

CASIMIR PULASKI

Polish and American Hero



project of documentary film by Jolanta Kessler-Chojecka

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Casimir Pulaski – Polish and American Hero



In October of 2004 the City of Savannah will hold solemn ceremonies for the reburial of Casimir Pulaski, a hero of America and Poland. Present at the monument will be high ranking representatives of the Polish and United States governments, military guests, Revolutionary War reenactors, Polonia groups and civic organizations. Because of the significance of this occasion, independent "Kontakt" film group in Poland is producing an hour-long documentary film about Pulaski. This is a wonderful chance to inform the public in Poland and America about Pulaski's contribution to the fight for liberty both in his homeland and abroad.

Our goal is to have the film ready before the ceremonies in Savannah. So that you may become familiar with its content I am attaching a summary of the film script.

This documentary of Pulaski will bring to life the time and victorious spirit of the American Revolution with its impact on contemporary European political thought. We believe that such film will be an absorbing documentary, rich in information and artistic values, for viewers in the United States and Poland.

Sincerely yours,

Jolanta Chojecka

Description of a documentary film

Casimir Pulaski – Polish and American Hero

An English – language documentary on the life of the Polish aristocrat known as the “Father of the U.S. Cavalry” is in production by Kontakt Films, with Jolanta Chojecka directing.

The life of Kazimierz Pulaski began when the nation of Poland was known as the Commonwealth of Poland and Lithuania. Pulaski was born in 1745 in Warsaw. The mansion where he lived was destroyed during World War II, however, part of his family’s estate in Winiary, near Warsaw, (now Warka), still stands. Opening there,



the film will recall 18th Century life on a Polish noble’s estate in an idyllic natural setting.

The Narrator will point out that refined life in Polish families such as the Pulaskis in the 1700’s is evident from heirlooms that - against all odds – have been preserved in Warka: medallions, paintings, and engravings depicting life in Poland then – as well as furniture, fine china and books. As these treasures are being shown, the Narrator will

describe the cultured Pulaski home environment during the formative years of young Kazimierz, his brothers (Franciszek and Antoni) and his sisters. The family’s strong religious background will be emphasized.

A historian will comment on the patriotism of the Pulaski family long before Casimir – or his father Josef – was born. An ironic note will be sounded in noting that, although Christian Poland had helped stop the Turks in the crucial Battle of Vienna in 1683, now Austria was an adversary in alliance with Russia and Prussia.

After old newspaper clippings from 1768 headline the formation of the Confederation of Bar (one of the three principal founding patriots being Josef Pulaski, Casimir's father), an 18th Century map will be shown, with the town of Bar encircled boldly.

Historians will explain that the foremost aim of the Confederation was to defend the time-honored borders of the Polish nation. Another aim was to maintain the 1,000 year-old Roman Catholic identity of Poland and to control the ambitions of the Orthodox Church – which was especially strong in the part of Poland that is now the Ukraine.

The Narrator will comment that, within months, Jozef Pulaski's key role in the



King Stanislaw August Poniatowski in ceremonial clothing (Marcello Bacciarelli)

Confederation had drawn the three Pulaski brothers into the fighting against invading forces. The Narrator will recall the complex situation in which the Polish King Stanislaw August Poniatowski found himself.



Casimir Pulaski in a Bar Confederate's uniform (A. Maurin)

Utter disdain for Polish sovereignty was manifested by the Russian army and by the Ambassador of Tsarina Catherine of Russia (Catherine the Great) – a militant adherent of the Orthodox faith. A map of Poland at that time – highlighting the Ukraine – will be seen as the

Narrator remarks that Tsarina Catherine insisted that Russia was coming to the rescue of the Ukrainian Orthodox faithful.

Using maps, plans, drawings, and portraits from that time, viewers will be led through the classic interiors of King's Poniatowski

Lazienki Palace in Warsaw, the building on Miodowa street, then serving as the Russian Embassy, then the castles of Polish aristocracy, magnificent churches and other significant places in Warsaw – as well as the surrounding areas.

Historians will explain that, inside Poland as well, the King had grave problems. Simultaneously he faced antagonism from both the Polish nobility and the Roman Catholic clergy.

This period will be illustrated by exhibits from museums and archives. Official reports from St. Petersburg will be quoted showing a deteriorating political situation, when Russians treated Poland as a subject state of the Russian Tsarina.

To understand the Poland of Pulaski's time, a map of all Europe in the mid-1700s is important. The enormous size of the Polish territory – with its vast expanses of arable land and forests – will place in context the recurring invasions by the Russian Army.

A historian will outline the agenda of the Confederation of Bar, the activities of its leaders (including the firebrand preacher Father



Miodowa street in Warsaw (Canaletto)

Marek), and the difficult political and military circumstances in which the Confederates struggled (they had Russian armies and the Polish King's armies against them). Their overoptimistic hopes to benefit from Russia's conflict with Ottoman Turkey will be recounted while old maps, drawing and portraits – as well as contemporary



Cross of the Confederacy - front
landscapes – are viewed.



