



MD4 presents:
new film by author of "Mall Girls"
Kasia Rosłaniec

Baby Blues

something to love and fries to go



CREW:

Directed by: Kasia Rosłaniec

Written by: Kasia Rosłaniec

Director of Photography: Jens Ramborg fnf

Casting: Marek Palka

Editor: Bartosz Pietras PSM, Jacek Drosio

Production Designer: Lise Christensen

Costume Designer: Matylda Rosłaniec

Make-up: Ewa Kowalewska, Domika Dylewska

Sound Design: Kacper Habisia M.P.S.E,

Marcin Kasiński M.P.S.E

Sound on set: Zofia Moruś, Marcin Lenarczyk

Photos used in press book by: Łukasz Newiadomski

Press book design: Grażyna Maślankowska

CAST:

Natalia – Magdalena Berus

Martyna – Klaudia Bułka

Kuba – Nikodem Rozbicki

Ernest – Michał Trzeciakowski

Antek – Mikołaj i Dominik Łubek

Natalia's mother – Magdalena Boczarska

Dorota – Renata Dancewicz

Neighbour – Katarzyna Figura

Kuba's father – Jan Frycz

Seba – Mateusz Kościukiewicz

Kuba's mother – Danuta Stenka

and others.

**TECHNICAL
SPECIFICATIONS:**

The principal photography May – June 2011

Format: 35mm, DCP, Colour

Sound Mix: Dolby Digital

Runtime: 98'

Produced by: **MD4**

In coproduction with:

Zentropa International Poland,

Peter Garde

Telekomunikacja Polska,

Director of Content Dominique Lesage

Warszawa Powiśle część Grupy Warszawa,

Norbert Redkie and Bartłomiej Kraciuk

With participation of:

Warsaw Film Foundation,

Ewa Więckowska-Miętkiewicz and Stefan Laudyn

With the support from:

Polish Film Institute,

Director Agnieszka Odorowicz



English Title: Baby Blues

Original Title: Baby Blues

Production Year: 2012

Genre: Drama

Language: Polish

Country of Origin: Poland

Line Producer: Inga Kruk

Producer: Agnieszka Kurzydło

Distributor in Poland: Kino Świat

A FEW WORDS FROM AGNIESZKA KURZYDŁO, PRODUCER OF "BABY BLUES":

What can I say about the production of "Baby Blues"? The mother of one of the teenage actresses didn't want her daughter to star in this film. After reading the script she quickly changed her mind and said: This will be an important film. This is the simplest answer to why I decided to make this movie. In Europe, demographic issues are considered in the context of economic development of societies. Teenage mothers do not face the same discrimination as they did 20 years ago. While there still is a "problem of teenage maternity", surely we need to think why is it a "problem"? Why do 16 – year old girls decide to create a new human being as easy as buying a new dress or going to a party?

"Baby Blues" is a film about love, self-fulfilment and tolerance, which are becoming grotesquely diminished by contemporary forms of communication (Internet, short messages – sent even by parents, which are too busy themselves). As "grotesque" goes to emotionally immature teens, love becomes sex in the most sophisticated forms; self-fulfilment equals admiration in the eyes of colleagues due to shocking actions or wealth, and tolerance means acceptance for a friend from school who takes drugs.

Children and the way they behave are their parent's responsibility. In our movie there aren't many grown-ups, yet the effects of their parenthood are seen through actions and philosophy of "Baby Blues" young characters. This way of presenting the subject convinced me from the beginning. Our heroes have a problem with showing their emotions; they don't know how to talk about them either. They use phrases and lines they heard on TV, not knowing what they fully mean. They come up with new ideas how they would like to be seen by others, because that's more important than relations with people closest to them. They aren't aware that it should be the other way around, because their parents never explained it to them – they were too busy when their kids were growing up.

Meeting and working with Kasia Rosłaniec was one of the most important and interesting adventures in my recent years. I'm very happy that it happened. Kasia is a young scriptwriter and talented director who has a unique ability to talk about important things through simple situations, simple language, while preserving the artistic aspect of the film. Kasia had a great commercial success with her first movie titled "Mall Girls" (over 600 000 viewers in cinemas in Poland only). The film received awards at many international film festivals. Despite this, Kasia is a person who is constantly looking for new challenges and solutions and feel the need to develop. I would like to help her in this very much. She convinced me with her talent and "artistic courage", that she is a person of great potential and film intuition. And I think it's time to show the International public her world point of view.

The making of our movie would not be possible, if it weren't for the faith and participation of many people; our co-producers and the financial support of institutions and their representatives. There are some people that I would especially like to thank:

All the people from the Polish Film Institute, who showed their support, especially Director **Agnieszka Odorowicz**, who through her wise and brave politics and the support for young filmmakers, creates good conditions for the progress of Polish cinema;

Małgorzata Szumowska, for supporting us from the very beginning, not only as a friend but also as an artistic supervisor;

Inga Kruk, my associate and line-producer, because without her commitment it wouldn't be possible to successfully finish such a difficult project;

Norbert Redkie, Bartłomiej Kraciuk (Warszawa Powiśle), who joined us as co-producers, in the most crucial moment of the production;

Everyone who helped us at Zentropa Entertainment and Zentropa International, especially **Peter Garde** and **Peter Aalbæk Jensen**.

