

## Title (on screen): *Marina Vlady, Paris, 2 June 2014*

*(00:04) Title on screen (00:09)*

*(00:11) Frame looking out from car window on to residential Paris avenues full with summer. Sounds of driving.*

*(00:18) Cut.*

*(00:40) Cut. Waiting at front gate of private home. Many dogs barking.*

*(01:00) Shot focuses on sign: "Attention aux chiens"*

*(01:10) Sounds of woman calling to/ calming the dogs.*

*(01:22) Cut. Marina Vlady opens gate. People make greetings to Marina and to the dog.*

**Dr. Sean Martin (SM) (01:34) Bonjour, je m'appelle Sean.**

*(01:34) Frame walks in to the garden. They begin to discuss in which language to do the interview – and where to begin. Dogs are barking relentlessly and loudly.*

*(02:56) Marina goes inside to make coffee.*

*(03:00) Cut: Marina is sitting on a patio chair playing with a dog, now much quieter, but breathing loudly.*

*(03:17) Cut: Marina and Louise are sitting next to each other. There are adjustments of camera frame and focus.*

*(03:33) Cut.*

*(03:35) Sound levels change. Barking dogs are still very loud.*

**Dr. Louise Milne (LM) (03:33) This is a – this is a documentary that we are making, and the title is "Tarkovsky and the Cinema of Dreams", so our focus is on dreams and the oneiric dimension of Tarkovsky's work.**

**Marina Vlady (MV) (03:51) Uh-uh**

**LM (03:51) Yes? Uh – so – we'll start (03:55)**

**SM (03:57) Yes – anywhere...**

*(03:58) Sound levels change: unaudible. Shifting. Intermittent dog barking.*

*(04:05) Wire moves in-front of lens*

**LM (04:04) So if you could tell us to begin with just – just your name, introduce yourself, and, um, and – yes – where you were born, where you spent your childhood (04:20)**

**MV (04:20) SPEAKING IN FRENCH  
-> (11:28)**

*(11:30) LM looking at camera*

**LM (11:30) I didn't quite get that last bit –**

**Translator: humiliation**

LM (11:35) Yes – yes – humiliation.

MV (11:38) Humiliation, yes.

LM (11:39) Hmm. OK. Um – So you met him in Moscow then, yes, in the 50's?  
(11:50)

MV (11:50) Sixty-seven

LM (11:52) Sixty-seven

MV (11:52) Exactly, because I came to Moscow to make a movie about Chekhov, where I play Lika Mizinova, it was a very big movie, and I spent nine months in Moscow and there I met my husband, my future husband, Vysotsky, and naturally I met Tarkovsky because he was one of the young directors who ran around me all the time because of the polite – actors, and directors and everybody wants to see me and speak with me, and so-on, because I was the star, you know, and French, and very well-known because I've played – a movie in which I played – the witch (?) (12:36) – and it was by a novel, a Russian novel – so that's why I was very well known in Russia – without knowing that because when I came to Russia for first time in the fifties – nine – it was the first week – French week – French – cinema week – French week – no – THE WEEK OF FRENCH CINEMA AH! (12:58)

*(12:58) LM Laughs with MV*

MV (13:00) And finally I came in Moscow and I've see a lot of girls who was were exactly like me you know with blonde hair and the movie was a big success you know – until now if I go to Russia – I was in Russia two years ago with a how where I sing songs of my husband and so on and everybody sing the music of the movie – till now!

*(13:26) MV puts hand up and pops her mouth*

LM (13:27) Brilliant

MV (13:27) It's sixty years later

LM (13:28) Excellent!

