

POLAM

Mar.-Apr. 2014

Vol. 36, Number 2

www.pacim.org



Hero Worship

Martin Scorsese

General Kazimierz Putaski

Behind the Scenes



Polish contributions to American art and freedom ring out through this issue. From Brigadier General Kazimierz Pułaski's service to George Washington during the Revolutionary War, to scores of talented Polish filmmakers who forged our modern understanding of freedom of expression, *PolAm* covers much ground.

As always, there are timely reasons for our selection of articles. The Academy Awards, which often highlight Polish filmmaking, is March 2. Pułaski's birthday is March 6. Patriot's Day, which commemorates the first shots of the Revolutionary War, is April 12. And the International Film Festival is April 3-19.

We hope to see you soon at our events and out enjoying the spring weather that is overdue here in Minnesota.

Do zobaczenia,
Jane Mrazek Flanders, *Editor*

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The Chester Róg Endowment

The Polish American Cultural Institute of Minnesota (PACIM) established an endowment fund honoring one of its founding members, Chester Róg. The fund grants stipends up to \$1,000 per year to individuals and/or groups who seek further professional growth, the study of the Polish language, artistic and cultural study both locally and abroad, and who are committed to use what they have achieved to benefit the cause of Polish heritage in Minnesota or Wisconsin.

Application must include:

1. Name, address, phone number, email address and other contact information.
2. Name, location and purpose of the event/class/ program/or use for which the stipend is sought.
3. Description of involvement in the Polish American community via the Polish American Cultural Institute of Minnesota or other local organizations.
4. One letter of recommendation.
5. Short essay (250 words) on, "Why I should receive a stipend from the Róg Endowment for the Advancement of Polish Heritage."

Forward all application materials (faxes are not accepted) by May 5, 2014, to:

Info@pacim.org (preferred)

or:

PACIM
Róg Endowment Committee
43 Main St SE, Suite 228
Minneapolis, MN 55414

Successful applicants will be notified no later than May 15th, 2014.

Questions concerning the requirements should be directed to Charlene Kaletka Delaney at Info@pacim.org



I wish to take this opportunity to thank PACIM for awarding me the 2013 Chester S. Róg Scholarship. I consider myself fortunate to have received it. The money was spent towards my tuition at St. Cloud State University where my studies have been in Mass Communications, Business Management and Music. In the music department at SCSU, I have had many conversations with classmates about their family heritage. For most of these people, this type of topic has not been one they have really taken any time to think on. Their interests are sparked, and I find that many of them are of Polish ancestry and wish to learn more about traditions and the culture. In church, we continue to sing songs like *Serdeczna Matko* and *Dzisiaj w Betlejem*. We are still learning new songs, like *Narodził się Jezus* for Christmas. In the Polka field, I continue to dance and help my Dad with his Sunday radio program: "Polka World Today" in Little Falls. My interest in everything Polish is growing as I meet new people and participate in events for Polish Culture. Again, Thank You PACIM for the scholarship. It greatly helped me pursue my studies as I gain life skills and knowledge, so I can continue to promote and foster Polish culture and traditions in the future.

Michael Retka

The Guminga Scholarship

Thanks to the generous bequest from Angeline Guminga, PACIM is able to offer the Guminga Scholarship. Applicants must be 16–25 years old and reside in Minnesota or Western Wisconsin.

Application must include:

1. Description of the course (e.g. web link to the course/brochure).
2. Amount of tuition.
3. Amount of room & board.
4. Short biographical statement.
5. Essay (800–1,000 words) describing your interest in the scholarship and how the course relates to Poland and Polish culture.

Due Date for applications is May 5, 2014. Winners will be notified on July 1, 2014.

Awarded scholarships will be in amounts up to \$1,000 but not exceeding one-half (1/2) of the total price of tuition, room and board. More than one scholarship may be awarded in any given year. If no applicants meet the criteria, no scholarship will be awarded.