Cross of the Confederacy - rear

Despite his young age (his early 20's), Pulaski's changeable fortunes in the Polish army from 1768 to 1772 were years of exceptional courage, perseverance and military brilliance. Interrupted by occasional muted cannon fire and other battle sounds; names and places known for the young commander's battles will be pronounced and flashed on screen over engravings and paintings of the cities of Berdyczow, Zamosc, the Jasna Gora



Casimir Pulaski at Czerstow, (Józef Chelmonski)

monastery and fortress (together with contemporary panoramas and details), and other places.

Documents, flags, uniforms, weapons, field equipment, and other battle gear used by the Confederates, the Polish Royal Forces and the Russians will be seen in comprehensive footage from the Polish War Museum. Description of army life found in *Memoirs* of the time will be quoted. Accounts of battles will be read from journal articles, Russian *Memoirs* and Pulaski's own letters to his friends. The songs of the Bar Confederation, some of them with Pulaski as their main hero will be introduced in the film soundtrack.

Some Confederation commanders' criticism of Pulaski, because of his daring in battle and his apparent disregard for the Confederation's military commanders and General Staff, will be acknowledged. The Narrator will also quote from reports of Pulaski's battles as printed – and eagerly read – in the Polish, French, Russian and other European press of the time and *Memoirs* of his contemporaries.



Tadeusz Kosciuszko (Juliusz Kossak)

The meeting between Pulaski and the Austrian Emperor at Preszow in Slovakia (where the General Staff and the leaders of the Confederation were headquartered at the time), will be shown in a contemporary sketch while the Narrator comments that the powerful emperor Joseph II himself took an interest in the military knowledge and skills of the young commander and asked to meet Pulaski.

An intriguing figure in Pulaski's young life, Franciszka Krasinska, will be presented in drawings and engravings, as a historian tells the story of their relationship: after Franciszka's

friendship – of disputed nature – with Pulaski began, she became the wife of Prince Karol of Kurlandia. Even so, Pulaski was known to have visited her several times on her estates. His letters to her will suggest that Franciszka was an intelligent and influential aristocrat who cultivated contacts with many members of the Confederation and attempted to influence its future. Pulaski listened to her advice and she admired his military abilities.

Letters and mementos will embellish this segment of the film. A typical 18th Century salon will be the background as the Narrator reads from their letters. The last shot will be a view of a rider on horseback, hurrying away from a manor – suggesting Pulaski leaving his lady after a visit.



Prominent historians will discuss conflicts arising within the Confederation. One casualty of the disunity was Casimir's father, Jozef Pulaski, who died in Turkish captivity caused by his Polish political opponent, Joachim Potocki, even though they were being overwhelmed by Russian forces at the time.

Journal excerpts and official records will illustrate the political quagmire in which Colonel Casimir Pulaski found himself – especially after his gallant father's death.

In the film the unclear part Pulaski played in an unsuccessful attempt to abduct King Stanislaw August Poniatowski (with a plan to keep him on Confederation side) will be the last demonstration of his free spirit in Poland. A historian will comment that this attempt to reverse the fate of Bar Confederation resulted in a trial where Pulaski was falsely charged with regicide.

The Narrator will point out that Pulaski's trial was conducted under the supervision of Tsarist authorities and, therefore, that his sentence in *absentia* - death - leaves us wondering who actually organized the King's abduction and who issued the verdict. Here the court building, a portrait of Repnin - the Russian ambassador, his letters, documents, and pictures of the Tsarina will be viewed.

In 1772, (the year Pulaski left Poland), the Narrator will note, Polish territory was being annexed with by Russia and Prussia – with the aid of Austria. The old map will be seen with Poland stripped to one-third its size.

As this segment of the documentary ends, a historian will summarize Pulaski's next three years of exile, including his attempt to organize a Polish military unit in Ottoman Turkey.

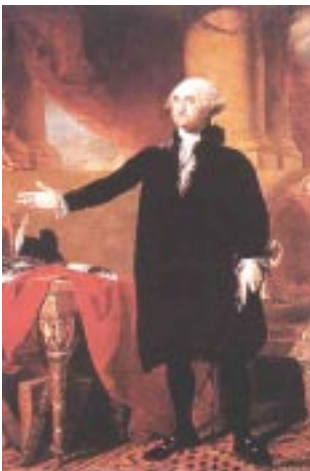
Throughout the Narration, Polish museum exhibits will be viewed - especially the booty King Sobieski took from Turks in Vienna Battle: arms, uniforms, rugs, tents and other pieces.

An artistic rendering of the meeting of Kazimierz Pulaski and Benjamin Franklin at Passy, France will be the last image of his life in Europe.



Benjamin Franklin

The next period in Pulaski's life will be introduced by



George Washington

introspective thoughts from his letters on the ocean voyage to America. Footage of the sea and on board an old sailing ship will be shown as the excerpts are read.

