

THE 62<sup>nd</sup> VENICE INTERNATIONAL FILM FESTIVAL  
OFFICIAL COMPETITION FOR 2005

ALEXANDER VAYNSHTEYN  
*presents*

## GARPASTUM

118 min., Dolby Digital, 35 mm, 1: 2.35, color, Russia, 2005

*Directed by*  
ALEXEY GUERMAN, Jr.

*Written by*  
Oleg Antonov and Alexander Vaynshteyn  
with the participation of Alexey Guerman, Jr.

*With*  
Chulpan Khamatova Evgeny Pronin Danila Kozlovsky  
Dmitry Vladimirov Alexander Bykovsky Iamze Sukhitashvili  
Pavel Romanov

*Production Company*  
V.K- Kampaniya, Russia

*with the support of*  
The Agency for Culture and Cinematography  
of the Russian Federation

**Press and Industry Screening: Wednesday September 7 at 17.00 PALAGALILEO**

**Official screening: Thursday September 8 at 16.30 SALA GRANDE**

**Public screening: Thursday September 8 at 20.30 AREA ALICE**

**Industry Screening: Friday September 9 at 8.30 AREA ALICE**

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## SYNOPSIS

1914. The eve of World War I. The film starts with the moment of Archduke Ferdinand's assassination. The story is centered on the lives of four friends. Two of them, Andrey and Nikolai, are brothers. In the past, their father was a patron of sports or at least someone with a keen interest in football. He bet all of his money on the Russian Olympic team, but they lost 0:16 to the Germans in Stockholm in 1912. It ruined him and he lost his mind. Then their mother died and now the brothers live in the apartment of their uncle who is a doctor. They too are infatuated with football. They try out for the adult teams formed by Englishmen who work in St. Petersburg. They aren't taken, and so they decide to form their own team. But they need to buy a field, and so they start to play football for money. They play with dock workers, newspaper boys, students and seminarians...

The heroes are intoxicated by youth and football (which in ancient times existed in the form of a game called *garpastum*). One of them has already started an affair with a much older woman. She is from Serbia. She hosts a very fashionable salon in St. Petersburg. Since musicians, actors and poets of Russia's "Silver Age" frequent her salon there are a lot of real historical figures in the film like Blok, Mandelstam, Akhmatova and Khodasevitch. In this salon, nobody yet understands what is going on in the world and what is approaching. They just live and enjoy their youth. But little by little everything turns into drama. One of the friends is cruelly assassinated and thus begins the demise of a group of friends and their dream. Then Nikolai goes into the army and returns in 1918 to a different reality. In the film's finale, the two brothers meet and play football again on the very same field...

## SEX, WAR, AND FOOTBALL

***Garpastum is the name of an ancient game that is considered to be the precursor to football. But even if its meaning were unknown, this mysterious word would still fit this film, a film whose appearance is a mystery in itself. There is nothing like it in Russia nor anywhere else, because everything in it is original - the plot, the form, the style, and the characters.***

The idea for the screenplay belongs to the film's producer, Alexander Vaynshteyn, an expert and connoisseur of football, who together with 20th century Russian football legend Nikolai Starostin had written and released the book *Football Through The Years*. But it is hard to rationally explain how the story that served as the initial impulse - the story of the brothers Starostin, two Soviet football people who survived Stalin's camps - in Alexander Vaynshteyn and Oleg Antonov's screenplay has been moved to a totally different time, and populated with totally different characters.

There are still brothers in the story, but they are totally different. Football is there too, but the truth is that the foreign name *garpastum* better describes how it is depicted. A totally different century has arrived, but it is still not quite the 20<sup>th</sup>. It is rather what the Russians called "the Silver Age". While it is a heyday for philosophy, art, poetry, and avant-garde salons, there is the feeling of the coming end of the Russian Empire. At the same time in another doomed empire, the Austria-Hungarian Empire, a Serbian patriot, Gavrilo Princip, is preparing his assassination attempt on Archduke Ferdinand. The shot in Sarajevo will be the catalyst for World War I. Then the real 20<sup>th</sup> Century will burst out.

***"For the characters of Garpastum, sex, war, and football line up together as parts of life's experiences, with the last probably being the strongest."***

Hundreds of films about World War II have been shot in Russia. One of the most famous is Alexey Guerman, Sr.'s *Twenty Days Without War* in which the war as it is is not shown at all. There are far fewer

Russian films about World War I. One of them is Boris Barnet's classic *Outskirts (Okraina)*. In this film we also see the war mainly reflected.

