

**JAKUB  
GIERSZAŁ**

**KATARZYNA  
FIGURA**

**TOMASZ  
KOT**



Karlovy Vary  
International Film Festival

IT ONLY TAKES ONE STEP,  
TO CROSS THE POINT OF NO RETURN

ZGA  
36

# YUMA

PETIT FILMS in co-production with EVOLUTION FILMS and LAS VEGAS POWER ENERGY DRINK with the support of POLISH FILM INSTITUTE and THE STATE FUND FOR THE SUPPORT AND DEVELOPMENT OF CZECH CINEMATOPHY present a PETIT MILARUK film YUMA  
with JAKUB GIERSZAŁ, KATARZYNA FIGURA, TOMASZ KOT, HELENA SUŠEKOVA, KAROLINA CHAPKO, KRZYSZTOF SKOBIECZYŃSKI, JAKUBA KUMIŃSKA, TOMASZ SCHACHARCZYK and KAZIMIERZ MAZUR  
screenplay by PETIT MILARUK, KRZYSZTOF DAJENIŃCZ, director of photography TOMASZ DOBRZYŃSKI, P.S.C. music by JAN P. MUCIŃSKI, editor ADRIANA GUZDOKA, P.S.C., set designer BARBARA KOSMOSIŃSKA, costume designer MAGDALENA SIEMIEGA, INTERVIEWER LUTERKA  
second designer PETER KAPPELLER, makeup BEATA KOLKOWSKA, production manager SYLWIA SŁUBASINA, co-producer AGATA MORACZEWSKA - WOLSKA, produced by PETIT MILARUK, MAGDALENA KOSPERACZ, PAVEL BURČOK, directed by PETIT MILARUK  
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presents:

# YUMA

by PIOTR MULARUK

Polish Premiere: 10<sup>th</sup> August 2012

**World Premiere: Karlovy Vary IFF 2012**

Duration: 113 min

Production: Poland / Czech Republic 2012

Producer: Yeti Films Sp. z o.o.

Street: Niemcewiczka 7/9 ap. 135, 02-022 Warszawa, t: +48 22 823 99 17, e: [yeti@yetifilms.com](mailto:yeti@yetifilms.com)

PR: Alicja Turowska e: [alicja@kinoswiat.pl](mailto:alicja@kinoswiat.pl), t: +48 728 302 014

ftp server: 212.160.156.93; user: yuma\_press; password: Yuma\_pre55





**CAST:**

ZYGA – JAKUB GIERSZAŁ  
KULA – KRZYSZTOF SKONIECZNY  
MŁOT – JAKUB KAMIEŃSKI  
OPAT – TOMASZ KOT  
HALINKA – KATARZYNA FIGURA  
MAJKA - KAROLINA CHAPKO  
BAJADERA - HELENA SUJECKA  
ERNEST - TOMASZ SCHUCHARDT  
RYSIO - KAZIMIERZ MAZUR

**CREATIVE TEAM:**

DIRECTOR - PIOTR MULARUK  
SCREENPLAY - PIOTR MULARUK, WOJCIECH GAJEWICZ  
CINEMATOGRAPHY - TOMASZ DOBROWOLSKI P.S.C.  
EDITOR - AGNIESZKA GLIŃSKA P.S.M.  
ORIGINAL MUSIC - JAN P. MUCHOW  
PRODUCTION DESIGN - BARBARA KOMOSIŃSKA  
COSTUME DESIGN - MAGDALENA J. RUTKIEWICZ-LUTEREK

**SOUND DESIGN** - PETR KAPPELLER

**PRODUCERS** - PIOTR MULARUK, MAGDALENA NAPIERACZ, PAVEL BERČÍK

**CO-PRODUCER** - AGATA MORACZEWSKA-WOLSKA

**PRODUCTION COMPANY** - YETI FILMS

**CO-FINANCED BY** Polish Film Institute (Poland), and the State Fund for the Support and Development of Czech Cinematography (Czech Republic)