Warsaw Film Foundation, especially the associated producer,

Stefan Laudyn, for supporting Kasia from the very beginning.

Viacom International Media Networks, because thanks to them we were able to accomplish a complex and unprecedented casting process for our movie. Eight thousand young people have sent MMS messages with their pictures. From that massive amount of entries we picked a couple of hundred persons, which we later invited to audition in Warsaw. Thanks to this massive operation we were able to find the perfect heroine for our story – or to be more precise, the girl who got to play her, Magdalena Berus.



Press about "Mall Girls" – Kasia Rosłaniec's first feature:

The result is the darkly devastating fictional film, "Galerianki" or "Mall Girls", which premiered in Poland in the autumn and has provoked a national debate about moral decadence in this conservative, predominantly Catholic country, 20 years after the fall of Communism. [...]

The film that started the discussion tells the story of four teenage girls who turn tricks in the restrooms of shopping malls to support their clothing addiction. It has attained such cult status that parents across the country say they are confiscating DVDs of the film for fear it provides a lurid instruction manual.

THE NEW YORK Times Dan Bilefsky

This tough, uncompromising and gritty slice of realism cuts to the core of the socialization of an adolescent who finds herself caught up with a gang of teenaged girls determined to make their way in the world. At times startlingly aggressive, at others softly romantic, Katarzyna Rosłaniec's film unflinchingly slashes its way through contemporary Polish society. Rosłaniec exposes the confusions of a deeply troubled and potentially damaged generation[...].

The Director and CEO of the Toronto IFF Piers Handling

Finally a movie we have all been waiting for. Strong, uncompromising, discussing an important, yet shameful social subject.

POLITYKA Zdzisław Pietrasik

Kasia Rosłaniec took on a difficult topic, choosing a realistic and social cinematic language, which – even when accused of being tendentious – is capable of confronting our times. [...] The topic is overall interesting in the context of female protagonists in the Polish cinema.

FILMWEB Marta Brzezińska

Rosłaniec made a film, which is strong and even shocking at some points. She wasn't scared of the challenge, but as I presume, because of her sensibility she didn't cross the line. In spite of that, her picture is full of emotion, it is shattering and makes you think. A good and truly necessary movie.

STOPKŁATKA Artur Cichmiński

The "Mall Girls" shown me that it's director is not only a skilled and efficient director, but also it shown the potential for a story about "the curse of growing-up".

GAZETA WYBORCZA Paweł T. Felis

Her film is the perfect example of an attractive compilation of fictional and documentary take on the subject [...] Showing the dark side of shopping malls, Rosłaniec is accurately diagnosing many problems of today's youth. It's hard to overrate this movie, which should be the beginning of discussion of the real problem.

RZECZPOSPOLITA Barbara Holender

"Baby Blues" Kasia Rosłaniec, Poland World Premiere Polish director Kasia Rosłaniec follows her controversial, irresistibly scrappy debut "Mall Girls" with this edgy and disarmingly frank look at teen pregnancy

Twitch Todd Brown





ABOUT THE MOVIE "BABY BLUES"

In her latest movie Kasia Rosłaniec starts her story, where other filmmakers often end theirs. As always teasingly yet with eloquence at the same time, the young director isn't afraid to challenge not only her audience but also herself. To make her movie aside from actors, she invited young non-professionals debutants. She entered the world of the young without judging. It's a portrait of perhaps, the first generation after the 89' turn in Poland, which was raised by so many different external stimuli, grown up so quickly and in the end was allowed to stay young.

It would be easy to write that this movie is about a teenage girl having a baby. It is safer to say, that it is the turning point for Rosłaniec second movie. Natalia and her boyfriend are trying to "play house", live a normal, grown-up life and raise their son. The thing is that "playing house" looks different than it used to. The patterns and priorities have changed, as the reality that surrounds us. The director (and screenwriter at the same time), has managed to show the young characters worldview, which reaches beyond simple labels, such as "hipster" for example. Kasia was able to capture the mentality of a young generation, which after being raised in a sense of freedom, independence and easy access; now have an incredible thirst for new, undefined emotions. A mentality of quick uploads, blog stylistics, short Facebook comments, drive-thru shopping, fast food and small talk. And let's not forget – everything has to be in style.