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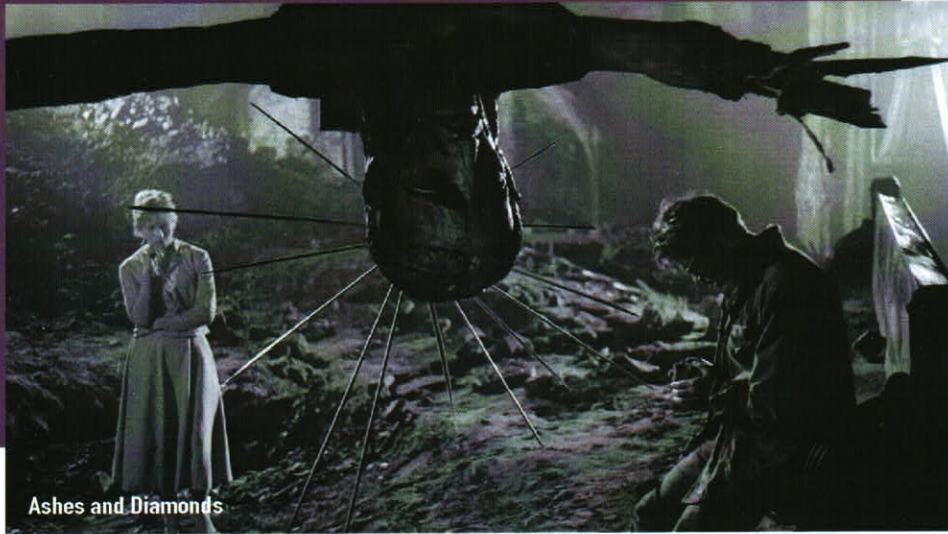
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A small photograph of Alan and Sherry Rybak, a man and a woman, smiling. Alan is on the right, wearing a suit and tie, and Sherry is on the left, wearing a dark top.

Martin Scorsese Takes Poland's Communist-Era Art Films On The Road

Article courtesy of National Public Radio and Howie Moushovitz, College of Arts and Media, University of Colorado-Denver.



Ashes and Diamonds

Martin Scorsese

fell in love with Polish movies when he was in college.

“The images have stayed in my head for so many years, since the late ‘50s,” he says. “I close my eyes, I see them, especially from *Ashes and Diamonds*, from *The Saragossa Manuscript*. They’re very vivid, expressive, immediate.”

The tradition of filmmaking in Poland is as long as the history of filmmaking itself. In fact, a Polish inventor patented a camera *before* the famed, pioneering Lumiere brothers in France. It’s a tradition that includes the names Andrzej Wajda, Roman Polański, Krzysztof Kieślowski and Agnieszka Holland. But unless you spent a lot of time in art house theaters in the ‘60s, ‘70s and ‘80s, you probably haven’t seen many Polish movies. Now, a new series of 21 films handpicked by Scorsese is beginning a tour of 30 American cities.

Tragedy, Resilience, Comedy

Scorsese vividly recalls director Andrzej Wajda’s 1957 film *Ashes and Diamonds*. Considered one of the masterpieces of Polish cinema, it takes place on the last day of World War II, after the Nazis have gone and as the Soviets are moving in. In one scene, a young man talks to a young woman in a ruined church.

“Their beautiful dialogue is played out over an image of an upside down crucifix, which is in the foreground,” Scorsese says, “but that’s introduced through a sound on

the soundtrack, a squeaking sound as the crucifix swings slowly. And as they speak, an emaciated white horse, which they tell me represented Poland in a way, just walks calmly right through the scene.”

Scorsese saw a restored print of *Ashes and Diamonds*, along with a number of other classic Polish films, when he received an honorary degree from the film school in Łódź two years ago. He saw in the films a powerful sense of contradiction.

“There is, I think, such a thing as a national or cultural voice,” he says. “I don’t think it’s something that’s manufactured, it’s just there. I mean, it speaks through the pictures that they create, the words and the music. So there’s a strong tragic sense in Polish cinema, but it seems to be in balance with very, very strong strains of a spiritual resilience and also a dark comedy.”

The Polish Artist's Responsibility

Scorsese decided to organize the travelling series for the United States through his nonprofit foundation and the independent distributor Milestone Films. It includes two films by Krzysztof Kieślowski, four by Andrzej Wajda and three by Krzysztof Zanussi who made his first short films in the late 1950s. Zanussi says the series spans a crucial period in Polish history.