**CO-PRODUCER** - EVOLUTION FILMS S.R.O. (Czech Republic) and LAS VEGAS POWER ENERGY DRINK SP. Z O.O. (Poland)

**Film developed with** the support of the MEDIA Programme of the European Community, MBS 2003 - a training initiative of the Media Musiness School and éQuinoxe Programme - North by Northwest (East of Eden 2004)

**SHOOTING LOCATIONS** - Warsaw, Cieszyn, Krosno Odrzańskie (Poland), Frankfurt (Oder, Germany), Ostrava, Karviná (Czech Republic)

## **FILM SYNOPSIS**

**YUMA** BY **PIOTR MULARUK** IS A FEATURE FILM BASED ON A TRUE STORY SET ON THE POLISH – GERMAN BORDER. IT IS A TALE OF THE RISE AND FALL OF ZYGA – A YOUNG POLISH KID IN HIS EARLY TWENTIES, WHO WANTS TO TAKE CHARGE OF HIS LIFE AFTER THE FALL OF COMMUNISM, BUT IN A TIME OF CHAOS AND MORAL ANARCHY, UNWILLINGLY BECOMES A GANGSTER.

Zyga (Jakub Gierszał) is a witness to the complete degradation of life around him. The promised land never comes to his home town, while the Germans across the border seem to have it all. Zyga crosses the border and engages in petty crime he calls "juma". Back home, handing out stolen Adidas and Ray Bans makes him a quick hero. Before Zyga realizes what is happening to him, money and power overtake his naive dreams of a better life.

**Yuma** is an action, comedy, love story which is a must-see for any **Jakub Gierszał** fan. The young actor is the recipient of the 2011 Golden Duck (Złota Kaczka) for Best Actor (*Suicide Room*), the 2011 Zbyszek Cybulski People's Choice Award for *Suicide Room*, and he was named one of **the Shooting Star's** at the 2012 International Film Festival in Berlin, which recognizes young European talent.

## **ABOUT THE FILM**

### **The Rise and Fall of the "Yuma" Kings**

The film takes place in Brzegi, a Polish border town on the banks of the Oder River, where "yuma" flourishes in the early 90's - a slang term for robbing stores on the "better", or in any case, richer side of the border. Even today, yuma is considered a taboo subject matter when it comes to discussing the birth of Polish capitalism. *"The film is inspired by real events, and employs the language of classic action films, which is the key to understanding the world of the German frontier of the 90's"*, explains the director, Piotr Mularuk. The main character, Zyga, a young man with a tendency for romantic fantasy, throws himself into a historical whirlwind, which may end up carrying him off in an ill-fated direction... Mularuk wanted to show today's audience the phenomenon of the then socially accepted thievery through his characters, their longings and dilemmas. He wanted, however, to avoid moralizing, which seems to be a characteristic trait of Polish films dealing with abrupt social change. His ambition was to tell, in the best way possible, an extraordinary story, and to leave judgement to the intelligence and sensitivity of the audience.

### **A Yuma World**

Shortly after the fall of socialism, "yuma" runs rampant on the Polish-German border - mass scale stealing in Germany by young Poles. *"It is partly sport, but also a way of obtaining fashionable clothes, or a Walkman that parents cannot afford, or something for a girlfriend"*, wrote Wojciech Jankowski in the "Gazeta Wyborcza" in 1994. *"You can see twenty-somethings in expensive clothing, driving fast western cars with big CB-radio antennae, and small cell phone antennae, every day near the border crossing, as well as in the most expensive restaurants in Zgorzelec. Everybody knows what they do for a living. (...) Among the teens thrown out of Germany for robbery, more and more come from places further away*