There is no coincidence in blog stylistics. Today's life coordinates – what's good and what isn't, what is fashionable – are determined by online trendsetters. And Natalia wants to be fashionable among all. For years one of the feminist demands was that a child should not stand in a woman's way for self-realization. Natalia's generation however, is the first in history that lives up to that phrase so casually, so easily. A child can be trendy. It can be a gadget too, an element of a wardrobe, an accessory. Having one must be cool, otherwise the papers and tabloids wouldn't keep writing about celebrities' pregnancies and how the women quickly regain good form after having a kid.

Kasia Rosłaniec made a very actual movie, not only because of its subject, but also in its form. The film construction is similar to a blog – modern, tempting, stylish, diverse. Visually outstanding, invoking to paintings, comics, fashion, pop-culture in general. She meets symmetry with asymmetry, isn't afraid to show a very shallow frame, just to serve a very detailed picture a moment later. This is a strong and close-to-life way of picturing young generation. They aren't in a logjam between two worlds anymore; they managed to combine every day reality with unreal (virtual) hide out. Do you have your own blog? Or maybe somebody's already reading you but you don't know it yet?

FILMMAKER'S STATEMENT

"Baby Blues" isn't a movie, essentially. It's a blog. A fashion blog. If somebody's old fashioned, he will call it a diary. That's vintage. Not because there's anything about that sort of things in the story line – Natalia doesn't have a blog nor a diary. "Baby Blues" is simply it.

In every fashion blog there are different styles of photos. It depends on the bloggers mood and creativity at the moment. Some of those pictures are plastic, really commercial. Others are girlish, in the style of Corrine Day's work – like her photos of teenage Kate Moss. It's easy for Natalia. All she needs is a suitable outfit and a proper place for being photographed. But sometimes there's just no strength left for being creative and then the pictures are just like they are. They're real. And lastly, like in every diary, there are some torn pages – black spaces, which are too painful or sometimes simply too boring to remember.

"Baby Blues" is about fashion, because everybody in it is fashionable. However it's also largely about loneliness, and Antek – Natalia's seven months old son – is a fusion of the two subjects.

Today's world is filled with big-city loneliness that has the multimedia cell phone as its key prop. People in that world are unable to form a close connection with each other. Even sitting side by side, each of the two is busy typing something on their own cell phone screen. They lie to themselves; getting into plastic-coated relationships, their key focus always being on expanding their ever-growing Facebook friend base. Love has become a product with an online instruction manual. But the need for actual intimacy is still there; it is natural and innate. And bearing a child seems like the simplest way of filling that void. Plus, it's cooler than getting a puppy.

And so, Antek becomes a metaphor of what the contemporary world is missing; his existence is proof of how simple it is to fulfil young people's needs today. It's just as easy as placing an order in a fast food restaurant. "**Something to love and fries to go**" they say.

Lastly "Baby Blues" is about one other thing in addition to all of the above. Can anyone be any lonelier, if the only way of filling that loneliness is with a baby? And is there anything more egoistic than having a child only to fill that empty void in your life?

So "Baby Blues" is a blog about **egoism**.



INTERVIEW WITH KASIA ROSŁANIEC

Where did you get your idea for "Baby Blues"?

I found an article titled: "Youngest mothers of Europe". I read that there is this awesome fashion for pregnancy among teenage girls. That in the U.S. there is a show called "The Secret Life of the American Teenager", which was supposed to be a warning for teenagers not to get pregnant, but the results were different, and the percentage of pregnancies among teenage girls grew even larger. I read that it's a real massacre in England, because they have got high social allowance there, and also there is a public approval of having kids at a very young age and it's even considered cool. Furthermore, having babies is fun, because you can buy them clothes, etc. But I thought there is something more to it. These teenage girls want to have kids, because they want to be loved. And they want somebody to love. On one hand it's scary, on the other, this doesn't apply only to teenagers – 30 or 40-year old women do exactly the same – they having kids so they won't be alone anymore. The problem is that the process of killing this loneliness is very egotistic (same as buying a puppy, so somebody won't feel lonely is egotistic). I think however, that the difference between teenage girls and older women is, that the younger girls, at least Natalia, aren't so calculative. These girls have this easiness in fulfilling their needs – mainly because of the times they live in. And after that article I've started reading millions of "teenage moms" blogs, I've spoken to one of them personally. Everything that I learned from that first article was confirmed in reality.

This is one of few stories that doesn't concentrate on how a young girl gets pregnant, but mostly on what happens after she becomes a young mom.

I realized that it's the wrong way to go, because this story is about the things I said before – love and selfishness. Please notice that everyone in my movie are egoists. At the same time however you can sympathize with each of them, understand their decisions. Natalia's mother leaves, because she has the right to feel tired and crowded. She had Natalia when she was 17, gave her best raising her. She wasn't able to love her however, and that's why Natalia wants to have Antoś – she feels that lack of affection. At the same time her decision is very egoistic, because she assumes that her mother will take care of her son. Natalia thinks of her baby as a living doll, she refers to it as to "my own little person". Regarding your question, I wasn't trying to make a movie about a pregnant teenage girl. I used that story to tell about the things I wanted to; like the lack of empathy in today's world – because it's not fashionable; about egotism – because it's very fashionable and how it's all tied to loneliness.