MV (13:21) Yes it was and so I met Andrei at that moment because he was around with Vysotsky and then later on when I married with Vysotsky we – open house in which everybody came – Andrei was very often at home with us – that's why when you ask me to come and say something about him I say OK. I knew him very well, and this – ah – chapitre – this – anecdote – this story of making a movie or not making a movie with him was a very terrible thing for us because if I've – if he choose to give me the part, finally, it will be, it could change, every – our life completely because I was – then I could work in Russia

LM (14:31) Right

MV (14:31) And perhaps my husband won't die so young

LM (14:36) Right

MV (14:37) It's really a key, you know

LM (14:38) A turning point

MV (14:39) Yes a turning point, absolutely (14:42)

LM (14:47) Um – I have the impression that – the 1960's, especially the late sixties – in Western Europe – we know is a fantastic period for the arts, a lot going-on, but it seems also the same in Moscow – did you get that impression? – That the 1960's also happened in Moscow? (15:12)

MV (15:12) Ah yes, absolutely, because when Kruschev gave a little – perfume of freedom – a very little perfume – but something happened in the air you know – and a lot of people could try to make something else in the stage for example (?)

**Lyubimov in Taganka** where my husband was the leading actor – he played Hamlet he played Galileo he played all the big parts, you know, and also (?) (15:48) – seeing like Aqua Java and Tarkovsky could make something – you know – we can say thankyou to the Russian, well, industry of cinema, because they give, they give him – when they got the OK from the – (16:07)

LM (16:07) The authorities

MV (16:07) Yes the authorities, then they give him everything, and you know that he have the made twice for example *Stalker* – he finished the movie and he said: no I want to do it again, and they give him the money – so when they say OK they give everything, like for *Andrei Rublev* he got a lot of – but it was very few times –

LM (16:33) Yes yes

MV (16:34) Unfortunately – because he could make a movie all each two years of his life you know – we have then we have much more movies of Tarkovsky than we have now (16:46)

LM (16:44) Yes. And he had all these ideas to make movies. (16:50)

MV (16:46) Ah yes he was a very – he – he – he was writing a lot before to make movies – he – he write – he wrote a lot of scenarios you know, I suppose, for example few months ago died Chris Marker who was my best friend and he was the one who bring all the technique in the big house because I was living the big house there – and he bring all the technique to finish *Sacrifice* – so it – it's a wonderful story of friendship between us – between all of us – because he couldn't finish the movie if we don't have this help, you know to bring him his room where he was – really bad, you know, and he finish the montage of the movie. This is a beautiful story, because Chris Marker is one of the greatest – man of cinema in France you know. (17:55)

LM (17:55) Yes.

MV (17:56) - And in the world. Everybody knows him. (17:59)

LM (18:00) And Chris Marker also made at that time that lovely short film *A Day in the Life of Andre Arsenevich* (18:08)

MV (18:07) Yes – and I make the voice in France, and it was in my house, every thing was shut in my house and you can see the – yes, you can see Andrei and my husband of that time – and the doctor who gave him one year more life because he was dying you know when we knew he was ill it was very bad – and he came here and he treat him and make him live one year more. (18:40)

LM (18:42) How did – do you know when Chris Marker and Tarkovsky met? (18:46)

MV (18:48) I can't tell you because I suppose it's when Tarkovsky came to – I don't think Chris – perhaps he met him in Moscow, because he used to come often with **Midrenski (?)** (19:01) and told this story, perhaps at that time, but I don't know, really but anyway, what I can say that he have made this movie of the coming back of the son at the airport and in my house here with the car – I took the car – I was driving the car when they came back from the airport and Chris was with us all the time, you know. No, no, it was very touching, and the movie's beautiful, very profound, and very mystique. (19:38)

LM (19:39) It has those extraordinary dream sequences - (19:43)

MV (19:43) Yes

LM (19:43) - *Sacrifice*, is there a dream sequences in all his movies? “Formal dreams” - (19:49)

MV (19:49) Yes

LM (19:49) - Actual dreams? (19:50)

MV (19:52) You know, he, he's – it – it's his writing – it's his way of write the movie – um that gave this fantastic originality of Tarkovsky – because he was very profound – I think he was very deeply... believe in God. I think he was really – (20:26)

LM (20:26) He had deep, deep faith.