*from the western border. Yuma is attracting an ever larger circle". The golden age of "yuma" passed after several years. In 2003, the well-known journalist, Paweł Smoleński, wrote in the "Gazeta Wyborcza": "Yuma - or thieving in Germany, widespread among young western Poles - is dead. The Germans beefed up their detective and security presence in front of stores. They bettered their security measures and installed advanced surveillance systems. They were able to distinguish gangs of yuma thieves from a distance (...) Yuma died because a lot changed in Poland as well. How many color TV's, stereo systems, and mountain bikes can one home hold? (...) Briefly - yuma died for many reasons. But not because it became socially unacceptable or condemned. Quite simply, the time came when it became too dangerous, anachronistic, and just not worth it anymore. (...) The Germans learned how to deal with the Hun invasions, so to speak, and the thieves ended up losing to law and order, and organization. (...) Some of the thieves served a few years for smuggling, robbery, drugs, brawling. Some were killed while settling accounts. Some died driving drunk, some overdosed. Others left, and used their yuma money to set up stalls at border-town markets. Still others went to school, became decent. And those who served time in Germany, cowered at the thought of going back into custody."*

The yuma phenomenon caught the interest of sociologists. In 2009, professor Grzegorz Gorzelak, an economist and a specialist in the problems of regional and local development, summed up yuma and its consequences in an interview with Artur Łukasiewicz, which appeared in the Gorzów version of the "Gazeta Wyborcza," in the following manner: *"Yuma, prostitution and contraband flourished. Maybe someone made a good living from it, but it would be difficult to tell a pollster that we were proud of this fact. It influenced the mood. As part of the work done through our once existing Club for Local Success, the mayor of Lewin Kłodzki once visited Gołdapia. There he heard of the so-called "ants" who crossed the border a couple of times a day. In three days, an enterprising young man could earn what it took his father a month to scrounge up. The mayor of Gołdapia praised his resourceful citizens for squeezing the border for all that it was worth. Lewin's village-head warned him. He said: this is a bad model, you will regret it one day. And he was absolutely right. Easy money is demoralizing. Children stop respecting their parents. Social ties start to unravel. Years later, it turns out that that frontier pathology has blocked local development."*

## **Magnetic Gierszał**

The director believed that one of the keys to the film's success lay in the casting. It was essential to find a charismatic actor for the role of Zyga. The role was eventually given to Jakub Gierszał who was known for his outstanding role as Kazik in *All That I Love (Wszystko, co kocham* (pl. title) - the Polish film candidate for the 2011 Best Foreign Film Oscar). His biggest success to date, however, is director Jan Komasa's *Suicide Room (Sala samobójców*, 2011), with Gierszał in the lead role. Critics generally praised the film, but more importantly, so did the public. The rising star played a rebel from a good home, an oversensitive provocateur, who closes himself in a virtual world - with tragic consequences. The role garnered quite an audience for him among young people, who were able to identify with the angst and contradictory, extreme emotions in his character.

**Zyga**, however, is a young man from a different era and from a different social background. The grim tenement buildings of Brzegi - a small town on the Oder River, just a stone's throw away from a different, more beautiful world of wealthy, German Frankfurt - form his reality. Zyga is neither greedy nor evil - on the contrary, he is fascinated by the headstrong and noble farmer, Dan Evans, from Delmer Daves' 1957 classic Western *3:10 to Yuma*. References to this film are essential to the story. Despite his best intentions, our young hero gets sucked in by the "yuma" - robbing stores on the other side of the border. Thanks to the

loot gathered there, he is not only able to pull himself out of poverty and hopelessness, but he gains the respect of the entire town. This shortcut, however, turns out to be full of traps... "Zyga is a rebel by nature," explains the director, "We were looking for a James Dean type, a sensitive outsider, who becomes an overpowering influence on his entire surroundings. Jakub Gierszał is an ideal match. He is ostensibly removed and quiet, but he has a magnetic personality".