Natalia is fashionable in her own self. She loves fashion. "Wants to bond with it". The way she dresses is very fashionable. And of course Antek is, in some way, fashionable. Having a kid is. Skateboards are in fashion – many kids these days walk around malls and neighbourhoods with their boards. Not riding them just walking around with them. Juggling and playing with symbols and religion, to profane religion and god is also in fashion these days. That's why we allow skateboards in churches and black Jesus on the altar. I've read an article about the hipster's subculture and there was this funny sentence, that "hipsters are conformists in their non-conformity". "Baby Blues" is a king of hipster's anthem.

How did you pick your actors? Where did you find them?

Castings were held from July to January. We auditioned about a thousand young people, but we still weren't able to find a girl for our main role. In November we came with an idea to organize a casting with the help of MTV. I already decided that I wanted Klaudia Bułka to play Martyna, and I had two boys, Nikodem and Michał, who were good for the role of Kuba (it wasn't until May, so about a month before we started shooting, which of the guys will play Ernest).

We did the MTV audition, because we weren't able to find the lead role. The idea was for the teenagers to send us their pictures through MMS. I personally searched through eight thousand applications and picked about 120 people, which we later invited to audition in Warsaw. I remember it was one of the worst winters in the country, and I was afraid that nobody would come. Fortunately, almost all of them did. And what's more important Magda did. In the picture she sent to us she was wearing huge bunny ears, which concealed almost half of her face. I found that funny, that's why I invited her. When she came into audition it was clear we had our main role. She was completely different from other girls, not that there was something wrong with them. Magda had charisma and a special kind of energy, which I believed we shared.

Of course Magda isn't the same as Natalia from the script. She is much stronger than her. The one in the script was a sweet, delicate, childish blondie. Even if you are able to get all those things from Magda, you simply can't deprive her from strength.

How do you work with people with no acting experience?

We don't work with each other. We have some fun, party together and do stuff. That way we learn about each other and our characters. Mixing those personalities together, "we become the film".

Where did the wonderful colour code come from?

Thank you for noticing that. You would have to see the script. It was all coded in colour combinations. It helped us to communicate with the director of photography. There are a few kinds of scenes in "Baby Blues", and depending on their character, we gave them different colours. Blue are the ones that we wanted to feel real realistic, shooting them from hand, with natural lightning. These are the scenes where Natalia is losing her fight against the world, feeling overwhelmed with the surrounding reality.

In other scenes, Natalia is the one that creates her reality, the world that she lives in. In some way this film is a kind of album, or a blog. On a fashion blog you can find girls showing pictures of themselves in cool clothes, but also in certain places and backgrounds. They not only posing and creating their self-image, but also the surrounding reality. I hope that my film is something similar to a fashion scrap album. So besides the blue scenes there are also some orange and pink ones – at first they can seem similar, but there are differences in the camera movement and light techniques.

The orange ones have a commercial character. There are scenes in movie taking place in a models agency. The girls are photographed in a very "flat" way, very burned out and in a strictly controlled scenography. Every little detail is under strict control, like in a commercial. The pink scenes

on the other hand are the "fashion" ones with soft lighting. We looked for locations that even Vogue wouldn't say no to.

Next we have red scenes – I would like to remind once more, that when I said red it doesn't mean they are actually red. It's just the colour code we used, and those scenes are a bit surrealistic, or at least closer to the dreamy world of Natalia, representing her imagination and visions. And these are the party scenes and the one at the "Blue Rabbit" shop. All of them shot on a steady-cam in unreal colours. This is the whole "magic world".

The last colour is green, and those scenes belong to Kuba. Those mostly concentrate on skateboarding and they look like Ernest and Kuba could have filmed them themselves. The best example of this kind of scene is the one where the boys are riding on their skateboards and Natalia pays them a visit. The camera falls down on the ground and can't seem to find focus – as if they were filming themselves. At the same time all of these scenes were shot with very wide lens, which is very characteristic for all the amateur and professional skate films (like the ones you can find on YouTube). As for the colour, we decided that green would fit best for these scenes, based on skate magazines, in which the main colours are always either blue, dark red or green.

On one side there is this blaze of colours, and on the other... black screens. They appear between the scenes or sometimes they just appear...

The black screens are nothing else than broken parts of the reality. Like pages torn out of a diary. You get rid of them when you don't want to remember something, when something is too painful to remember, or simply not important and too obvious to remember. When the screens appear between scenes, then those are missing parts of the movie. And I swear to you, that's true – during post-production I got rid of some scenes and put some black screen in their places. There are also some black screens in the middle of some scenes. Sometimes the black screens signalize the passage of time. So you could say that there are some fragments that have gotten erased, but were meaningful.