Scenes of colonial Philadelphia will be the background for the Narrator's remarks about Pulaski's arrival and his first contacts with George Washington

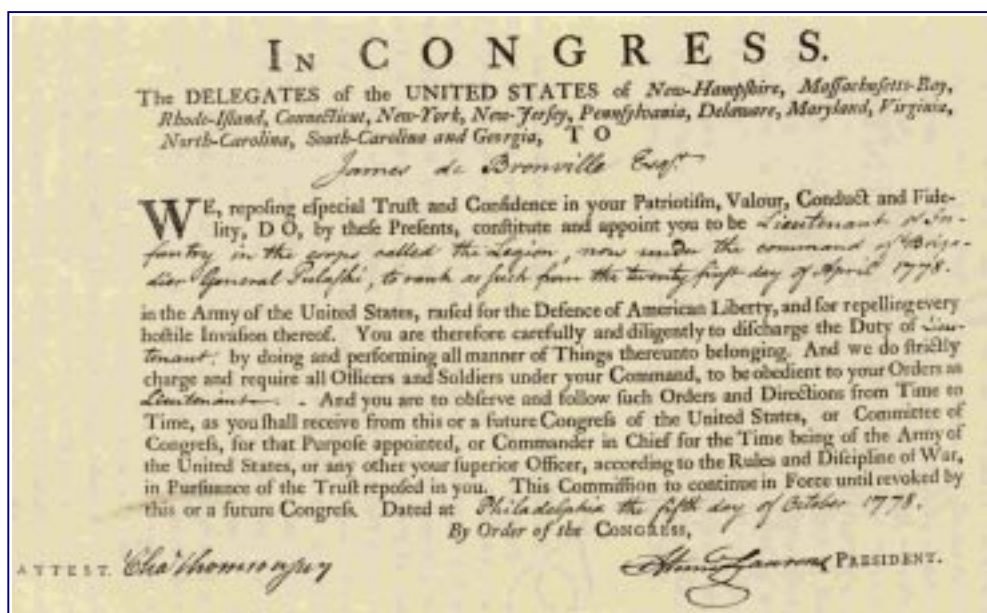


Maria Joseph LaFayette

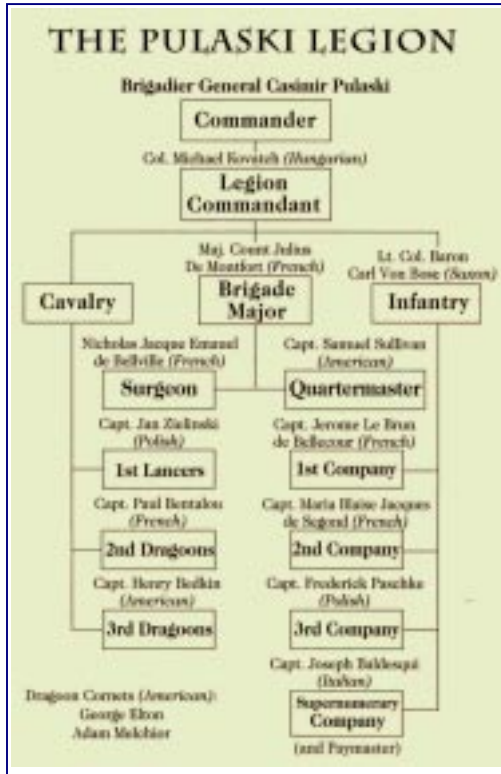
and other leaders of the American revolution at the Moland House. Paintings, engravings, with the contemporary view of the Old Philadelphia and Independence Hall interiors will recall the Continental Congress in session directing the conduct of the War for Independence.

In 1777, for distinguished service at the Battle of Brandywine, the Polish patriot was appointed Brigadier General of the American Light Dragoons. The Narrator will explain that there had not yet been a formal cavalry in the Continental Army, whose irregular mounted units were used as auxiliaries. One of the historians will comment that Pulaski began to be known as the “Father of the United States Cavalry.” When his high commission by the Continental Congress caused tension with some of the American officers who were passed over, and with some soldiers unfamiliar with aristocratic bearing and comportment, he attracted German and British soldiers who had deserted the British army. These men together with his Polish and French officers became “Pulaski’s Legion.”

Letters, Congress documents and local press reports will be read to describe the extreme hardship that Washington’s poorly clothed, poorly equipped, and poorly fed soldiers suffered – the



Document of Congress appointing James de Bronville to the Pulaski Legion



battlefield conditions confronting the young general from Poland. In his journal he also writes of his commission to develop on American soil the best possible cavalry and to convince Washington and American officers that his cavalymen were affective. The Narrator will discuss the problems he overcame while maps, uniforms, and battle gear is shown, along with documents and newspapers.

Alternating pictorial views of the American countryside will illustrate the advance made by the cavalry led by Pulaski and the engagements with the British – Philadelphia (Kensington, Germantown),

Haddonfield (where his horse was killed in battle), Little Egg Harbor, Charleston. Excerpts from newspaper articles of the time, documents, General Washington’s letters will illustrate that the Pulaski legend began to grow in America.

A historian will relate anecdotes about Pulaski’s acquaintances



One of seven historical events forming a mural at Hotel Bethlehem in Bethlehem, Pennsylvania. (Georges Gray)

of the time, notably Washington and General Lafayette, and General Tadeusz Kosciuszko.

