



PRESENT

A BORYS LANKOSZ FILM

A GRAIN OF TRUTH



**BASED ON A NOVEL BY
ZYGMUNT MIŁOSZEWSKI**

IN CINEMAS FROM JANUARY 30, 2015

SYNOPSIS

A horrible crime has been committed in Sandomierz, a picturesque town in southeastern Poland. The naked body of a murdered woman, a highly admired social activist, has been left in a public place. The way in which the woman was killed makes it look like a ritual murder. The mission of local police officers and prosecutors, led by a man who not so long ago had been the star of the Warsaw prosecutors' office, Teodor Szacki, is not only to solve the crime, but also to face the hysteria of public opinion.

"A Grain of Truth" by Borys Lankosz is based on the second part of a crime novel trilogy by the same name, written by Zygmunt Miłoszewski, whose main character is prosecutor Teodor Szacki.



fot. Tomasz Urbanek/East News/Rewers Studio/NEXT FILM

ABOUT THE FILM

DIRECTOR

Borys Lankosz

CINEMATOGRAPHER

Łukasz Bielan

SCREEN WRITERS

Zygmunt Miłoszewski and Borys Lankosz

PRODUCER

Anna Drozd

PRODUCTION

Studio Rewers - Anna Drozd, Borys Lankosz,

Grzegorz Szymański, Edward Tobiszewski

Telewizja Polska S.A.

CO-PRODUCERS

Agora S.A.

Narodowy Instytut Audiowizualny (National Audiovisua
Institute)

Arttech Cinema

Aeroplan

MUSIC

Abel Korzeniowski

SOUND

Tomasz Duksza, C.A.S. Maciej Pawłowski

SET DESIGN

Magdalena Dipont, Robert Czesak

COSTUME DESIGN

Magdalena Biedrzycka

MAKE-UP ARTIST

Ewa Drobiec

PRODUCTION MANAGER

Anna Winnicka

EDITOR

Wojciech Anuszczyk

FILM GENRE

Thriller

DURATION

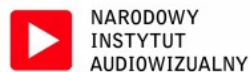
110 minutes



PRODUKCJA



DYSTRYBUTOR



ARTTECH CINEMA

KOPRODUCENCI

FILM WSPÓŁFINANSOWANY PRZEZ



POLSKI INSTYTUT SZTUKI FILMOWEJ

CAST

Teodor Szacki	Robert Więckiewicz
Leon Wilczur	Jerzy Trela
Barbara Sobieraj	Magdalena Walach
Klara	Aleksandra Hamkało
Grzegorz Budnik	Krzysztof Pieczyński
Jerzy Szyller	Andrzej Zieliński
Rabi Zygmunt	Zohar Strauss
Elżbieta Budnik	Joanna Sydor
Roman Myszyński	Modest Ruciński
Rzeźnicki	Marcin Juchniewicz
Maria Mischczyk	Iwona Bielska
Klejnocki	Jacek Poniedziałek
Marszałek	Andrzej Konopka
Wojtuś	Zbigniew Konopka
Crazy Man	Piotr Głowacki
Man from the cathedra	Philip Lenkovsky
Wiewiórski	Arkadiusz Jakubik
Gąsiorowski	Lech Dyblik
Chasid	Irek Grin

BORYS LANKOSZ

AN INTERVIEW WITH THE DIRECTOR



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Why did you decide to bring “A Grain of Truth” by Zygmunt Miłoszewski to the silver screen?

Borys Lankosz: „A Grain of Truth” is a story that has everything: an important topic, gripping intrigue, a great and remarkable main character, and masterful construction. This project’s prehistory began during Christmas of 2012. Instead of a festive atmosphere, we had a serious row at our house. About what? My wife got “A Grain of Truth” for Christmas. She threw herself at the novel so voraciously that, after reading the first chapter, she stopped communicating with us, and after the second chapter she locked herself in her room, and left it only after she had read the whole book, despite our pleas and threats. I was furious. “What kind of guy could make me spend my Christmas alone, because my wife was spending it with his novel?”, I asked myself. Jealousy mingled with curiosity. In the end, the latter won and I furtively looked into this “Grain of Truth”. I fell into it just as my wife did. While reading the last page, I called Zygmunt in my mind and was already negotiating the rights. Books like these are rare. I read a lot of novels and screenplays, and most of them strengthen my conviction that in Poland we have only a few good writers who are able to tell a good story. Polish writers want to run before they learn how to walk: they lack respect for the craft of their art. But Zygmunt