“We’re a country that was challenged and was menaced, and we lost our statehood for over one century,” he says. “So the position of an artist is very different in Poland than in many normal countries. It is not just my private business, what I am telling to the public; I have to assume some responsibility for the future of the country, for the actual state of the country. And this responsibility is something very natural. We feel it spontaneously that all the expression we bring to the public is part of our defense. So our concern about the survival of our identity, of our culture, of our statehood is something very particular. And I think most of the films selected for this festival, they try to deliver something to our viewers that will make them stronger and make them understand better who they are and what their aspirations could be.”

All of the films in the series were made during the Communist era in Poland, but Zanussi says that by the time he

Continued on page 11

Legend And Reality: General Kazimierz Pułaski

by Richard D. Lewis, Ph.D.

Brave defender of Polish and American freedoms, Kazimierz Pułaski has his own U.S. holiday. On October 11, 2012, President Barack Obama declared a day of honor for the Polish general, and in some of the country schools are closed and parades celebrate Pułaski.

Savannah, Georgia, was the first to remember General Pułaski with a statue in the 1850s. A memorial built in Washington, DC, was followed by President Herbert Hoover's proclamation of General Pułaski Memorial Day in 1929. Then came a stamp in 1931 and a postal card in 1979. In 1977, Illinois set aside General Pułaski Memorial Day as a state holiday and New York soon followed suit. Finally, the nuclear submarine USS Pułaski was launched.

The details of Pułaski's birth and death are a bit unclear, but during his lifetime he fought against both the Russians, during the so-called Confederation of Bar, and against the British, during the American Revolutionary War.

After the illustrious Jagiellonian dynasty died out, Poland began electing foreign royalty as Polish kings. The consequences of this were dependence on outside European powers, the gradual weakening of Poland, and the partitions of the late 1700s which led to the tragic disappearance of Poland as an independent state.

Russia was the neighbor most intent upon destroying Polish independence. Using bribes and threats of invasion, Russian Empress Catherine the Great placed Stanisław August Poniatowski on the Polish throne. Though not as subservient as she had hoped, Poniatowski did anger the Polish nobles. Among the leaders of the Polish opposition was the Pułaski family. In 1768, they and others organized a rebellion — known as the Confederation of Bar — against a small military force loyal

to Poniatowski as well as against the much more powerful Russian army. During this period Pułaski gained valuable experience in understanding the role of the cavalry — for quick attacks against the enemy and as intelligence gatherers.

The rebels also tried to organize an assassination plot against Poniatowski, but the effort failed. Pułaski was captured, falsely accused of being a leader of the plot and tried *in absentia*. His property was confiscated and he was banished from Poland and prohibited from ever returning.

After a brief time fighting on the side of the Turks against the Russians, Pułaski found his way to Paris. In desperate financial straits, he was tossed into debtors'

prison in 1775. After his release, he made the acquaintance of Benjamin Franklin and Thomas Jefferson, who were in Paris seeking French aid against the British. With their assistance he gained an audience with George Washington and joined his army.

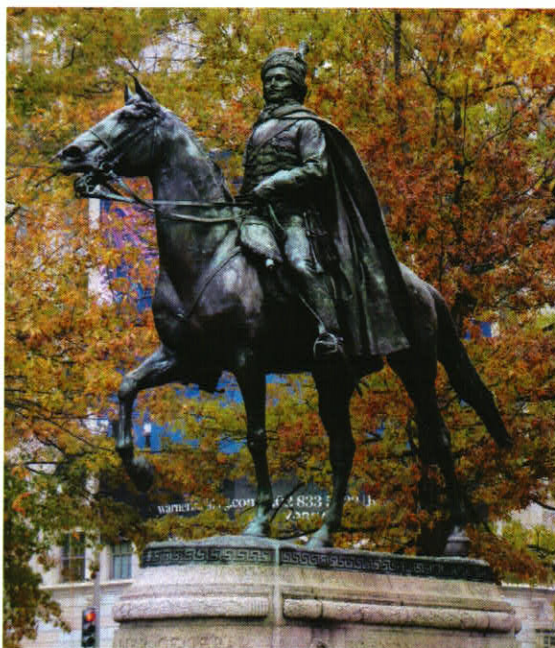
Washington and Pułaski had differing views on military strategy. With a small army and facing widespread desertion, Washington sought to avoid battle and conserve his forces. Pułaski, on the other hand, favored attack, attack, attack, with no concern for the loss of men. As the commanding officer, Washington's view prevailed. Pułaski accepted Washington's

position and provided protection for Washington's army wintering in Valley Forge and foraged across the countryside in search of food and clothing.