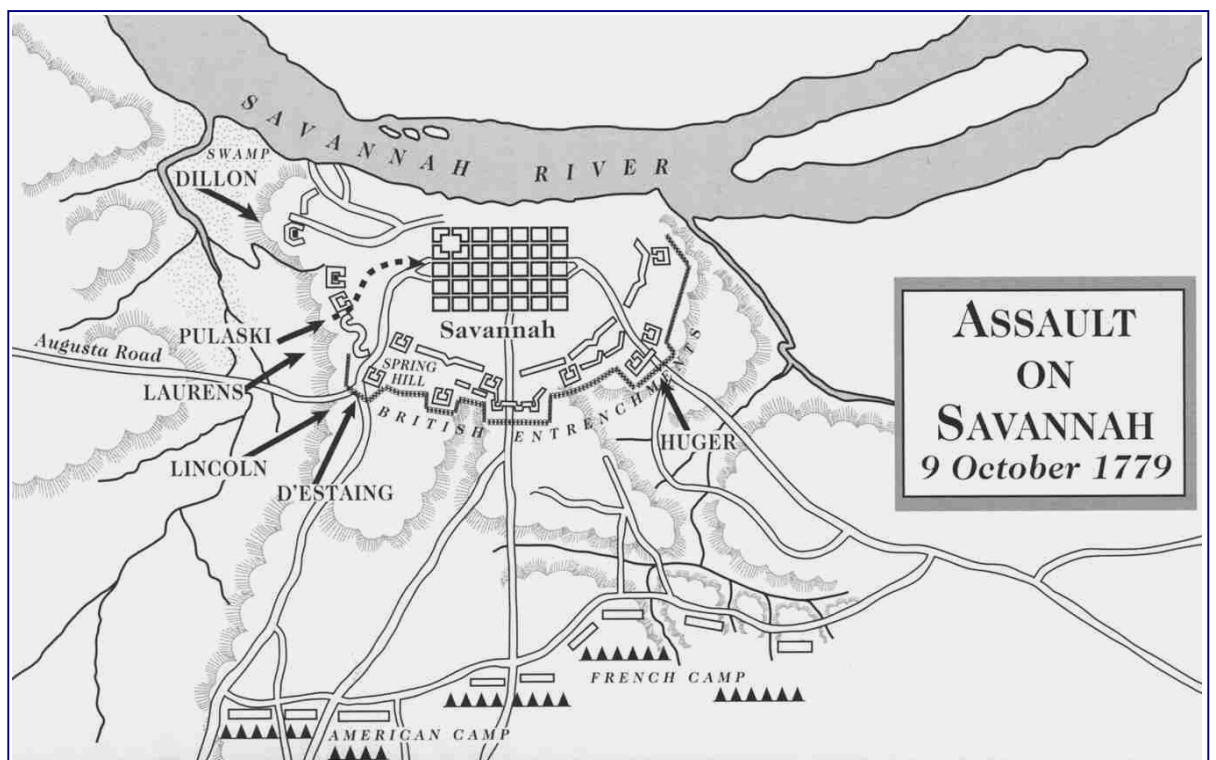
Paintings and archival items from the museum at Valley Forge, Savannah, Philadelphia, and Mount Vernon, George Washington's home, will be shown.

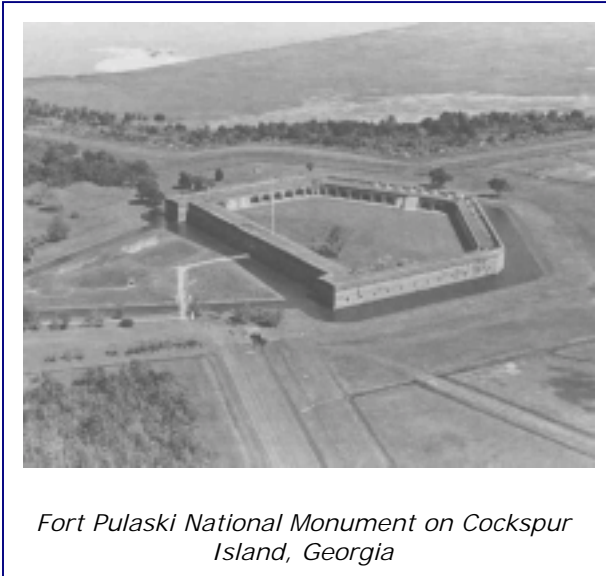


*Pulaski at Savannah (fragment)
(Stanislaw Batowski-Kaczor)*

Pulaski's last battle at Savannah, Georgia will be the climax of the film. If funding permits, the

battle site could be recreated in a simplified computer representation – to be shown as a map on which a specialist would present, in turn, the English defenses, the battle plan decided upon by the American and French commanders, the position of Pulaski's Legion, the array





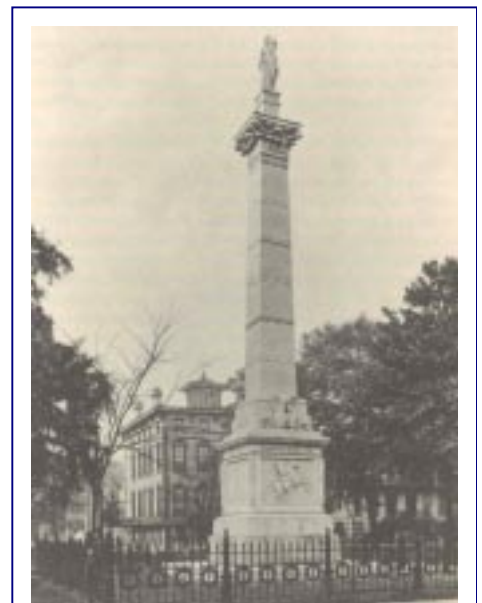
Fort Pulaski National Monument on Cockspur Island, Georgia

of forces, the phases of the battle as it developed and finally Pulaski's final attack when he was wounded. The Narrator will recall the successful efforts of a French surgeon to withdraw the bullet from his leg while still on the battlefield.