### **Sir, it was the Wild West**

**Rafał Wilkusz talks with Piotr Mularuk**

***You are both the director and producer of "Yuma," your first full length feature film. Was marrying the two functions difficult?***

Dreadfully! You count on mostly yourself. Initially I thought it would be great because I didn't foresee much difficulty in coming to an understanding with myself. A couple of years ago, on smaller scale films, that proved to be the case. But "Yuma" was something more than just another producing gig for me. It is the most important film for me so far - the work of my life, so to speak. Every decision is difficult, making the mental burden quite heavy. Some basic decisions hurt, especially the director. The director is constantly fighting the guy with the money. And the director usually wins because for him it is "the" film, whereas for the producer, it is just another job. The director has stronger arguments, a greater determination, because he signs his name to the film, and takes full responsibility for it. A producer does not sign his own name, it is a company name that marks the project. There are of course boundaries. I don't think I behaved absurdly. It's obvious that I wasn't able to do whatever I wanted without looking at the consequences. I would make the final decisions on my own, but I would also eagerly listen to the advice of my team, including the advice that sounded: it will cost you a fortune, you won't have enough money left to get your kid medicine... For example: Initially eighty people were to take part in the bar brawl scene. I knew exactly what I wanted to film and how I wanted to film it. I had done a lot of research. I carefully watched "Dodge City" and other classics. I put a lot of effort into the shot list. One fine day, however, I found out from the art department, that a sugar bottle - one of those safe breakaway bottles - costs two hundred zloty, and a breakaway chair costs 1500 zloty. So we had to cut our costs. In the end, we had two tables, two chairs, ten bottles and one window to break. The effect is not bad, but it would have been better had we not had to deal with a strict financial regimen. I could have been stubborn and made the brawl as much of a spectacle as in "Dodge City." But we shot 6-8 hours, where we should have shot for two days. Such is the tough Polish filmmaking reality. This isn't Hollywood. It would have been dangerous to forget about that.

***Where did you get the idea for the film?***

I was inspired by an article in "Gazeta Wyborcza" which was about the spread of "yuma," thieving jaunts from the Polish border towns into Germany. How much did I stay true to fact? It was mostly an inspiration. Our story deals with youth, innocence, success and defeat. Our hero, Zyga, is based on a real person. The original Zyga was fatally shot by a German jeweler during a robbery. His friends betrayed him and left him to bleed to death. The "Yuma King" became a legend because he supposedly started out as someone rather innocent. He was clearly different from other "yuma" seekers. He was amorous, he didn't drink and he didn't solicit prostitutes. Apparently he was convinced that he wasn't even stealing, because "yuma" was not considered stealing in that environment. He was the brains of many operations, but physically he was the weakest, even his close friends beat him up.

### ***Were you able to document burglary techniques?***

Former "yuma" seekers do not betray any details to this day. We know the effects of their actions very well, but not the details of them. For instance mountain bikes. Out of nowhere, Polish border towns were overrun by them. They were brought in from Germany in great quantities. Apparently they were ridden out of stores on a mass scale. One "yuma" seeker told me he would go to German schools, cut the bicycle security chains with scissors, put two bikes on his back and ride away on the third. Stopping the flow of the Oder was another example of preposterous behavior. The dam workers had their palms greased and at an appointed hour, the water would run down and the "yuma" seekers would cross with their loot. It was like the parting of the sea. It was absolutely impossible to recreate this on our budget. I would have needed a million zloty and a week to shoot. Listening to all these stories, I had a moment of doubt. The more I got to know about the inner workings of the "yuma," the greater the feeling of my distaste. So we decided to focus on the youth, on coming of age, and the way in which they justified their actions. And these justifications went really far.

### ***Was this crisis reflected in the screenplay?***

Very much so. We decided with Wojtek [Gajewicz], who joined the writing process two years after I started (it was probably the tenth draft), that we, as well as future audiences, need to like the heroes. Which is why we focused on the beginnings, on how the "yuma" phenomenon came about. We wanted our heroes to be boys who didn't have much luck in their lives, and not just through any fault of their own. This is why we started to elaborate on themes that didn't necessarily have to do with stealing, but with love, and the joy of life, and ideals. The facts were so brutal, it would have been difficult for me to describe them. About the brothel next door to the school where fat Germans would go for young girls. About children from orphanages who were sold on a regular basis and generally treated as merchandise by their caregivers... It was an unbelievably ruthless world right in the center of Europe. There was, for instance a Vietnamese group of gangsters, numbering less than 20 people, who lived in the woods. After the fall of communism, the Vietnamese embassy security workers ran off and formed this gang of commandos. They hunted for "yuma" seekers. Just like in Westerns, they would stop trains and rob them. These Vietnamese were later horribly executed. I removed this story from the film because it would have seemed highly unlikely. But it was truly the Wild West, like in the superb series "Deadwood." Our film is more of a story, a ballad, a fairytale, not cold, hard facts.