1778 brought both a shift in British tactics and a new role for Pułaski. The British decided that the war could be won in the South and moved their main armies to Georgia and South Carolina. Pułaski was given permission to create an independent cavalry force, or legion, made up of both colonists and foreign volunteers. Officers serving under him were French, German and, of course, Polish. This "legion" helped defend Charleston, South Carolina.

With the arrival of the main French fleet, General Benjamin Lincoln, overall commander of colonial troops in the South, initiated a siege of British-held Savannah, Georgia. On October 9, 1779, Pułaski led his legion in the first wave of attacks against British positions. He was hit by grapeshot, seriously wounded and died four days later.

Pułaski brought to America his understanding of the role of cavalry in warfare, his patriotism and his Polish sense of courage against all odds. For these he is honored in the United States — and in Poland.



*“I came here, where
freedom is being
defended, to serve it,
and to live or die for it.”*

— General Kazimierz Pułaski





Hero Worship

Kazimierz Pułaski and George Washington commiserate on horseback for all to see. Their images are the center of an enormous stained glass window at the national shrine of Our Lady of Czestochowa in Doylestown, Pennsylvania. Measuring more than half a football field in length and width, the window colorfully illustrates the history of America and highlights the role Poles played during the founding of the United States. Built by Polish Americans in the mid 1960s, the shrine and its breathtaking windows are a testament to the relationship Poland and America still share today.

Both a religious and cultural center, the shrine was born from the mind and heart of Father Michael Zembrzuski, a priest in the Pauline Order from Poland. Father Zembrzuski arrived in the U.S. in 1951 as a missionary. Preaching at Polish parishes throughout the U.S. and Canada, he felt a need among Polonia to “strengthen and revive their Polish spirit and pride.” The immigrants Father Zembrzuski ministered to ached for their homeland and yearned to show the world the beauty of Polish culture. Like a new shoe two sizes too small, the post-World War II oppressors of Poland kept the beauty of Polish culture cramped and pinched. Father Zembrzuski’s vision would bring that beauty to a free America.

Among the rolling hills of Pennsylvania, an old farmhouse and barn became the first site of the shrine. Faithful and pious visitors poured in during feast days and holidays, and within ten years their numbers were too great for the renovated barn. To mark Poland's millennium in 1966, construction of a new shrine commenced in 1963. Underscoring the link between Poland and America, in 1966 President Lyndon B. Johnson joined Archbishop John Krol for a solemn dedication ceremony of the shrine to Our Lady of Czestochowa, the Queen of Peace.

Although Father Zembrzuski composed the subject of the stained glass windows, the shrine's architectural design and artistic composition came from Jerzy Szeptycki and Jerzy T. Bialecki—two highly talented native Poles. Szeptycki's most notable work was in the design of Disneyland in Anaheim, California, in the mid 1950s. His design of the shrine with reinforced concrete supported by huge posts allowed for two full walls of stained glass, each measuring forty by fifty feet, considered one of the largest in the U.S. "Entering the shrine, the history of America unfolds to the right, on the east wall, while on the left, on the west wall, is depicted in beautiful colors the 1000 year history of Poland. Each of the stained glass windows has seventy-five panels."

The images within each glass panel were designed by Jerzy T. Bialecki, known in Europe, Canada and the U.S. for his work with the stained glass medium. Only ten years before taking on the project of the shrine, Bialecki graduated from the Academy of Fine Arts in Warsaw. He had



"This place will be an expression of our gratitude for all the graces which came to us, and the millions of our countrymen who found themselves in this new Fatherland. We have something to be thankful for. This Sanctuary is an expression and monument of Polonia for our Fathers..."

— Archbishop John Krol



Father Zembrzuski's windows also included Father Louis Hennepin who ministered among the native Americans of today's Minnesota, named "St. Anthony Falls," and was an explorer along the Mississippi River.



Jamestown's early Polish settlers are an important element in the design.

studied painting, mosaics and stained glass under masters and won prestigious awards throughout Poland. He worked with the Willet Studio of Stained Glass Windows in Philadelphia for the shrine. After his death in 1987, Bialecki was buried in the "honor section" of the Cemetery of Our Lady of Czestochowa in Doylestown.