YOUNG ACTORS OPINIONS

MAGDALENA BERUS (NATALIA) – was born in Ruda Śląska in 1993. She wanted to begin cultural studies in October but she's still haven't decided on her major. Magda was also thinking about philosophy, however she would like her future to be more related to acting.

At first I had problems with defining Natalia. I had the feeling that she is build completely of extreme characteristics. I couldn't understand why Natalia is doing what's she's doing. Only after analysing the script scene by scene, word after word and talking to Kasia I discovered the deeper meaning of Natalia's actions, her emotional indecisions and complicated relations with other people. And then I "let her" through my emotions and personality. There was no space left for sympathy. There was no need to defend my approach towards Natalia in front of Kasia, no fights or argues. We had a sort of metaphysical understanding. I suppose it was also a manner of trust and the freedom that Kasia gave me. And working on a film set is a mixture of excitement, fear and joy. I didn't realize the challenge and I didn't know what people expected from me. I cried during my first reading of the script, but even after that, while analysing the text I was always deeply moved by Natalia's and her baby's story. Yet I had a problem with visualizing it. From the very beginning I imagined a movie set to be this magical place where strangers meet and built beautiful relations. We created something together and I remember the energy and concentration that accompanied us along the way. I was very nervous on my first day but I felt comfortable quite quickly and even surprised by how much I liked it considering that I never thought about acting. I guess some things happen before you can dream of them, but now I know, that movie sets are the right place for me.



You said that "Baby Blues" is a kind of diary or blog. Have you modelled your story on particular one?

Yes, I came up with the idea of different styles of storytelling, while I was reading the blog of one of the most famous American teenage blogger – Tavi. The one, who comes to Lagerfeld fashion shows and sits next to Anna Wintour. Her blog was total hard-core. I realized why it was so amazing – because it was so diverse. There were black and white pictures, mixed with colour ones, pictures of her and other just torn out straight from newspapers. I wanted my movie to look like that.

In your movie everyone looks like they are "playing in a movie". It's a story that takes a lot from pop culture, kitsch but at the same time it is visually astonishing.

Jens gave a lot from himself. Usually he works every day on sets doing commercials, video clips, and so this movie was actually in his style. At the same time he had moved freely between those worlds. I remember his first longer visit in Poland, when we started working on the script. And I remember the moment I told him about my concept of five styles of storytelling and his blue eyes started getting more blue, and his smile started getting bigger and bigger. I think that no other Polish director of photography would have agreed for this kind of pictures. I'm also sure that even if somebody did, they wouldn't be that good.

A lot of dialogs sound like their origin is from a movie, like somebody heard them and then tried to speak them in reality. It seems that the people saying those lines are acting, trying to bring a little piece of fiction to their world. Was it intentional?

Yes. There is a song by a group called "Gówno"/"Shit" (we have one of their songs in the movie, but a different one): "I'm not mad at you, for thinking like you are on a TV show, it's the way you were raised, so you won't change that..." and so on. The song ends with words: "fuck, fuck, fuck Polish TV shows". Of course Natalia and Kuba watch better TV shows, downloaded from the Internet, but that's exactly how it works.

NIKODEM ROZBICKI (KUBA) – was born on the 4th of June 1992 in Warsaw. He studies on Warsaw University, which only reminds him that he would prefer to pursue his artistic interests. He inherited his passion for music after his father. Nikodem is the leader of Warsaw's music band "Whocares?" he plays the guitar and composes. Acting was always one of his biggest passions, after "Baby Blues" he decided to consistently follow his dreams.

Kuba is a boy, who always wants to, but very often can't. Through the entire story he tries to show everyone that he can be serious and responsible, yet he can't get rid of the inner child inside him. What is interesting is that Kuba and Natalia have all the characteristics of typical teenagers and the different points of views of men and women, which Kasia managed to expose perfectly. There wasn't a day on the set that I didn't have a fight with Magda, about our characters rights. When I read the script for the first time I was doubly fascinated. Firstly, because it was the first script I ever got to read. Secondly, the story that Kasia wrote made a colossal impression on me. Already then it made me thinking, although I couldn't realize how much work laid ahead. Fortunately I have met many great people on the set, who helped me understand everything and taught me how does everything work on a film set. As for the stress or fear of camera, I had none, because for many years I have been performing on stage with my rock band. There is no way of telling what did I enjoyed the most during my work on this film. The fact that you're creating something new is fascinating on its own. It gave me plenty of satisfaction, which I hope won't change after I see the film...

KLAUDIA BUŁKA (MARTYNA) – was born in Tychy. She studies commercial and marketing. Since "Baby Blues" she constantly travels working as a model. Klaudia has many dreams and sometimes feels afraid that she hasn't got enough time to fulfil them all. Then she remembers that there aren't things that a person can't do and the fear of failure shouldn't take the better of her. As she likes to say: Keep your nose up and go on forward! In the future Klaudia would like to create marketing campaigns using "new media systems".