### ***What is the source of Western film motifs so strongly exhibited in this film?***

When I was ten, I decided I wanted to make films. I was living in the United States. I was completely fascinated by Westerns. I read Zane Grey and Louis L'Amour voraciously. When I was 12, I was an expert, and I came to the conclusion that all Westerns to date were worthless. Those terrible John Wayne films - the wrong Colt, the wrong belt, in general, nothing fit. I decided I would make a better Western than any of these - and so the directing gig. For five years, no one was able to explain why the thieving of German border towns was called "yuma." It turns out the American town Yuma was a Twin City of Słubice on the Oder, which before the war was a suburb of Frankfurt called Dammvorstadt, or Zawale in Polish. Słubice exists on its own since 1945 and they signed a contract with Yuma to be a Twin City. It is why we have a scene in which someone takes a piss under a sign that reads "Yuma - Frankfurt: Twin Cities." On a side note, I visited Yuma, Arizona. I saw the infamous jail, and



watched Clint Eastwood's "Unforgiven" there. As for my film, I never thought I was making a Western. The French noticed it and compared "Yuma" to "Deadwood," which I took as a great compliment. Besides that, the former "yuma" seekers are the ones who make the comparison. They all say: "Sir, it was the Wild West."

***Was there really a 3:10 to Frankfurt, as in Delmer Daves' "3:10 to Yuma"?***

That's a bit of poetic license.

***There have been few films about the turbulent early 90s. The best known ones are "Pigs" (Psy) and "Young Guns" (Młode Wilki). Is "Yuma" your own personal vision of that transformative time? And do you reference those earlier films?***

"Pigs" was a necessary and important film, but I didn't think about it while filming "Yuma". I certainly wasn't thinking about "Young Guns". At first I thought we would put greater emphasis on the historical aspect. But I didn't want to do another naturalistic story mirroring that whole mess. I don't have historical ambitions, nor do I pretend to make social cinema. Although my story is very much rooted in a specific time and in a provincial reality, I concentrated on entertainment, on the audience, not on special effects.

***Was it difficult to recreate the material reality of the 90s?***

Yes, it was a big challenge. It was expensive, difficult, and all uphill. Thank goodness, the clothes were relatively easy to find. Today's fashions are similar to those of the early nineties, for instance, there are very similar sweat-pant designs. It was, however, very difficult to find other props, such as old television sets. It is easier to film a movie in Poland that takes place during World War II.

***How was the casting process? Did you have rehearsals?***

I wrote the role of Halinka with Katarzyna Figura in mind, but we auditioned most of the other roles over a period of one and a half to two years. In my opinion, the quality of the text is the most important thing when making a film. When it's good, the film is going to be OK. Casting takes second place in order of importance. When casting falls into place, you have to try really hard to screw everything up. In my opinion, "Yuma" is a good screenplay, but the casting is very good. We looked all over Poland for actors. The young people were chosen from thousands of candidates. I think we must have auditioned practically every actor in the age range we were looking for. Jakub Gierszał just graduated from theatre school. The same goes for Karolina Chapko. We did rehearse, but the rehearsals were dependent on availability. I had hoped it would be different, but I was told, and I quote: *"That's not the way it's done in Poland"*. Almost all our actors work in theatre - which is hell for a filmmaker. I recently read a book of interviews with famous directors. It turns out, everyone has the same problem. It's different with big Hollywood productions where an actor gets 15 million to play the lead and focusses only on that one role. I still took on Jakub and his youthful gang and they travelled to small towns and listened to stories, and met with "yuma" seekers. That was important.