Father Zembrzuski's creative vision of American history includes Christopher Columbus, who today is seen as the possible son of Władysław III, a Polish king in exile. The history also covers Poles in the Jamestown colony with their names: Zbigniew Stefański from Poznań, Jan Bogdan from Kołomyja, Stanisław Sadowski from Radom, Jan Mata from Kraków, Karol Zrenica from Poznań, and Michał Łowicki from London.

Elements of the American flag and religious symbols appear alongside images of explorers, missionaries, soldiers and heroes. Placement of the Washington and Pułaski panel near the center of the enormous window underscores their important relationship in the history of American independence.

Pułaski, in his red Hussar's coat, and Washington, with his creased lip smile,

show the boldness in one man and the stress of leadership in the other. Pułaski's valor and daring heroics during the Revolutionary War won the admiration of Washington, who gave Pułaski the official title of brigadier general and the unofficial title of Father of the American Cavalry. He is credited with saving Washington's life during the Battle of Brandywine as well as protecting the retreat of the American forces during that key battle.

Recognizing the beauty and patriotic significance of the shrine, church and world leaders have made their own pilgrimages to Doylestown. Karol Cardinal Wojtiła and American Presidents Ronald Reagan and George H.W. Bush are among the U.S., Polish and Vatican dignitaries who have made the trek.

Much like the founders of Poland and America from centuries earlier, the shrine's two seventy-five panel windows blend patriotism with faith. Unmistakably Polish in feel, but grounded in American stories, the work of Father Zembrzuski, Jerzy Szeptycki and Jerzy T. Bialecki is unique and beautiful. Polish heroes who gave their lives for the birth and life of America are immortalized in the shrine and in our hearts.

Lights, Camera, Action!

The first few months of the New Year are always big for movies. As the Academy Award nominations are announced, I, like so many movie buffs, update my 'must see' list. Trips to the cinema increase and requests for Polish movies in the PACIM library increase.

Polish filmmakers have made the Oscar their good friend for years. Winning in several categories, these artists are highly respected and their work is loved here in the Twin Cities. Each year I wait impatiently for the April International Film Festival run by the Film Society of Minneapolis/Saint Paul. This year the festival is April 3–19. There are always so many interesting movies presented, many Oscar-nominated, that my schedule booklet is covered with red marker as 'must see'. Usually we have about 4–5 made by Polish directors. The film list for the festival is not yet complete, but can be found at www.mspfilmfest.org.

Another big Polish film event this year goes national with Martin Scorsese's personally selected 21 Polish film masterpieces that will be shown in the U.S. and Canada



The Wedding

throughout 2014 beginning with the premiere presentation at New York's Lincoln Center. Visit www.msprepresents.com for details about the tour. And guess what — the majority of these masterpieces of Polish cinema are available on DVD in the PACIM Polish library! Let me list just a few: *Black Cross* (Krzyżacy), 1960 by Aleksander Ford; *Eroica* (Eroica), 1957 by Andrzej Munk; *The Hour-*

glass Sanatorium (Sanatorium pod Klepsydrą), 1973 by Wojciech Has; *Man of Iron* (Człowiek z żelaza), 1981 by Andrzej Wajda; *The Wedding* (Wesele), 1972 by Andrzej Wajda; and, *Ashes and Diamonds* (Popiół i Diament), 1958 by Andrzej Wajda. Speaking of the Oscars, Andrzej Wajda is the film director who received the Oscar in 2000 for overall lifetime achievement. In 2008, his film *Katyn* was nominated for an Oscar as well. Just to confirm, *Katyn* on DVD is available at the PACIM library and will be shown in April at the library movie night held on the second Friday of every month at 7:00 pm. If you are wondering who else from Poland received an Oscar — in 2003 Roman Polański won for *The Pianist* (available at the library) and Jan A. P. Kaczmarek won in 2005 for music to *The Dreamer* (Marzyciel) by Marc Forster.

The PACIM library has a good collection of Polish classic movies and quite a few from the 1990s, with quite a few films from the 1990s, as well as films by Juliusz Machulski, Olaf Lubaszenko, and Władysław Pasikowski. I would note that these films have English subtitles. The library also has a nice list of English language films that touch on Polish-related themes: *The Pianist*, *Schindler's List*, *Uprising*, *Secret Lives*, and *Defiance*.