can create compelling characters and precise plots. If however, "A Grain of Truth", was merely a series of well-rehearsed patterns neatly glued together, it would not have worked. His greatest strength lies in the fact that, within the criminal genre, he touches something more, a topic that is so important for our generation - anti-Semitism.



foto. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

What is „A Grain of Truth” about?

In "A Grain of Truth" we face the monstrous superstition about Jews committing ritual murders. In our story, a painting that has been hanging in the Sandomierz Cathedral for centuries, becomes the inspiration for a crime committed in modern times. Gory murders, which bring to reality the gruesome visions of painter Charles de Prevot, awaken dormant anti-Semitic demons. There is also a collection of eccentric individuals ready to fight in the name of "political uprightness". It is fascinating that the reality is never really one-sided in "A Grain of Truth", and the main character of the film, the prosecutor Teodor Szacki, representing the spirit of common sense and enlightenment, has to maneuver between both parties, not letting any of them infect or knock him down. Zygmunt's novel is similar to the "Millennium" trilogy. Its author, Stieg Larsson, has given the world not only good entertainment, but he has also presented a true picture of Swedish reality, in which the aristocracy riddled is with barely dormant Nazi ideology and social workers of the biggest welfare state in the world can easily use the faulty system to satisfy their perverse desires. In order to balance things out, the author also showed people who can put their lives at risk so that truth and goodness can win.

All according to Aristotelian principles. Larsson did so in order to leave us some hope, to cleanse us from nightmares, which we experienced while reading his books.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

What was the work on the screenplay like?

I wrote the first draft of the screenplay on my own. I realized that Zygmunt, whom I did not know yet at that time, had negative attitude towards film adaption of his books, as an aftermath of his previous film experiences. I did not have the rights to this book, nevertheless I decided to engage my time and energy in order to write the first draft of the screenplay, hoping that it would persuade him to cooperate. In this first draft, I translated into film language everything that could be shown using picture and sound. Not a scene, not a dialogue was omitted. The script had 250 pages, which meant that the film made on its basis would take more than four hours. This was the text I sent to Zygmunt. I think my faithfulness to the book really impressed him. As a rational person, he was also aware that a film made in that way would be unbearable for the audience, so he knew the screenplay required further work. The versions that followed were the fruit of our common labor. It was a consistent and joyful collaboration.

Tell me about the casting. How did you manage to engage Robert Więckiewicz who plays main character, prosecutor Teodor Szacki?

I met Robert when he visited Los Angeles on the occasion of the Agnieszka's Holland "In Darkness" Academy Award nomination. It was a typical social situation, and we spent a

pleasant evening together. He was already working on the "Wałęsa" film and I recall that, at my request, he turned into his character for a moment. It was brilliant - his ability to stage such an immediate transformation was amazing. Of course, I already knew that he was an outstanding actor, but this chance to see it with my own eyes, so close, made an electrifying impression on me. I thought it would be great to work with him in the future. At first glance, he was not the obvious choice for the role of Szacki, because he did not resemble the book character. I emphasize that "at first glance", because a character is something more than appearance. Szacki is not gray hair and a face like from an advertisement, but mind and character. In the first place, this was what I looked for in the actor who was going to play Szacki: mind and character. Robert was the only one who seemed to me fully credible as a brilliant prosecutor who intellectually beats down everyone around him. Before shooting, we often met and talked about his character. I knew what to expect from Robert, but still my jaw dropped on the day he first entered the set. In his every movement, gesture, grimace, he was Szacki. Więckiewicz disappeared. A few weeks later, Zygmunt Miłoszewski came to the set. We shot one of the funniest scenes of the film, in which Szacki is annoyed, irritated by everything, all the things he attempts to do, lead him into a frenzy. Zygmunt stared at Więckiewicz-Szacki, and, after the shooting the scene, he shook his hand and said, "I am usually an annoyed person, but I would never be able to express my irritation as well as you did."



