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*The Fabulous Journey of
Balthazar Kober*

LES TRIBULATIONS DE BALTHASAR KOBER

un film de
WOJCIECH J.HAS



Distribution et ventes

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VENICE FESTIVAL 1988

Official Selection

THE FABULOUS JOURNEY OF BALTHASAR KOBER

a film by Wojciech J. Has

from the novel by

Frédéric Tristan

Editions Balland, Paris

Coproduction FILM POLSKI, JECK FILM, LA SEPT,

**with the participation of
CENTRE NATIONAL DE LA CINEMATOGRAPHIE,
S.G.G.C.**

**and financial contributions by
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Synopsis

In the year 1580, Balthasar, an orphan of fifteen, traveled through a plague-ridden Germany shaken by religious wars.

Balthasar, who stutters, is endowed with a remarkable imagination. The cellars of the Holy Inquisition, graves of the pestiferous, universities and printers' shops are as real for him as the trial by fire imposed by archangel Gabriel, his encounters with dead parents, a biblical purgatory and heaven's gates.

Inspired by the ideals of Giordano Bruno, whose trial is under way, he endeavors to see through the mysteries of life, to find the meaning of his life and to acquire a sense of internal balance.

A wise alchemist and kabbalist and certain members of a secret society, some of them quite colorful, assist him in his undertakings.

Thanks to them, he manages to escape from the Holy Inquisition's police forces, tribunals and pyres, and he reaches the promised land which he has so much dreamed of : Venice.

He finds Rosa again, the young maid whom he has never ceased to think of.

But, is Rosa real ? As for himself, does he really live ? And which is of greater importance for us, the reality of our daily life or the reality of our fantasies, dreams and aspirations ?

The director's point of view

In Frederick Tristan's novel, I have been deeply moved by the conflict between Balthasar and the world which surrounds him. Even more so because this young man, travelling in an authentic Germany, plague-ridden and subject to the Holy Inquisition, lives primarily in a universe which is invisible, spiritual, internalized, as it were, inhabited by angels, defunct loved ones, creatures and events risen from dreams and from a reality interwoven with phantasms.

Balthasar's journey is more of an initiating than of a material nature, so that his anxieties gradually change into a balanced and serene state. His master, alchemist and thinker, gives him a helpful hand on the perilous road in his quest for knowledge and love. Is this quest the pursuit of a will-o'-the-wisp ?

As for me, having undertaken to travel with Balthasar, I invite the spectators to follow us through magic paths on the border of reality and of dreams, in these labyrinthine adventures into space and time.

We have already made some steps in this direction with the «Saragossa Manuscript» and «The Sandglass». Let us move further on with Balthasar and a more smiling and playful tone.

Wojciech J. Has

Technical data

THE FABULOUS JOURNEY OF BALTHASAR KOBER
LES TRIBULATIONS DE BALTHASAR KOBER
NIEZWYKLA PODROZ BALTHAZARA KOBERA

Coproduction Polisch-French

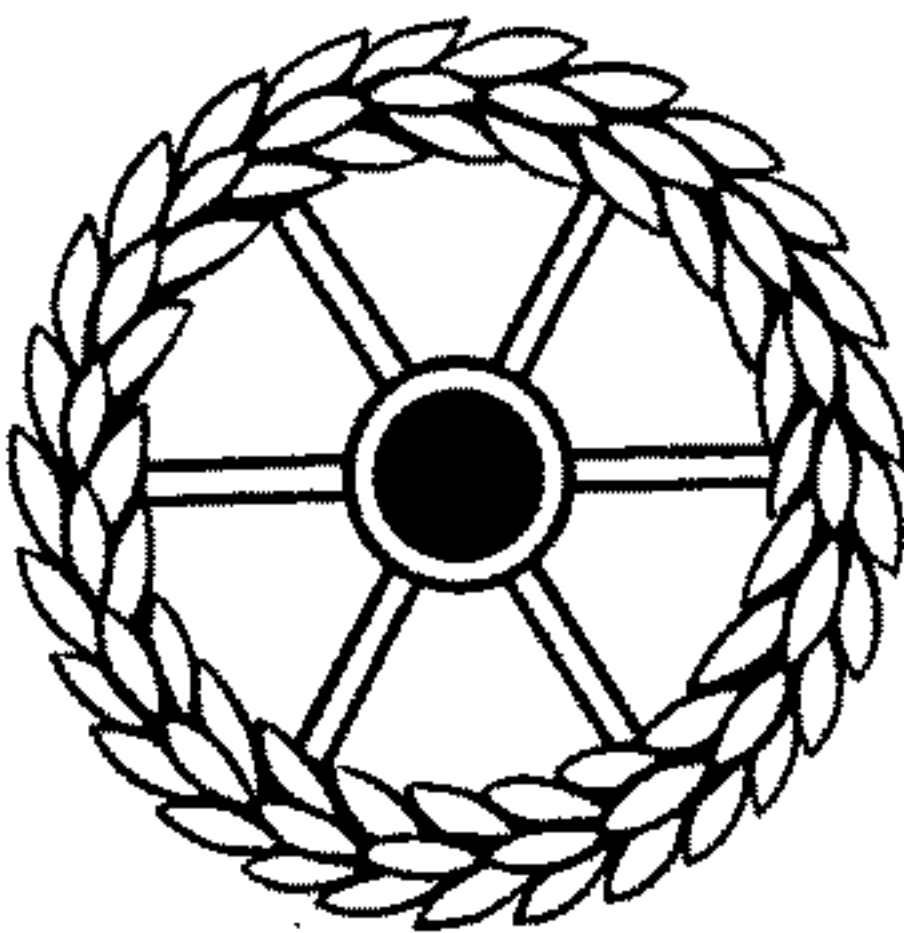
FILM POLSKI, Varsovie
JECK FILM, LA SEPT, Paris

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of CENTRE NATIONAL DE LA CINEMATOGRAPHIE,
S.G.G.C.
and financial contributions by
IMAGES INVESTISSEMENTS

