

Key Information

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| Screenwriter | Petr Jarchovský, inspired by Petr Šabach's novel of the same name |
| Director | Ondřej Trojan |
| Producer | Ondřej Trojan |
| Cinematographer | Martin Štrba |
| Art Director | Milan Býček |
| Costume Design | Katarína Bielíková |
| Makeup | Jana Bílková |
| Music | Petr Ostrouchov, Bob Dylan, Ľuboš Beňa and Matěj Ptáček, Sweet |
| Editing | Vladimír Barák |
| Sound | Jiří Klenka |
| Production Company | Total HelpArt T.H.A. |
| Co-producers | Czech Television PubRes |
| In collaboration with | HBO |
| Production Management | Michaela Syslová Kuchynková |
| Cast | Libor Kovář, Matouš Vrba, Jan Vlček, Jakub Šárka, Anna Geislerová, Martin Myšička, Marek Taclík, Kristýna Liška-Boková, Magdalena Sidonová, Jana Šulcová, Jaromír Dulava, Jiří Macháček, Václav Kopta, Oldřich Vlach, Matej Landl, Jan Vaši, Jenovéfa Boková, Jakub Jánoš, Adam Kubišta, Lilian Malkina, Lukáš Latinák, Marina Vyskvorkina, Juraj Nvota, Nella Miščíková, Jana Kepková |
| Made with backing from | The Czech State Fund for the Support and Development of Czech Cinematography The Ministry of Culture of the Slovak Republic Media |
| Genre | comedy-drama |
| Runtime | 137 minutes |
| Format | 35 mm film, classic (1:1.85), Dolby Digital *5.1 |
| Target Audience | viewers aged over 12 |

SYNOPSIS



Identity Card, a bittersweet comedy directed by Ondřej Trojan and based on the novel by Petr Šabach, follows the lives of four boys – their friends, first loves and conflicts with their parents – from the age of 15, when they receive their state identity cards, to 18, when they try everything possible to get out of military service.

Petr, Aleš, Cinderella and Míťa are growing up in the 1970s, a time when leaving your identity card at home could get you into trouble and the prospect of compulsory military service was loathed and dreaded. In totalitarian Czechoslovakia they try, individually and collectively, to retain their perspective and sense of humour and avoid making too many compromises with the regime. Along the way there are many comic and absurd episodes, but also dramatic events with fatal consequences.

Identity Card is about that special time in life between childhood and adulthood, a time of revolt against conformity, parental ambitions and society, and about the quest for self-respect, which is just as true today as in the 1970s...

IN BRIEF:

A bittersweet comedy about what life was like in the 1970s, when rock music and long hair were a way of rebelling against parents, mindless mass entertainment and boring Sunday afternoons, and also a way of rebelling against the communist regime, when having long hair or a torn identity card was enough to get you a beating at the hands of the police.

INTERVIEWS WITH THE FILMMAKERS

ONDŘEJ TROJAN – director, producer



What does *Identity Card* mean to you? Memories of your teenage years and growing up in that time?

I decided to make *Identity Card* because I liked the screenplay Petr Jarchovský showed me. The film is set in the mid-seventies, my teenage years and a time of rigorous socialism. When I think about those years it's like a sticky, bittersweet, cheap liqueur.

Happy memories of my first loves, my first hangovers and my first lifelong friendships, and along with all that lots of stupidity and being messed around by the police and the regime. I tried to bring that peculiar mix into the film. But *Identity Card* isn't propaganda. It's the story of a group of friends who are only really rebelling because their values are different to those of their parents' generation.

The film doesn't have a classic linear structure and is more a mosaic of stories. How difficult was it to edit? Were you hesitating over which scenes to choose? And which scene is your favourite?

The film is structured like a diary. As though the main character had just carelessly jotted down those events in his life between the ages of 14 and 19 that had made a strong impression on him. I tried to make the film as if we'd found the diary in a drawer somewhere and then filmed each entry. The narrative form in *Identity Card* was one of the reasons I decided to direct it. I liked the way the individual lives and events are woven out of those fragments. They all fit together quite ingeniously, so it was more or less impossible to throw any of them away without demolishing the entire structure. So in the end we only cut two scenes that weren't really necessary. There are lots of scenes I like in the film, so I'll let the viewers be the judge.



How much does the end result differ from the first draft of the screenplay? Did you work with Petr Jarchovský on writing it?

It would be best to start by talking about how the screenplay differs from Petr Šabach's novel, which takes place over a lengthy period of time. Šabach follows his protagonists from the end of the sixties through the years of normalisation, and the story ends in the nineties. First of all Petr Jarchovský cut the novel down to a novella and concentrated the story into the mid-seventies and added some new characters and new stories. That also meant that the main characters in the screenplay were born in the same year as me, so I felt at home among them...