In "Baby Blues" I play Martyna – a model and Natalia's friend. My character is a crazy and a little bit odd person. She lives in her own little world and a dark past. Through parties and fun she tries to compensate her life's failures. When a boy hurts her, she meets Natalia. For the first time in her life Martyna doesn't feel alone in her crazy world. I like her, because she's different than other girls. I also think that she complements the movie and the rest of the characters very well. Before "Baby Blues" I never had anything to do with acting. After reading the script my hands were shaking. I thought it was shocking, controversial and simply very good. I was thinking how it's going to look on the set... I was surprised by the great organization. I've met many wonderful people, who brought much light and smile to the set. I will never forget the time I had making "Baby Blues". It was like a teenage dream come true. Every person I've met was different and taught me something else. It was magical and inspiring and I am very grateful I could be a part of it. If I ever have an opportunity to start in a movie again it will be very difficult to refuse after having so much fun on the set of "Baby Blues". I admire Kasia and I would like to thank her and say that she is a very strong woman and very often we were all wondering: "how does she do all that"?

MICHAŁ TRZECIAKOWSKI (ERNEST) – was born in Warsaw on November 22nd 1991. He studied journalism on SWPS for two years, but he recently got accepted to PJWSTK (Polish-Japanese Institute of Information Technology). He has been skateboarding for ten years and considers it his life passion. He plans his future closely to his new studies. If everything works out and there will be a possibility to combine them with

skateboard – he would be the happiest guy in the world. His dream is to see t-shirts or skateboards of his own design.

The character I play is actually very similar to me. I liked Ernest from the beginning and there weren't many things that we had to change in that role. I hope that others will see that and feel the same way. That they will be as excited when they see the film, as I was when I first read the script. At first I thought that the story is really crazy, but after awhile I discovered similarities to people I know, which allowed me to understand the film style a lot better. Before we started shooting, we had many rehearsals and meetings. Thanks to them I knew how to interpret some of the scenes and what to pay most attention to. I think I got used to the set pretty quickly. I like cameras – I've often made videos with my friends while skateboarding. Of course I've done most of the things for the first time, so making a film was very surprising and exciting for me. Luckily Kasia, Jens and the whole crew were very kind, explained everything what I needed to know. I could always count on everyone if I were having any doubts. It's not an easy job but it gives you great satisfaction. If somebody asked me to start in another project I wouldn't think about it for a second. The set is an unforgettable experience, so I would like to try it again.



INTERVIEW WITH JENS RAMBORG

How was it working with Kasia – a rebellious, young director from Poland?

Kasia and I got along really well from the very beginning. She is so precise in what she wants and how she likes things to be and look. She is easy to talk to, open for all kinds of inputs and ideas. She has an enthusiasm and love for the characters and the story that really helped me in trying to dig into these teenagers' life and way of thinking.

And I must say that her English really improved during the first weeks of pre-production.

Kasia wrote that the world of teenagers remains colourful, vibrant and pulsating; in spite of the drama that takes place. Would you agree with that? How do you understand this statement?

Hmmm. That's a tricky one. But yes, I guess I can agree to some extent. I think this story is a very good description of the world of teens in this day in age, but I also think this is an enhanced version of it. At least I hope so. It's a carefree time in life and one wishes to explore and have fun, without thinking much of consequences. Emotionally it's also a roller coaster. I think "Baby Blues" portrays this very well and I hope it will raise some eyebrows from the viewer in the process.

You came up with a special colour code - which I've noticed after watching the movie for the first time – it is strong and very communicative. I've asked Kasia about it and she specified five different types of colour scenes. What were your thoughts when she told you about it for the first time?

We spent a lot of time in prep to figure out the feel and look of the film in general and also in specific scenes. I felt that she knew the characters well and she also had clear idea what each scene was about and how to tell the story. However, we also wanted some scenes to feel different, communicate in another way, to leave the realism and enter the "glossy" or the "dreamy" world of our characters. This is why we created five colour codes for different kinds of ways to create a scene. I thought the ideas of these codes were perfect for this film and I embraced it with joy.



What was your favourite colour and why?

I personally loved the red scenes. These were the ones where the characters were in a different world, a dreamy state, and a drugged state of mind. I guess the reason for this is the freedom it gave us visually. It was floating, colourful, weird and almost out of control.

You often work on commercial sets, you also do a lot of videos. Were those experiences helpful on Kasia's set?

I guess this is more a question for Kasia – was it helpful?

I had a philosophy when it came to the cinematography of "Baby Blues" that I wanted to serve the visions of the director and her idea of the look of the story, and not necessarily create "beautiful" pictures all the time. Of course the visuals were truly collaboration between Kasia and I, not to mention the production designer Lise Christensen who did a great job.