Director	Wojciech J. Has
Author	Frédérick Tristan (Prix Goncourt)
Script and dialogue	Wojciech J. Has
French version	Koukou Chanska
Music	Zdzislaw Szostak
Image	Grzegorz Kedzierski
Sound	Janusz Rosol
Sets	Wojciech Jaworski, Albina Baranska
Costumes	Magdalena Biernawska, Maria Nowotny
Make-up	Alicja Kozłowska, Elzbieta Karmolicka
Editing	Wanda Zeman
Production Managers	Pawel Rakowski, Jean Lefèvre
Press Relations	Marta Carlisky
Orchestra	National Philharmonic Orchestra of Lodz
Studio	Lodz (Pologne)
Exteriors	Pologne, Tchécoslovaquie, Italie (Venise)
Film	Agfa Color
Format	35 mm, cadre 1 : 1.66
Duration	1 h 53
Production date	1988

Main characters

Balthasar Kober	Rafal Wieczynski
The Master	Michael Lonsdale
Rosa	Adrianna Biedrzynska
Gertrud	Gabriela Kownacka
The Mother	Emmanuelle Riva
The Rector	Daniel Emilfork
Varlet	Jerzy Bonczak
The Old Lady	Zofia Merle
The Inn Keeper	Evelyne Dassas
Marguerite	Christine Laurent
The Cardinal	Andrzej Szczepkowski
Battista Strozzi	Frédéric Leidgens
Matthias	Zbigniew Zamachowski
The Angel	Marek Barbasiewicz
Caspar	Jarek Musial



Interview with W. J. Has.

– M.C. : Where did the idea of making a film from the novel by Frederick Tristan come from ?

– W.J.H. : I met Frederick Tristan and discovered his novel thanks to Koukou Chanska, who has been a friend for many years, and with whom we have other projects. One of them involves a script she has written, whose production is well on its way : «The Lyre-Playing Donkey».

– M.C. : What moved you most in Frederick Tristan's novel ?

– W.J.H. : Its wisdom and its humor. I have tried to keep these qualities in my film, and I hope I succeeded. Also the personality of Balthasar and of Cammerschulze his Master. And the relationship between the Master and his disciple, which is the very essence of the film.

– M.C. : Your film takes place in the sixteenth century. Do you think that this film provides an answer to our current concerns and that it corresponds to our feelings nowadays. ?

– W.J.H. : Absolutely. I work a lot with youngsters at the Lodz School where I teach, and I am convinced that young people today can identify with our Balthasar.

This film is even more in tune with our times because, nowadays, the power of authority is collapsing. Young people, in spite of certain assertions to the contrary, have a need to be fascinated, to discover ideals which they can identify with, to listen with attention while being constantly confronted with the choices, often dramatic in essence, which will govern their lives.

We cannot live their lives for them, but we can act as a mirror reflecting intuitions of their fate.

I feel that Balthasar's character is well interpreted by Rafal Wieczynski. In the beginning, he is infantile and stuttering. Later on, he becomes a mature man striving to discover truth.

– M.C. : What truth ?

– W.J.H. : The truth of our very existence, about the world around us. The wish to unveil the mystery of existence leads us inexorably to God. «You will descend from the arid summits of intellectual speculation to reach the fertile plains where in each stream and river lives the Creator» says Cammerschulze to Balthasar.

God, for Cammerschulze, is the very harmony which one can reach by finding in oneself the order of the universe.

Everyone perceives God in his own way.

– M.C. : Tell us more about the character of Cammerschulze the Master.

– W.J.H. : Cammerschulze is a philosopher, also an alchemist who devotes his life to the promotion and defense of man's free thoughts and dignity. His personality is perfectly portrayed by Michael Lonsdale.

Michael is reserved, careful in his acting ; every gesture of his is precisely worked out, everything in him is carefully structured and thoroughly well thought out.

In addition, and this is fundamental, he has a charismatic personality ; something unique flows from his acting.

In a film, casting is half the success. If the film director errs in his choice of actors he has lost the battle.

– M.C. : Are you interested in the Kabbala ?

– W.J.H. : The Kabbala is both a deep science and a poetical vision of the world. In the «Fabulous Journey», the action takes place in a labyrinth which belongs to the realm of the Kabbala. Such was the case with «The Saragossa Manuscript» and «The Sandglass».

Life is a labyrinth, we come back to the very same places, which are no longer the same because, in the meantime, we have been through other experiences, other stages in our life.

Deliverance happens through death and love, which in our film are not of a physical nature, but imaginary. In the film, love is the spirit of love, the ideal of love which we pursue unconsciously, the drive which motivates our undertakings.

– M.C. : Balthasar appears to communicate with the dead, this is striking in your film.

– W.J.H. : In a certain manner, we all communicate with our dead. Why do we visit cemeteries and the places where our dead once lived ? The memory of the deads lives in objects, in what they did, said and learned...

We invoke our dead, especially when we go through difficult times. We think of them. And we do not know whether the dead do not think of us. They appear in our dreams. In Frederick Tristan's novel and in the film, this happens for real. Sometimes, it creates humoristic effects.

– M.C. : Your film forces us to think. Do you believe that spectators are ready for that ?

– W.J.H. : According to my observations, people go more and more to the cinema, not only for entertainment, but also to meditate, to dream, to discover themselves. As formerly one went to the theater and to the opera.

As any film director, I would like my film to be widely seen. I also hope that everyone can find something worth while in the wisdom which it contains.

– M.C. : How do you situate «The fabulous Journey of Balthasar Kober» in your cinematographic works ?

– W.J.H. : A film director never really sees his film, because he is too aware of the components which constitute it. And the film must have an immediate impact upon the spectators' ears and eye. I have only seen one scene of the film, the scene of the exploding church window panes. I saw this scene as if it were not mine, when the images were synchronized with the sound. It was a great scene. But my vision of it only lasted one second. Afterwards I saw once again the fabric, the seams, the cooking. The charm had disappeared.

After a few years a director will see his film, but it will not matter. He will already have become someone else, gone through other experiences ; the film also will be different, the environment too.

A film director needs the public and the critics in order to really see his film. Both can help him continue with his undertakings.

– M.C. : How can one define your film ?

– W.J.H. : It is a film which one might label as a kind of dreamwork. In this context one can mention the «fantastic» : one can distinguish between «realist» films which are snapshots of reality and the other films which find their roots in deep psychological strata, that is, in what appears to us.