MV (20:29) - Yes – But very deep and very not, you know, go to Church and the maker – huh – no deep as a human who I looking upstairs – ha! – very much upstairs you know. But this you can see in his movies, in every movie, you can see the big problems of the life and deaths and faith – and le doubt aussi – to doubt – you know – it's very, very interesting. That's why everybody loves his movies I suppose (21:04)

LM (21:05) What I wanted to the – (21:07)

MV (21:07) Ha! I don't know if my English is good enough (21:11)

LM (21:10) You're English is great, it's excellent (21:12)

MV (21:12) Don't know, I haven't spoke, for – (21:13)

LM (21:13) Go in to French at any – any point (21:15)

MV (21:16) Yes – yes naturally (21:17)

LM (21:18) Uh – There's a dream that Tarkovsky writes in his diaries – uh – which – he dreams of nuclear war – Armageddon (21:30)

MV (21:29) Uh *Sacrifice* (21:30)

(21:31) *Dog comes panting up to Marina's knees*

LM (21:31) And then he puts that in to the *Sacrifice* – and I'm interested in that dream because \* - it's a dream I had (21:40)

(21:39) *LM laughs, patting dog*

MV (21:41) Ahah!

LM (21:41) - As a child. And I think that I wondered if, during the cold war – we were all so afraid – of – of the annihilation that might come (21:58)

(21:58) *Dog barks loudly next to camera*

MV (21:59) I suppose we must be very afraid now, because it's not perhaps the atomic war but it's ideological war and most religious war – and this is the worst because it's all the humanity goes on the worst way because of the religion (22:23)

LM (22:21) Yes. Yes (22:23)

MV (22:24) Badly understood because the faith is wonderful but the religion is awful – so we are living a very bad moment everywhere in the world, not only in Europe you know, if you see what's happening in Africa – and – it's awful – awful (22:45)

LM (22:45) We were always in this precarious position – yes? – I wondered how much that – awareness – um – the fear of the last war – how aware people were in the 1960's of that – (23:05)

MV (23:05) I don't know – I – I've never felt myself – even though I have children – grandchildren – Arielle (?) (23:15) already – but I never felt afraid of the – the end of the – civilization, I mean – I always thought and think that we can fight against \* that – and that's what – and that's why I always fight in political way – and for women's rights – and for freedom and everything but I think that Andrei was much – I'm not – I don't believe in God at all – so I'm atheist – but I think Andrei was very full of mixed – of hope and disaster – and hope and disaster you know, like all the artists and creative people you know – but when you see his movie you understand perfectly what kind of human-being he was, I think, because he was, as everybody \*\*, he was – ah! I thought it was a bird – he was um – he has contradiction in his own character, you know, he was very, very gay, full of joy, and so – and when he drink for example you see that he was terribly – pfff\*\*\* (24:43)

(23:24) \* *Dog comes panting back to Louise and leaves again*

(24:15) \*\* *A leaf or feather fall's on LM's head, and MV laughs, gesturing –*

(24:43) \*\*\* MV makes a mime of a “strong man”

LM (24:45) - Passionate –

MV (24:46) - Passionate, and full of desire – of anger and you know because it was very difficult to live at that moment in Russia, you know, especially for artists, because they were all the time they say ‘no’ you can’t write that, you can’t say that, you can’t sing that, you can’t paint that, we have a lot of friends, partners, and poets and everybody was living with this sense of “censure” – all the time they cut the legs off people you know – they can’t do what they want to do, but for Andrei he – he fought a lot but he was also very much chance to make his movies because he has done something – some of them have done nothing. (25:32)

LM (25:32) Yes. Completely silenced (25:35)

MV (25:34) Absolutely, for example my husband Vysotsky, he never saw something printed, can you imagine, he wrote eight hundred poems, and not one was printed in paper – well, everybody listen – the – the – the – you know, the – (25:51) ? – the radio, not the radio, he didn’t hear his voice on the radio, on the television, he didn’t exist, he existed on the stage as an actor, but as a poet he didn’t exist, and finally it – this killed him – because he couldn’t breathe \* without being – accepted as a poet – and Tarkovsky has the chance to be accepted as a director very, very much, you know. (26:27)

(26:13) \* Dog barking

LM (26:27) Yes, yes, and he was supported – Tarkovsky was supported in France – I mean – he – he got lots of prizes here, and people loved him – could you tell us a bit about that – about his – (26:37)