The library is in the process of acquiring about 20 new films from recent years which received good reviews and awards at European and Polish festivals. Once the new releases arrive, we will announce the titles.



PACIM's library received a colorful and informative book from the National Shrine of Our Lady of Czestochowa in Doylestown, Pennsylvania. Available for check out, the book provides a history of the shrine's magnificent stained glass windows.

Bring the Kids!

PACIM's collection of children's animated and live action DVDs offers stories, humor and beauty to young audiences. Be sure to check out the titles at PACIM's next Children's Corner on March 23. Geared toward children ages 2–5, there will be storytelling and small projects relating to the story, song, or tale. Admission is free.

PACIM Library

43 Main St SE, Ste 228
Minneapolis, MN 55414
Hours: Sundays 1 to 4 pm
or by appointment

HAPPENINGS

Local



April 3-19

International Film Fest

The Film Society of Minneapolis/St. Paul presents more than 200 international independent films from 60+ countries. Attracting audiences of 40,000 from across the U.S. and abroad, the festival marks its 33rd year anniversary with opening, closing and mid-fest galas. Visit www.mspfilmsociety.org for details and tickets.

April 5

Poland and Emigration during the Late 19th and 20th Centuries

Dr. Anne Klejment, professor at the University of St. Thomas will present on the social, economic and political conditions in Poland that led to waves of immigration to the U.S. Dr. Klejment also explores reasons that large numbers of Polish immigrants settled in Minnesota. Sponsored by the Genealogical Society of Minnesota, 10 am-noon at their south St. Paul location. Visit www.pgsmn.org for details.

April 11

PACIM's Polish Film Night: *Katyn*



The April selection for PACIM's film series is Andrzej Wajda's powerful portrayal of Polish officers murdered the NKVD in Katyń during spring 1940. The movie begins at 7 pm in the PACIM library and is followed by optional discussion and refreshments. Free and open to the public.

May 1-4

Festival of Nations

One of the nation's largest and longest running multicultural events includes 35 cafés from around the globe offering unique ethnic food, global artists, and thousands of ethnic items from the huge international bazaar. Riveting dance performances, colorful costumes and cultural booths make this annual showcase of heritage and culture one of the best. RiverCentre, 175 W. Kellogg Boulevard, St. Paul. Children under 5 are free, and discounted tickets available at www.festivalofnations.org.

June 16-19, 23-26

POLESOM Summer Camp

"Get to Know Poland" camp sponsored by Polish Education Solution of Minnesota helps kids learn basic Polish and explore Polish culture while enjoying summertime fun. Games, activities and music provide a cultural immersion focused on language development. Open to grades K-5. Details and other events at www.polesom.org.

PACIM Presents a Polish Café

As part of the Festival of Nations International Celebration May 1-4, PACIM will host a Polish Café. Serving up traditional foods with a big helping of that famous Polish hospitality, the café introduces the food, culture and customs of Poland. Menu includes: *pierogi*, *kielbasa*, *makowiec*, *sernik*, *herbata malinowa*.

Volunteers interested in helping at the Café should call John Bieniek at 612-378-9291.

Come see the Dolina Polish Folk Dance Family perform throughout the weekend.

Sloneczniki Children

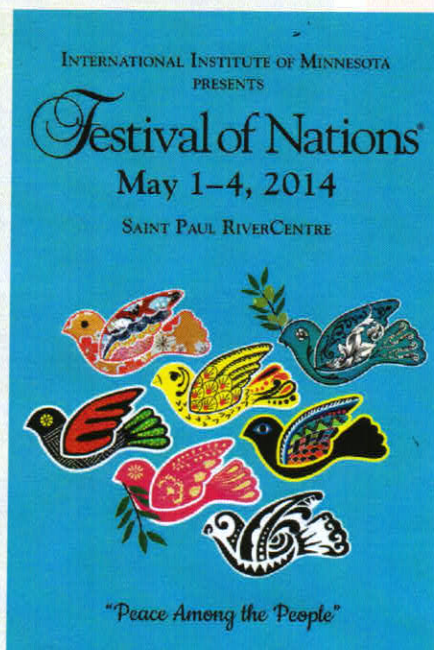
Saturday, May 3, 11 am show
Roy Wilkens Auditorium

Chabry Teens

Saturday, May 3, 1 pm show
Roy Wilkens Auditorium

Dolina Adults

Friday, May 2, 7 pm show
Saturday, May 3, 4 pm show
Roy Wilkens Auditorium



Amazon, the world's largest internet retailer, signed agreements to open two new facilities in Poland. Located in Poznań and Wrocław, the logistics centers plan to open in the second half of 2014.