When several people relate the same event, this event is different in each description. The way in which an event is reported depends upon the narrator's intuition, experience, sometimes also knowledge. This phenomenon is shown in the film.

One finds also that it has been slightly influenced by Calderon's «Life is a dream». It seems to me that I have been able to show that side of things, but how can one know ?

Dreams are governed by their own laws, they have another logic than that of our life awake, this is why we do not understand them when we wake up. Impressions in dreams can be pure : we are for instance happy or unhappy without knowing why, it is a pure state, without causes and without effects, this is where poetry starts.

One cannot understand everything in a poem, it causes us to respond in a way which is different from a logical process.

To operate in unreality is not one of the means one chooses to express oneself artistically, it is the very idea of the world itself.

We often tend to think that directors are influenced by images, by the visual aspect of things. This is not true. It is the idea wrapped up in a literary work and the thoughts which inspired it which elicit the creation of images and constitute the basis for certain cinematographic research undertakings.

Frederick Tristan's novel gave me an opportunity to proceed with the research which I pursue on narratives. The narration in the film is associated with one query : is the present the most important time, is it the past, or the future ? This is also one of the main themes of «The Lyre-playing Donkey». For Blaise Pascal, the present runs away immediately, therefore, as it were, does not exist. Saint Augustine states the opposite : only the present exists and counts.

For some time now, I have developed a tendency to simplify and lighten the content of a literary work. It seems to me that now I can handle cinematographic materials more easily and with greater relevance.



From left to right : W.J.Has, Koukou Chanska, Frederick Tristan

Statement by Koukou Chanska, producer

The gentleness of human beings who love us and the fact that we wish them well are life-saving buoys in difficult times, or wings which uplift us in times of joy and success. That, for me, is the key theme of the «Fabulous journey of Balthasar Kober».

It is paradoxical how these flows of emotions and exchanges, in order to be maintained, can be nourished by a single instantaneous friendly or loving look or by a smile ; and little does it matter if thousands of kilometers stand between us, if some of us are on earth and if others are no longer there.

Is it not true that we are flooded with emotions by every expression, the trembling feeling arising from solidarity among human beings, of genuine concern with someone else ?

I am deeply moved by Balthasar, his master, Rosa, those who are close to them, their friends. That is why I started as a film producer with this film by Has, the magician inspired by Tristan, whose very name suggests Isolde.

I was happy, as if I was again with my family in my youth, to see this film take form and see the light under the aegis of three magi : Anatole Dauman, Pierre Kauffer, Jean-Loup Passek.

I love this film and I sincerely wish that it reach a large public, bringing to everyone moments of peace and happiness.

Interview of Frederick Tristan

with respect to the film «LES TRIBULATIONS DE BALTHASAR KOBER» («THE FABULOUS JOURNEY OF BALTHASAR KOBER»)

— M.C. : In 1981, your novel, Les Tribulations Heroiques de Balthasar Kober was awarded the Prize of the Literary Society («Grand Prix de la Société des Gens de Lettres»). This Happened two years before you were awarded the Goncourt Prize for les Egares (The Lost Ones). Today, Balthasar Kober is the subject of a film by Polish director Wojciech J. Has, with actors as prestigious as Michael Lonsdale, Emmanuelle Riva, Daniel Emilfork, and many others.

— F.T. : This film is a feast, something akin to a miracle. I discovered Has' work when le Manuscrit Trouve a Saragosse came out in Paris in 1970. I was enthusiastic. I was discovering a creator who was so close to me that I was able to equate his cinematographical world with my own world of novels : a certain look on the invisible, a taste for the extraordinary, a truculence directed to mysteries, multi-dimensional characters, in short, a whole set of similarities which were found to be confirmed when, later on, I saw la Clepsydre (The Sandglass), which I consider to be one of the most important films of the seventies. Then, it was quite natural that, when producer Mrs Koukou Chanska offered me to collaborate with Has, I accepted this proposal gratefully. And the result is here, prodigious.

— M.C. : Is the film close to the novel ?

— F.T. : Without having any need to work together, the osmosis occurred between the text and the film, not only on the anecdotal level but mostly - and I must insist on this - on the emotional, imaginary level, on everything which is impalpable in a work, and which constitutes its very originality. Had I been capable of making a film out of my novel, I would have done it with the same approach.

— M.C. : What is this mysterious fraternity called the Galopins ?

— F.T. : It grouped all those who refused the diktats of the clergy after the Reformation and the Counter-Reformation. Its members were Christian and Jewish philosophers, researchers in alchemy and kabbala, printers producing books illegally, actors, craftsmen, carpenters or masons ; and also monks. All of them suspected of heresy and witchcraft. let us not forget that in 1600 the Dominican monk Giordano Bruno will burn in Rome ! In the film, as in the novel, Balthasar, running away from the Dresden theological courses, meets Papagallo who, under his cover as a clown is, in fact, one of the leaders of this free thinking fraternity. It is he who will introduce Balthasar to the wonderful Rosa, with whom the young boy will fall in love.

— M.C. : A film of adventure and love, to sum it up...

— F.T. : A film in which the extraordinary heightens the characters and the circumstances. As soon as the first images appear on the screen, Has takes you and he will not let you go until the last image, which is of a beauty seldom seen. It is a symphony as much for our ears as for our sight, whose rythm is interwoven with reality and dream, so intimately combined that the spectator becomes part of the play and ends up thinking that the action takes place within himself. It has been a very long time since the visible and the invisible have been joined together in such a moving manner. The actors' playing contributes a great deal to this achievement. Young Balthasar (Rafal Wieczynski) shows a strikingly persuasive strength. Emmanuelle Riva is like a queen. As for Lonsdale playing Cammerschulze, he is extraordinary... And what shall I say of all the other actors, Polish and French, inhabited, carried by I do not know what kind of grace...

— M.C. : What do you call the invisible :

— F.T. : Balthasar communicates with the beyond, and this is done in a very naive, very joyful manner. His dead parents appear to him at the turn of a street, advise him with a charming and caring simplicity ; particularly his younger brother Caspar, a real apple-crunching elf. Even the angels, the devil, here and there, come and go perfectly naturally. It is a film full of wonder and magic, but at no time does the supernatural take over. Indeed, this film is powerfully different because it brings to evidence all that which is ordinarily hidden, because it illuminates all that which is usually nocturnal. It is a highly moving hymn to freedom in the face of false powers, a deep song of love and tenderness in the face of the abyss.



