

Marta Karwowska about TRIPLE TROUBLE

“The golden rule of children’s cinema: get rid of the adults”

Creeping footsteps in the museum garden, skilful fingers fumbling on the frame of a painting... Not just any painting, but a masterpiece by Monet. The next day it turns out the painting has been stolen and Julka and Olek travel to Poznań to start their investigation. Since Julka’s aunt is falsely accused of theft, the duo quickly needs to reveal the true identity of the thief. They get unsolicited help from Felka, though with her comes trouble, jealousy and rivalry.

The film opens with a burglary in a museum. It felt almost like ‘Mission Impossible’ for kids.

Marta Karwowska: I worked with a great team and the opening scene is the result of several departments joining forces - stage design, cinematography, sound... We meticulously prepared the scene by drawing storyboards. We wanted to create a

strong effect to attract the viewer’s attention from the very first shot.

Where exactly did you film that scene?

Karwowska: We had been searching for a suitable location for a long time until finally my dream came true. We shot exactly where the scene is actually taking place, in the hall of the National Museum in Poznań. Polish people will recognise the place that is famous for its beautiful architecture and decoration. The cooperation with the Museum went smoothly, everyone was very helpful and open to our ideas.

The story’s set up is not coincidental...

Karwowska: Together with producer Agnieszka Dziedzic, we were looking for something that could serve as a foundation for our plot. Agnieszka



remembered the story of Beach in Pourville, the only painting by Monet on public display in Poland, which was stolen from the National Museum in September 2000. It was cut out of its frame and replaced with a copy, painted on cardboard. The painting was recovered only in January 2010 and one suspect was arrested. This was exactly the kind of story we were looking for.

In comparison to the first (very successful) DOUBLE TROUBLE film, your characters have grown up a bit and are now facing life’s bigger questions about friendship and trust.

Karwowska: For me, both films are two different worlds. I approached the actors and the script completely differently. Our characters are older and more mature, so their problems are a bit more complex. I hope our audience is growing up parallel to the films. Even the visual design of the movie is different - I wanted this one to be sunny with more space and oxygen.

How did you direct Pulpet, the dog, in his wild police chase scene?

Karwowska: The dog obeyed to only one person, which was our first AD. He was the one in charge, although



the scene was mainly constructed through the editing. Both the dog and the policemen are running all the time through the same corridor. The scene was initially intended as a short gag, but in the editing room it turned out we had enough material to make it longer, if we puzzled it nicely together. I will also reveal the secret that Pulpet actually is a girl and her name is Marlana.

There were some more technical challenges to the film: cars, boats, planes... You had it all!

Karwowska: My main challenge is to shoot good emotional scenes, to be honest. That is what I care about. All you need for the action scenes is to be well-prepared and to guarantee the safety of the actors and extras. The chases were shot in the studio and we had stuntmen in the forest and on the boat. It wasn't as hard as it seems.

Throughout the film it is always the kids who keep control; they can solve every problem without the involvement of grown-ups.

Karwowska: This is the golden rule of children's cinema; get rid of the adults and let the kids do the job.

In your case: two girls, who truly

cooperate once they've overcome their rivalry.

Karwowska: As a woman, it is only natural that I have girls playing the leading roles. People often tell me how TRIPLE TROUBLE is a movie with strong, charismatic female characters, like Julia and Fela, but also Kaja, Aunt and the Double Coloured Eye woman. I really believe in friendship among girls - Julka and Felka's friendship is an example of how to overcome problems and build strong relationships.

Your film has been travelling the festivals.

Karwowska: Festivals – like Ale Kino! here in Poland – add an extra dimension to children's cinema. They attract an audience that likes to talk about film. In countries like ours, where unfortunately not many films for children are being made – they emphasise the importance and prestige of our work.

–
Gert Hermans
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Pierre Coré about THE FANTASTIC JOURNEY OF MARGOT & MARGUERITE

“Realism allows me more than fantasy does”

Margot and Marguerite are both 12 years old, struggling with family, friends and other issues. But one lives in 1942 during the war, the other one in 2020. They tumble into each other's lives via a magical trunk. One more thing they have in common: an absent father. Despite the 70 years that separate them, they embark together on an adventure on the edge of space and time.

Is anger a crucial emotion at the age of 12?

Pierre Coré: In this film this anger is mainly Margot's privilege; Marguerite simply isn't there yet. At the age of 12 you are no longer a child but not yet adolescent. You have one foot in both worlds. Marguerite tilts more towards childhood, while Margot is revolting like a teenager. I love that passionate side of teenagers, their heightened emotions. They are angry with the es-

tablished order and adult compromises (which we prefer to call wisdom)... At the same time, they are often egocentric, seeing the world only through their own filter and having a hard time adapting to someone else's point of view. Margot's anger serves as fuel, the energy that enables her to accomplish this mission.

What is so typical about Margot's father? And by the way: is graphic designer not a real job?

Coré: Oh yes, of course it is! My wife is one, you should see this as a little wink to her, though I'm not sure if she finds it funny. I wanted to make young audiences reflect on the evolution of the fatherly role over the course of 70 years. Coming from 1942, Marguerite is quite distraught facing this “adolescent dad”, who refuses to grow up, wearing jeans and hoodies. This is not the kind of authority she expects.