***Tomasz Kot underwent an uncanny metamorphosis in your film. He prepared himself rather intensively. Did you motivate him in any special way?***

With intelligent actors who believe in the work, the bar gets set really high. They do it themselves, you don't need to coax, they work really hard for the film and for themselves. That's what Kot did. Actors feel when the filmmaking process is being taken seriously, and that benefits everyone.

***What will the music be like?***

I am not going to be a slave to an era. I'll give myself to whimsy a little bit, let my emotions lead me. I keep pestering everyone not to copy the times, but to recreate a feeling.

***Does "Yuma" have a symbolic "godfather," a director with whom you wanted to open a dialogue?***

There are many godfather's, from Peckinpah to Scorsese. The film certainly reflects many of my gathered film fascinations. Sometimes the references are not even conscious, although conscious ones do exist as well. One scene, when we shot it, reminded us of "Apocalypse Now." Descending into darkness, Zyga enters a dining room, walks past a small chamber, which is like purgatory, and enters a brothel, which is like hell. I was emotionally exhausted shooting that particular fragment. That's when the boundaries of our realities started to blur.

## CAST BIOGRAPHIES:

### **JAKUB GIERSZAŁ (Zyga)**



One of the most promising young actors of his generation, Jakub was born in Kraków in 1988. His father is Marek Gierszał, a well-known theatre director working mostly in Germany. When Jakub was only a couple of months old his parents moved to Hamburg. Eleven years later, Gierszał returned to Poland and settled in Toruń, his mother's hometown. He studied at the Kraków State Theatre School. He is fluent in German and English. Besides film, he loves sport: swimming, skiing, snowboarding, as well as riding motorbikes and horses.

#### Filmography:

2009 - *All That I Love (Wszystko, co kocham)*, *1 000 000 \$*, 2011 - *Suicide Room (Sala Samobójców)*, 2012 - *Yuma, Lasting Moments*

### **TOMASZ KOT (Opat)**

Born April 21, 1977 in Legnica. He graduated from the Kraków State Theatre School in 2001. In 1996 he made his stage debut as one of the millionaires in Stanisław Ignacy Witkiewicz's "Miss Tootli Pootli," directed by Wiesław Cichy at the Teatr Dramatyczny in Legnica. He has had a lot of success as a theatre actor. In 2001, he received a distinction from the president of the city of Łódź for his role as the Father in Luigi Pirandello's "Six Characters in Search of an Author" during the Theatre School Festival in Łódź. He garnered great critical acclaim for his roles in the films "Destined for Blues" ("Skazany na bluesa") and "Erratum," and gained notoriety through his work on many TV series, including the hit "The Nanny" ("Niania").

#### Selected filmography:

2008 - *Splinters (Drzazgi)*, *Lejdis*, *Grand Hotel (To nie tak jak myślisz, kotku)*, 2009 - *Lunatics (Lunatycy)*, *Operation Dunaj (Operacja Dunaj)*, *The Perfect Guy for My Girlfriend (Idealny facet dla mojej dziewczyny)*, 2010 - *Ciacho*, *Erratum*, 2011 - *Jak się pozbyć cellulitu*, *Wojna żeńsko-męska*, 2012 - *Yuma*

## KATARZYNA FIGURA (Halinka)

Born in Warsaw on March 22, 1962. She is a sex symbol to many - and not just for the 80s generation. Figura graduated from the Warsaw State Theatre School in 1989. She began her acting career while still a student. Films such as "Ga, Ga. Chwała bohaterom," "Train for Hollywood" ("Pociąg do Hollywood"), and "King Size" ("Kingsajz") made her a star. In 1988, she won a Golden Duck (Złota Kaczka), an award given by the weekly publication "Film." She is also one of very few Polish actresses who has worked in Hollywood. In 1992, the director Robert Altman offered her the lead role in his film "The Player." Unfortunately, the producers wanted a name talent, so the role went to Greta Scacchi. Figura ended up in only one scene. In 1994, she appeared in another Altman film, "Pret-a-Porter." She has begun to appear increasingly often in Polish films. In 1998, she received another Golden Duck. She has proven her versatility as an actress on numerous occasions, with comedic talent ("Kiler"), dramatic roles ("Żurek"), as well as in classics ("The Revenge" - "Zemsta").