HAS, film-maker of the invisible

Cracow, one day, had to give birth to a certain Wojciech J. Has, a person who is as secret as the city where he was born, and as inclined to mysteries as the city itself. His work touches on the realm of the invisible with tricks which are even more disturbing by the fact that they belong to a field of a quincuncial logic which, arising from a deep lived praxis, scorns the supernatural components of life in order to reach a higher form of realism.

No,Wojciech J. Has is not an author of films of the realm of the supernatural. The manner in which he stalks reality compels him to descend into the labyrinth, to fight any which way against appearances, using films as a vehicle, combining audacity and controls, and knowing fully well that man, facing the unknown (and the unknowable), in doing so, plays a prominent role in this stage of shadows.

Frederick Tristan
(Cahiers du Cinema 1987)

Main prizes awarded to the films of Wojciech J. Has.

LES ADIEUX		
FIPRESCI Prize	IFF Locarno	1959
L'ART D'ETRE AIMEE		
GRAND PRIZE	IFF San Francisco	1963
1 st PRIZE best script	" " "	"
1 st PRIZE best actress	" " "	"
FIPRESCI Prize	IFF Beiroute	1964
THE SARAGOSSA MANUSCRIPT		
CIDALC Prize	IFF San Sebastian	1965
GOLDEN PEN Prize	" " "	"
From foreign journalists		
GRAND PRIZE	IFF Edimbourg	1965
GOLD MEDAL	IFF Sitges	1969
LA POUPEE		
GRAND PRIZE	IFF Panama	1969
THE SANDGLASS		
JURY'S SPECIAL PRIZE	IFF Cannes	1973
GRAND PRIZE «GOLD ASTERIOD»	IFF Trieste	1974
L'ECRIVAIN		
TROFEO	IFF Salerme	1985

WOJCIECH J. HAS, director

Wojciech J. Has was born in Cracow on April 1. 1925. He studied painting at the Cracow Fine Arts Academy and, at the same time, movie-making at the Cracow Cinematographic Institute.

Between 1947 and 1955, he directed numerous shorts (mostly documentaries and popular scientific films). He drew the public's attention with his first non-documentary film «THE NOOSE».

Although he is a member of the first post-war generation (with Wajda, Munk and Kawalerowicz), Has's own evolution has hardly been influenced either by his contemporaries or by the shifting social scene. He is one of the most authentic creators of the «seventh art».

His best know films are «MANUSCRIT TROUVE A SARAGOSSE» («THE SARAGOSSA MANUS-CRIPT») and «LA CLEPSYDRE» («THE SANDGLASS»).

FILMS :

1958 : LE NOEUD COULANT
1958 : LES ADIEUX
1959 : CHAMBRE COMMUNE
1960 : ADIEU JEUNESSE
1961 : L'OR DE MES REVES
1962 : L'ART D'ETRE AIMEE
1964 : LE MANUSCRIT TROUVE A SARAGOSSE
1966 : LES CODES
1968 : LA POUPEE
1973 : LA CLEPSYDRE
1982 : UNE HISTOIRE BANALE
1984 : L'ECRIVAIN
1985 : JOURNAL INTIME D'UN PECHEUR
1988 : LES TRIBULATIONS DE BALTHASAR KOBER

KOUKOU CHANSKA, producer

Poet and writer, Koukou Chanska has adapted and produced in Poland approximately one hundred plays by French authors (Anouilh, Beckett, Montherlant, Salacrou...) and by Polish authors in France. Among the latter, «LE MARIAGE» («THE MARRIAGE») by W. Gombrowicz (Andre Malraux Prize, Young Theatrical Companies competition, 1963) and «LA MERE» («THE MOTHER») by S.I. Witkiewicz (France-Culture 1968, Gallimard 1969, Renaud-Barrault Company 1971).

In Poland, she was awarded the Prize for Translation for «MALATESTA» by Henry de Montherlant (1963) and she received the Ministry of Culture's Prize for all her theatrical adaptations.

In 1979, Pope Jean Paul II commissioned her to adapt in French his play «LA BOUTIQUE DE L'ORFEVRE» («THE GOLDSMITH'S SHOP») - Editions du Cerf, France-Culture.

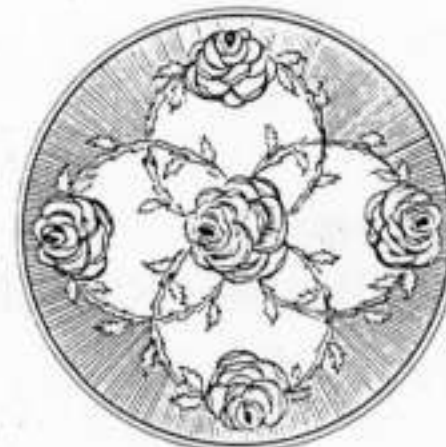
Recently, she has devoted her time and efforts to her own literary creations, with «L'ANE QUI JOUE DE LA LYRE» («THE LYRE-PLAYING DONKEY») and «L'INASSOUVI» («THE UNSATISFIED ONE») - France-Culture.

She is presently working on a scenario : «L'HOTEL DE STRASBOURG ET DE L'UNIVERS» (THE HOTEL OF STRASBOURG AND OF THE UNIVERSE).

She is general manager of JECK FILM, a film production and distribution company which she created in 1984.

JECK FILM has distributed in Paris films by W. J. Has and J. Kawalerowicz on the occasion of revivals of films by these directors. With «LES TRIBULATIONS DE BALTHASAR KOBER» («THE FABULOUS JOURNEY OF BALTHASAR KOBER»), which is JECK FILM's first production, Koukou Chanska became a film producer.

JECK FILM's projects under completion are : «L'ANE QUI JOUE DE LA LYRE» («THE LYRE-PLAYING DONKEY»), directed by W. J. Has, «LE PARIA DU DANUBE» («THE DANUBE PARIAH») after J. Thuillier, and «CHOPIN», a joint film and television series on the musician, co-produced with the Polish Television.