Bearing the same name as his classic father, Alexey Guerman, Jr. made his debut with a wonderful picture, *The Last Train*. Although the powerful influence of his father is noticeable, his own voice can be heard. In *Garpastum* this voice becomes absolutely independent. The film, which tells about tragic events, has a light breath and relaxed cinematic language. It is also a "war without war", but it is shown in a totally different way than in the Soviet films, where the erotic was never expressed directly and was most often hid in metaphors of military heroism. For the characters of *Garpastum*, sex, war, and football line up together as parts of life's experiences, with the last probably being the strongest.

It is only football-garpastum that is the safety net that helps the two brothers keep it together in the insanity of the times, a time presented on screen with not only historical commoners but its cult figures as well - from the aforementioned Gavrilo Princip to poet Alexander Blok and singer Alexander Vertinsky. However, they are rather shadows of their prototypes, and the film is throughout an illusory historical one. Actually, it is a double projection to the past. Going back to 1914 allows for the combination of the emotional experiences of the scriptwriter and director, two men who belong to two different generations and sub-cultures: one (Alexander Vaynshteyn) belongs to Moscow's Bohemian breed of the 1960's and 70's and the other (Alexey Guerman) to St. Petersburg's Perestroika generation.

Andrey Plakhov, film critic

*"Garpastum was made by two men, one who knew everything about football and another who knew nothing. The director was shooting his second full-length feature and the scriptwriter was producing his first film - but the passion of their work is victorious."*

M. Tokareva

The Moscow News Weekly

## **INTERVIEW WITH ALEXANDER VAYNSHTEYN, AUTHOR OF THE STORY IDEA, CO-SCRIPTWRITER AND PRODUCER,**



*It is known that the idea for this "football" picture belongs to you. Where did it come from?*

About seventeen years ago, when I was working with legendary Russian football player Nikolai Starostin on the book *Football Through The Years*, he told me a lot about football at the beginning of the 20<sup>th</sup> century. The truth is that it was hard to understand what was myth and what was reality. But the stories and the period itself were extremely interesting to me. I would say that football is the only pastime in the world that has a global character. It is organic, and for a long time it had been the last one that wasn't subjected to outside influences. 1914, the year when the film takes place, is the last year of a normal and natural flow of life. Then the epoch of wars and violence arrived, and it totally changed the course of civilization... And so as a result of conversations with football people of such a high level as Filatov and Starostin, the idea came to make a movie about it. The idea began to gradually mature and develop a form. I, together with Oleg Antonov, the co-author of the script, even named the two heroes after the Starostin brothers, Andrey and Nikolai. It is a tribute to them and another wonderful person, the writer Lev Filatov, who I consider to be my godfather in sports journalism.

*And how did the director, Alexey Guerman, enter the project?*

We talked to many people. One quite famous director even started working on the picture, but we didn't like the director's script and the project had to be stopped. And then I was advised to show the screenplay to playwright Svetlana Karmalita. Soon after, she called me back and said she liked the script and that there was a good candidate, Alexey Guerman, Jr. Before meeting him I watched his film *The Last Train*. From the first frame I understood, "That is what I want." It showed talent. I didn't expect that such a young man could come up with all of this and make it, because after all, the film takes place in World War II. He liked our material as well. He started to work on a director's script, and what he gave us back turned out to be for the better, because we think in phrases and he thinks in pictures. That is why the credits for the screenplay now read, "with the participation of Alexey Guerman". In July of 2004 we started, and in December the shooting was finished.

***"You can not act football; you can only play it"***

*Where did you shoot?*

First we shot in St. Petersburg. Petersburg is very unusual in this movie - it is an urban industrialized landscape. In terms of tourist attractions, I think that only Isaac's Cathedral pops into the frame. The interiors were shot near Moscow in Klimovsk.

*Does the finished picture meet your expectations?*

This is my first experience in film but to my pleasure many of my ideas and Guerman's coincided with regards to the tone of the film, the casting, the style of decoration, and the costumes. Alexey approaches everything with incredible thoroughness. He is very attentive to details. I had no doubts about the authenticity on a cinematic level. But to show football on the screen is, in my opinion, very difficult if not impossible. In most cases actors were invited for the roles of the football players, but they weren't trained in football and so they had a different muscle make-up and moved differently. Even if actors have chased a ball in the past at an amateur level, a real fan will always feel the falseness. You can not act football; you can only play it. So the casting took three months. We looked at 3,000 to 4,000 photographs. For the roles of the main heroes we found the handsome and stylish actors Evgeny Pronin (Nikolai) and Danila Kozlovsky (Andrey), who to my surprise played football quite decently. We did the casting with a ball. It was one of the main criteria for the selection. The boys had to be able to properly shoot, pass, and juggle the ball with their feet.