### Selected filmography:

1985 - *Ga, Ga. Chwała bohaterom*, 1986 – *Komediantka, Pierścień i róża, Zkroceni zleho muze*, 1987 – *King Size (Kingsajz)*, 1989 – *Estación Central*, 1992 – *The Player (Gracz)*, 1994 – *Pret-a-porter*, 1996 – *Autoportret z kochanką, Germans (Niemcy)*, 1997 – *Love Stories (Historie miłosne)*, *Kiler*, *Szczęśliwego Nowego Jorku*, 1998 – *Złoto dezenterów*, 2002 – *The Revenge (Zemsta)*, *The Pianist (Pianista)*, 2003 – *King Ubu (Ubu król)*, *Żurek*, 2005 – *We're All Christs (Wszyscy jesteśmy Chrystusami)*, 2008 – *Love and Dance (Kochaj i tańcz)*, 2012 – *Yuma*

## DIRECTOR BIOGRAPHY:



### **PIOTR MULARUK**

Born in Warsaw on September 24, 1966. He is a director, producer, and co-owner of the film production company Yeti Films. He studied English Literature at the University of Warsaw and in 1993 graduated from the City University of New York with a degree in Directing. His graduation film "I will tell you about Esther" was awarded the Golden Apple for Best Film at the National Education Film and Video Festival in Oakland, California, and it also received the Best Film and Best Director awards at the Hunter Student Film Festival in New York. Piotr also directs television, commercials, promos, and music videos. He has directed the following theatre plays for television: "Skarb" (2000) by Olga Tokarczuk, "Stół" (his own screenplay, 2000), "Królowa chłodu" (2001) by Radosław Figura, and "Pan Dwadźzewko" (his own adaptation of a Lidia Amejko story). He is also the writer and director of the documentary "Paweł Huelle – metafizyka pamięci" (2004). Yeti Films has produced or co-produced such films as "Wholetrain," Peter Greenaway's "Nightwatching" (2007), Marleen Gorris' "Within the Whirlwind" (2010), Jacek Koprowicz's "Mystification" ("Mystyfikacja," 2010), "Igor and the Crane's Journey," Pavel Stingl's full-length documentary "The Baluty Ghetto" (2008), as well as "Yuma."

#### Filmography (as director):

2000 – *Nieznana opowieść wigilijna* (TV, also co-writer), 2001–2002 – *Marzenia do spełnienia* (TV series – episodes 15–17 as director, episodes 15–20 as co-writer), 2011 – *Yuma* (also co-writer)



## **PRODUCTION**



**Yeti Films** is a film production company that was founded in 2002 by the director Piotr Mularuk and Magdalena Napieracz. The company specializes in international co-productions. It is one of few Polish production companies with a wide network of European partners as well as elaborate knowledge in dealing with the financial and legal issues of film co-production.



**Evolution Films (EF)** is a production company with both its own audiovisual production projects as well as audiovisual service capabilities. EF was established in 2006 in Prague by three producers - Pavel Berčík, Jan Ludvík and Ondrej Zima. EF develops and produces: feature films, documentaries and animated works and also documentary and TVseries. EF cooperates on projects for TV companies and also produces corporate documentaries, promotional films and music videos.

Contact: Yeti Films Sp. z o.o.

ul. Niemcewicza 7/9 lok. 135, 02-022 Warszawa, t: +48 22 823 99 17, e: [yeti@yetifilms.com](mailto:yeti@yetifilms.com)

PR: Alicja Turowska e: [alicia@kinoswiat.pl](mailto:alicia@kinoswiat.pl), t: +48 728 302 014

ftp server: 212.160.156.93; user: yuma\_press; password: Yuma\_pre55