FREDERICK TRISTAN, author

Born on June 11, 1931 at Sedan (ardennes).

Novelist : LE DIEU DES MOUCHES (Grasset, 1959) - NAISSANCE D'UN SPECTRE (Bourgois, 1969) - LE SINGE EGAL DU CIEL (Bourgois, 1972) - JOURNAL D'UN AUTRE (Bourgois, 1975) - LA GESTE SERPENTINE (La Différence, 1978) - L'HOMME SANS NOM (Balland, 1980) - LES TRIBULATIONS HEROIQUES DE BALTHASAR KOBER (Balland, 1980) - LA CENDRE ET LA FOUDRE (Balland, 1982) - LES EGARES (Balland, 1983) - LE THEATRE DE MME BERTHE (Balland, 1986) - LE FILS DE BABEL (Balland, 1986) - LA FEMME ECARLATE (De Fallois, 1988).

Essayist : LE MONDE A L'ENVERS (Hachette-Massin, 1980) - LES TENTATIONS (Balland, 1981) - L'OEIL D'HERMES (Arthaud, 1982) - VENISE (Champ-Vallon, 1984).

Grand prize of the literary society 1981 for «THE FABULOUS JOURNEY OF BALTHASAR KOBER».

Goncourt Prize 1983 for «LES EGARES».

Lived a long time in Asia (China, Viet-Nam, Burma, Indonesia).

Pockets books : LE DIEU DES MOUCHES (10/18) - LA CENDRE ET LA FOUDRE (Livre de Poche) - LES EGARES (Point-Seuil) - LE FILS DE BABEL (Folio) - BALTHASAR KOBER (Folio) - L'HOMME SANS NOM (10/18) - LE THEATRE DE MME BERTHE (10/18).

Translated in English, German, Spanish, Hebrew, Swedish, Dutch, etc...



MICHAEL LONSDALE

Main Films :

LES SNOBS
LE PROCES
LA BOURSE OU LA VIE
LES COMPAGNONS DE LA MARGUERITE
LA MARIEE ETAIT EN NOIR
LA GRANDE LESSIVE
BAISERS VOLES
DETRUIRE DIT-ELLE
L'ETALON
LE PRINTEMPS
OUT 1 : SPECTRE
LE SOUFFLE AU COEUR
LES ASSASSINS DE L'ORDRE
JAUNE LE SOLEIL
LA VIEILLE FILLE
PAPA LES PETITS BATEAUX
LA GRANDE PAULETTE
IL ETAIT UNE FOIS UN FLIC
CHUT
DAY OF THE JACKAL
GLISSEMENTS PROGRESSIFS DU PLAISIR
STAVISKY
LE FANTOME DE LA LIBERTE
ALOISE
UN LINCEUL N'A PAS DE POCHE
INDIA SONG
SECTION SPECIALE
LIFE OF GALLILEO
THE ROMANTIC ENGLISH WOMAN
LA TRAQUE
LE TELEPHONE ROSE
FOLLE A TUER
LES OEUF BROUILLES
MONSIEUR KLEIN
MOONRAKER
DOUCE ENQUETE SUR LA VIOLENCE
LES JEUX DE LA COMTESSE DOLINGEN DE
GRATZ
ERENDIRA
L'EVEILLE DU PONT DE L'ALMA
BILLY ZE KICK
AU NOM DE LA ROSE
LES TRIBULATIONS DE BALTHASAR KOBER

Jean-Pierre Mocky
Orson Welles
Jean-Pierre Mocky
Jean-Pierre Mocky
François Truffaut
Jean-Pierre Mocky
François Truffaut
Marguerite Duras
Jean-Pierre Mocky
Marcel Hanoun
Jacques Rivette
Louis Malle
Marcel Carné
Marguerite Duras
Jean-Pierre Blanc
Nelly Kaplan
Gérald Calderon
Georges Lautner
Jean-Pierre Mocky
Fred Zinnemann
Alain Robbe-Grillet
Alain Resnais
Louis Bunuel
Liliane de Kermadec
Jean-Pierre Mocky
Marguerite Duras
Costa Gavras
Joseph Losey
Joseph Losey
Serge Leroy
Edouard Molinaro
Yves Boisset
Joël Santoni
Joseph Losey
Lewis Gilbert
Gérard Guérin
Catherine Binet
Ruy Guerra
Raoul Ruiz
Gérard Mordillat
Jean-Jacques Annaud
W.J.Has