MV (26:31) Yes. Yes. No – I don’t – I don’t know why especially in France but perhaps because – he has a lot of friends like me and Chris Marker and others – and lots of producers – Doffman – no, no, not Doffman, yes Doffman, help him also and so-on, he has a lot of friends, and people who really thought that he was a genius – you know – I don’t know in England he was also loved, and in America too. (27:10)

LM (27:09) Yes. Yes. Um (27:12)

MV (27:12) And in Italy he was accepted – because he can make a movie there I suppose – he had done one of his, not last, but (27:21)

LM (27:21) Well Italy became his home, of course (27:23)

MV (27:23) Yes – he lived in Florence for years (27:26)

LM (27:26) - Two years –

MV (27:27) Uh-uh.

LM (27:28) Um. I just wondered, I wondered, I mean really I mean this is out of curiosity now you know we may not even – ha! – This is my – personal curiosity – I asked the – the – the people that we interviewed in Moscow about the cold war and if

people were frightened of Armageddon and they said ‘No’ because all of that news was kept from them – and they, they – it was – it seemed like something far away, whereas in Britain everyday it was any moment now there could be an accident, that bombs would cross the ocean and that would be that, but then Tarkovsky seems to have shared, then, a more “Western perspective”, a more global perspective on – \* - on the... danger (28:21)

(28:16) \* Loud and distracting growls and barks

(28:20) MV makes shushing noise

MV (28:22) Ah, it’s a dog passing-by, ahah. (28:26)

LM (28:24) Right – Really on the horrors of war – I’m thinking he was really very deeply shaped and effected the Second World War, which he – (28:35)

MV (28:34) - On this I can’t – I can’t say – I can say that about my husband for example because he wrote a lot of poem about the war (28:43)

LM (28:43) Right

MV (28:45) And not only about the war but about the camps, about Stalin, temps – times – but I suppose that Andrei was also very deeply, not touched but – blissé – injured by this epoc, you know, because it was a terrible moment of the story, the Russian story; Stalin is, I mean. The time I like – I – (?) Italian (29:14) – the time I like there was the time not so dangerous, like Stalinism you know, like under Stalin, it was Brezhnev, it was – blurgh – a little bit, you know, very peasant, grey, without – without hope, but it wasn’t – they don’t kill people. Fortunately, because, there – in time of Stalin they would kill Eva and Tarkovsky and my husband – this is sure – absolutely.

LM (29:52) Yep. They would disappear. (29:53)

MV (29:55) Absolutely sure. (29:56)

LM (29:55) Like the Mandigsham (?) (29:59)

MV (29:56) Yes, like the Mandigsham – and so many others, a lot of people you know, twenty millions of people were killed and disappear and how many others just lose their mind – and then didn’t do anything more – they can’t write – they can’t paint – they can’t sing – \* You – (30:22)

(30:21) \* MV looks and gestures toward camera. Speaks in Italian... Points toward the dog... Conversational banter. (30:33)

LM (30:33) Um – yes – can I – I was going to ask – I wanted to ask also about, um, Chris Marker and how we put that film together and... (30:42)

MV (30:41) Well, very simply, he came – he – he was my best friend so when – I – and my husband, doctor Schatzenburg, we arrange the coming back from the son – he didn’t see his son for years you know; and the – the mother of his wife wasn’t allowed to quit Russia for the same time, four years, and finally we – we make a lot of

rendez-vous, and I have seen the ambassador, and so-on, and finally they accept to leave the son so that he can see his father before the death of his father, and Chris was on this – story – we were talking about that with him – and so-on – and so he came to make the movie, because he wanted to fix this moment – it was a wonderful moment for Andrei – you can see his eyes and his – face – is wonderful – no-no – he was there because he's a – he's – he's – he's the man who always filming what must be filmed, you know (32:02)

LM (32:02) He made a really great film, absolutely -

MV (32:05) Oh! Fantastic. Fantastic. Fantastic. (32:10)

LM (32:07) - wonderful film. And you did some of the voice-overs. (32:11)