This segment of the film would present the strategic and military realities of the time.

Shots of the actual places as they are today in Savannah would be juxtaposed with historical images in sketches, engravings, paintings and maps.

Near the end of the film, its attention will turn to Pulaski's death aboard the brig "Wasp." The Narrator will mention his young age (32 years) and his life of dedication to the cause of freedom, equally cherished by the United States and Poland. From a letter, written by the ship's master, Captain Bullfinch the Narrator will quote the passages about Pulaski's death. Passages of French officer's notebook will be read describing the reactions after Pulaski's death, especially in Charleston, where the honorary ceremonies were organized after his last battle. A view of the city will be juxtaposed with the old drawings.



Pulaski monument on Monterey Square in Savannah, Georgia

Historian Edward Pinkowski will relate his recent discoveries about Pulaski's death and burial. The place of Pulaski's grave will be shown – dismissing the long prevailing belief that he was buried at sea.

Passages from the Continental Congress declaration after his death will be read with the view of empty desks of the members of Congress as they are preserved till today in Philadelphia Independence Hall.

A succession of chronological sketches, paintings, engravings, and stamps related to the high points of his life will be accompanied by a reprise of passages from the two national anthems.

The final scenes of the film will be dramatic views of monuments built – in Washington, Philadelphia, end elsewhere – to honor Casimir Pulaski, a Polish hero who lost his life in the cause of American Independence.



*General Casimir Pulaski
in Washington DC*

© *Jolanta Kessler-Chojecka*

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About the film director



Jolanta Chojecka is the director of many documentary films made by Polish television, and also of educational films intended for schools and teaching. She has made many historical films which now, only after the political changes, can be shown in Poland. Among these are two films about this history of Radio Free Europe, a film

about the Soviet special services in the Polish People's Republic, a film about the *PULS* underground publishing house which functioned during the 1980s, a film devoted to the emigree writer Tadeusz Wittlin and his experiences in Anders' Army in World War II, a moving portrayal of father Jerzy Popieluszko, a record of Solidarity, a film about Ryszard Kuklinski, and another about the prison on Rakowiecka Street in Warsaw - which was infamous for cruelty of its communist administrators. Her three films about the political changes in Poland during the year 1989 were called a "*New Trilogy*" by reviewers - material to stir the heart.

Several of these films were shown by Polonia television, and she would like to organize showings of these films in the Polish-American community, with the participation of the director, in some American cities. (In Washington the film was shown in November 2001, it was also aired by WYBE Channel 35 in Philadelphia in April 2002).

Her interest in history no doubt is related to the fact that she had spent the years 1980-1991 abroad, working for Radio Free Europe, first in New York then in Paris. At that time she worked with the emigree press, gained experience in making films working for French television. Her husband ran the emigree center for publishing and film making in Paris.

About the film producer "Kontakt"

In 1982, in Paris, a group of Polish refugees founded the Publishing House and a monthly magazine "Kontakt".

Kontakt's first films were produced in 1984. Almost every television network in the world has broadcast our films. We have cooperated with many important European TV stations, producing reports for them not only from Poland, but also from Hungary, Czech Republic, Slovakia and Lithuania.

In 1990, Kontakt was moved to Poland and registered in Warsaw.

"Kontakt" has broadcast nearly 350 hours of its own programs on Polish Television and is one of the biggest independent TV-producers in Poland.

Due to the cooperation of prominent Polish directors, cameramen and journalists in Poland and abroad, our films meet the highest artistic standards.

Some of our historical films

„Kultura” (60 min.), 1985, directed by Agnieszka Holland and Andrzej Wolski - The story of the famous Polish publishing house of Jerzy Giedroyc, featuring J. Czapski, G. Herling-Grudzinski, Z. Hertz, K. Jelenski, Cz. Milosz.

„Czapski” (75 min.), 1985, directed by Agnieszka Holland and Andrzej Wolski - A biography of Józef Czapski, painter and essayist.

„General Sikorski - the mystery of his death” (60 min.), 1987, directed by Witold Zadrowski - An attempt to clear up the mysterious death of the General.

„General Maczek and his armoured brigades” (50 min.), 1987, directed by Witold Zadrowski, a film about the creation and the battles of the First Armoured Division led by Gen. Maczek.

„General Anders and his Army” (55 min.), 1987 directed by Witold Zadrowski, the history of the Army shown through documents and witnesses.

„Emissaries” (60 min.), 1987, directed by Andrzej Wolski - Three couriers reveal the inner history of their war missions in London, Washington and Poland: Jan Nowak-Jezioranski, Jerzy Lerski, Jan Karski.

„Three portraits” (60 min.), 1987, directed by Janusz Kijowski - J. Kusmierk, M. Edelman, T. Konwicki tell about their lives.

