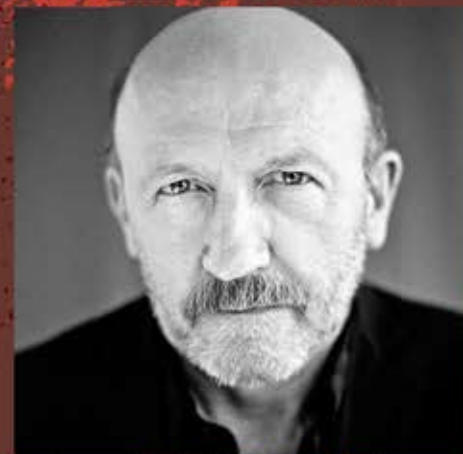
TOMASZ SCHUCHARDT

## GEN. MISZCZAK

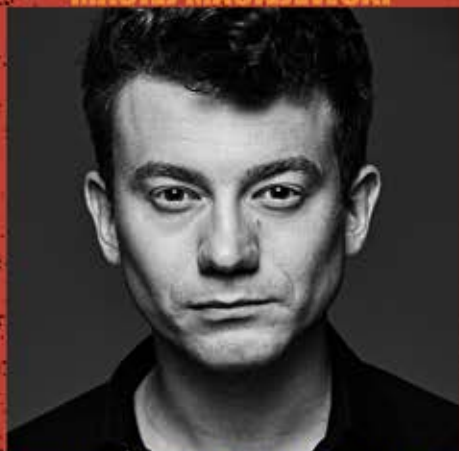


PIOTR GŁOWACKI

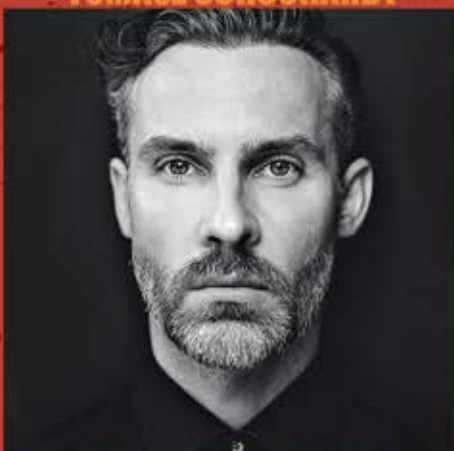
## GEN. MIRECKI



ARTUR BARCIŚ



KRZYSZTOF SZCZEPANIK



BARTOSZ PORCZYK

"IRON"  
(EXPLICATION)

Piotr Sobociński

I think that in the film 'Iron', the visual side will be particularly important. For the effect to live up to expectations, I need to work closely with the production design department as well as the CGI department.

In order to depict the story as accurately as possible and bring out all its nuances, the cinematography must be as real as possible, so that the viewer believes in the world presented and can fully focus on the main characters and their experiences.

The colour and contrast of the film, which will change as the action unfolds, will be an important element in building the mood of our story.

I want to keep the colours natural. For this purpose, intense colour accents need to be carefully chosen. This 'truthfulness' should not make a mess of the colours or the composition of the frame. The purity of the message is important and such an imposed order will help us a lot in this.

The light must appear natural in order not to destroy the truth of the place. Of course, in keeping with the drama, its effect must be weakened or enhanced. The contrast must be controlled. As the director writes: "If I were to cite any other titles at this point, they would be works from the 'noir' genre and dark and accusatory 'Leprosy', film of forgotten Trzos-Rastawiecki.

I want light to play a key role in bringing out the most important aspects of the film from the darkness. I often want to use long shots without cuts, giving us a sense of happening here and now and the authenticity of the place and time, and these will best bring out the essence of the characters of our main characters. The camera movement and the atmosphere in the frame are meant to reflect the actors' inner state.

I see basically throughout the film a static camera or with a gentle fluid movement contrasting with a hand-held camera when we are close to the emotion. At the same time, this does not mean that the camera is supposed to shake and move chaotically. The camera is supposed to breathe, together with the character, to be a catalyst for their states and feelings. Sometimes it should be very calm and sometimes jittery and nervous. Facial expressions, the sparkle of the eyes, minimal hand twitches, body language. Our camera will look for these signals.



