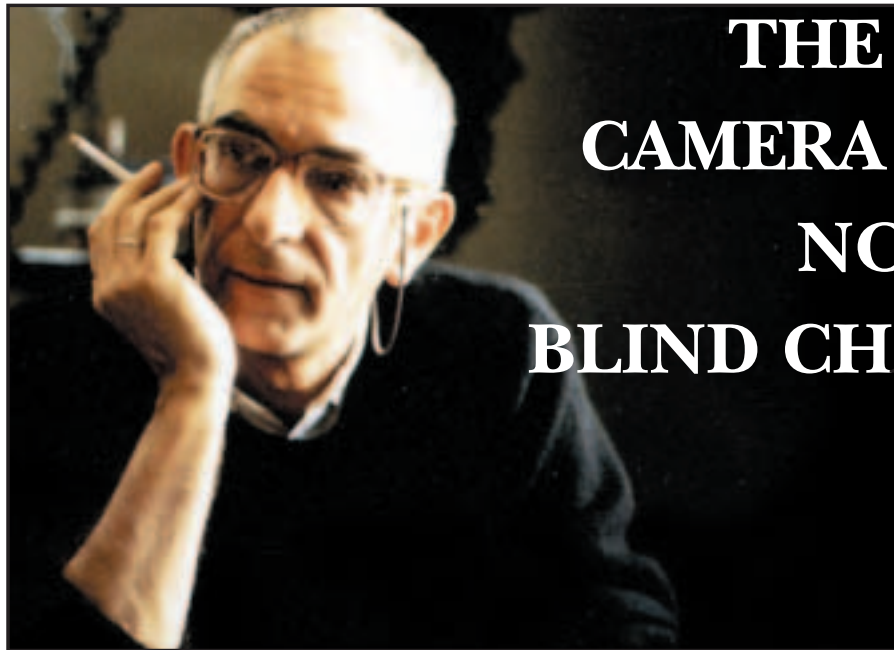


**KINO
ON
VIDEO**

THE KRZYSZTOF KIESLOWSKI COLLECTION II:



**THE SCAR
CAMERA BUFF
NO END
BLIND CHANCE**

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PRESSBOOK

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FOUR EARLY FEATURE FILMS FROM ACCLAIMED FILMMAKER KRZYSZTOF KIESLOWSKI NOW AVAILABLE FOR THE FIRST TIME ON DVD.

Kino on Video is proud to release for the first time on DVD, four internationally acclaimed feature films from Polish filmmaker Krzysztof Kieslowski (*THE DOUBLE LIFE OF VERONIQUE*). All four films will be available to the general public on August 17, 2004, and each title will be priced at \$29.95 on DVD and VHS. Among hours of previously unseen special features, each DVD in this series will bring recent interviews with cinematographer Slawomir Idziak, filmmaker Agnieszka Holland and previously unavailable short documentaries directed by Kieslowski—"The Office" (B&W, 1966, 5 min) and "Talking Heads" (B&W, 1980, 16 min).

All written and directed by Krzysztof Kieslowski, *THE SCAR* (1976), *CAMERA BUFF* (1979), *NO END* (1985) and *BLIND CHANCE* (1987) are the most important works of Kieslowski's early feature-film career—and his most significant steps towards a career shift from documentary to fiction films. With the completion of *THE SCAR* in 1976, Kieslowski left behind 10 years of "cinema of consciousness" and ventured into the realm of feature-length fiction filmmaking. "I'm frightened of real tears," he once said. "In fact, I don't even know if I have the right to photograph them." (Kieslowski on Kieslowski).

Kieslowski's early and late fiction-film phases are separated by the 10-chapter epic *DECALOGUE*—two of these episodes, *A SHORT FILM ABOUT KILLING* and *A SHORT FILM ABOUT LOVE*, were expanded into feature-length films now available from Kino on Video. *BLIND CHANCE*, *NO END*, *THE SCAR* and *CAMERA BUFF* are four of the five feature films Kieslowski directed before dedicating two years of his life to the *DECALOGUE* series. After finishing work on the *DECALOGUE*, Kieslowski directed other four feature films —*THE DOUBLE LIFE OF VERONIQUE* (1989) and the *THREE COLORS TRILOGY*—before a premature death in 1996. These four late works are widely seen as more lyrical, and less explicitly political, reassessments of some of the same themes explored in the four early films now available on DVD and VHS through Kino on Video.