MV (32:11) I've did, no, I've done the voice for Tarkovsky, yes, and he ask me to make the voice in Russian for the cards, you know, the designs the smiling cards, but my Russian, even though I speak Russian like a Russian, you know, it's my first language – but I have not the – it's not the fluency, but to play a text because Chris is writing very very complicated you know - in French I can do it because I'm an actress – but in Russian it was too complicated so I couldn't read it – I – It was too complicated, unfortunately I refuse, and he died a few years later, so we didn't make it. But anyway. This movie about Tarkovsky is very beautiful. (33:10)

LM (33:10) It's extraordinary. (33:11)

(33:12) Film cuts/jumps

LM (33:12) ... The sun framed by the earth, and he contrasts that with the way the Americans do it, standing above the horizon, you know, god-like, and in-charge, and Tarkovsky's people are *inside* the world, right – (33:30)

MV (33:31) Yes, yes, I mean he – well anyway, Chris is very intelligent and very dee also in his \* feelings – not perhaps so mystical as Tarkovsky but very, very near to what – what is the phenomena of the life, you know, what is around – the strain of mind for example that you can do something with your own mind you know it's – (34:12)

(33:41) \* *Incomprehensible shouting in the background*

LM (34:12) There were some parallels there with the **San Soleil (?)** (34:15)

MV (34:15) **Sans Soleil, yes**

LM (34:16) Yeah

MV (34:17) Well, any movie you take there is something, you know that can answer to the question of people that's the way – that's why he's so famous and so fantastic, because anybody can see something he has – he expects an answer for a question and it's in the movie – and in Tarkovsky also. They are very near – for that – in that kind of quality of intelligence – great, brilliant intelligence, really. (35:02)



LM (35:01) Yes. You worked also with Goddard, could you tell us a little about that? (35:11)

MV (35:11) Ha! It's a long story! I wrote about a lot. I wrote a big book about my cinema history, you know it's very interesting. Goddard he asked me to make his second movie and at that time I was a great star and I own a lot of money making movies, and that's why he ask me to make the movie, because he wants his wife, who became his wife, Anakarina, to do the movie, and so when I say OK he didn't give me something to read, he told me the story, I say OK OK it's interesting (35:54)

LM (35:54) Which movie is this? (35:56)

MV (35:56) Eh – I don't remember – *Infamitude* or something like this, and suddenly nothing, - no more telephone, nothing, he disappears, so I say OK he disappears – he was a young director. (36:10)

(36:10) MV looks out of camera (to a dog?)

MV (36:11) Hey! Hehe, she's very nice. The other one is very ugly. And – and – not ugly but – (36:18)

LM (36:19) Bad tempered, yes, this one is very nice. And so I came – I told my agent, what's happening? He said something – another actress is doing this movie, and he marry her, and so-on, and say OK so it's a love story I think it's OK – and some years later, during the Vietnamese war, we show each other making manifestation against war and so on and he propose me another movie and say – ah – this time you sign me something because – haha! – and we became very friends you know we go to scream on the streets and make a lot of, you know, things – and he propose me to make – *Schuelle (?) (37:10) – a film about, a story of Balzac, you know, a very lys dans la vallee, a very classical thing, finally I was taking a plane to going Romania to go have some weekend – some – not weekend – some vacance, holidays, and, passing-by, la corner, I told him do you reading the newspaper about those womans who live making prostitutions on that big (37:49) (?) - he say no – I say Oh! Read it, read it, and when I came back from my holidays he say we change the movie and we make *Deux Ou Trois Chose Que Je Sais d'Elle – Two Or Three Things I know About her* – who is one of his good, very good movies, and I love (38:06)*

LM (38:05) My favourite movie for a long time. I adore that film. (38:10)

MV (38:07) Yes, me too, I think it's a really good movie, and well I don't want to tell it again because I tell – I told it many times – \*

(38:20) Loud insistent barking until 39:20

MV (38:20) – he asked me to marry him before I left for Romania and when I came he say OK do you marry me, I say NO – I'm with somebody and he didn't speak with me anymore, so it was absolutely Goddard, you know, so he's – no – I love him – I really love him as a artist – as a – and as a friend – a pal, you know, a really good friend – so I didn't understood what happened in his mind, but anyway we have made a beautiful movie really. (38:58)

