



Rough Treatment Bez Znieczulenia

Director: Andrzej Wajda

Production Companies: Zespół Filmowy 'X', Film Polski

Executive Producer: Barbara Pec-Slesicka

Production Supervisors: Alina Klobukowska, Małgorzata Pakula, Bożena Michańska, Tomasz Bek

TV Sequences: Mariusz Walter, Tomasz Debski, Gabriela Milobedzka, Henryk Babulewicz

Assistant Directors: Krystyna Grochowicz, Krzysztof Tchorzewski, Jolanta Jedynak

Screenplay: Agnieszka Holland, Andrzej Wajda, Krzysztof Zaleski

Director of Photography: Edward Klosinski

Camera Operators: Janusz Kalicki, Jan Ossowski, Jerzy Tomczuk

Editor: Halina Prugar

Associate Editor: Maria Kalicińska

Art Directors: Allan Starski, Maria Lubelska-Chrołowska

Set Decorators: Maria Osiecka-Kuminek, Magdalena Dipont

Costumes: Wiesława Starska, Anna Włodarczyk

Make-up: Halina Ber, Grazyna Dąbrowska

Music: Jerzy Derfl, Wojciech Mylnarski

Sound Recording: Piotr Zawadzki, Małgorzata Lewandowska

Cast:

Zbigniew Zapasiewicz (Jerzy Michałowski)

Ewa Dąkowska (Ewa Michałowska)

Andrzej Seweryn (Jacek Roszczyński)

Krystyna Janda (Agata)

Emilia Krakowska (Dr Wanda Jackowicz)

Roman Wilhelmi (Bronski)

Kazimierz Kaczor (editor-in-chief)

Iga Mayer (Ewa's mother)

Aleksandra Jasińska (Ola Michałowska)

Marta Salinger (Kookie Michałowska)

Stefania Iwinska (housekeeper)

Halina Golanka (Ewa's sister)

Jerzy Stuhr (Ewa's lawyer)

Maria Teresa Wójcik (Jerzy's lawyer)

Danuta Balicka-Satanowicz (judge)

Jolanta Kozak-Sutowicz (Stenia)

Zygmunt Kestowicz (features editor)

T. Andrzejewski, K. Banman, T. Gandera,

Z. Grusznicki, J. Kaluski, W. Kapitulka, Krzysztof

Kiersznowski, H. Kulina, M. Kula, W. Lothe-

Stanisławska, R. Labedz, M. Miarczyńska,

M. Maciejewski, Stanisław Michałowski, Andrzej

Mrowiec, W. Nieciegiewicz, I. Olejnik, Witold

Pyrkosz, B. Szymkowski, T. Stockinger, Bogusław

Sobczuk, Jerzy Radziwiłowicz, Grzegorz Wons,

W. Wysocki, Krystyna Wolanska, Krzysztof

Zalewski, Tomasz Zygałło

Poland 1978

130 mins

Digital (restoration)

Restored by Yakumama

The screening on Mon 9 Mar will be introduced by

film critic and scholar Michał Oleśczyk

Andrzej Wajda: Portraits of History and Humanity

Rough Treatment Bez Znieczulenia

Andrzej Wajda on 'Rough Treatment'

Rough Treatment is a departure from your previous work, a far cry from the dramatic current of post-mortems on history. It also differs in style and tone. Where would you yourself place it in your oeuvre?

Anyone who has pulled something off is confronted with the dilemma of whether or not to back out. As soon as I realised that I had succeeded in contributing something to what you call the 'post-mortem' theme, I called it a day. After making a number of literary adaptations I sensed with *The Promised Land* that I had reached the end of that particular line. *The Shadow Line* proved me right. So I quit, though I will of course occasionally return. My latest film marks, I think, the beginning of something new, something that is still in the process of crystallization – and in the sphere of form, style, means of expression as well. It signposts a course I'd like to follow.

The notion of responsibility in art sometimes becomes blurred and eludes rigid delineation. What are the limits for an artist who creates an image of reality in a subjective manner guided by his own interests and emotions?

One point is worth remembering. The artist is answerable for the picture of reality which he creates. But what art depicts cannot be regarded as the sole reality. To do so is ludicrous. On leaving the cinema you go home to the supermarket, to your workbench, all of which exist beyond the reality on screen! If our lives were just one long session at the cinema, I would probably have to bear that in mind, change my perspective, look for a different frame of reference. What I show on film is derived from the realities which surround us. Films cannot be held responsible for, say, the malpractices of the bureaucracy nor, for that matter, is it their job to make detailed diagnoses of the functioning of various institutions or to find answers to specific problems. They ought to illuminate various aspects of reality and I see no reason why I should feel inhibited if the matters involved are awkward or even drastic. We frequently tend to be more apprehensive of the effects of a movie than of the demonstrable existence of controversial situations. Yet it's a fact that the showing of something in a critical light is, if anything, a source of satisfaction, a kind of lightning conductor for tensions.

Interview by Małgorzata Dipont, *KINO*, February 1979

SPOILER WARNING The following notes give away some of the plot.