Available for the first time on VHS and DVD, *THE SCAR* depicts an earnest Party member thrown in the middle of a political battle when he decides to take charge of re-opening a forlorn chemical factory. In *CAMERA BUFF*, a tragicomedy about a man's fascination with the cinematic medium and an 8mm movie camera, Filip Mosh (played by Jerzy Stuhr – Kieslowski's *THREE COLORS: WHITE*) becomes the official photographer for the local Party and eventually reaches an irreconcilable deadlock with his wife and friends—choosing the lure of moving images over the people who once completed his life.

In *NO END* (1985), like in *THREE COLORS: BLUE*, Kieslowski focuses on the story of a woman who abruptly loses her husband and fails to escape from her memories and the consequent suffering. An exemplary display of Kieslowski's ability to combine political references—the banning of Solidarity and the installment of martial law—with personal and spiritual elements, *NO END* is a story of social chaos in circular feedback with emotional pain.

Finally *BLIND CHANCE* (1987), Kieslowski's last feature film before the *DECALOGUE*, is an exploration on chance and destiny. As the film's hero races down a platform, the film blossoms into three successive scenarios in which Witek's catching or missing his train spawns three completely different futures.



KIESLOWSKI'S BIOGRAPHY

Seen today as a member of the pantheon of Polish filmmakers, Krzysztof Kieslowski was elevated to celebrity status decades later than some of his Polish colleagues. Other directors contemporary of Kieslowski have enjoyed decades of critical acclaim before the latter was finally recognized as a major auteur: Roman Polanski's *REPULSION* and *ROSE-MARY'S BABY* propelled him to international stardom in the late 60s, and Andrzej Wajda's *KANAL* won numerous awards as early as in 1957.

Kieslowski's unanimous recognition came in the late 80s, less than a decade before he died in 1996 at the age of 54. In 1988, Kieslowski won his first Cannes / Jury Prize award for the feature-length version of *A SHORT FILM ABOUT KILLING* (1988), a picture released 12 years after his fiction feature-film debut *THE SCAR* (1976) opened to rave reviews.

After this first International award at the Cannes Film Festival, Kieslowski brought home a second Cannes / Jury Prize in 1991 for *THE DOUBLE LIFE OF VERONIQUE* (1990) and a Best Director Silver Bear, given by the Berlin Film Festival, for his *THREE COLORS: WHITE* (1993) in 1994. It was only with the Irene Jacob starrer *THREE COLORS: RED* (1994) that Academy voters gave Kieslowski his first—and last—two Academy Award nominations: best director and best screenplay.

Eight years after his death, Kieslowski's oeuvre remains unsatisfactorily represented by the largely publicized *THREE COLORS TRILOGY*. In reality, his commitment to the documentary format, his constant struggle with ethical and political issues, and his contribution to film language and aesthetics remains widely unknown—like most of his early work.

Born in June 1941 in Warsaw, Krzysztof Kieslowski was raised by a poor family: his father was a underpaid civil engineer and his mother an office clerk. Struggling with tuberculosis for years after the end of World War II, Krzysztof's father left behind a family with a short budget and a young kid destined to join the work force at an early age. After a disappointing and short-lived fireman career, Kieslowski turned to theatre and filmmaking, finally graduating from the Lodz Film school in 1969.

Kieslowski started his film career shooting documentaries. Like many others in Poland, he was committed to establishing a vivid dialogue between filmmaking, politics and life under a communist regime. Maybe by pure luck, Kieslowski's commitment to cinema also came during a time when film ascended as the official medium of state propaganda, quickly becoming the epicenter of political and ideological discussions in the Poland of the 1960s and 70s.