We spent a year and half on preparations for the film and another year filming it so

that the boys would grow up a little, mentally and physically. That means that we adapted the screenplay and the structuring of the individual scenes to the long shooting schedule and the abilities and personalities of the young non-professional actors. We brought their natural characteristics into the film and worked with them and developed them.

In *Identity Card* one of the main roles is played by Anna Geislerová, who you worked with on *Let's All Sing Around* and *Zelary*. What do you like about working with Anna?

Everything. Like me Anna's intuitive, and that's interesting because even if she can sometimes be a bit unpredictable she always comes up with something unexpected, emotional and fresh.



The cast is a combination of professional actors and non-professionals, which isn't a new experience for you. How did you manage to bring those two quite different acting styles together?

I took that disparity into account when I was casting the actors, and in the choice of technology we used. I wanted the results from the professionals and non-professionals to be authentic, homogenous and truthful. When you're working on a character with a good actor you have a wide range of options and different nuances. The actor can draw on his own experience, or on someone he knows well. Or, if he's got enough imagination and fantasy, he can think up the character himself. A non-professional, unless he's got a God-given talent, can only draw on his own experiences. During filming there are all kinds of filmmaking stuff lying around and the large film crew getting in his way. That's why we cast the boys – non-professionals – first. I had an idea of the types I was looking for, and then there was the way they communicated with those around them. I then looked for actors who would look believable when family ties were involved, with an intuitive approach to acting, patience, and an ability to improvise in line with what the non-professionals could do.

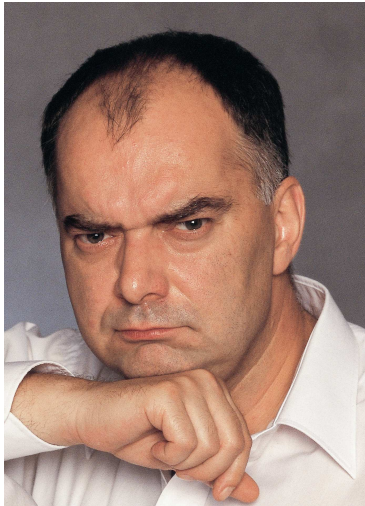
Music is very important for the film's mood. Did you have any specific ideas for the songs in the film? The central one is Bob Dylan's *Most of the Time*. Why did you choose it? What other tracks will viewers hear in the film?

I found the Dylan song entirely by accident. It doesn't actually come from that time; it first came out in 1989 on the album *Oh Mercy* as a slow number with a powerful backing band. And then by pure chance about a year and a half ago I got hold of Dylan's triple album of unreleased versions of his songs [*Tell Tale Signs* (2008)] and there I found *Most of the Time* with a simple arrangement for guitar and harmonica. That version of the song is wonderfully poignant and it sounds just like it came from the time when Dylan used to play without a band. I liked that. It sounds like it comes from that time and it's by Dylan, but it hasn't been played to death.

***Identity Card* is your first film shot with digital technology rather than 35 mm film. How do you rate the new technology?**

Positively. It was very liberating not to have to keep thinking about how much expensive film we'd used. We shot about a third of the scenes with two cameras so we could get every authentic moment in the actors' expressions, their gestures, the way they moved. We often let the cameras run during rehearsals, as during rehearsals it was often possible – especially with the non-professionals – to capture their authentic reactions to situations that were being acted out for the first time, and hadn't become automatic.

BIOGRAPHY – ONDŘEJ TROJAN



Ondřej Trojan, film director, producer and actor with the Sklep Theatre, was born on New Year's Eve in 1959 in Prague. He comes from an acting family – his father Ladislav and his younger brother Ivan are both actors. He graduated from secondary school in 1979 and then went to the Faculty of Education, where he spent seven semesters studying maths and chemistry but left because he wasn't enjoying it. Since the beginning of the 1980s he has regularly performed with the cult Prague-based Sklep Theatre, where his fellow actors awoke his interest in film. He worked at the Barrandov Film Studios as a prop man for two years and studied for the entrance exams for FAMU in Prague, where he won a place to study film and television directing in 1985.

He made his first short films at FAMU, and his television project **THE WEEK ON SCREEN** and the half-hour film **SEVEN** were well received at festivals and by filmgoers. In 1990, after the revolution, Trojan took a year out from FAMU to make his debut feature film **LET'S ALL SING AROUND**, with a screenplay by his fellow students Petr Jarchovský and Jan Hřebejk. He graduated from FAMU in 1991.