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

What was the biggest challenge while working on „A Grain of Truth”?

It was a difficult film to make. I wanted it to keep the audience in tense, and that the scenes were full of suspense. I wanted “A Grain of Truth” to become the kind of film that I myself liked to watch. I hate getting bored in cinema, I hate watching botches. We race against the masters of the genre, who in America have much greater resources helping them bring their ideas to life. This race requires determination, patience, ingenuity, but also it gives us great satisfaction when we finally succeed. I had also a different kind of obstacle while working on “A Grain of Truth”. The screenplay included many long scenes, as well as important and well-written dialogues, that tell us a lot about Poland, its history, our own traumas and complexes. I knew that only way was to film them without a single wrong note, in full concentration and devotion to the characters, in order be able to produce the desired effect. I was lucky to work on “A Grain of Truth” surrounded with great actors who helped me to realize my dream. I think it’s a stroke of very good fortune.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

BORYS LANKOSZ

Born in 1973, graduated from the Faculty of Direction of the State Higher School of Film, Television and Theatre in Łódź.

The director of the well-received film „Reverse” which was a Polish candidate for Academy Award in 2009, he won the Golden Lion Award and 8 Eagle Awards from the

Polish Film Industry, including the best film, and it also won prizes at the festivals in Seattle, Moscow, and Warsaw.

He is a renowned, award-winning documentary filmmaker, author of “Development” (2001, Golden Gate Award at the International Film Festival in San Francisco, Silver Dragon for the director of the best documentary of the Cracow Film Festival), “Radegast” (Silver Phoenix for the documentary, Monumentum Iudaicum Lodzense Foundation Award, The New York Festivals). He also made a musical “Ms. Hanka’s Diary” in the Polish Television Theatre, with music written by Jerzy Wasowski. While awaiting the premiere of “A Grain of Truth”, he also debuted on the stage, directing “Cannibals Dinner” by Vahé Katcha in the Polonia Theatre in Warsaw.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

ZYGMUNT MIŁOSZEWSKI

*An Interview with the Author of the Trilogy on Prosecutor Szacki
and the Co-author of the Screenplay*



fot. Magdalena Lankosz

What was your reaction for the proposal made by Borys Lankosz, who prepared the draft of the screenplay of “A Grain of Truth” by himself?

Zygmunt Miłoszewski: To tell the truth, it was quite an allergic reaction. I was just in such a moment when I wanted to concentrate on writing, and possible film adaptations of my books should be only an additional source of income. Then someone spoke to me through flickering Skype, teasing me with views of California behind him, and telling me that he wants us to work together. Then I thought about “Reverse”, and realized that this flickering guy is very cool. And that it does not have to be just a business, it can also be a fantastic adventure. So we started to work on the screenplay together, which I recall as a good experience, although it was tough for me as an author. Actually, it turned out that the scenes to which I was very attached, which seemed to me very deep and emotional, were unsuitable for a film. For example, if the main character is sitting on a bench and thinking about his unsuccessful life and this scene takes five pages, it could be heart-winning prose. However, if you translate it into a film, this guy simply is sitting on the bench. So many of the scenes had to be rewritten. We had to think about how to show them in a visually attractive way. Borys watched me very carefully, keeping me from departing into some literary mumbo-jumbo. A few things we came up with were so cool

that I even wondered for a moment whether to do a new edition of the novel. I will not do it in the end, but the temptation was strong.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

You went to the set during shooting, what are your impressions?

It seems to me that this film actually has a chance to be the first Polish genuine crime story, to determine the route of genre cinema in Poland. Though at the same time it was sad for me personally to start working on it. I met Robert Więckiewicz and it became clear to me that I will not play the role of Teodor Szacki, and of course, as an author, I believe that I am in the best position to do so. I'm kidding, of course. I have seen how Robert worked on the set and I told him straight out, "I feel that your photo as Szacki will one day appear in all the judicial offices in Poland, next to the white eagle, because you will give a new face to the contemporary prosecutor's office."