—MORE—



KIESLOWSKI'S BIOGRAPHY
—Continued—

It goes without saying that social urgency was not the only variable bringing Poland's film scene to effervescence. The famed state-sponsored censorship was sometimes inefficient and a lack of strict and functioning ideological parameters for censorship, combined with a decentralized and well-equipped film industry, generated a fertile terrain for filmmakers to deal with a wide range of subject matters--as long as they refrained from directly attacking the status quo.

Kieslowski's graduating film, called *FROM THE CITY OF LODZ* (1969), was succeeded by two directing assignments commissioned by the WFD (State Documentary Film Studios)—*I WAS A SOLDIER* (1970) and *WORKERS* (1971). He followed up with a series of short and one-hour long documentaries, including the memorable and ambitious 46-minute *CURRICULUM VITAE* (1975), which focused on the ongoing conflicts between Party Committee politics and their member's private lives / spaces.

It is in the capacity to investigate private and collective emotional and social formations, while remaining ambiguous about their connections, that lies the unique strength of Kieslowski's work. *THE SCAR* (1976) is a narrative of contradiction, compromise and hypocrisy that's both painstakingly two-sided and devastatingly incisive. The story of the rising and falling fortunes of a massive rural factory project, Kieslowski's feature film pits community against government, environment against industry and ambition against responsibility. Even if Kieslowski's work is always framed by certain binary oppositions, his approach to filmmaking remains widely dialectic; oppositions are only masks, if not a source of problematic romanticizations, for most of the dilemmas in his films.

BLIND CHANCE (1987) fell under the controls of Poland's Martial Law and had a delayed release until 1987 because of its bitter political prognosis. In one of his most accomplished early works, Kieslowski offers three distinct possibilities for Poland's future after the country was suppressed in 1981 by the ruling Communist government. The film is an acute exploration of chance and destiny as it envisions three separate destinies in a man's life altered by a simple move—missing or not missing a train on a sunny day.

NO END (1982) is probably his most outright political and emblematic film. In it, a woman's loss becomes a reflection of Poland's painful labor and political history. While her dead husband wanders through town and follows her coping with his loss, it is his silence and resignation that represent the final testament for a country struggling with self-knowledge and a bleak future of torture and repression.

CAMERA BUFF (1979) is perhaps Kieslowski's lightest, yet sharpest film. Here Kieslowski creates a tale of complete innocence and earnestness: a man falls in love with filmmaking, and takes the medium's aspiring possibilities to an absurd and fatalistic extreme.

KINO ON VIDEO

KIESLOWSKI

NO END

CREW

DIRECTOR – KRZYSZTOF KIESLOWSKI
WRITERS – KRZYSZTOF KIESLOWSKI AND KRZYSZTOF PIESIEWICZ
COMPOSER – ZBIGNIEW PREISNER
CINEMATOGRAPHER – JACEK PETRYCKI
FILM EDITOR – KRYSZYNA RUTKOWSKA

CAST

GRAZYNA SZAPOLOWSKA – URSZULA ZYRO
MARIA PAKULNIS – JOANNA
ALEKSANDER BARDINI – LABRADOR
JERZY RADZIWILOWICZ – ANTEK ZYRO
ARTUR BARCIS – DAREK STACH
MAREK KONDRAT – TOMEK
KRZYSZTOF KRZEMINSKI – JACEK ZYRO
MARZENA TRYBALA – MARTA DURAJ
ANDRZEJ SZALAWSKI – LAWYER

NO END (1985) - DVD

POLAND • 1985 • 103 MINUTES
COLOR • LETTERBOXED 1.33:1
IN POLISH WITH ENGLISH SUBTITLES
DIRECTED BY KRZYSZTOF KIESLOWSKI
WITH GRAZYNA SZAPOLOWSKA
UPC# 7 38329 03542 6 SRP \$29.95