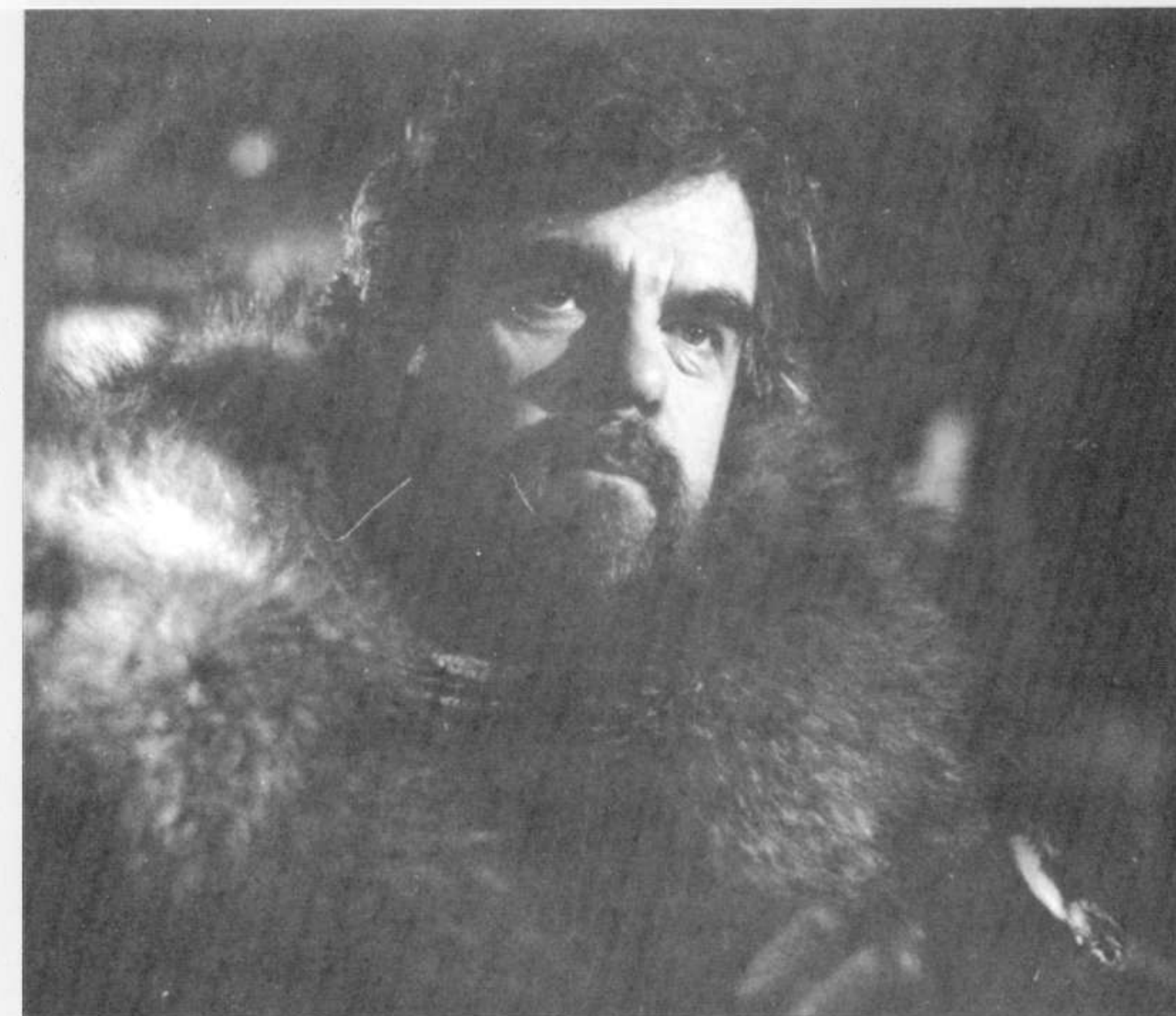
MICHAEL LONSDALE (The Master)

Born in Paris of a French mother and an English father, he is perfectly bilingual in French and English. He spends his youth in England and Morocco.

In 1947, in Paris, he devoted his activities to painting, and, attracted to the stage, he attended Tania Balachova's drama courses.

Raymond Rouleau was instrumental in having him start in the theater, in which he has remained ever since, playing many roles in the cinema and on television.

This has not prevented him from other undertakings : directing actors, plays, operas... «I would have liked to be so many things, he says... it is not possible in a single life !»



RAFAL WIECZYNSKI (Balthasar)

Born on 22 September, 1968. As a child, already attracted to the theater, he joined the theatrical centre of the Ochota Theater in Warsaw and, at age 14, was awarded the diploma of «instructor in non-professional theater acting».

After a baccalaureate degree in 1987, he was admitted to the Lodz Higher School of Cinema, Television and Theater, where he is presently studying»

He has been in films for the last ten years.

Main Films :

L'ETE DES GENS DE LA FORET
JE SUIS CONTRE
FUITE DES ENDROITS QU'ON AIME
LES TRIBULATIONS DE BALTHASAR KOBER

Wl. Slesicki
A. Trzos-Raclawiecki
J. Dziejzina
W. J. Has



ADRIANNA BIEDRZYNSKA (Rosa)

Born on 30 March, 1962. Graduate of the Comedy faculty of the Lodz Higher School of Cinema, Television and Theater. Member of the Warsaw Nowy Theater's group of actors.

Main Films :

HANUSSEN
BORYS GODUNOV
LES TRIBULATIONS DE BALTHASAR KOBER

I. Szabo
S. Bondarczuk
W. J. Has



DANIEL EMILFORK (The Rector)

Endowed with an exceptional personality, he is considered one of our most talented actors.

Born of Russian parents who emigrated to South America, he started out in life as professor of English.

First on impulse, and later on out of love, the theater took him over completely. He divided his time between acting, directing, sometimes teaching, and even writing plays which will mark his time.

Films and television, after having identified him too often with disquieting characters, finally offered him roles appropriate to his stature with directors such as Yves Allegret, Pierre Gaspard-Huit, Jean Delannoy, Henri-Georges Clouzot, Rene Clement...

Main Films :

CHATEAU EN SUEDE
LADY L.
MEURTRE A DOMICILE
VOYAGE AVEC MA TANTE
LE VOLEUR DE BAGDAD
CASANOVA
LA BELLE CAPTIVE
DEUX HEURES MOINS LE QUART AVANT JESUS CHRIST
PIRATES
THE MESSENGER
LES TRIBULATIONS DE BALTHASAR KOBER

Roger Vadim
Peter Ustinov
Lobet
Georges Cukor
Donen
Fellini
Alain Robbe-Grillet
Jean Yann
Roman Polanski
John Frankenheimer
W.J. Has



CHRISTINE LAURENT (Marguerite)

After studying at the Lyons (her native city) Conservatory, she attended Antoine Vitez' classes at the Paris National Conservatory. With her romantic looks and a remarkably energetic personality, this young actress has established herself as a presence in the theater and in front of film and television cameras.

She has a passion for cats, and also a great need for creative undertakings ; she brings to fruition projects which are dear to her heart («THE FOREHEAD WAY UP IN THE CLOUDS, THE HEAD SOMEWHERE ELSE») and other projects which will come to us as a surprise.

Main Films :

LA SOUPE FROIDE
ON N'EST PAS SERIEUX QUAND ON A 17 ANS
LE CHAT ET LA SOURIS
ADIEU POULET
COURS APRES MOI...
LE POINT DE MIRE
NE PLEURE PAS
LE SANG DES AUTRES
SAUVE TOI LOLA
MORT UN DIMANCHE DE PLUIE
CARNAVAL
LES TRIBULATIONS DE BALTHASAR KOBER

Robert Pouret
Adam Bianco
Claude Lelouch
Pierre Granier Deferre
Robert Pouret
J. C. Tramon
J. Ertaud
Claude Chabrol
Michel Drach
Joël Santoni
Ronny Coutteure
W. J. Has



GABRIELA KOWNACKA (Gertrud)

Born on 25 May, 1952. Graduated from the Warsaw Higher School of Theater in 1975.

