

Katyn

Poland 2007

Director

Andrzej Wajda

Screenplay

Andrzej Wajda and others

Director of Photography

Pawel Edelman

Music

Krzysztof Penderecki

Cast

Jerzy, Lieutenant of 8th

Uhlán regiment

Andrzej Chyra

Anna, Captain's wife

Maja Ostaszewska

Andrzej, Captain of 8th

Uhlán regiment

Artur Zmijewski

General's wife

Danuta Stenka

General

Jan Englert

118 minutes Subtitles

Our next screening...

M.Hulot's Holiday

Tue 30 Nov 2010

Jacques Tati's 1953 masterpiece – an early Christmas present from us!

To add a little extra interest to film society evenings, tonight sees the start of our new regular raffle. We've chosen a selection of DVDs of films from the last ten seasons that have received particularly high scores. One will be up for grabs each night, with occasional bonus prizes! The films you can win include:

- **Black Cat, White Cat** (Yugoslavia)
- **Head On** (Germany)
- **Italian for Beginners** (Denmark)
- **Japanese Story** (Australia)
- **Memories of Murder** (S.Korea)
- **Kekexili: Mountain Patrol** (China)
- **Ten Canoes** (Australia)
- **The Ladykillers** (UK)
- **Infernal Affairs** (Hong Kong)
- **Encounters at the end of ...** (US)

Polish veteran Andrzej Wajda tackles an event close to his – and his country's – heart in *Katyn*. The principal success of Wajda's stately, widescreen and exquisitely shot film lies in its sober attempt to mirror the fragmented truth of a genocide. For half a century, the perception of Katyn was clouded by ideology: it was a distortion whose ripples were felt at the most intimate of levels. Wajda is excellent at portraying the lingering corruption of this top-down rewriting of history.

Dave Calhoun, Time Out

Having addressed the wartime occupation of Poland in films such as *Asbes and Diamonds* (1958), and its later experience of communism and dissident trade-unionism in *Man of Marble* (1976) and *Man of Iron* (1980), the 82-year-old director Andrzej Wajda has now tackled the most painful, most personal subject of all: the Katyn forest massacre of 1940, a subject of enduring rage and shame. Wajda's film is a powerful and even remarkable memorial to these victims and to the belated destruction of one of the most persistent untruths about the Second World War. His film is not merely about the crime itself, but the process of collusion in which the postwar Polish state sought survival by swallowing what most knew to be a lie about the mass murder at Katyn. For years, in this country and elsewhere, disputing the official line was considered to be the exclusive, seedy preserve of the extreme revisionist right. But Wajda is a film-maker with the artistic and moral authority to say what was long unsayable. This is a film made with great moral seriousness, and with a clear-eyed deliberation: it is sombre and measured as it treads carefully around this most contentious mass grave in Polish history. Yet there are flashes of poetry and tragedy.

Peter Bradshaw, The Guardian