In 1992 he made a two-part film for Czech Television, **B&B**, which mapped the Sklep Theatre's best sketches and songs from the turn of the 1980s and 90s. In the same year he and two friends from Sklep, Tomáš Hanák and Jiří Burda, founded Total HelpArt T.H.A., a film and television production company that produces feature films and audiovisual works and provides management services for Sklep. A year later he directed a Total HelpArt production of a very successful adaptation of the play **MILLS**, written by Sklep and Václav Havel.

Total HelpArt T.H.A. is currently one of the most successful production companies. It has worked on films directed by Jan Hřebejk (**COSY DENS**, **DIVIDED WE FALL**, **PUPENDO**, **UP AND DOWN**, **BEAUTY IN TROUBLE**, **TEDDY BEAR**, **I'M ALL GOOD**), and boasts an Oscar nomination for Best Foreign Language Film (**DIVIDED WE FALL**) and a number of Czech Lions. The historical drama **ZELARY**, based on two books by Květa Legátová, *Želary* and *Joza's Hana*, and directed by Ondřej Trojan himself, was also nominated for a prestigious Academy Award. With that film Trojan proved that he is not only a capable producer with a feel for a powerful story but also a very able director.

Ondřej Trojan is a member of the Presidium of the Czech Film and Television Academy.

TV films for Czech Television:

B&B (1992)

CAMELS IN THE MYSTERIOUS NIGHT (1993)

FIRESIDE STORIES (a series of eight short films directed by Ondřej Trojan, Tomáš Vorel, Zdeněk Tyc, Václav Koubek..., 1994, 1995)

SKLEP: MILLS (1994)

A GALE OF FOREST WISDOM (1997)

MULTICAR MOVIE SHOW (1998)

WARTBURG MOVIE SHOW (1999)

TV shows for HBO:

STAND UP (directed by Zdeněk Tyc, 2004 -)

Documentary films for Czech Television:

KRYŠTOF TROBÁČEK'S TOTAL CAMEL (a documentary about the life and work of the Prague artist, directed by Ondřej Trojan, 1992)

THE PRAGUE 5 FROM VIENNA TO AKROPOLIS (a documentary about the theatre, art and music collective The Prague 5, directed by Petr Nikolajev, 1995)

Feature documentaries – producer:

AFOŇKA DOESN'T WANT TO HERD REINDEER ANYMORE (Martin Ryšavý, 2004)

FORGOTTEN TRANSPORTS (Lukáš Příbyl, 2007)

Feature films – director:

LET'S ALL SING AROUND (1990)

ZELARY (2003)

IDENTITY CARD (2010)

Feature films – producer:

COSY DENS (Jan Hřebejk, 1998)

DIVIDED WE FALL (Jan Hřebejk, 2000)

OUT OF THE CITY (Tomáš Vorel, 2000)

CRUEL JOYS (Juraj Nvota, 2002)

PUPENDO (Jan Hřebejk, 2003)

ZELARY (Ondřej Trojan, 2003)

UP AND DOWN (Jan Hřebejk, 2004)

BEAUTY IN TROUBLE (Jan Hřebejk, 2006)

TEDDY BEAR (Jan Hřebejk, 2007)

I'M ALL GOOD (Jan Hřebejk, 2008)

EL PASO (Zdeněk Tyc, 2009)

IDENTITY CARD (Ondřej Trojan, 2010)

PETR JARCHOVSKÝ – screenwriter



This is your fifth adaptation of a book by Petr Šabach. Did that make writing the screenplay easier?

None of my screenplays based on Petr Šabach's stories have been classic adaptations, unlike Květa Legátová's *Želary*. Each one has been my own work, inspired by one of his books, and that makes my collaboration with Petr unique. He's given me complete freedom with the material he created. Working on those screenplays has always been relatively demanding, because it's about distilling his experience and combining it with my own experience, finding the key points, adding to the characters and the themes and spinning the central thread of the story on which you can string the experiences, observations and anecdotes borrowed from Šabach.



Are the characters and their story based on real lives? Can you find elements of autobiography in them?



Šabach's work has always been directly inspired by his own experiences and turning them into poetry, so it's always included an element of autobiography. We view the world in the same way, so I can enter that world with new themes of my own, either autobiographical or taken from the lives of my friends and relations. It's always a chronicle of a particular time through the eyes of several generations. *Big Beat* was

set at the end of the fifties, *Cosy Dens* at the end of the sixties, *Pupendo* in the eighties, *I'm All Good* at the beginning of the nineties and *Identity Card* is set in the mid-seventies, when normalisation was at its harshest.

What kind of film do you think *Identity Card* is? Nostalgic memories for your contemporaries? A reminder of the past for the younger generation?

For me *Identity Card* comes from the heart. It's a convincing depiction of that time as I remember it. It wasn't made for sentimental reasons, but out of a compulsion to show the wretchedness of that time, growing up under totalitarianism, which is something we're happy to forget about nowadays. The director and I both felt a need to tell our generation's story to our sons and daughters. We tried not to embellish anything, and we didn't want to preach or lecture. What helped us was the fantastic commitment of everyone involved and the appeal of the novel's poetry and humour, which we could use as we liked and bring in our own experiences and memories.