"A Grain of Truth" is a genre cinema, inspired by a crime story book. Do you think cinema can also be an inspiration for literature?

Generally not, it is literature that is the highest form of narrative and the starting point for an adaptation, not vice versa. Compared with unlimited possibilities of literature, film and theatre are its poor relatives. But it does not change the fact that Borys probably does not even realize how much I learned from him as a writer while working on the film script. First of all, I learned to think in images, how a book scene would look like, whether it would not be visually boring. But also the fact that every scene needs to

be indispensable for the storyline, in other words, how to paint the picture, not craving the baroque frame. I write my novels differently now.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

You and the director are now a good duo. Have you thought about filming the third part of the trilogy about Prosecutor Szacki?

We are a good duo, we think about new challenges and we want to work together in the future, but I'm not sure it will be on Szacki. Probably not. Another thing we have in common is that we have greater ambitions than bathing all the time in the same river, playing the same songs. We would like to make a crime story which would become the reference point for the Polish cinema, a real thriller, holding the audience in suspense, and at the same time issuing a kind of a statement about Poland, not only playing "they killed him and ran". And so we did it - now the audience will decide if we succeeded. When we talk together, we always mention films that would say something, that would put a cat among the pigeons, and yet would be so addictive that people will watch it holding their breath. We can do it, without repeating what we have already done. At least I hope we can.

Can we say that Teodor Szacki is a character whom, like James Bond, a full series of films may be devoted?

I am personally finished with crime stories and Teodor Szacki. I will not write more books on him. And the movies? I think at the moment, it's quite a good idea. Why put him out to pasture, when he can move on to the screen?

ZYGMUNT MIŁOSZEWSKI

A writer, born in 1976. He made his debut in 2005 with the horror novel "Intercom". International fame came to him by bestselling detective series of prosecutor Teodor Szacki. Two books in the series: "An Entanglement" and "A Grain of Truth" were awarded the High Caliber Prize and recognized as the best Polish detective stories of 2007 and 2011. Zygmunt Miłoszewski is the only Polish author that obtained this award twice in his career. Both novels were published in the United States, where they were very well received, as well as in Germany, Russia, France and the UK.

In foreign reviews, Miłoszewski has been compared to the Swedish masters of the genre, such as Henning Mankell and Stieg Larsson. "An Entanglement" was filmed by Jacek Bromski, and the film premiered in 2011. In 2013, Miłoszewski's novel "Priceless", a sensational story about an attempt to regain one of the most precious artwork that were lost during the II World War was selected The Hottest Book of the Year 2013 and was named Empik's Bestseller in 2013. In October of 2014, the third and final part of the series on Szacki, entitled "Anger", was published. Zygmunt Miłoszewski earned a nomination for the Political Passport Award in 2014.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

ROBERT WIĘCKIEWICZ

AN INTERVIEW WITH THE ACTOR



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

How was your work on the set with Borys Lankosz and Łukasz Bielan – the film camera man?

Robert Więckiewicz: One of the major arguments in favor of taking the role of Szacki, was an opportunity to work with Borys Lankosz and Łukasz Bielan. This was my first professional encounter with them. Nevertheless, we very quickly found a common language and a common vision of my character. I saw a previous film by Borys Lankosz, that made a huge impression on me, and I wanted to meet with him at work. About Łukasz Bielan I heard a lot of good things and I was interested in his American experience. Borys is a very delicate person on the set, I would say he is sensual, yet precise and specific. He also leaves some space for the actors, which I personally prefer. His commitment is motivating for the whole team. Łukasz is like a machine that – you get the impression – never stops. He is constantly on the move, with new ideas emerging every second. It was fascinating to watch them cooperate and see how they complemented each other.

What are your personal thoughts on Teodor Szacki? Which features of him do you like and which you absolutely cannot accept?