Played main roles at the KWADRAT, WXPOLCZESNY and STUDIO theaters.

In 1977, was awarded the Zbigniew Cybulski prize for the best young actress.

Particular noticed in Hamlet (as Ophelia) and in Woody Allen's play.

Main Films :

LE JOURNAL INTIME D'UN PECHEUR
CHRONIQUE DES EVENEMENTS AMOUREUX
QUESTIONS ENFANTINES
CONDAMNE
LES TRIBULATIONS DE BALTHASAR KOBER

Wojciech J. Has
Andrzej Wajda
Janusz Zaorski
A. Trzos-Rastawiecki
Wojciech J. Has



EMMANUELLE RIVA (The Mother)

She was born in the Vosges, of a French mother and an Italian father.

As a child, she was attracted to the circus. As an adolescent, fascinated by the theater, she freed herself from her family's tutelage, quit her sewing apprenticeship, and moved to Paris to study at the Center for Dramatic Arts of the rue Blanche.

Her first major role was in «Hiroshima, mon amour» («Hiroshima, my love») and she became admired in the whole world.

In l'Avant-Scene, Jacques Lassalle says this about her : «A woman, absolutely, and of our time. Such is, first of all, Emmanuelle Riva. A certain manner of being in the world, of walking, laughing, listening and remaining silent, writing a poem, reflecting on the day's events. In short, living the very instant»

Main Films :

HIROSHIMA, MON AMOUR
THERESE DESQUEYROUX
KAPO
LEON MORIN, PRETRE
CLIMATS
LE COUP DE GRACE
THOMAS L'IMPOSTEUR
LES RISQUES DU METIER
L'HOMME DU DESIR
LA MODIFICATION
LE LONG DE LA RIVIERE FANGO
J'IRAI COMME UN CHEVAL FOU
Y-A-T-IL UN FRANÇAIS DANS LA SALLE
LES YEUX, LA BOUCHE
UN DELITTO
UN HOMME A MA TAILLE
FUNNY BOY
LES TRIBULATIONS DE BALTHASAR KOBER

Alain Resnais
Georges Franju
Gilles Pontecorvo
Jean-Pierre Melville
Stellio Lorenzi
Jean Cayrol
Georges Franju
André Cayatte
D. Delouche
M. Worms
Sotha
Fernando Arrabal
Jean-Pierre Mocky
M. Bellochio
S. Nocita
A. Carducci
Ch. le Hémonet
Wojciech J. Has

FREDERIC LEIDGENS (Battista Strozzi)

« The path which an actor follows is, first of all, the roles which he plays ». His statement was confirmed by a long stay at the National School of Strasbourg where he distinguished himself in difficult plays : Schnitzler’s LA RONDE, Euripides’ THE PHOENICIANS.

He distinguished himself in LA DOUBLE INCONSTANCE, LE FILS DU PELICAN, LES EXALTES, LE TUNNEL, UNE BELLE JOURNEE D’AOUT 1913... in texts by Kleist and Freud.

Emmanuelle Klausnet wrote about him : «Frederic Leidgens, rare, highly fragile, intuitive and sober... a precise actor, unique, alone among a thousand others».

In the cinema :

In the FABULOUS JOURNEY OF BALTHASAR KOBER, he mobilized all his qualities as an actor to interpret the role of Father Strozzi, ecclesiastic in Venice.

EVELYNE DASSAS (The Inn Keeper)

Graduated from the Paris National Conservatory classical plays and modern comedies.

Her qualities as an actress, combined with a great physical charm and an innate elegance, allow her to personify with great ease flirtatious women as well as tragic characters.

One is delighted to discover her in roles which are different every time. Among others, in HENRI III - NE TE PROMENE DONC PAS TOUTE NUE - RUY BLAS - BOEING BOEING - OTHELLO - etc... and also in musical comedies such as as SMOLL SMOLL AND CO.

Main Films :

DYNAMITE JACK	Jean Bastia
LES LIVREURS	Jean Girault
COMMENT EPOUSER UN PREMIER MINISTRE	Michel Boisrond
QU'EST CE QUI FAIT COURIR LES CROCODILES	Jacques Poitrenaud
LE GANG DES OTAGES	Edouard Molinaro
LE CONCIERGE	Jean Girault
LE PROTECTEUR	Roger Hanin
L'INTREPIDE	Jean Girault
LA TETE DU CLIENT	Jacques Poitrenaud
UNE SOURIS CHEZ LES HOMMES	Jacques Poitrenaud
HIBERNATUS	Edouard Molinaro
LA PROVOCATION	A. Chapack
UN AMOUR DE SABLE	Christian Lara
LES TRIBULATIONS DE BALTHASAR KOBER	W.J. Has

ZSZISLAW SZOSTAK, composer

Composer of several major works, he is manager of the Lodz National Philharmonic Orchestra and enjoys composing music for the theater and films.

Main Films :

REINE BONA SFORZA	J. Majewski
UN AIR POUR ATHLETE	F. Bajon
LIMOUSINE WEINLER-BENZ	F. Bajon
THAIS	R. Ber
LES TRIBULATIONS DE BALTHASAR KOBER	W. J. Has



GRZEGORZ KEDZIERSKI, Chief Cameraman

Born on 7 February, 1949, graduated in 1971 from the Lodz Higher School of Cinema, Television and Theater. One of the most gifted cameramen in Poland, he is president of the Cameramen Group of the Polish Film Makers Association.

Main Films :

UNE HISTOIRE BANALE	W. J. Has
TRAVAIL AU NOIR	M. Dudzinski
SIEGFRIED	A. Domagalik
L'ECRIVAIN	W. J. Has
JOURNAL INTIME D'UN PECHEUR	W. J. Has
TRIBULATIONS DE BALTHASAR KOBER	W. J. Has

WOJCIECH JAWORSKI, art director

Born on 30 December, 1956. Graduate of the Lodz Polytechnic School. Worked as Assistant Art Director with Has in two of his films («A banal story», «Intimate diary of a sinner»). Worked also in W. Dziki's film «The wonderful child», which was awarded the prize for excellence in stage design at the 1987 Gdansk Festival.