„I'm a Jew, because I like it” (75 min.), 1987, directed by Jarek Sypniewski and Natasza Czarminska - A film about Polish Jews who for various reasons, in various periods of time emigrated to Israel.

„KOR” (55 min.), 1988, directed by Agnieszka Holland and Andrzej Wolski - The story of the Committee for Defending the Workers told by its members.

„Lebenstein” (43 min.), 1989, directed by Joanna Zamojda and Piotr Weychert - The film portraits of the Polish painter living in Paris.

„Meeting in the Atelier” (26 min.), 1991, directed by Piotr Weychert. The portraits of the writer Gustaw Herling-Grudzinski and painter Jan Lebenstein.

„Otto von Habsburg, a certain idea of Europe” (52 min.), 1990 directed by Piotr Weychert, the history of a grandson of the last emperor of Austria, the supporter of the united Europe

„Puls” (30 min.), 1993, directed by Jolanta Kessler-Chojecka, the history of the underground literary review published in the years 1977 - 81.

„The Story of Radio Free Europe” (2 parts - 52 min. each), 1994, directed by Jolanta Kessler-Chojecka - The story of Radio Free Europe.

„The puppet show in Buzuluk” (30 min.), 1994, directed by Jolanta Kessler-Chojecka. The puppet show played in 1942 in the Soviet Union in the Polish army camp of Gen. Anders and the story of the author Tadeusz Wittlin.

„With blood and poetry” (26 min.), 1994, directed by Andrzej Milosz, film about Zbigniew Jasinski, the poet of the Warsaw uprising.

- „**The Problem with Father Jerzy**”, (40 min.), 1995 directed by Jolanta Kessler-Chojecka - a unique document based on archives filmed in 1982-84 in the church of St. Kostka.
- „**Solidarni**” (52 min.), 1995. directed by Jolanta Kessler-Chojecka – story about 15 years of trade union Solidarity.
- „**Proclamation**” (50 min.), 1995, directed by Marek Drazewski, a documentary about the reconciliation between Polish and German Episcopates in 1965.
- „**Pogrom**” (52 min.), 1996, directed by Andrzej Milosz, 4th of July 1946 in Kielce.
- „**Poland in the empire of the GRU i KGB**” (52 min.) 1997, directed by Jolanta Kessler-Chojecka. About Soviet intelligence activities in Poland.
- „**Consul Sugihara and life visas**” (52 min.) 1997, directed by Andrzej Milosz, Piotr Weychert – Polish and Japanese intelligence cooperation in Kowno -1939, 1940.
- „**From December to December**” (52 min.) 1997, directed by Ryszard Bugajski – about the danger of Soviet invasion in Poland in 1981 with participation of: Zb. Brzezinski, Zb. Bujak, St. Ciosek, A. Gribkow, W. Jaruzelski, St. Kania, R. Kuklinski, M.F. Rakowski.
- „**The Case of Colonel Kuklinski**” (52 min.) 1997, directed by Jolanta Kessler-Chojecka – colonel Kuklinski speaks about his life and cooperation with American intelligence.
- „**The Train to Vienna**” (26 min.) 1998, directed by Marek Drazewski – March 1968 remembered by Jews leaving Poland
- „**There is no reason for joy**” (26 min.) 1998, directed by Jerzy Diatlowicki – the reactions of Polish young generation against Soviet invasion in Czechoslovakia in 1968.
- „**Difficult Brotherhood**” (52 min.) 1999, directed by Jerzy Lubach – Polish-Ukrainian relations; J. Pilsudski and S. Petlura in the years 1919 – 1921.
- „**Scout Case**” (45 min.) 1999, directed by Krzysztof Wolloczko – film presents an underground group of youth in 1947, sentenced for 10 years in prison.
- „**Rakowiecka**” (52 min.) 1999, directed by Jolanta Kessler-Chojecka – The history of the communist prison at Rakowiecka street in Warsaw.
- „**That Year 1989**” (3 parts of 26 min.) 1999, directed by Jolanta Kessler-Chojecka – presents a year of great changes in Poland and Middle Europe. With participation of Zb. Bujak, St. Ciosek, J. Kaczynski, Cz. Kiszczak, K. Kozlowski, J. Kuron, T. Mazowiecki, L. Moczulski, A. Stelmachowski, J. Urban.
- „**Liberated**” (43 min.) 2000, directed by Antoni Krauze – the AK- soldiers in communist prisons of Polish Peoples Republic.
- „**Caziel**” (27 min.) 2000, directed by Tomasz Pobóg-Malinowski – about Polish painter, Kazimierz Zielenkiewicz, who spent his life in England.
- „**August demands**” (7 * 7 min.), 2000, directed by Piotr Morawski – short films reminding Gdansk workers demands during the strike and the reality of contemporary Poland.
- „**Solidarnosc – how we destroyed the iron curtain**” (52 min.), 2000, directed by Krystyna Mokrosi_ska –20 years of „Solidarity” and the world politics.
- „**August '80**” (45 min.), 2000, directed by Maria Dluzewska and Jolanta Kessler-Chojecka – the anniversary program with participation of: B. Borusewicz, B. Geremek, A. Gwiazda, A. Kolodziej, H. Krzywonos, B. Lis, A. Pienkowska, A. Walentynowicz, L. Walesa.
- „**Columbus in the colour of field grey**” (52 min.), 2000, directed by Pawel Woldan – Poles in the Wehrmacht during the II World War.
- „**Dreaming of the dream of return**” (26 min.), 2000, directed by Andrzej Mi_losz – Czes_aw Milosz in Lithuania in the country of his childhood.
- „**The Chronicle of interrupted Congress**” and „**The Congress of Polish Culture**” (2 * 26 min.), 2000, directed by Ewa Bielska – two Congress of Polish Culture in 1981 and 2000.
- „**For your freedom and ours**” (52 min.), 2001, directed by Pawel Woldan – Polish Jews in the Army in the World War II.
- „**March 68 – through the eye of a police camera**” (24 min.), 2001, directed by Piotr Morawski – archive police footage and filmed people today.

