

# WAVES

A FILM BY  
GRZEGORZ ZARICZNY  
PRESS BOOK



Karlovy Vary  
International Film Festival  
Official Selection – Competition

**MUNK  
STUDIO**



Polish  
Filmmakers  
Association

WAVES

DIR. GRZEGORZ ZARICZNY





**director:** Grzegorz Zariczny  
**script:** Grzegorz Zariczny  
**cinematography:** Weronika Bilaska  
**set design:** Grzegorz Piątkowski  
**make-up:** Beata Rótkowska  
**costumes:** Julia Jarża, Katarzyna Lewińska  
**sound:** Krzysztof Ridan  
**production manager:** Sylwia Rajdaszka  
**production company:** Munk Studio-Polish Filmmakers Association  
**co-production:** Telewizja Polska, Krakow Festival Office  
**cast:** Anna Kęsek, Katarzyna Kopeć, Jolanta Olszewska, Tomasz Schimscheiner, Beata Schimscheiner, Artur Krajewski, Edyta Torhan, Daniel Furmaniak

**status:** competed

Ania and Kasia are two lively, sympathetic seventeen year olds. They have to manage their own lives, as their own parents did not learn to manage theirs. The girls live in Nowa Huta. They have an internship at a small hair salon. They want to become professional hairdressers. Ania and Kasia become closer. They form a deep bond. One day, Ania's peace is disturbed when her mother, who she hasn't seen for over half a year, shows up.

production

**MUNK  
STUDIO**



co-production

**kbf** ★

**TVP**  
**TELEWIZJA POLSKA**

co-financed





## A FEW WORDS ABOUT THE CENTRAL CHARACTERS



The screenplay was inspired by the real lives of the teenage Kasia and her friend, Ania. Both girls did their work experience in a small hairdressing salon and they both had difficult family relationships. Deprived of role models, they started off in life from a peripheral position and with a sense that their situation was worse than that of many others. The fictional narrative structure I wove from their real stories was intended to show just how great a leap they faced if they were to bring about any change in their lives whatsoever.

There came a moment when I decided to focus more on Ania and, as a result, I eventually turned the thrust of the film more upon her. Her fate was more akin to me, even though it was Kasia who opened up to me more quickly. As we were filming, I was also constantly engaged in reassessing the screenplay. There was no question of clinging to its every word, since that would have prevented the non-professional actors from revealing their true natures, personalities and sensitivities and from expressing their refusal to accept the world around them and the genuine pain



they felt. In principle, the screenplay fell further and further by the wayside with every day of filming, as I delved deeper and deeper into Ania's story. All that remained fixed in my memory was keeping the narrative moving in one direction.

I was well aware that improvisation can only be used when there is an organised cinematic form and enormous discipline. Ania agreed to a highly particular method of working. To produce the right emotions, she quite often reached deep into her own life experiences, confronting them and bringing them into play while

she was working on a scene with the actors. They frequently had no idea what to expect and had to think on their feet, coming up with split-second responses without demolishing what she had drawn from herself. There were times when, in order to shoot a one-minute scene, I kept the camera running for more than an hour before I finally said *Cut*. Ania endowed the character with some of her own emotional baggage. I had the feeling that she had something personal to work through. Something beyond cinema.





**BIOGRAPHY:**  
**GRZEGORZ ZARICZNY**

I was born in 1983 in Poland and I grew up in a small village near Cracow where I've lived until today. In 2008 I attended a documentary course at Andrzej Wajda Master School of Film Directing. Furthermore, I graduated from The Silesian University in Katowice finishing the study of directing at Krzysztof Kieślowski Radio and Television Department. Before I worked as a football referee and I was a folk dancer as well. In 2011 I created my first documentary film entitled *The Dog Hill (Marysina Polana)*. It tells the story of 4 shepherds entangled in some problems with women. The film was not only given a number of the most significant awards in Poland but it was also presented during many festivals in Europe. My first short feature film *Our Bad Winter*, the story about the nurses, received a Special Jury Prize in the Young Cinema contest at the greatest Polish Film Festival in 2012.

Two years ago I made a short film called *The Whistle*. Its main character Marcin is the lowest football league referee who lives in a small town and constantly dreams of better future. The sixteen-minute film illustrates the situation of young people having no prospects and being unable to find their own place in the world. *The Whistle* was one of the most rewarded Polish films of the year 2013. In January 2013, it also received the Grand Jury Prize as a short film at the Sundance Film Festival, which I regard as the greatest success in my career. Besides, the film has already won several awards at festivals in other countries involving Lithuania, Slovakia, Ukraine, Spain, and Great Britain.