Polish **Foreign Minister** Radosław Sikorski condemned seizure of the Crimea parliament building by Russian forces. Located in the eastern portion of Poland's neighbor Ukraine, the Crimea is the hot spot for current tensions. "This is a drastic step and I'm warning those who did that and those who allowed them... This is a very dangerous game," Sikorski stated.

Following the **Russian** occupation of Ukraine's Crimea, Poland requested that NATO convene for emergency talks under Article 4 of the Washington Treaty. President Komorowski said Poland's role is to demonstrate that Russia has been violating numerous norms of international law and obligations, and to convince the West to take firm actions.

Andrzej Wajda is seeking financial backing for a new movie about Władysław Strzemiński, an avant-garde painter blacklisted by Poland's post war communist regime.

Secret Prisons

Since Poles first arrived in Jamestown four centuries ago, Poland has been an ally and partner of the U.S. — sharing an indomitable spirit and belief in personal freedom. Kazimierz Pułaski and Tadeusz Kościuszko, heroes on both sides of the "pond," were integral figures in America's Revolution; and America's Founding Fathers lent the form and spirit of their own constitution for Poland's draft in 1791. Today, that long and deep relationship comes under high scrutiny.

In the wake of the 9/11 attacks, U.S. officials reached out to Poland for help. In 2002, Poland's detention facility at Stare Kiejkuty became one of three CIA "secret prisons" in Europe. The site is described as housing "high-value detainees," including Khalid Sheikh Mohammed, the self-declared mastermind of the 9/11 attacks. Now, two former detainees have filed charges with the European Court of Human Rights, accusing Poland of aiding and allowing the U.S. to torture, hide and unlawfully detain them for several months. Both men (one has been charged in the USS Cole bombing and his trial begins September 2014), claim that they were subjected to a range of "enhanced interrogation techniques," and that Poland should be held accountable for these violations. Poland declined to respond to the charges to avoid compromising their own investigation and national security.

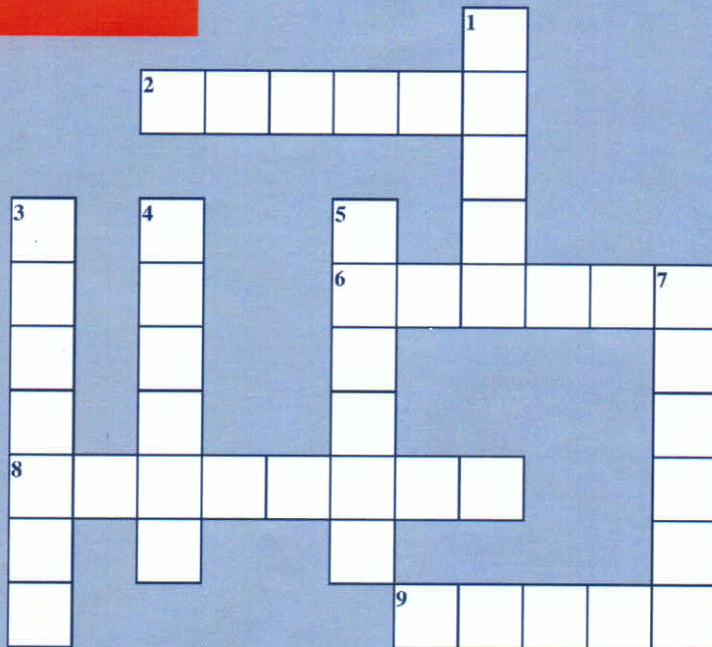
Last month U.S. Defense Secretary Hagel traveled to Poland, acknowledging the importance of the long partnership and the many contributions Poland has made to U.S. efforts. In today's landscape, Poland has a U.S. military unit at the Powidz Air Base, negotiations for the installation of a U.S. missile defense shield in 2018 and various trade agreements.