Szacki is so interesting because he is a controversial person. Some people love him, but others are irritated and annoyed by him. I like his indifference and impertinence. I envy his efficiency and inflexibility. I admire his intelligence and confidence. Perhaps he could be sometimes a little nicer, especially towards animals.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

What were the greatest challenges on the set? There are some brutal scenes in the film, such as for example with dogs attacking Szacki. What did they look like in making?

These scenes were really exciting and quite dangerous. Fortunately, in the scenes in which Szacki struggles with generally nice, but terribly strong dogs that were playing bloodthirsty beasts, I was replaced by a stuntman.

On the plan you met with Israeli actor Zohar Strauss playing Rabbi Zygmunt – what was your work together like?

I met Zohar twice. During rehearsals before the shooting, and on the plan while shooting the scene of Szacki's meeting with the Rabbi. Zohar impressed me with his insight and the method of analysis, not only of his own character, but also of the relationship between these two people. And the work he has done learning "by ear" a long scene in Polish and then playing it, it's truly a world championship.

ROBERT WIĘCKIEWICZ (Teodor Szacki)

A stage and film actor, born in 1967. Graduated from the Academy of Dramatic Arts in Wrocław.

He is recognized as one of the best Polish actors of his generation. He was twice a winner of the award for the best actor at the Polish Film Festival in Gdynia and four times received Polish Film Award "Eagle". He has also been repeatedly honored by audiences and critics abroad – including Courmayeur, Setubal, Chicago, Tokyo, as well as by the Slovak Film Academy.

We could recently admire his creations in "An Angel in Cracow" by Wojtek Smarzowski, "Wałęsa. Man of Hope" by Andrzej Wajda, and in Oscar-nominated "In Darkness" by Agnieszka Holland, as well as in Marek Koterski's "Girls are somewhat different".

Robert Więckiewicz made his on-screen debut in 1993 in "Ferdydurke" by Jerzy Skolimowski. He played in films by Feliks Falk ("Samowolka"), Filip Bajon ("Poznań '56", "Foundation", "Maiden Vows"), Andrzej Saramonowicz and Tomasz Konecki ("Half-seriously", "A Body", "Ladies") and Juliusz Machulski ("Money is not everything", "A Superproduction", "Vinci", "What's the weight of a Trojan Horse?", "A Lullaby", and "AmbaSSade").



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

ZOHAR STRAUSS

AN INTERVIEW WITH THE ACTOR



phot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Have you seen the Charles de Prevot painting that hangs in the cathedral of Sandomierz – an important element of the plot in “A Grain of Truth” – the one displaying ritual murder? It raises a lot of controversy, and it has only recently been unveiled to the public in the Cathedral with the relevant explanation on a plate. Is the existence of such paintings a problem for you?

Zohar Strauss: In fact, I think that it is really not my problem, it's only your Polish problem. Yes, it is associated with Jews, but it is totally not applicable to our times. This is an example of a narrow, parochial way of thinking from a very distant past. Who today can take seriously myths about killing children and adding their blood to matzo? This painting belongs to the old world, which was based on ignorance and lack of knowledge and which does not exist anymore. We live in the 21st century, we communicate through the Internet and mobile phones, we have well-organized transportation. We get to know each other, we have the same interests, and we speak the same language. We have a lot in common and that is why this old world is no longer a problem for me.

What do you think we should do with this embarrassing heritage?

In my opinion, there are two ways to deal with the past. You can either destroy all these paintings, or do exactly the same what was done at the Sandomierz Cathedral, which was a place where people face their history. The painting was unveiled with the information, that what it represents is untrue, it is a tale similar to that of witches that fly on broomsticks. Personally, I do not even feel hurt by this, because it is totally funny and abstract for me, so much that I do not really know how I should react. I cannot understand the stereotype that grew primarily out of ignorance, just as I am not able to understand the Holocaust. Not only killing people, but also Jews' passivity. I am angry at three million dead people who had not been able to do anything. This is my heritage too, and another very difficult question for me. Still, I'm glad that today we can talk about it more and more openly.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

I feel that in Poland the past still strongly influences the present. We're stuck in discussions not only about the war, the Polish-Jewish relations, but also about communism. What is your attitude towards this problem?