THE SCAR

CREW

DIRECTOR – KRZYSZTOF KIESLOWSKI
WRITERS – ROMUALDA KARASIA AND KRZYSZTOF KIESLOWSKI
COMPOSER – STANISLAW RADWAN
CINEMATOGRAPHER – SLAWOMIR IDZIAK
FILM EDITOR – KRZYSTYNA GÓRNICKA
PRODUCTION DESIGNER – ANDRZEJ PLOCK

CAST

FRANCISZEK PIECZKA – STEFAN BEDNARZ
MARIUSZ DMOCHOWSKI
JERZY STUHR
JAN SKOTNICKI
STANISLAW IGAR – MINISTER
STANISLAW MICHALSKI
MICHAL TARKOWSKI
ANDRZEJ SKUPIEN
HALINA WINIARSKA – BEDNARZ'S WIFE
JOANNA ORZESZKOWSKA – BEDNARZ'S DAUGHTER

THE SCAR (1976) - DVD

POLAND • 1976 • 102 MINUTES
COLOR • LETTERBOXED 1.33:1
IN POLISH WITH ENGLISH SUBTITLES
DIRECTED BY KRZYSTOF KIESLOWSKI
WITH STANISLAW IGAR
UPC# 7 38329 03572 3 SRP \$29.95



CAMERA BUFF

CREW

DIRECTOR – KRZYSZTOF KIESLOWSKI
WRITER – KRZYSZTOF KIESLOWSKI
PRODUCER – WIELISLAWA PIOTROWSKA
COMPOSER – KRZYSZTOF KNITTEL
CINEMATOGRAPHER – JACEK PETRYCKI
FILM EDITOR – HALINA NAWROCKA
PRODUCTION DESIGNER – RAFAL WALTENBERGER

CAST

JERZY STUHR – FILIP MOSZ
MALGORZATA ZABKOWSKA – IRKA MOSZ
EWA POKAS – ANNA WLODARCZYK
STEFAN CZYZEWSKI – DIRECTOR
JERZY NOWAK – OSUCH
TADEUSZ BRADECKI – WITEK
MAREK LITEWKA – PIOTREK KRAWCZYK
KRZYSZTOF ZANUSSI – HIMSELF
TADEUSZ HUK – DOCTOR ON DUTY
ANDRZEJ JURGA – HIMSELF

CAMERA BUFF (1979) - DVD

POLAND • 1979 • 103 MINUTES
COLOR • LETTERBOXED 1.33:1
IN POLISH WITH ENGLISH SUBTITLES
DIRECTED BY KRZYSTOF KIESLOWSKI
UPC# 7 38329 03552 5 SRP \$29.95



BLIND CHANCE

CREW

DIRECTOR – KRZYSZTOF KIESLOWSKI
WRITER – KRZYSZTOF KIESLOWSKI
PRODUCER – JACEK SZELÍGOWSKI
COMPOSER – WOJCIECH KILAR
CINEMATOGRAPHER – KRZYSZTOF PAKULSKI
FILM EDITOR – ELZBIETA KURKOWSKA
PRODUCTION DESIGNER – RAAFAL WALTENBERGER
COSTUME DESIGNER – AGNIESZKA DOMANIECKA

CAST

BOGUSLAW LINDA – WITEK
TADEUSZ LOMNICKI – WERNER
ZBIGNIEW ZAPASIEWICZ – ADAM
BOGUSLAWA PAWELEC – CZUSZKA
MARZENA TRYBALA – WERKA
JACEK BORKOWSKI – MAREK
JACEK SAS-UHRYNOWSKI – DANIEL
ADAM FERENCY – KSIADZ
MONIKA GOZDZIK – OLGA
ZYGMUNT HÜBNER – DZIRKAN
IRENA BYRSKA – CIOTKA

BLIND CHANCE (1987) - DVD

POLAND • 1987 • 114 MINUTES
COLOR • LETTERBOXED 1.33:1
IN POLISH WITH ENGLISH SUBTITLES
DIRECTED BY KRZYSTOF KIESLOWSKI
UPC# 7 38329 03562 4 SRP \$29.95