LM (38:59) An extraordinary film (39:01)

MV (39:01) Yes

LM (39:04) So, this is almost it but I need to ask a little – though you've answered it, um – do you – what was the last – what was the last time you see Tarkovsky? (39:22)

MV (39:23) The last time I saw him it was at my home. (39:26)

LM (39:26) Yes. (39:26)

MV (39:26) - When we were – (39:27)

LM (39:28) - When he was dying (39:29)

MV (39:29) He was dying. He was – he wasn't so bad, you know, I make him something to eat, everyday, because I like to cook at that time, and we had a little glass of wine and so on – he wasn't so bad, and the most important – he finished his movie, because really this is – this I can say is the miracle of this story – that – that what was given to him the last month he can live and work – he can finish the movie – and this is very – (40:07)

LM (40:07) He knew though, he knew he was dying. (40:09)

MV (40:09) Yes, yes, he knew he was badly ill. This is sure. Yeah I don't say he spoke about dying all the time. No. Because he was very – as I told you – he was very – he laugh a lot – he adore with his moustache\*, who was making like this you know, he was very happy man – moment by moment – not all the time, naturally – but he wasn't – I couldn't say that he was living the last months saying that ah I'm dying – no no no, no no no, he was working. \* Ah this is ... (40:55)

(40:30) \* MV mimes having a moustache

(40:54) \* MV speaks Italian out of camera

LM (41:05) Do you think it – I mean – do you think he was secure in his faith? (41:12)

MV (41:13) I can't say – it's – I'm sure he has a faith – a real one – but sure who can say that? (41:23)

LM (41:23) Yes

MV (41:24) I'm not a priest. I – I – I didn't spoke with him about this (41:29)

LM (41:31) My grandfather –

MV (41:31) - Especially because I am not – myself, I don't believe so it's not a problem that – I suppose that with Chris he was talking a lot about this (41:42)

LM (41:42) Right

MV (41:43) Certainly: not with my husband because he was atheist too (41:49) (?) – Orelon, Schatzenburg, but with Chris I suppose they have a lot of – but now, nobody can tell that (41:54)

LM (41:55) Right. But Chris was a believer was he? (41:59)

MV (41:59) Yes, I suppose so (42:01)

LM (42:00) Catholic? (42:01)

MV (42:03) No – not religious at all (42:06)

LM (42:06) Right

MV (42:07) No, no, no, believe in something (42:09)

LM (42:09) After

MV (42:10) After

LM (42:10) Right

MV (42:11) After, or in parallel, you know, I don't know (42:14)

LM (42:14) Yes

MV (42:15) If it's after, or yet, now and on the same time (42:20)

LM (42:20) Somewhere in the multi-verse (42:21)

MV (42:21) Yes, yes, yes, yes. Mostly that I suppose for Chris. Because he always with me saying 'Ah, you see, it's a sign' when I do something or write something and he say 'Ah! This is a sign!' you know; a sign of what? I don't know. But anyway it was two people – two wonderful people. And Leon was a magnificent man too – he was really, a human being, fantastic, so it was a trio of people in this room, you can imagine this – all the atmosphere was vvvrrrrr like this, like in summer when I have bees here make vvvrrrrr, it was exactly the same feelin that in this room you have three magnificent minds – and you can see it in the movie, this is absolutely because I don't believe in God but I believe in humanity, naturally. (43:33)

LM (43:32) Yes. I'm with you on that... And possibly the multi-verse. (43:39)

(43:39-41) Both laugh

MV (43:41) No, I, I'm sure Chris and Tarkovsky speak about this all the time. This I am sure, but I wasn't there. When they speak about this, because it's a very intimate, and a very deep and profound – conversation I suppose. (44:02)

LM (44:02) He certainly had – Tarkovsky certainly had a great feeling for time though and almost a poetic sense of time, that – that the way he used these pieces of archive footage (44:16)

MV (44:16) Mmm

LM (44:16) – the balloonist – the soldiers – or the children from Spain, the evacuated children – he seemed to find a resonance between these different (44:30)