Of course, there is a memory of the Holocaust within myself, and it always will be there. But I have learned one thing from my grandmother and her husband, who lost so many loved ones in the Holocaust: life is too short to live in the past. They did not talk too much about the Holocaust, they put this tragedy behind a thick line, went to Israel and began to build a new state. This is what we all should do. Remember the history, but

build on it, use it as a life force, while being free men, positively oriented towards the present. I do not want to look at the past, neither do I like this excessive focus on it.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Do you think that “A Grain of Truth” can contribute to the discussion on our past? Discussion on issues which we are ashamed of, but we want to talk about them calmly?

Boris is very brave and it was a very good idea to call me. My role is episodic, the fact that it is played by an Israeli, as well as that Rabbi Zygmunt is a modern man, a new Jew – contributes a lot to the dialogue between us. We can be proud that we have worked on this film together, together we took the risk. I am convinced that we will have a happy landing and we will make a good, realistic movie of it. I feel that we must draw all the demons out of the closet, see what is important and what is not, and provoke discussion in the hope of a common solution to the problems. We ask questions, but we do not give answers. We open up the dialogue, without fearing history, and we seek the truth, just as Szacki does.

ZOHAR STRAUSS (Rabbi Zygmunt)

Born in 1972, he is a stage, film and television actor. He graduated from the Faculty of Law at Leicester University in England, but decided to pursue an acting career after completing a course in the School of Performing Arts Yoram Levinstein.

He received the Israel Theater Prize for the role of McMurphy in “One Flew Over the Cuckoo's Nest” staged by Be'er Sheva Theatre in 2010.

He gained international popularity after the roles in films such as “Medusa” by Shira Gefen and Etgar Keret (Golden Lion at the 66th International Film Festival in Venice), “Lebanon” by Samuel Maoz, and “Eyes Wide Open” by Haim Tabakman. His role in “Lebanon” was awarded the Israel Academy Award for Best Supporting Actor.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

ŁUKASZ BIELAN

- AN INTERVIEW WITH THE CINEMATOGRAPHER



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

You live and work in Hollywood. What made you join the team working on a Polish production?

I have been living in the US for over 30 years now. That is my home and my workplace. “A Grain of Truth” was the first feature film in Poland on which I had the opportunity to work. Until now, I used to come here only to shoot commercials. Borys Lankosz’s proposal pleased me very much, because I always wanted to be a part of the Polish film family. I liked the book and the screenplay. I read it first and foremost as a spectator, because it is the way I always try to think about the movie. I have been delighted by dialogues which, finally, did not feel like “gibberish” and weren’t artificial.

How did your work look technically?

I worked together with the second operator Maciej Grubiak on two Arri Alexa cameras. It was hard to leave an operation of the main camera to another person, in the end it's my job. In many cases, I see something that was not in the frame before, and I work faster if I don't have to pass my ideas to the operator, we don't lose the magic moment of the film. Years ago, I worked with a great cinematographer who made “Blade Runner”, and he said repeatedly that our profession is the art of compromise. As with other

productions, especially in Poland, where we have limited time and budget, situations often change. The weather gets bad or logistics don't work properly, and you have to wait longer for actors for various reasons. A working day, which is supposed to have 10 hours of shooting, turns into four days. In such moments, experience and the art of compromise prove very important. Instead of using a camera dolly and tracking shot, we have to film from the hand. Scenes will always look like from the hand, so you have to adapt to interesting frames in such a way as not to lose the essence of the artistic assumptions made by the film's authors.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Which scene was the most difficult in „A Grain of Truth”?

Definitely it was the dungeons, where the main character is struggling with dogs attacking him. It was so because we wanted to do it in total darkness, without the so called “film darkness”. We thought that the image should be perhaps not ugly, but so unpleasant so that the viewers felt really threatened. Like in the place in which they actually do not know what was about to happen, and can be surrounded at any time.