BIOGRAPHY - PETR JARCHOVSKÝ



Petr Jarchovský was born in 1966. He and his fellow filmmaker, the director and screenwriter Jan Hřebejk, went to the same secondary school in Štěpánská Street in Prague and from 1987 to 1991 they studied at the Department of Screenwriting and Script Editing at FAMU in Prague, where he currently teaches. His novel *Divided We Fall* was published by Paseka in 1998, followed by two collections of stories based on his screenplays in 2004 and 2006.

Petr Jarchovský debuted with a screenplay for an episode of the television series **VERY BELIEVABLE STORIES** made by his fellow student, the director Igor Chaun. With Jan Hřebejk he then wrote the screenplay for a comedy directed by another friend at FAMU, Ondřej Trojan, and **LET'S ALL SING AROUND** marked

Trojan's debut as a director.

1993 saw the premiere of the musical **BIG BEAT**, with a screenplay by Petr Jarchovský based on stories by Petr Šabach. This retro comedy set at the end of the 1950s about the start of the rock and roll craze in Czechoslovakia was the beginning of Petr Jarchovský's professional collaboration with the film's first-time director Jan Hřebejk.

Petr Jarchovský then wrote the screenplays for the very popular feature films **COSY DENS** (1999) and **PUPENDO** (2003), both based on Petr Šabach's short stories. Jarchovský's screenplay for **DIVIDED WE FALL** (2000) was taken from his novel of the same name, and his screenplay for a black comedy set in the present day, **UP AND DOWN** (2004), was based on a story by Hřebejk and Jarchovský. For the director Ondřej Trojan he adapted short stories by Květa Legátová into the screenplay for **ZELARY** (2004).



The next film by the most successful Czech director-screenwriter duo, Hřebejk and Jarchovský, was the drama **BEAUTY IN TROUBLE**, which premiered in September 2006, followed by **TEDDY BEAR** (2007) and the comedy **I'M ALL GOOD** (2008). Their most recent collaboration is the successful psychological drama **KAWASAKI'S ROSE**

(2009), whose screenplay won the Sazka Prize for the best unfiled screenplay. The film then won two major awards at the Berlinale 2010 international film festival.

IDENTITY CARD, written by Petr Jarchovský and directed by Ondřej Trojan, premieres in autumn 2010. He and Jan Hřebejk are now working on a drama set in the present day, **INNOCENCE**.

Petr Jarchovský has won two Czech Lions for his screenplays for Jan Hřebejk's **DIVIDED WE FALL** and **UP AND DOWN**.

MARTIN ŠTRBA – cinematographer



BIOGRAPHY – MARTIN ŠTRBA

Martin Štrba was born on 26 August 1961 in Levice. He studied photography at a secondary school in Bratislava that specialised in the applied arts, and then studied at the Cinematography Department at FAMU in Prague. He has lived in Prague since the mid-1990s. Martin Štrba is one of the busiest cinematographers in Czech and

Slovak filmmaking, having worked on more than 20 feature films, television films and documentaries made by Martin Šulík – he has worked on all of Šulík's films (**TENDERNESS, EVERYTHING I LIKE, THE GARDEN, ORBIS PICTUS, LANDSCAPE, THE CITY OF THE SUN**). He has also worked on all of Vladimír Michálek's films (**SEKAL HAS TO DIE, ANGEL EXIT, OF PARENTS AND CHILDREN, AUTUMN SPRING**), as well as Michaela Pavlátová's **FAITHLESS GAMES** (2003) and **NIGHT OWLS** (2008). He was the chief cinematographer for the multimedia project **THE GOLDEN SIXTIES**, which produced 26 television portraits of people who were part of the Czechoslovak New Wave and a film. Most recently he has worked on Vladimír Balko's successful Slovak film **SOUL AT PEACE** (2009) and Agnieszka Holland and Kasia Adamik's epic **JANOSIK – A TRUE STORY** (2009).



In 1998 he won the Association of Czech Cinematographers Award and the Czech Lion for Best Cinematography for **SEKAL HAS TO DIE**, and two years later he received the Czech Lion for Best Art Direction for **ANGEL EXIT**.

KATARÍNA BIELIKOVÁ – costume designer



Designing the costumes for a period film must be difficult. What was it like with *Identity Card*?