Film :

LES TRIBULATIONS DE BALTHASAR KOBER	W. J. Has
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MAGDALENA TESLAWSKA BIERNAWSKA, costume designer

Graduated from the Lodz Fine Arts Academy; is among the best costume designers for films in Poland.

Main Films :

LE DELUGE	J. Hoffman (nomination pour «Oscar»)
LE GLOBE D'ARGENT	J. Zulawski
THAIS	R. Ber
L'ECRIVAIN	W. J. Has
JOURNAL INTIME D'UN PECHEUR	W.J. Has
LES TRIBULATIONS DE BALTHASAR KOBER	W. J. Has

ALBINA BARANSKA, interior decorator

Born on 5 August, 1932. Has worked in the cinema since 1958. Highly considered, she has made contributions as interior decorator to more than 50 films.

Main Films :

JOURNAL INTIME D'UN PECHEUR	W.J. Has
FEMME DE PROVINCE	A. Baranski
TABOU	A. Baranski
LES TRIBULATIONS DE BALTHASAR KOBER	W. J. Has

JANUSZ WEYCHERT, first assistant director

Originally a journalist, he became script writer and director after studying at the Lodz Higher School of Cinema, Theater and Television. Since 1980, he is one of Has's closest associates.

PAWEL RAKOWSKI, production manager

Graduate of the University of Warsaw Law Faculty in 1975 and of the Cinematographic Production Faculty of the Lodz Higher School of Cinema, Television and Theater in 1977. Worked as Assistant Production Manager in «A banal story», «The writer» and «Intimate diary of a sinner».

Since 1984 he is Chief Production Manager, a function which, in Poland overlaps to some extent with that of associate producer. Polish cineasts consider him an authentic artist.

Main Films :

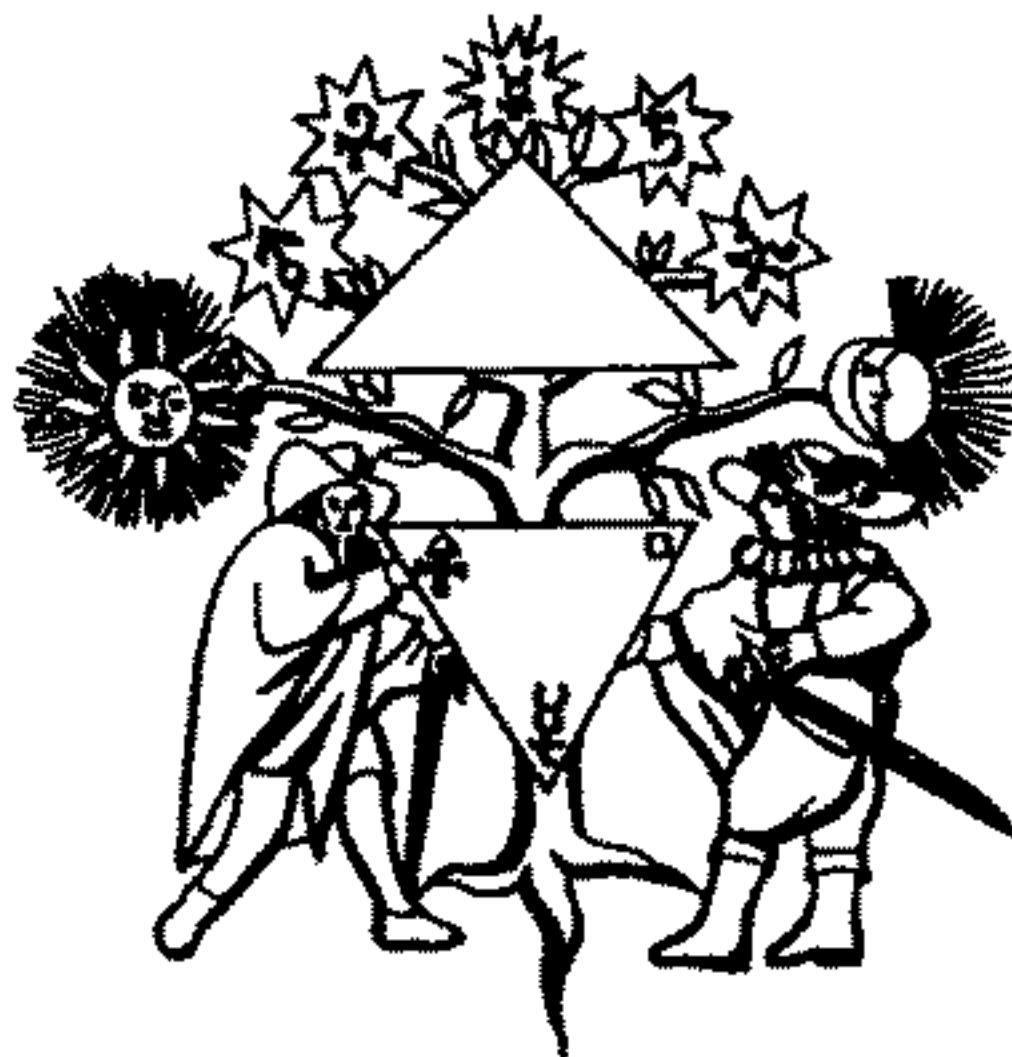
JEU A L'AVEUGLE	D. Rettinger-Wieczorkowski
L'ARC D'EROS	J. Domeradski
TABOU	A. Baranski
LES TRIBULATIONS DE BALTHASAR KOBER	W. J. Has

JEAN LEFEVRE, production manager

First Assistant Director of major directors (M. Camus, Cl. Sautet, J. Demy, Christian-Jacque, J. Tati, A. Resnais, M. Deville..., among others) he has worked on approximately one hundred films.

Produced a large number of television shows and telefilms, then, moving to film production, produced about ten films which often demand his technical knowledge of special effects, video and synthesized images.

Open to all forms of cinematographic expression, but still maintaining his predilection for the directing of actors, he plans to produce his own films.



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