In commercials and videos you usually tend to create a beautiful reality with beautiful people. I sometimes had a hard time trying not to shoot a scene in a commercial way, but to shoot it so it serves the scene and the characters state of mind. But I think my experience helped in several ways; I know the technical aspects of filmmaking very well. I know how to tell a story in 30 seconds if we needed to and what that requires of images and angles. Experience on set gives you the ability to foresee problems before they happen, think about schedule issues and planning a day's shoot. I hope I made these things easier with my former experience.

Which part of the film was most important for you?

There are several scenes in the movie that moves me or disturbs me. But for me the strongest part of the story is the ending. I feel the film ends at the beginning of a new story which is so powerful, provocative even and hopefully brings such strong emotions to the viewer that I hope everyone walks out of the cinema and starts to create their own version of the "Baby Blues" sequel in their heads.

INTERVIEW WITH LISE CHRISTENSEN

How was your work with Kasia?

Working with Kasia was a fantastic experience from the very first day! She is a vibrant and colourful person with strong, and often untraditional, ideas.

What were your thoughts after reading the script for the first time? What seemed to be the most important aspect to you?

The film has a very strong and important story to tell and that was what fascinated me. I also liked how the lives of those teenagers were described, the relationship between them, the love and lack of love.

Kasia told me, that one of her inspirations came from contemporary blogs. Did you also found your inspirations there? Have you searched the Internet – blogs, photos, fashion and design solutions, looking for ideas?

Yes! Checking out fashion blogs and other stuff on the Internet was an important part of my research. It gives inspiration but also it is a tool for better communication between the participants in the filmmaking. Together with other art and film references it enables a common visual language. When you work with visual ideas it is easier to show what you mean than to say it.

What do you think about contemporary blogs?

Some are very good and interesting, while others are really boring and bad. It's like with everything in society...

Colours are a very important aspect in "Baby Blues". Kasia wrote that, the world of teenagers remains colourful, vibrant and pulsating; in spite of the drama that takes place. For me it was even more – the bigger the drama is, the more colourful it gets. What's your definition of the colours in "Baby Blues"?

In "Baby Blues" the colours are indeed a very important part of the set design. We worked very deliberately with each scene to create the universe we wanted. Despite the drama, the social realism, despite the darkness of the drama that takes place the colours are bright and strong, youthful and sometimes very childish. They add a strange feeling of happiness to the sadness; they add interesting contrasts to the film. For me the use of colours and patterns enhances the impact and the feeling of the drama.

What is your favourite movie genre?

For me the genre is not so important as the film itself. Although I often prefer social drama, I can really love a clever science fiction or a well-done black comedy.

Few words about an exceptional blog, which was one of the inspirations for "Baby Blues"

You won't find Tavi's profile on Facebook. She's 16 and since March 2008 she has one of the most popular blogs in the world. Everyday it is visited by chief editors of top fashion magazines, models, designers, celebrities, photographers, filmmakers and musicians. They all try to peep how a regular teenagers life look like, with her non-stylish glamour of casual appearance. Tavi's fans, often her age-mates, try to be as natural (yet trendy) as she is. Her life style is an inspiration for others. Her blog is practically about everything. She posts her photos, write about fashion, music, people she meet, food she likes or simply enough, what is she thinking at the moment. Nothing intrusive. Tavi has her own dairy – her blog is her journal but unlike others, common ones, this one is not about mistakes, disappointments and downfalls. Tavi amazes her readers with an effusion of colours, references to pop-culture, music and cinema. She doesn't impose her style on others – being stylized but not fake at the same time. Her blog is somewhat a spontaneous chronicle of different moments from a teenage girl's life. Tavi not only posts photos and picks from professional sessions, but also shows everyday pictures; gives links to other sites and blogs; uploads clippings from papers and magazines and gives tips like: *how to not care what other people think of you or how to make your room look like a movie*. This year Tavi went on tour in the USA. She wants to meet people, talk to them, see what are they wearing and how they differ. Fashion is the starting point; it's the key to reality – the only way to tame it, make each day out of the ordinary. Tavi is the voice of a generation: *I don't want to be cool. I want to be fashion.*

DIRECTOR'S BIOGRAPHY

KASIA ROSŁANIEC, born in 1980. Got a M.Sc. from the Faculty of Economics of the University of Gdańsk, 2004. Graduated from the Warsaw Film School in 2006, then attended The Andrzej Wajda Master School of Film Directing in 2008. Member of The Polish Filmmakers Association and Script Laboratory.

For her 30-minute-long diploma film "Galerianki" ("Mall Girls"), created in 2006, Kasia received various awards, among others: Special Jury Award at the Polish Gdynia Film Festival and the Special Jury Award at the Aubagne International Film Festival, France. One and a half year later she wrote and directed a feature length version of "Mall Girls". Monolith Films released "Mall Girls" theatrically in Poland in September 25, 2009, and was No. 1 Box Office hit for three weeks. It made 580,000 admissions, reaching the fifth position at the Box Office in Poland for 2009.