Difficult, but also good fun. I love this part of costume work. I go through loads of pictures, old magazines and photographs from family albums. They give me an idea of what life was like then, what people would probably wear... For *Identity Card* I went back to my childhood, photos from

1973 to 1977, when I was between 8 and 12 years old. I remembered stretch-nylon stockings, the static in my hair every time I put on something made of

polyester, yellow crimplene flares and my forlorn wish for “real jeans”. I also remember that strange stifling feeling when I would go home from school in a brushed nylon blouse and a diolen skirt. I tried to work my experiences into the costume designs for the individual characters in the film.

In the film are the actors wearing original clothes or new clothes made from the original fabrics?

Almost everything the actors wear are original items from my relatives, or from the relatives of the other people who worked on the costumes. Over time, and well before I knew I’d be working on a film like this, I used to collect various things from second-hand shops. The clothes from that time have a great appeal – their fascinating grotesqueness, the colours, fabrics that have now been forgotten and a different concept of beauty. It was a time of shortages and people learned to put aside anything that could come in handy, and so luckily for me there are still secret hoards from the seventies. But they’re disappearing! Whenever I find something I have to “save” it. A lot of things came from Czech Television and the Barrandov Studios. We also made things, mainly for the scenes where the kids are going to the concert. Batik t-shirts, homemade leather ornaments, ripped jeans and long skirts and dresses.



Was there anything positive or inspirational?

I can see some pluses. Out of necessity every family would sew, knit and crochet, and you could have clothes that were completely original. It’s true that most people dressed pretty much the same, but I also remember lots of people who had their own handmade distinctive style. It promoted creativity and fantasy. And in those times there was still a ceremonial aspect to clothes – some things were for wearing at home, some for work and some for a special occasion. I think if you’re wearing clothes you only wear on special occasions your experience is different and it’s more of a celebration. That’s vanishing today.

In your work as a costume designer, do you have any unforgettable experiences from filming?

Everything about the job will be unforgettable. It was the same when I worked on *Zelary*. The filming was split into several stages, and together with the preparatory phase it was part of my life for about one and a half years. When you devote so much time and thought to a film, and physical work too, you want that time to be spent meaningfully, with nice people, and you want the end result to be worth it all. And that was how it turned out.

BIOGRAPHY – KATARÍNA BIELIKOVÁ



Katarína Bielíková was born in 1965 in Martin. She studied stage and costume design at the Academy of Performing Arts in Bratislava, and during her studies

she began working in film as well as theatre. She designed the costumes for the films **ON THE BEAUTIFUL BLUE DANUBE** (Štefan Semjan, 1994), **RIVERS OF BABYLON** (Vlado Balco, 1998) and **THE RAIN FALLS ON OUR SOULS** (Vlado Balco, 2002). At the end of the 1990s she and her husband, the cinematographer Martin Štrba, moved to Prague and both have contributed substantially to the look of contemporary Czech film. She has mainly worked with the director Jan Hřebejk – **UP AND DOWN** (2004), **BEAUTY IN TROUBLE** (2006), **TEDDY BEAR** (2007), **I'M ALL GOOD** (2008), **SHAMELESS** (2008), **KAWASAKI'S ROSE** (2009) and his forthcoming film **INNOCENCE**. She had already worked with Ondřej Trojan on his film **ZELARY** (2003). Other films include **FAITHLESS GAMES** (Michaela Pavlátová, 2003), **OF PARENTS AND CHILDREN** (Vladimír Michálek, 2008) and **WOMEN IN TEMPTATION** (Jiří Vejdělek, 2009)

For **UP AND DOWN** she was nominated for the Czech Lion for Best Art Direction.

INTERVIEWS WITH THE ACTORS

LIBOR KOVÁŘ – Frog (Petr Hájek)



How did you get the role? Was it your first experience of acting?

I got the role entirely by chance. They came to our school looking for someone for a film, and we decided we'd go to the audition just for fun. It's the first time I've acted. But I think during your life you act out a lot of roles and sometimes you don't even realise it.

What was your reaction when you found out you'd been chosen?

I didn't really react at all. I didn't care whether I got it or not. And even now I haven't really taken it in that I acted in a film.

How would you describe the character you play? Are you alike in any way?

I think at the start Petr is a typical 15-year-old boy, rebelling against his parents, but unlike my generation he's also rebelling against the time he's living in. During the film he loses many of his illusions and grows up. Hmm... when I saw the edits our faces are quite similar.

What did you enjoy most about filming?

Most of all I liked watching how the whole crew works. Sometimes the shooting itself was fun.



What was the worst thing about it?

Learning the script. And the scenes where it's supposed to be summer but it's only 10°C.

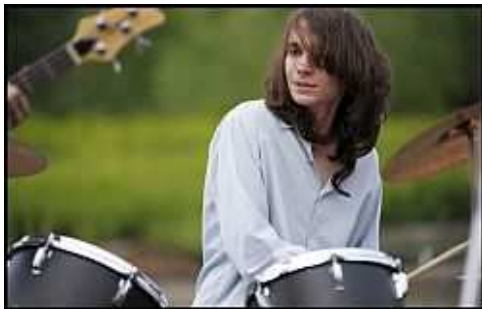


The film is set in a time before you were born. Did you learn anything you didn't know before?