# DOP VISUAL REFERENCES



The choice of lenses is also important. I believe they should be anamorphic glass in LF format, which, by its nature, can separate the protagonist from the background so that the viewer can focus fully on him. I would also suggest limiting the choice of focal lengths as much as possible, to the 35mm/40mm/50mm range. These are the focal lengths that are closest to the perception of the human eye, and therefore the most "natural". I would contrast these with extremely long focal lengths such as 150,200 or 500mm to give the feeling of being observed.

This film is an opportunity to show a panorama of a time that is incredibly visually appealing, so I want to consistently photograph the character in the context of the surrounding space. The use of wide lenses, even when we are close to the face, allows us to see the qualities of the scenery, the costume, the vast open air or the atmospheric interior - it also helps the viewer to feel to be a witness to the presented events. Another advantage of using wide lenses is the ability to get very close to the character with the camera and bring out the depth of the psychological portraits.

Piotr Sobociński

# DOP VISUAL REFERENCES









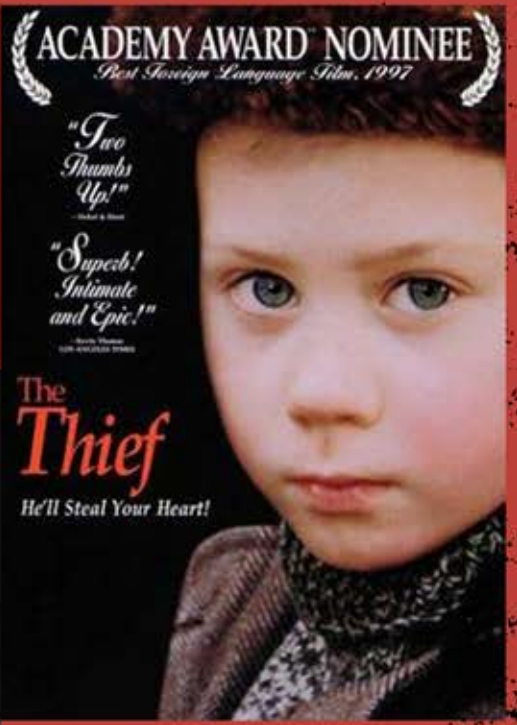
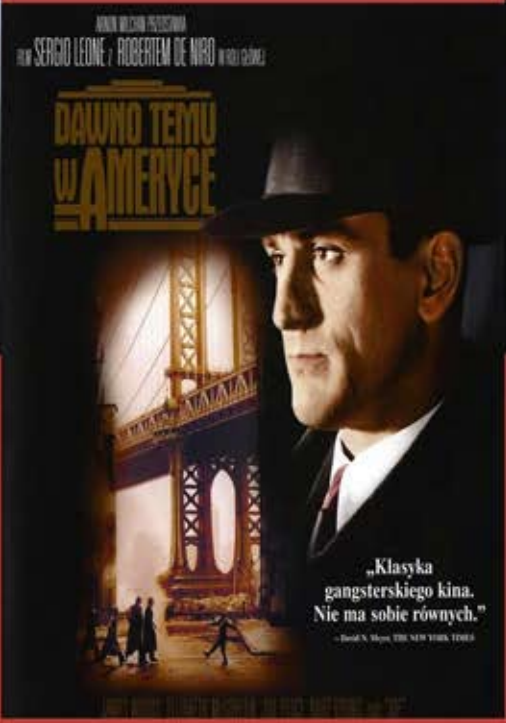
# FILMS WE WILL REFER TO



**LOUIS MALLE**  
"LACOMBE LUCIEN"  
1974'



**WOJCIECH MARCZEWSKI**  
"SHIVERS"  
1981'



**PAWEŁ CZUCHRAJ**  
"THE THIEF"  
1997'

## "IRON"

### (PRODUCTION DESIGN EXPLICATION)

Marek Warszewski - Production Designer

Wojciech Czapla - Art Director

The world to come is clearly defined by historical, geographical and political realities. The film is set over several decades from the late 1950s to the mid-1980s, with several flashbacks to the Second World War and a final sequence in the early 1990s. The most important periods in the film's plot are the 1960s, 1970s and 1980s.