The shooting on the set was not the end of your work on “A Grain of Truth”. Tell us about working on the postproduction.

There is a sequence from the 1940s in the film, we wanted to distinguish it clearly from the present events. We were going to make it in a different format, 16 mm, but as it was associated with additional costs, we decided to correct it in post-production. This

sequence is a product of Szacki's imagination, so initially we wanted to make it very impressionistic. We realized, however, that it will be very different from the reality of the film. With our colorist Michael Herman, we added a bit of grain and desaturated basic colors. DI Factory, which made the post-production, had a great algorithm to create a film grain that does not look like the digital one. So we were able to add some grain to the "Grain".



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

You are currently working on the latest James Bond film. What is your part in this production?

I work there as a main camera operator and the cinematographer is Hoyte van Hoytema known for such films as "Interstellar" or "The Spy". He spent many years in Poland and even studied in Łódź. It's been many years now since we have tried to work together, but our paths so far did not cross.

This is Hoyte's first movie in which he is not standing behind the camera and, just as it was hard for me during the production of "A Grain of Truth", it is also hard for him to leave this job to someone else. Due to the overall dimensions of this project, however, he wanted to concentrate more on setting the light and to be close to the director during shooting. With such a large production, all the stunts and special effects, we have so many cameras, but in the course of shooting in the hall or in practical locations there is only one, because the movie is saved on a mere film and Hoyte shines on the direction (in a more traditional way), so we have too little room for the second camera.

ŁUKASZ BIELAN – A CINEMATOGRAPHER

Born in 1967 in Warsaw. At the age of 19, he began studying at the prestigious Columbia College Hollywood in the United States. He was a student of one of the greatest cinematographers in the history, Sven Nykvist, with whom he has worked for 9 years, on such movies as “Chaplin”, “Sleepless in Seattle”, “What's Eating Gilbert Grape?” and “Only You”.

He has made more than 40 films, including such blockbusters as “Nixon” (by Oliver Stone), “Hancock” and “The Kingdom” (by P. Berg), “Transformers” (by M. Bay), “Public Enemies” (by M. Mann), “Invasion. The Battle for Los Angeles” (by J. Liebesman) and “Life of Pi” that gave him an Academy Award (director A. Lee). Łukasz Bielan has also worked on a number of renowned television productions, among others “CSI: NY”. He is currently working on the new film about the adventures of James Bond starring Daniel Craig – “Spectre”.



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

ACTOR ROFILES

JERZY TRELA (Leon Wilczur)



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Born in 1942, he is a stage, film and television actor. He graduated from the Cracow Academy of Dramatic Arts, of which he was also the dean from 1984-1990.

We could see him on the screen in the films of Krzysztof Kieślowski: "Three Colors. White", "Decalogue IX", as well as in "Mr. Tadeusz" by Andrzej Wajda, "Quo Vadis" by Jerzy Kawalerowicz and "Death as a Slice of Bread" by Kazimierz Kutz.

He has received numerous awards: Merited for National Culture, Honoris Gratia, Commander's Cross with Star of Polonia Restituta awarded by the President of the Republic of Poland in 2011, as well as theatre awards: "Golden Screen" for the role of Konrad in the "Liberation" in the Old Theatre in Cracow. For his film roles he was three times nominated for the "Eagle" Polish Film Award. He obtained a statuette for "Quo Vadis". Trela also won the award for Best Supporting Actor at the Gdynia Film Festival for his role in "A Self-Portrait with a Mistress" by Radosław Piwowarski.

KRZYSZTOF PIECZYŃSKI (Grzegorz Budnik)



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Born in 1957, a stage and film actor, a graduate of the National Theatre School in Cracow.

He entered the profession by winning double award for the leading male role in the "Great Course" and "Lake Constance" at the 11th Polish Film Festival in 1986. In the second half of the 1980's, Pieczyński emigrated to the US, where he played in theatres and Hollywood productions such as "Chain Reaction", a film with Keanu Reeves and Morgan Freeman.