A lot of words whose meaning had previously been obscure.

What was it like working with Anna Geislerová and Martin Myšička, who play your parents?

It was obvious they're experienced actors. Working with them was pretty good.



JAKUB ŠÁRKA – Poet (Aleš Kovanda)



How did you get the role? Was it your first experience of acting?

Yes, it's my first experience of acting and I went to the audition just for fun.

How would you describe the character you play? Are you alike in any way?

My character is called Aleš Kovanda. He's a poet and a romantic who writes poems to entertain his friends. He's got problems with his family, which only increases his defiance of the regime and its constant restrictions.

What did you enjoy most about filming?

Working with well-known actors whose talent I admire.

What was the worst thing about it?

Learning the script.

You had to grow your hair long for the role. Did you ever want to get your hair cut?

Often. My friends used to make fun of me.

The film is set in a time before you were born. Did you learn anything you didn't know before?

Not really, I knew from my parents what it was like under communism... But I was surprised by the names of the metro stations.

Aleš is a poet. Have you written any poems?

Only for my homework.

MATOUŠ VRBA – Cinderella (Venca Jehlička)

How did you get the role? Was it your first experience of acting?

A teacher came into the classroom and asked if anyone wanted to act in a film, and she gave us leaflets for the casting. A friend and I decided to try it for fun – we wanted to know what the casting would be like. And then I got the part...



How would you describe the character you play? Are you alike in any way?

Cinderella's a hippie – he doesn't like the regime and tries to live his own life, not what the state tells him to do. I think he's a likeable character and if I'd been born 30 years earlier I'd have probably been like him.

What did you enjoy most about filming?

Most of all I enjoyed watching how the film was created. The people involved. And I never knew how much work is involved just in lighting a scene.

What was the worst thing about it?

The weather. I caught the flu in the underpass where the police beat us up and had to spend a few days in bed. And the second worst thing was the waiting. We were always waiting for something.

Would you like to carry on acting?

If there's an opportunity then why not? It's an interesting experience.



You were the only one who had long hair before the film. Did you mind having to get your hair cut several times during filming?

I didn't like it, but I had to.



What was it like working with Marek Taclík, your father in the film? Some of your scenes together were pretty intense...

I didn't have much chance to talk to him off camera, but he made a good impression on me. The intense scenes were only intense when the camera was running.

Was there any experience you'll never forget?

Yeah. When I had to pee at the army clinic. They rigged something up with a little tube they put in my boxers. There were probably eight people fitting it, and they were all pointing to where it needed more glue, where it was coming off... Anyone watching would have wondered what was going on.

JAN VLČEK – Genius (Míťa Kubíček)



How did you get the role? Was it your first experience of acting?

One day in school a teacher came to tell me they were looking for a pianist for a film, and asked if I wanted to go to the casting. So I gave it a try without knowing what to expect.

How would you describe the character you play? Are you alike in any way?

Míťa's a complete introvert and it's hard to tell what he's thinking. Unlike the other boys he always holds back and he's more nervous than they are, which is understandable given the difficulties in his family. His personality is similar to mine in many ways, so during filming it wasn't difficult for me to guess how Míťa was probably feeling.

What did you enjoy most about filming?

The filming itself. I liked thinking about how it could be improved, whether there was anything in a shot that shouldn't be there. What Míťa would do with his hands, what his expression would be... And some funny things happen when you're filming. Once the entire crew was chasing three hens that kept escaping through holes in the fence.

What was the worst thing about it?

I didn't much like having to be on location at 9 a.m., get in my costume then wait three hours before it was my turn.

The film is set in a time before you were born. Did you learn anything you didn't know before?



Not really. But from the little details I got a better idea of what it was like.

Míťa is a musical genius. What about you and music? Did you play the piano yourself in the film?

I come from a musical family and I go to a secondary school that specialises in music, so music plays a major role in my life. But I'm not a genius, so I only played the piano in a few scenes.



Was there any experience you'll never forget?

There's a lot of anecdotes and stories but I think I'll never forget filming in wet boxer shorts when it was ten below zero. I was only outside for a short time, so it was okay, but after the last take I'd had enough.

ANNA GEISLEROVÁ – Petr and Matěj's mother



Identity Card is set in the harsh years of normalisation. It's not the first time a role in a film has taken you back in time, but how did you feel in those joyless times?