MV (44:31) That's why they are artists, because the man who is passing-by \* with the horse, he can't feel that because he's looking for his horse, the foot of the horse, the eating of the horse; how we win the – in the – ah merde! – **comment ist ca gaigne la course** (44:55) (?) – they were speaking and dreaming and thinking about something absolutely different – they were not speaking about food, about the leg of the ballerina, or of the actress, they think about what is in the creation of humanity – that's why they are so great artists (45:19)

(44:39) \* MV gestures toward the gate, off camera

LM (45:22) Excellent. \* I think that's – (45:25)

(45:22) LM speaks toward camera

SM (45:25) Well, what about, have we covered, um, the first time Marina saw a Tarkovsky film – the last months – (45:34)

LM (45:34) Yes we covered all – all of that. I suppose we could ask about – I mean, could you – could you tell us a bit about the funeral? (45:43)

MV (45:43) How was the funeral? Ah – what can I say it was full of people, and uh – and uh – **Rastokovich sound** (45:58)

LM (45:58) Played

MV (45:58) Played, not sound – played, and everybody was completely pfft, completely sad – but not only sad – everybody is sad when somebody is dying, but feeling like we lost something so important, that that was what we felt – I felt. For example – and I was there. But – I spent my life now in cemeteries so I don't go anymore to the cemetery, because all my friends are dying – and the last one I was Chris I go to the – terrible thing when they burn you – it's awful – and I say that's the last time, I don't go anymore. I just lost my every – my very good Italian friend – he died a few days ago and – but I don't go to the cemetery anymore. (47:07)

LM (47:11) Okay. I think that's us. Thank you so much. Thank you so much. Um – that's just marvellous. (47:19)

(47:14-16) MV laughs

SM (47:20) Yeah I can't think of anything else so – (47:22)

MV (47:22) Yeah I don't know if it's marvellous but (47:24)

SM (47:24) Did we cover the first time Marina saw a film (47:28)

LM (47:28) Yes, she said it was *Andrei Rublev* and (47:30)

SM (47:30) Okay, great.

LM (47:31) Yep, and the sixties in Moscow, and so-on, yeah, I think we – (47:37)

MV (47:37) Well I can tell you I met him in sixty-seven or sixty-eight, of this I'm sure because that's why – when I begin the movie – when I spent nine months there and I've seen everybody for – I was like a queen, I have a big suite you know in the hotel and everybody come every night to show me – poems – or pictures – it was really – (48:06)

LM (48:05) I mean, do you have any photos? (48:08)

MV (48:08) No, I'm not a – I don't have a lot – I have somebody this Italian friend has everything (48:14)

LM (48:14) Right

MV (48:15) But he gave everything to the **cinemateque del Friuli (?)** (48:20)

LM (48:21) Ok.

MV (48:21) In Italy. So if you want some photos of me and anybody in my life: some time he show me something and say 'Do you remember?' I say 'Who?' Ah! Tut tut. You spent a lot of time with him, I said 'No, listen' – I tell you I know – my friend – he knows everything from our – my life – even where I spent a night somewhere, you know, he knows, so he has, poor Jani, he has everything and he was writing a book about – not about me – about what is an actress for him – because he felt, not in love – because he love men – but he felt in love with me as an actress when he was eleven – I was fourteen, and we spent all our life – speaking together and I've made a movie with him because we became – he make a movie – two movies! (49:19)

LM (49:20) What's his name? (49:20)

MV (49:21) Jani Decampo. (49:21)

LM (49:22) OK.

MV (49:22) He's – he was a master on the school but he have made two movies in which one I played one little part for him – and he died two weeks ago. So he just gave everything – he got a collection of all my photos – all the – les affiches (49:46)

LM (49:47) Posters

MV (49:48) Posters of all those countries – incredible collection – and he give everything to the **cinemateque del Friuli (?)** So there they have all the photos and so on. (50:00)

LM (50:01) We will go – and go and take a look. (50:02)

MV (50:03) No, but –

SM (50:04) ... Favourite scenes or moments or (50:06)

LM (50:06) Yes – do you have – do you have a favourite Tarkovsky movie? Something that – (50:12)