A contemporary review

The Polish title of *Rough Treatment*, which translates as 'without anaesthetic', alludes to the sequence in which Jerzy has a tooth unceremoniously pulled. The extraction, for the audience at least, comes as a surprise: the dentist, Dr. Jackowicz, is a friend of Ewa's and has been chatting to Jerzy about family matters-even smoking in a rather unhygienic manner-when suddenly the pliers are produced. It is the unexpectedness, perhaps more than the injustice, of what happens to Jerzy that marks the angry tone of Wajda's oblique moral tale.

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Andrzej Wajda: Portraits of History and Humanity

Rough Treatment Bez znieczulenia

Tue 17 Feb 20:30; Mon 9 Mar 20:20 (+ intro by film critic and scholar Michał Oleszczyk)

Everything for Sale Wszystko na sprzedaż

Thu 19 Feb 20:30

Innocent Sorcerers Niewinni czarodzieje

Fri 20 Feb 17:55

Hunting Flies Polowanie na muchy

Sat 21 Feb 17:40

The Wedding Wesele

Sat 21 Feb 20:50

The Solidarity Trilogy: Man of Iron

Człowiek z żelaza

Sun 22 Feb 12:00; Sun 1 Mar 15:00;

Sun 15 Mar 18:00

The Promised Land Ziemia obiecana

Sun 22 Feb 17:45; Wed 11 Mar 18:45 (+ Q&A with actor Daniel Olbrychski)

The War Trilogy: Ashes and Diamonds

Popiół i Diament

Tue 24 Feb 20:50

The Maids of Wilko Panny z Wilka

Wed 25 Feb 20:45

The Conductor Dyrygent

Thu 26 Feb 20:55; Mon 9 Mar 17:50 (+ intro by film critic and scholar Michał Oleszczyk)

The Ashes Popioły

Sat 28 Feb 16:25 (+ intro by writer Michael Brooke)

The Solidarity Trilogy: Man of Marble

Człowiek z marmuru

Sun 1 Mar 12:10

The Solidarity Trilogy: Wałęsa: Man of Hope

Wałęsa. Człowiek z nadziei

Sun 1 Mar 18:20; Mon 16 Mar 20:30

Korczak

Mon 2 Mar 19:10 (+ Q&A); Fri 13 Mar 20:45

Katyn Katyń

Thu 5 Mar 20:30; Tue 10 Mar 18:15 (+ pre-recorded intro by film critic Carmen Gray)

Afterimage Powidoki

Thu 12 Mar 18:20; Wed 18 Mar 20:40

With thanks to

Marlena Łukasiak, Michał Oleszczyk,
Jędrzej Sabliński

Presented with the ICA and Ciné Lumière, who will also be hosting screenings of Wajda's works in February and March

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Rough Treatment can be seen, on at least one level, as a companion piece to *Man of Marble*, made a year earlier in 1977. The victims in the two films come from opposite ends of the social spectrum, both are successful in their different ways, and both are silently dispensed with. Krystyna Janda, the investigative film-maker in *Man of Marble* and here the silent Agata, plays the weathervane in both films: in the former she is Poland's moral voice, in the latter the small voice of the country's undecided, her final remarks echoing ironically – to the audience but not to herself.

In a way, however, *Rough Treatment*, being of the present, is the more interesting of the two. It is less about the suppression of opposition in Poland than the ways in which ordinary people accommodate to it as a fact of life. *Rough Treatment* is webbed with suspicion and duplicity: as in *Man of Marble*, the most chilling moments are those when the official face is blandest – when Ewa's divorce lawyer, in a bustling office, calmly talks of ways of obtaining evidence; when Ola returns from Moscow without explanation, presumably departing from a favoured position after a discreet diplomatic hint. In *Man of Marble*, a man simply disappears from a small office and the official who has been questioning him, like a conjuror, effects not to be surprised by the sleight of hand.

No one disappears in *Rough Treatment*, but Jerzy, played with weather-beaten solidity by Zbigniew Zapasiewicz, is met by that same look of incomprehension when he asks for explanations. The worldly-wise (that is, astutely careful) Jerzy finds the ground cut from under him. Perhaps his faulty gas cooker really does blow up accidentally (we are given no suggestion that it does not, and Wajda is a careful director). Had he survived, though, he might well have found himself pushed upstairs like his friend Bronski, who goes to Paris under no delusions that he has been bought off.

Jerzy enjoys his celebrity, and he was potentially susceptible. Nothing is easy: Jacek defeats the old pragmatist Jerzy in a debate on a literary prize, but his victory is taken away – as perhaps it wouldn't have been from the experienced correspondent – when he appears on TV for the first time and finds himself edited into saying the opposite of what he meant. The skill of Wajda and his scriptwriters Agnieszka Holland and Krzysztof Zaleski is to broaden the picture by blurring the boundaries between personal and political deceit. The maid brings Jerzy's daughter to his flat on the morning after the drunken party, full of complaints against her mistress. Then suddenly she sees Agata, in her underwear, walk through the room and a truth though perhaps not a truth-dawns and the screen is washed for a second in blue (a directorial underlining). How easy, Wajda suggests, it is to allow ourselves to be deceived – or misunderstood.

John Pym, *Monthly Film Bulletin*, June 1981