**BIOGRAPHY:**  
**WERONIKA BILSKA**

Born in Wrocław in 1983, Weronika Bilka graduated in Cinematography from the Faculty of Radio and Television at the University of Silesia in Katowice. Her work includes a number of award-winning documentaries and short features and she made her full-length feature debut with the cinematography for Przemysław Wojcieszek's *How to Disappear Completely*. She worked with Grzegorz Zariczny on both his documentaries, *The Dog Hill* and *The Whistle* and his feature etude, *Nasze zima zła (Winter's Icy Grip)*.

**GRZEGORZ ZARICZNY ON THEIR COLLABORATION:**  
WERONIKA HAS THE ABILITY TO CLEAR AWAY EVERYTHING NON-CINEMATIC IN ME. SHE IS CAPABLE OF WORKING LIKE A DEMON. SHE NEVER LETS UP. SHE DRIVES ME ON TO GREATER EFFORTS. TIME AND AGAIN, AS WE HAVE COLLABORATED ON ONE FILM AFTER ANOTHER, SHE HAS DEMONSTRATED HER READINESS TO WORK BEYOND THE SHOOTING SCHEDULE AND BEYOND FINANCIAL CONCERNS. I AM DEEPLY GRATEFUL TO HER FOR THAT. THE GRAND JURY PRIZE FOR *THE WHISTLE* AT THE SUNDANCE WAS JUST AS MUCH DOWN TO HER, BECAUSE SHE AGREED TO RUN OVER SCHEDULE ON THE SHOOTING, WHICH TOOK TWICE AS LONG AS ORIGINALLY PLANNED. AND SHE IS PERFECTLY CAPABLE OF GIVING ME AN EARFUL... AND I LIKE IT WHEN SHE DOES, BECAUSE IT MEANS THAT SOMETHING REALLY MATTERS TO HER.

## ARTISTIC STATEMENT

Today I'm surrounded with people who constantly fail to find the fulfillment in their lives. When facing the brutal reality they are totally vulnerable, unable to satisfy their material needs and job aspirations. The world seems not to need them anymore. The film *Waves* tells the story of Ania who is one of such outcasts. Even though she is only seventeen the life forces her to make the most important decisions. Her situation appears hopeless: she derives from a low class society and usually perceives herself as a sort of worthless human trash. Becoming a girlfriend of a local thief seems to be the easiest way to improve her status however thanks to her morality and intuition Ania knows that if she chose this solution, it would lead her to a catastrophe. Ania starts her fight but quickly realizes that she is the only one who can take responsibility for her life and change it. The protagonist of *Waves* decides to face the gloomy reality regardless of the difficulties. That's why I want to tell people her story.

Ania is the authentic character settled in a plot created by me. I would like this girl to change her material and social status however I am not sure whether it's even possible in the world like Ania's. One can see that she is ambitious and determined not to follow her parents' path and desperately longs for affection doing everything to deserve for people's love and admiration.

The documentary character of the movie lets Ania, who is an amateur, work in the most uninhibited conditions. In order to highlight Ania's spontaneity in the movie we are planning to use a digital camera that enables us to move around freely with the whole filming equipment. I am a documentary filmmaker thus when creating a movie I always use my experience of this kind. Due to the fact that Ania will be an actress herself her character will be equipped with all her personal features. The other members of the cast are the professional actors and their acting would be adjusted to her behavior and specific, local way of speaking. All the dialogues suggested in the script may undergo some alternations while screening because by using some documentary tools I will try to show plenty of authentic emotions. I'm set on creating the atmosphere of conscious improvisation and making it possible for the actors to empathize with the characters but at the same time feel unrestricted to introduce some slight modifications. It's the emotions that will lead the camera. I want to avoid creating a bland and flawless picture; on the contrary, I would like to achieve the maximum of candidness



and naturalness. By relying on these feelings and portraying the protagonist's struggle I want to arouse people's emotions, excitement, and leave them lost in reflection. Moreover, the use of a hand-held camera accompanied by the daylight will prevail. I will attempt at achieving a pure and simple final effect avoiding unnecessary pomposity and exaggeration. I believe that difficult topics must be told in a humorous and light way not mentioning faith in all the actors. The camera will follow all the changes in Ania's behavior and emotional states. Initially the shooting will be very dynamic, evolving together with the development of the events into more stable but not less mobile one. As the film is being shot in September we are planning to take advantage of the atmosphere and colors typical for this season in order to warm the cold urban scenery.



**Munk Studio** which operates within the structure of the Polish Filmmakers Association, produces short and full-length debut films. Young artists who are seeking to make their first film can depend on the studio for support and guidance during the entire process, from the development of their project, throughout its production under fully professional conditions, to the widest possible promotion of the finished product. Debut shorts can be made with the Munk Studio under the auspices of three programmes: 30 MINUTES, FIRST DOCUMENTARY and YOUNG ANIMATION. The studio's FIRST FEATURE programme is dedicated to supporting debut full-length films.

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