I'm glad I only had my blissfully unaware childhood in those years. I was 13 when the revolution happened. Our family wasn't ignorant so I understood a lot of things and had a pretty good idea of what it was like, but in a way I'm grateful for those few years I experienced during that time. It reminds me that travelling, having fruit all year round and reading anything you want aren't things you can take for granted. And I had to queue for jeans, just like in the film! It was a valuable experience.

And the costumes? At the end of a day's filming were you looking forward to getting into light and comfortable modern clothes?

I think the fabrics they used significantly contributed to the frustration and hopelessness of those years. It was awful! The colours ranged from cream to bright diarrhoea, and the clothes were really uncomfortable. Clothing was part of the propaganda. It was bliss to get back into my usual clothes. But one time Jiří Macháček, Marek Taclík, Katarína Bielíková – the costume designer – and I went out in our costumes to celebrate May Day and it was fantastic. We had wigs too.

What did you like about the screenplay when you first read it?

The warmth of the character Ondřej Trojan was offering me. And the sadness in some of the characters' lives.



You've already worked several times with the producer and director, Ondřej Trojan, but for him *Identity Card* "comes from the heart", as he says. Did you notice any differences because of that? In the preparations for filming or the demands he made on the actors?

For me filming with Ondřej comes from the heart. He's the first director I ever worked with, and I'm almost irrationally loyal to him. So if he were to ask me to put on a crimplene dress and do a tap dance on a bar, I'd do it and I wouldn't complain. And working with him is always good fun. So I didn't notice any differences – it was great, as usual.



In *Identity Card* you play the mother of one of the main characters, and she's loving and caring and she patiently waits in line to buy a pair of jeans, and then carefully irons creases in them... Are you like that with your own family?

I wouldn't say I was really like that. I love having a family, but I don't take it too seriously. I like ironing but if I don't want to then I don't do it. I love it when we're sitting round the table at home for dinner, but I also like saying: come on kids, let's not bother with the cooking – let's eat out! Inside I've remained a child who really enjoys being grown up. Sometimes I bake a cake and break off a little piece just because I can and there's no one to tell me what to do. And the children can too.



Is there anything from making *Identity Card* that really stands out for you? A feeling, an experience, happy or sad?

When they were searching us at the border in the film I was almost in tears. Helplessness and humiliation... It's wonderful that those days are gone.

BIOGRAPHY – ANNA GEISLEROVÁ

Anna Geislerová made her film debut in 1990 in Ondřej Trojan's **LET'S ALL SING AROUND**. Her first major role came a year later, in Filip Renč's **REQUIEM FOR A DOLL**.

She has won four Czech Lions for the films **THE IDIOT RETURNS** (Saša Gedeon, 1999), **ZELARY** (Ondřej Trojan, 2003), **SOMETHING LIKE HAPPINESS** (Bohdan Sláma, 2005) and **BEAUTY IN TROUBLE** (Jan Hřebejk, 2006). For the leading role of Hana in *Zelary* she won an award at the Bangkok International Film Festival. At the 2005 San Sebastián International Film Festival she won the Silver Seashell for best actress for her role in *Something Like Happiness*.

Her other films include **THE RIDE** (Jan Svěrák, 1994), **THE WAR OF THE COLOURS** (Filip Renč, 1995), **BRINGING UP GIRLS IN BOHEMIA** (Petr Koliha,

1996), **THE MELANCHOLIC CHICKEN** (Jaroslav Brabec, 1999), **WILD FLOWERS** (F. A. Brabec, 2000), **SHUT UP AND SHOOT ME** (Steen Agro, 2005), **LUNACY** (Jan Švankmajer, 2005), **THE SADNESS OF MRS SNAJDROVÁ** (Piro Milkani, 2007) and Jan Hřebejk's **BEAUTY IN TROUBLE** (2006) and **TEDDY BEAR** (2007). She has also worked on American, Italian, Polish and German productions.

MARTIN MYŠIČKA – Petr and Matěj's father



How do you see your character, the father of one of the main characters in the film? How would you describe him?

It's pretty hard to talk about my character without giving away any surprises in the film. But I can tell you that he's a scientist, a family man who means well but he's afraid and rather nervous. For his son, Petr, he's old fart, a cowardly conformist, but various things happen and he ends up being his dad, even though he's helpless. I think that if we don't view the character just realistically, the way he ends up is a kind of symbol for many of those who had to live in that misery.

You play a father who has a rather complicated relationship with his teenage son. How do you remember your own teenage years?

I don't think about them much. I grew up in the eighties under totalitarianism. I wasn't a rebel and I didn't stage any acts of defiance. My life was more or less ordinary. At secondary school I used to travel from a small town to Prague – the big city. I went to a secondary school where they selected pupils from the whole country who enjoyed maths and physics, so I was in good company there. I did some sports and a bunch of us used to go hiking, and I acted in a local amateur theatre company.