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Text from the ACPC Quarterly

A Film Maker Visits Philadelphia

On January 27, 2001, Polish documentary film maker Jolanta Chojecka came to Philadelphia to get her first impression of the city and look for locations that could supply backgrounds for her planned documentary film about the life of Casimir Pulaski.

After her arrival at Philadelphia's 30th Street Railroad Station she made a visit to the Pulaski Statue located on the west side of the Art Museum. Next stop was the historical area around Independence Hall. Since in this area the old style Georgian architecture has been preserved, it is an ideal background for historical films. The interior of Independence Hall could provide a very special atmosphere for parts of the film relating to the Continental Congress.

Next stop on the tour was Valley Forge where Pulaski spent the winter of 1777-78 with Washington's troops. The museum that is part of the park contains many artifacts from the time of the Revolution, including weapons, documents, and even General Washington's field tent. All these would be valuable in evoking the hardships and difficulties that Pulaski shared with the men of Washington's command.

It is fortunate that thanks to the research of Edward Pinkowski we know the location of the house where General Pulaski made his headquarters, and having this on film would lend an additional element of authenticity to the film.

On returning from Valley Forge Jolanta met with Zdzislaw Piorkowski of Kalejdoskop Polski, a local Polish program in Philadelphia. She gave a thorough interview in which she presented her work and plans for making the documentary film about Pulaski.

Then, before taking the train back to Washington, where she was staying during this trip to the United States, Jolanta spent some time at the office of the Pinkowski Institute, looking at documents from the collection. There is no doubt that the research of Edward Pinkowski will play a major role in the making of this up-to-date documentary. She hopes the well known Polish-American historian will consent to appear in some segments of the film.

Making films is Jolanta Chojecka's lifework. Talking about the film and writing a detailed script is one thing. Financing it is another. Ms. Chojecka has already prepared a detailed budget that totals approximately \$250,000. Considering that the shortest of the Ken Burn documentary films shown on PBS cost several million dollars this is a bargain basement rate, especially considering that no hour long documentary has been made on Pulaski.

Funds are being sought from Polish and American foundations, firms and individuals. A honorary committee is organized to support the project to assist with the collection of funds. The American Council for Polish Culture is the sole organization authorized to manage funds for the project in the USA. Contributions may be sent to: ACPC Film and Media Fund, 817 Berkshire, Grosse Pointe Park, MI 48230 (please indicate the donation is for the "Pulaski Film")

COSTS (in detail)
Title: Casimir Pulaski - Polish and American Hero
Scenario and direction: Jolanta Kessler-Chojecka
duration: 50 minutes

1.0 Direct costs - honorariums and related fees					
1.1 Honorariums and Fees					
	number of persons	cost per unit	quantity and units		amount
Director of production	1	\$10,000			\$10,000
Assistant Director of Production, Poland and Ukraine	1	\$5,000			\$5,000
Assistant Director of Production, United States	1	\$10,000			\$10,000
Documentarian (Poland and Ukraine)	2	\$1,500			\$3,000
Documentarian (USA)	1	\$1,500			\$1,500
Assistant - filming in Poland	1	\$50	10	days	\$500
Assistant - filming in USA	1	\$75	10	days	\$750
Assistant - filming in Ukraine	1	\$40	3	days	\$120
Script writer	1	\$6,000			\$6,000
Consultants	2	\$1,500			\$3,000
Historian for the film (during filming)	1	\$250	10	days	\$2,500
				sub total	\$42,370
1.2. Materials					
		cost per unit	quantity and units		amount
Cassettes betacam		\$27	40		\$1,080
Cassettes VHS		\$2	20		\$40
Final cassettes		\$35	2		\$70
				sub total	\$1,190
1.3. Travel					
documentation in USA					
plane tickets		\$1,000	1	person	\$1,000
ground transportation		\$500	1		\$500
hotel		\$130	7	nights	\$910
food		\$50	6	days	\$300
filming in USA					
plane tickets		\$1,000	3	persons	\$3,000
car transport		\$250	12	days	\$3,000
hotel (7 persons, 11 nights)		\$130	77	man/nights	\$10,010
food (7 persons, 12 days)		\$50	84	man/days	\$4,200
filming in Ukraine					
car transport		\$150	5	days	\$750
hotel (7 persons, 5 days)		\$80	28	man/days	\$2,240