Polish President Tusk said Poland's ongoing investigation of activity at Stare Kiejkuty is proof of Poland's democratic credentials and denies Poland would be used for such clandestine enterprises. So far, more than 50 countries have been identified as having a role in the "secret prisons," but Poland is the only country that has opened a serious investigation into the issue.

Although President Obama ordered closure of all CIA secret prisons back in 2009, the question remains whether those countries that cooperated with the U.S. after the 9/11 attacks were complicit in the activities held within their borders and should, therefore, be held responsible for them.



PUZZLE



Across

- 2 Munk's 1957 Classic Film
- 6 PACIM's Newest Board Member
- 8 Presenter of Polish Masterpieces
- 9 Polish Film "Night _____"

Down

- 1 PACIM April 11 Film
- 3 Father of the American Calvary
- 4 Art Medium in National Shrine
- 5 Site of Tension Between Russia and Ukraine
- 7 World's Largest Internet Retailer

Jan/Feb 2014 Answers

Across: 2. Werner, 3. Tuwim, 4. Gdańsk, 9. Patron, 10. Polsteam

Down: 1. Maestro, 5. Duluth, 6. Kita, 7. Swoi

MARTIN SCORSESE PRESENTS MASTERPIECES OF POLISH CINEMA

- Ashes and Diamonds
(*Popiół i diament*)
- Austeria (*Austeria*)
- Black Cross (*Krzyżacy*)
- Blind Chance (*Przypadek*)
- Camouflage (*Barwy ochronne*)
- The Constant Factor (*Constans*)
- Eroica (*Eroica*)
- The Hour-glass Sanatorium
(*Sanatorium pod Klepsydrą*)
- The Illumination (*Iluminacja*)
- Innocent Sorcerers
(*Niewinni czarodzieje*)
- Jump (*Salto*)
- The Last Day of Summer
(*Ostatni dzień lata*)
- Man of Iron (*Człowiek z żelaza*)
- Mother Joan of the Angels
(*Matka Joanna od Aniołów*)
- Night Train (*Pociąg*)
- Pharaoh (*Faraon*)
- The Promised Land (*Ziemia Obiecana*)
- The Saragossa Manuscript
(*Rękopis znaleziony w Saragossie*)
- A Short Film About Killing
(*Krótki film o zabijaniu*)
- To Kill this Love
(*Trzeba zabić tę miłość*)
- The Wedding (*Wesele*)

Scorsese Continued from page 4

was making feature-length movies in the 1970s, restrictions on artists had eased somewhat. In his 1980 film *The Constant Factor*, a young man pays a heavy price for resisting the standard corruptions of daily life. Zanusso says he avoided the censor's ax by questioning his countrymen's ethics rather than their politics.

"I was worried that life in my country becomes really unbearable because corruption is everywhere and wherever I look all these institutions act in a dishonest way," he says. "You know, I think ethical issues are prior to any political issues because politics is something more day-to-day level and ethics is something general. But this is a permanent problem,

that [by] making a film about corruption I am also involving some sort of corruption because... some concessions are inevitable in filmmaking if you want to see your film done."

A Shared Vision Of Polish Life

Zanusso says Polish films are very much *about* Poland, and Scorsese emphasizes that they're important to the world because they're unique to that country.

"It's important that we look at all national cinemas outside our own," he says. "To look at a national cinema, it gives you a sense of visions of life [coming] from no one person, but they're shared, interpreted. And Polish cinema taken together tells a story of a remarkable cinema which... flourished amazingly artisti-

cally under the toughest constraints, and really gave us some of the greatest works of art in cinema, and tells a story that's different from the one told by Chinese cinema or, you know, Japanese cinema. And both in turn, they tell stories that are different than the ones told by Italian and French and German cinemas. And you know, I just think knowing other cinematic cultures gives you a new sense, or renewed sense, of the cinematic culture in your own country. And you see it in a new light. It enriches it."

By *Howie Movshovitz, College of Arts and Media, University of Colorado-Denver.*

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A stained glass artwork depicting a scene from the movie 'The Horse Boy'. It shows a man in a blue and gold uniform on the left, a man in a red and white uniform in the center, and a white horse in the foreground. The background is composed of various colored glass panes in shades of blue, yellow, and green.

Hero Worship

Martin Scorsese

General Kazimierz Pułaski