Apart from being commercially successful, "Mall Girls" got several awards and were presented at numerous film festivals:

- Grand Prix: Koszalin Debut Festival 2009
- Best Acting Debut (Ania Kaczmarczyk): Koszalin Debut Festival 2009
- Best Directing Debut: Era New Horizons 2009, Wrocław
- Best Directing Debut: Polish Feature Films Festival 2009, Gdynia
- Best Directing Debut: Cottbus Film Festival 2009, Germany
- Best Acting Debut (Ania Kaczmarczyk): Cottbus Film Festival 2009, Germany
- Valencia (Cinema Jove) – "Luna de Valencia" Grand Prix
- Grand Prix: Shaken's Stars Film Festival 2010, Almaty, Kazakhstan
- I-teens Award: Women Film Festival 2010, Seoul, Korea
- Audience Award: Neisse Film Festival 2010, Germany
- The Czech Minister of Culture Award: Film Festival Zlín 2010, Czech Republic
- "Mall Girls" got nomination for the Polish Film Awards 2010 as Discovery of the Year.

The film was also presented in the official selection of:

- Toronto International Film Festival 2009, Canada – World Premiere
- Bangkok International Film Festival 2009, Thailand
- Cinema Tous Ecrans 2009, Geneva, Switzerland
- Black Nights Film Festival 2009, Tallinn, Estonia
- Sofia International Film Festival, 2009
- Minneapolis-Saint Paul International Film Festival, USA
- Moscow International Film Festival 2010, Russia.



Kasia is a member of Polish Film Academy.

She has been a member of the Competition 1-2 Jury at the Warsaw Film Festival 2009.

LISE CHRISTENSEN (production designer)

Lise was born in Bergen, Norway in 1966. She finished Film and Media at the University of Stirling in Scotland. From that point on, she has been working within film, theatre and television in Norway mainly as a production designer.

Lise worked on such movies as "Himmelfall", "Vegas", and in 2009 she was the production designer of "Daddy's Girl". She also was the art decorator in a series of crime movies titled "Varg Veum".

JENS RAMBORG (cinematographer)

Jens was born in 1974. He graduated from London Film School in the spring of 1997. After working several years as 1st. and 2nd. assistant cameraman on feature films and commercial, he started as full time cinematographer in 2001.

He now works extensively with 35mm, 16 mm, HD and a variety of other digital formats. His experience also includes aerial and underwater cinematography. He is a member of FNF, the Norwegian Society of Cinematographers, and division of IMAGO.

Jens Ramborg is currently working as a freelance cinematographer on commercial, music videos and fiction for film production companies and directors, both in Norway and abroad.

Filmography:

2012 - IRON MAIDEN: EN VIVO! (video) (camera operator)

2011 - MOTÖRHEAD: THE WORLD IS OURS – EVERYWHERE FURTHER THAN EVERYPLACE ELSE (video) (camera operator)

2011 - RUSH: TIME MACHINE 2011: LIVE IN CLEVELAND (camera operator)

2010 - 1994 (short)

2010 - ESSENTIAL KILLING (camera operator: second unit, Norway)

2009 - DADDY'S GIRL (short)

2008 - LUNCH (second camera unit)

2006 - THE CHAMBER (short)

2005 - BAGASJE (short) (director of photography)

2005 - LOOP (documentary)

2002 - MODUM BAD (documentary short)

COMPANY PROFILE

Mental Disorder 4 was created by Agnieszka Kurzydło, who cooperated with Zentropa International Poland for the last couple of years. MD4 started its adventure in the film industry by producing "Baby Blues", a film by Kasia Rosłaniec. Another project undertaken by us, is the newest film of Małgorzata Szumowska entitled "Nowhere", which will premiere in 2012.

At this moment we're also in preparations for two feature debuts. "Kebab & Horoscope" by Grzegorz Jaroszuk and "Lolo" by Marcin Koszałka - who is considered to be the best Polish documentary film director at present time.

Our main objective is to open the Polish film industry to International co-productions, to enable an efficient collaboration of Polish and European filmmakers. At the same time we aim at producing ambitious Polish movies, especially by young directors, giving them an opportunity to enter the international market. We work with many interesting filmmakers in Poland - writers, directors, composers, editors and others. We already established a creative environment around MD4, which is able to produce new and innovative works dealing with Polish reality.

Zentropa International Poland was created by Małgorzata Szumowska and Peter Aalbaek Jensen in September 2008. Zentropa's first project was "Antichrist" by Lars von Trier with Charlotte Gainsburg. Zentropa also produced "Woman, who dreamt of a Man" by Per Fly and "Sponsoring" directed by Małgorzata Szumowska with Juliette Binoche. At the moment our priority project is "Baby Blues" - the newest film of one of the most talented Polish young filmmakers Kasia Rosłaniec.

Both companies cooperate with each other, trying to influence the Polish Film market creating the new space for young filmmakers.



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