The film script describes events that take place in several countries. The author of the script has set the largest number of scenes in Poland and West Germany. In addition, several scenes take place in East Berlin, Prague and Göteborg. The diversity of the described worlds gives ample room for scenographic action. On the one hand, we have to show the oppressive, sad, poor and grey world of the so-called 'people's democracy' countries, while on the other hand, a large part of the action takes place in the specific reality of West Germany, with Hamburg as the leading place of action.

Hamburg in the 1960s and 1970s, as a notorious port city, is not an idyllic example of the colourful Western world, but with its 'red light' district, thriving private businesses, restaurants, cars and a wealth of other details, it differs significantly from the realities of the Eastern Bloc. Showing this difference, sometimes very subtle, will undoubtedly be a major and interesting challenge. This will certainly be helped by scenes set in numerous interiors, which often have more opportunities to highlight the differences between these worlds.





GENERAL MIRECKI'S RESIDENCE - MOKOTÓW 1971, 1984



BUILDING OF THE CENTRAL COMMITTEE OF THE PZPR, WARSAW



STREET ON ST. PAULI - HAMBURG 1962, 1969, 1971

EAST BERLIN 1963 / ALEXANDER PLATZ CAFE 1973



"CHABRY" FORESTER'S LODGE - 1966



PORT AREA, HAMBURG HAFEN



UPPER SILESIA, POLAND (BYTOM), 1972



THE URBAN PORT IN WROCLAW - REFERENCES



KAZIK'S HOUSE - UPPER SILESIA, POLAND, 1972



IN FRONT OF A BANK. HAMBURG - 1960's



MALA STRANA. PRAGA 1969



AN OFFICE BUILDING IN HAMBURG - KAZIK'S CABINET, 1972



POLISH-GERMAN BORDER, 1972



MSW BUILDING - CONFERENCE ROOM, 1972



HORSE TRACK. HOPPEGRTEN - EAST BERLIN



KAZIK'S RESTAURANT "CZERWONY KAPTUREK". POLSKA

## "IRON"

### (COSTUME DESIGNER'S EXPLICATION)

#### Malgorzata Zacharska

The world presented in the film 'Iron' is defined by historical realities. The action takes place over several decades. There is a diversity of characters, places and environments.

The costumes in the film should, above all, reflect the personality of the characters, each of the brothers is different, the costume should emphasize their individual nature, traits and temperament. The style of the costumes will change with the transformation of the characters, with the change of their property status, as well as on the level of changes of time and place.

I would like to use authentic costumes, real accessories and details as much as possible to make use of characteristic features like colours and textures, without shying away from fashion messages. However, the main aim will not be to reconstruct period originals.

Above all, they are to emphasize and characterize the characters, the time and the place, and harmonize with the visual convention of the film.

Using cultural or customary codes, I would like to contrast an ordinary and modest costume with a costume that has become a marker of wealth status, the coarseness of the Polish communist era with the 'luxury' of the West. The style of the characters will change: simplified or developed as the events unfold, using the wealth of fashion features from successive eras of colour, textures, tones, the way they reflect light, natural colours characteristic of successive decades.

The use of original elements allows us to achieve the effect of faithfully depicting the style of the era with its authentic colours. This applies both to the leading and supporting characters, as well as to the extras who form the background of the world depicted in the film.

The costumes for the film 'Iron', with all their variety, multiplicity and scale, showing the variety of characters, environments, places and years, will characterize and describe the protagonists in such a way that they will become part of the visual and narrative creation, an integral part of the presented world.



## **KAZIMIERZ BEER** *PRODUCER*

### **Trained as an economist**

**1975 - 1991 Self-employed**

**1991 - 1994 Publishing Director GAZETA GDAŃSKA**

**1994 - 1996 AMBERFILM Film Production Manager**

**1996 - 2014 NORDFILM Kazimierz Beer**

**2014 - continued - NORDFILM Sp.z o.o., President  
of the Board, Film Producer**



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**[www.nordfilm.pl](http://www.nordfilm.pl)**

## *BIO*

After years of running their own craft businesses in communist Poland, new opportunities arose in the free country, where private media were just gaining experience. Education in the management of various business activities proved fruitful. After managing the publishing of a local newspaper in Gdansk, the time came for private audiovisual media.