	food(7 persons, 5 days)		\$40	35	man/days	\$1,400
	documentation in Poland					
	car transport		\$100	6	days	\$600
	hotel (1 person, 5 nights)		\$200	5	nights	\$1,000
	food (1 person, 6 days)		\$75	6	days	\$450
	filming in Poland					
	car transport		\$200	10	days	\$2,000
	hotel (7 person, 3 nights)		\$200	21	man/nights	\$4,200
	food (7 persons, 10 days)		\$75	70	man /days	\$5,250
					sub total	\$40,810
1.4	Rights					
			cost per unit		quantity and units	amount
	Iconography		\$50	50	pieces	\$2,500
	Rights to use footage from other films		\$1,500	5	minutes	\$7,500
					sub total	\$10,000
1.5	Other					
			cost per unit		quantity and units	amount
	permission to film in museums		\$1,000	5		\$5,000
	cost of documentation (photocopies, books, etc.)		\$1,000	1		\$1,000
					sub total	\$6,000
	TOTAL for (1) Direct Costs					\$100,370
2.0	Technical costs					
2.1	Filming					
			cost per unit		quantity and units	amount
	camera		\$250	27	days	\$6,750
	lighting		\$100	27	days	\$2,700
	sound		\$125	27	days	\$3,375
					sub total	\$12,825
2.2	Graphics					
		number of persons	cost per unit		quantity and units	amount
	graphics and inscriptions	1	\$1,000			\$1,000
	computer for animations		\$120	50	hours	\$6,000
	graphic artist, maps	1	\$500	10	pieces	\$5,000
	animation artists	1	\$3,000			\$3,000
					sub total	\$15,000
2.3	Film lab					
			costs per unit		quantity and units	amount
	technical costs of copying archives		\$200	10	hours	\$2,000
					sub total	\$2,000

2.4	Editing					
		number of persons	costs per unit	quantity and units		amount
	copying for editing		\$10	40	hours	\$400
	studio pre-editing		\$25	100	hours	\$2,500
	studio editing		\$50	50	hours	\$2,500
	studio sound editing		\$50	10	hours	\$500
	special effects		\$150	5	hours	\$750
					sub total	\$6,650
	TOTAL (2) Technical costs					\$36,475
3.0	Production Costs					
3.1	Personnel					
		number of persons	costs per unit	quantity and units		amount
	director	1	\$15,000			\$15,000
	assistant to director	1	\$8,000			\$8,000
	scenographer	1	\$5,000			\$5,000
	cameraman	1	\$10,000			\$10,000
	light man	1	\$5,000			\$5,000
	sound man	1	\$5,000			\$5,000
	montage technician	1	\$15	95	hours	\$1,425
	assembler of images	1	\$6,000			\$6,000
	actors in Poland	6	\$300	1	day	\$1,800
	actors in USA	3	\$500	1	day	\$1,500
	extras	10	\$80	1	day	\$800
	music background	1	\$1,500			\$1,500
					sub total	\$61,025
3.2.	Scenography					
		number of persons	costs per unit	quantity and units		amount
	rental of costumes in Poland		\$100	16		\$1,600
	rental of costumes in USA		\$150	3		\$450
	rental of props in Poland		\$4,000			\$4,000
	rental of props in USA		\$2,000			\$2,000
	rental of carriage		\$2,000	1	unit	\$2,000
					sub total	\$10,050
	TOTAL for (3) Production Costs					\$71,075
4	Immediate costs (1 +2 + 3)					\$207,920
5	General costs (20%)					\$41,584
6	PRODUCTION COST (4 + 5)					\$249,504

Filming - Breakdown of Days

Filming in Poland	days
Czestochowa	1
Zamosc	1
Warka	1
Silesia	1
Warsaw	1
Warszawa, reconstruction with actors	2
Iconography	3
TOTAL in Poland	10
Filming in USA	
Flight to and from USA	2
Mount Vernon	1
Savannah	2
Charlestown	1
Washington, reconstruction	1
Philadelphia	2
Iconography	3
TOTAL in USA	12
Filming in Ukraine	
Car transport to and from	2
Bar	1
Berdyczów	1
Iconography	1
TOTAL in Ukraine	5
Total filming Days	27

COSTS (summary)

Title: Casimir Pulaski - Polish and American Hero
Scenario and direction: Jolanta Kessler-Chojecka
duration: 50 minutes

1.0 Direct Costs - honorariums and related fees	
1.1 Honorariums and fees	\$42,370
1.2 Material	\$1,190
1.3 Travel	\$40,810
1.4 Rights	\$10,000
1.5 Other	\$6,000
sub total	\$100,370
2.0 Technical Costs	
2.1 Filming	\$12,825
2.2 Graphics	\$15,000
2.3 Film Lab	\$2,000
2.4 Editing	\$6,650
sub total	\$36,475
3.0 Production Costs	
3.1 Personnel	\$61,025
3.2 Scenography	\$10,050
sub total	\$71,075
4.0 Immediate Costs (1 + 2 + 3)	\$207,920
5.0 General Costs (20% of above)	\$41,584
6.0 Production Costs (4 + 5)	\$249,504