Since returning to Poland in 1995, he played in such films as "A Provocateur" by Krzysztof Lang, "Away from the Window" by J.J. Kolski (he was awarded for Best Supporting Actor at the Film Festival in Gdynia, and got a nomination for the Polish Film Award "Eagle"), "Heaven Comes Tomorrow" by Jarosław Marszewski (awarded for Best Actor on the Film Festival in Gdynia) as well as "A Suicide Room" by Jan Komasa. Recently he played the role of Zbigniew Brzeziński in "Jack Strong".

MAGDALENA WALACH (Barbara Sobieraj)



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

A stage, film and television actress, born in 1976. She graduated from the Academy of Dramatic Arts in Cracow.

She works in Bagatela Theatre in Cracow, where she made her debut while still in school. She took part in stage productions as Blanche in "A Streetcar Named Desire" by Tennessee Williams (directed by Dariusz Starczewski) and Sonia in "Uncle Vanya" by Anton Chekhov (directed by Waldemar Śmigasiewicz).

One of her first contacts with a film was a role in Krzysztof Zanussi's important film "Life as a Fatal Sexually Transmitted Disease". Her major film credits include the main female roles in "My Pole" by Marcin Głowacki and "Unknown" by Feliks Falk.

ALEKSANDRA HAMKAŁO (Klara)



fot. Tomasz Urbanek/East News/Studio Rewers/NEXT FILM

Born in 1988, she graduated from the Academy of Dramatic Arts in Wrocław.

The winner of the Audience Award at the 30th Festival of Theatre Schools in Łódź, for the Most Electrifying Actress on the Festival, for her role in “Dog’s Testament, a story of the merciful Ariano Suassuna” directed by Remigiusz Brzyka and "Popera. Selected scenes of Pavor Nocturnus by Hanoeh Levin”, directed by Agnieszka Korytkowska.

She played the main role in the movie “Big Love” by Barbara Białowąs, for which she received an award at the Koszalin Film Debut Festival - her acting debut was considered as “taking risks, bravado and... successful”.

She was also part of the cast in “Suicide Room” by Jan Komasa.

ANDRZEJ ZIELIŃSKI (Jerzy Szyller)



fot. Łukasz Bielan/Studio Rewers/NEXT FILM

Born in 1962, he is a stage and film actor. He graduated from the Acting Department of the State Higher School of Theatre in Cracow. He is associated with Teatr Współczesny in Warsaw.

Zieliński has been valued and awarded for his roles in Polish Television Theatre; he received, among others, the Special Honorary Award at the Two Theatre Festival for "Ostrów Bath" directed by Mateusz Englert and the Grand Prix of the same festival for "The Role of God" by Tomasz Wiszniewski.

He has recently completed shooting for HBO's famous TV series "The Pack". In cinema, he was seen in the movies: "We're All Christs" by Marek Koterski, "Yesterday" by Radosław Piwowarski, "A Trap" by Adek Drabiński, "The Gold of the Deserters" by Janusz Majewski and "Operation Samum" by Władysław Pasikowski.

ABEL KORZENIOWSKI

THE COMPOSER (PROFILE)



fot. Julio Rodriguez

Born in 1972 in Cracow, he studied under the direction of Krzysztof Penderecki. In 2006 he moved to Los Angeles, where he currently lives and works. His compositions for Jerzy Stuhr's films "The Big Animal" and "Weather for Tomorrow", as well as Artur Więcek's "Angel in Cracow" brought him recognition in Poland.

For the music composed for the Tom Ford film "A Single Man" he was nominated for a Golden Globe Award in 2010. In 2012, he again was nominated for this award for his soundtrack of "W.E.", a film directed by Madonna. His composition "Evgeni's Waltz" from the soundtrack was the basis for the new version of Madonna's song "Like a Virgin" performed during the singer's world tour in 2012.

Abel Korzeniowski also worked with Patricia Kaas, arranging for her new versions of Edith Piaf songs on the album "Kaas Chante Piaf" and also created music for international brands such as BMW and Tiffany & Co. Recently his music can be heard in the TV series "Penny Dreadful", starring Eva Green and Timothy Dalton, which is the brainchild of John Logan.

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