After a three-year stint at Amberfilm Ltd, Nordfilm was founded in 1996, a company that produces TV commercials, documentaries and feature films and offers production services to a number of national and international film and TV producers.

The company's own productions, as well as those of co-producers have been assessed and awarded at numerous international film festivals, i.e. Cannes, Montreal, New York, Chicago, Los Angeles, Gdynia, Krakow, Leipzig, and have attracted audiences of several hundred thousand to cinemas.

Kazimierz Beer is the initiator and director of the annual /19/ editions of the international documentary and Polish short feature film festival GDAŃSK DOCFILM FESTIVAL. More than 6,000 submitted documentaries from all over the world, several hundred Polish short features, a national and international jury, an audience of many thousands - these are noteworthy numbers and events not only on the Tricity film market.



## FILM OFFICE EXECUTIVE PRODUCER'S COMPANY

Film Office is a production company specialised in film production (feature films, documentaries for the cinema and television) and service film production in the same fields. We are working on the project from the scratch. Starting from the idea, moving into the script development and pitching. Gaining the financial support and inviting co-producers to the project. Budgeting and completing the cast and crew. We initiate, coordinate, supervise and control all aspects of the motion-picture and/or television production process, including creative, financial, technological and administrative.

[www.filmoffice.pl](http://www.filmoffice.pl)



### AGNIESZKA KIK-CZAPLA Executive Producer

Is graduate of Institute of Media Managing and Organization of Film and Television Production at University of Silesia in Katowice. Having worked as a Production Coordinator, Production Manager, 1st AD, Fixer and Researcher on many international projects shot in Poland for: BBC, ZDF, CBS TV, Channel 4, Discovery, TVP, Tatfilm, Kasander Film Company, Taodue Film, Lux Vide and many others. 18 years of experience gave her possibility of cooperating on wide range of projects from small budget documentaries to big budget features. Perfectly understands the specific needs of different production genres.

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### SYLWIA SZCZECHOWICZ-WARSZEWSKA Executive Producer

In 2004, after graduation from International Political Relations on University of Lodz, joins the team of Tempus Film company specialized in service production as a Production Assistant, later Coordinator and finally 2nd Production Manager, working for such companies as Teamworx, ZDF, WRD, Arte, Constantin Film, Broadview tv. Meanwhile she completes postgraduate studies of Film Production at The Polish National Film, Television and Theater School in Lodz.

Sylwia continues the collaboration with Tempus Film and begins to run projects as a freelancing Production Manager and Executive Producer. In 2018, after 18 years of experience in the film industry, she establishes Film Office Company together with Agnieszka Kik - Czapla. So far she worked with producers from the USA, Belgium, South Africa, Great Britain and Germany. From her perspective, clear communication, good relations, reliability and hard work are the key elements necessary for every film project.

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## UNIQUE SELLING POINTS

A new film by the award-winning and well-known Polish director Wiesław Saniewski, who returns to the film set after a long break.

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Author's script based on a true story with an excellent psychological and sensational plot.

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Good classic genre cinema for a wide audience, aimed at viewers between 30 and 60+, which will satisfy cinephiles and fans of Polish cinema as well as thrill-seekers alike.

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Commercial potential that goes hand in hand with high artistic value.

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The historical value and authenticity of the story, which will be further enhanced by the set design from the 1940's to the 1990's.

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Universality of the story and the possibility of reaching a wide spectrum of viewers, including those who still remember the 1960s, 1970s and 1980s and return to them with nostalgia.

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Interesting psychological plot interwoven in a sensational drama based on facts.



## PRODUCTION SCHEDULE

Development	02.2022 - 03.2023
Pre-Production	04.2023 - 10.2024
Production	• first part of shooting / 11.2023 • second part of shooting / 04 - 06.2024
Offline/Post-Production	07.2024 - 12.2024
Master	02.2025