The film is set in the 1970s, a dark time when normalisation was at its most oppressive. Do you think a story from that time can appeal to young audiences today?

Deficiently. I was surprised by how much it's all history now. I think for older viewers the film can be very effective as a reminder of what life was like then. And for younger viewers it's a fascinating look at "another

universe", where nostalgia is combined with absurdity and humour with cruelty.

What were the preparations for filming like? For Ondřej Trojan *Identity Card* comes from the heart, his memories of growing up under communism... Did he try to depict that era for you beyond what was in the screenplay?



Ondřej didn't have to tell me too much about it, as I grew up in those years. Although I was younger. But I have to admit that I'm still marked by the years of normalisation. Being careful not to stand out, conformity, an irrational fear of the police... Society "infiltrated" me as a child mainly through the way I was brought up, in the sense that what I experienced when I was growing up seemed normal to me.

BIOGRAPHY – MARTIN MYŠIČKA

Martin Myšička was born on 9 March 1970 in Příbram.

He is mainly a theatre actor and has played Raskolnikov in Dostoevsky's **CRIME AND PUNISHMENT**, Alyosha in **THE BROTHERS KARAMAZOV**, and Khlestakov in **THE GOVERNMENT INSPECTOR**, and he has appeared in over forty other productions. In May 2009 he began directing, with a play by the contemporary British playwright Joe Penhall, **LANDSCAPE WITH WEAPON**, at the Dejvice Theatre.

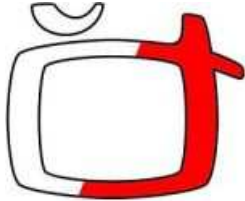


His first time in front of the camera was in 1995 when he played Kytka in David Ondříček's debut film **WHISPER**. Ondříček also cast him in his black comedy **ONE HAND CAN'T CLAP** (2003). He became well-known to viewers as Alyosha in a filmed production of **THE KARAMAZOVS** (2008) by the director and screenwriter Petr Zelenka. His most recent films are Marek Najbrt's **PROTECTOR** (2009) and Robert Sedláček's **THE GREATEST OF THE CZECHS** (2010).

He also works for television: he played Count Sternberg in the serial **BLACK BARONS** (2004) and appeared in Jitka Němcová's television film **THE HOUR OF TRUTH** (2000) and Andrea Sedláčková's **MY FATHER AND OTHER MEN** (2003). He also acted in the two-part drama **OPERATION SILVER A** (2007) by Jiří Strach, Viktor Polesný's television film **THE LOOP** (2009) and in the serials **AIRPORT**, **BRANCH OFFICE**, **COLD FEET** and **THE STREET**.

CO-PRODUCERS

CZECH TELEVISION – film producer and co-producer



For many years Czech Television has been a traditional partner for many Czech feature films. Last year films co-produced by Czech Television such as **PROTECTOR** (directed by Marek Najbrt) and **3 SEASONS IN HELL** (written and directed by Tomáš Mašín) again attracted much attention.

ČESKÁ TELEVIZE

This year's premieres co-produced by Czech Television include **MAMAS & PAPAS**, written and directed by Alice Nellis. Another successful co-production is Jan Svěrák's family film **KOOKY**, which is set in the present and includes elements of fantasy.

Czech Television has been a stable partner for Czech films, and since 1992 it has contributed to making over 195 films. There is a detailed list at www.ceskatelevize.cz/filmy/. It includes films that Czech Television will soon release in cinemas and films that are currently being made.

PubRes s.r.o.



PubRes s.r.o. has worked in the Slovak creative industry since 1993. It is a consultancy company specialising in the creative industry (audiovisual works, multimedia, European media legislation, advertising, bilateral and multilateral co-productions) with an emphasis on copyright issues. PubRes is a founder member of the Creative Industry Forum and operates the Creative Industry & Intellectual Property Arbitration Court.

Since 2003 PubRes has organised the Summer Cinematograph, which is now the largest film festival in Slovakia. This original open-air cinema project, where two mobile projection booths visit more than thirty towns and cities to screen Slovak and Czech films, regularly attracts around 50 000 viewers. In 2008 the company began working in film distribution, and since then it has presented Jan Hřebejk's **TEDDY BEAR** and **I'M ALL GOOD** and Mira Fornayová's **LITTLE FOXES** in Slovak cinemas.

PubRes began producing films in collaboration with the Polish production company Apple Film Production, working on the film **JANOSIK – A TRUE STORY** directed by Agnieszka Holland and Kasia Adamik. At the end of 2008 PubRes became the co-producer of Ondřej Trojan's **IDENTITY CARD**.

PubRes is a founder member of the Slovak Independent Producers Association, which was established in 2010.

PRODUCTION

Filmová a televizní společnost



PulsRes

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