MV (50:12) I told you – I told you – my favourite is *Sacrifice*, it's without – I love the others but *Sacrifice* I – I worked on it really, because we were all you know taking

him like this to finish the movie so we – I have seen it, seen it, six times you know, it's a very, it's a huge work and a huge movie and it's something that is pesant – c'est lourde – but I love it very much, really. (50:52)

LM (50:51) Me too. Our next stop is Sweden if we can get... an interview with people out there (50:57)

MV (50:55) Yes. Ah yes it's fantastic and – one of my book – I wrote a book about the revolution and was, civil war in Russia – because my mother was inside – coming out from – comment est-ce qu'on l'importionable jeune fille noble – she came out from the pensionnat at eighteen in the revolution, in the streets – in the – terrible – so I wanted to write about this and I prepared this for twelve years, I wrote everything about revolution – two revolutions – and the civil war and so, and on the cover of the book the title is *Ma Cerisaie* – it means *My Cherry Garden* because I took all the personage of Chekhov because I played the leasing role in theatre, and so I took on the front page I put a photo and it looks like the tree of Tarkovsky – I show you now (52:27)

(52:27) MV points at LM and walks off camera. LM stands up. (52:31) Cut. Louise exclaims, now holding the book, taking it from MV. Sounds of rustling clothes and microphone.

LM (52:36) *Ma Cerisaie* – *My Cherry Garden*

SM (52:39) Could you just hold it more – uh, up, sorry, hold it, yep that's (52:51)

(52:51) LM gives the book back to MV

MV (52:53) It's un clin d'oeuil you know (52:54)

(52:58) LM takes book back in her hands, and looks down at it.

LM (53:03) I'd love to read this. (53:05)

MV (53:05) But you read in French? (53:06)

LM (53:06) I used to.

MV (53:08) Yeah

LM (53:08) I lived here when I was nineteen (53:10)

MV (53:10) Ah – so you can read a book (53:12)

LM (53:11) But I – I was really good then – but now (53:16)

MV (53:16) Well like me and English I used to speak better than now – now I'm looking for (53:23)

LM (53:22) I used to read Rob Griller (53:24)

MV (53:24) Ah so you can read anything – me you can read really because I am not really – I'm not – it's writing so complicated (53:33)

LM (53:33) This looks clear actually (53:34)

MV (53:35) So I give it to you, if you want it (53:38)

LM (53:38) Really? (53:38)

MV (53:39) Yes! (53:39)

LM (53:39) Oh Marina (53:40)

MV (53:40) Because you see it's – it's a real absolutely real story, the only thing that I took the personage of Chekhov after the end of the play what happened with them during the revolution – 95 – 17 – and the war (53:37)

LM (53:37) Yes. You know it is not going to go well (54:00)

MV (54:02) For them, no (54:03)

LM (54:03) For them, no (54:04)

MV (54:05) You feel it. In the play, you feel the beginning of the – of the disaster you know and so – but any, each one has his own story, political views and so-on, so it's very interesting if you know a good play, it's very funny – but the real story of my mother and my – her father – was a general of White Army, you know, and so her mother died during the war you know in her arms in the street in – her sister – and so everything – it's a real story – and people who are writing the history I work with them for the history so it is exactly what happened. You – (54:52)

*(54:52) MV gestures for LM to keep the book.*

LM (54:53) Thank you, thank you. Would you sign it? (54:55)

MV (54:55) Yes. Naturally, for you. (54:58)

*(54:58) They crowd over the table*

MV (55:03) How is your name? (55:04)

LM (55:04) Louise – (55:05)

MV (55:05) Louise! (55:06)

LM (55:06) Just the French (55:06)

*(55:06) MV signs the book on the table by a nest of sticks. Sounds of scratching pen.*

MV (55:18) So – today is two – (55:19)

LM (55:20) It's the second, yes. (55:21)

MV (55:24) So –

LM (55:25) Thank you. Ah I should look forward to –

*Scene cuts.*

*Footage of Marina's garden.*

*(57:55) They are looking at a Russian book on Taarkovsky. Speaking in muffled voices. Dogs are barking loudly.*

*(59:19) Cuts again to footage of Marina'*

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