We thought a lot about how to shoot the football sequences because it is impossible to shoot matching takes since the ball will have a different trajectory each time. And so we arrived at the only possible solution, outlining the geometry of the combinations for the individual feints and movements. The game had to go on its own and the cameramen had to adjust. I must point out the extremely delicate and highly artistic work of the cameraman, Oleg Lukichov.

*And what is this football story about?*

According to the plot, Andrey and Nikolai's father was a patron of sports or just someone who had a keen interest in football. He bet all of his money on the Russian Olympic team, but they lost 0:16 to the Germans in Stockholm in 1912. It ruined him and he lost his mind. Then their mother dies and now the brothers live in the apartment of their uncle who is a doctor. They are infatuated with football just like their father. They play a lot and even try to get selected into the adult league formed by Englishmen working in St. Petersburg. It just so happens that they aren't taken, and so they decide to form their own team. But they need to buy a vacant lot in order to build a stadium, and so they start to play football for money. They play with dock workers, newspaper boys, students, priests... In the film there had to be five or six serious football episodes in which the main characters were shot along with young football players.

For the game with the "Englishmen", real veterans of St. Petersburg football participated. So, on the screen it turned out to be very realistic and stylish football. Guerman shot it as an artist, not burdened with the unnecessary knowledge of the details, as the aesthetic event which football really is.

*Is the period of the film just a background or does it somehow influence the hero's fate?*

1914 is on the eve of World War I. The film starts with the moment of Archduke Ferdinand's assassination. The heroes are intoxicated by youth and football. One of them, Andrey, has already started an affair with Anitsa, a much older woman, played by Chulpan Khamatova. He is eighteen and she is about thirty. Anitsa is from Serbia. She hosts a very fashionable salon in St. Petersburg. Her salon is frequented by poets, musicians, and actors and so there are real historical figures in the film, the cult Russian poets of the time Blok and Mandelshtam. Akhmatova and Khodasevitch flash in the frame... Here, nobody yet understands what is going on in the world and what is approaching. They don't comprehend the historical caliber of the people who go there either. They just live and enjoy their youth. But little by little everything turns into drama. One of the lead characters, the youngest and dearest, is cruelly murdered and thus begins the demise of a group of friends and their dream. Then Nikolai goes into the army to fight in the war. He returns in 1918 to a different reality. In the film's finale, the two brothers meet and play football again on the very same field...What's more, this is (as Guerman put it) a story about the end of the poets's epoch.

*The title of the film Garpastum sends it back to the ancient. Why?*

While we were digging into historical materials, we liked this word that was used in Sparta to name a game distantly related to football. In a way it connects the ages. Football came out of the cradle of civilization and survives on top of its ruins.

Interview by Valery Kichin  
*Rosyiskaya Gazeta*

#### **ALEXANDER VAYNSHTEYN'S PROFILE:**

Alexander Vaynshteyn is a businessman, journalist, and producer. He was born on September 1, 1953 in Moscow. He graduated from the Moscow Institute of Radio Engineering, Electronics, and Automation. He is an inventor and patent holder in the sphere of electronic engineering. Mr. Vaynshteyn is the producer of Russia's most successful musical theatre productions: *Metro*, *Notre Dame de Paris*, and *Romeo and Juliet*. These productions won numerous theatrical prizes including the national theatrical prize "The Golden Mask". He was the author, producer and host of television programs about football. As a journalist, Mr. Vaynshteyn has been published in the leading Russian periodicals for more than thirty years. From 1995 to 2003, Mr. Vaynshteyn was the publisher of the Russian and English editions of the weekly *The Moscow News*, and the magazines *SPORTclub* and *Football*. From 1990 to 1995, he was the executive director of Russia's first professional tennis tournament, "The Kremlin Cup". Until 1998, Mr. Vaynshteyn served as a member of the Executive Committee of the Russian Football Union. He was the co-author of Nikolai Starostin, Russian football legend. Together they wrote and published the book *Football Through The Years*. *Garpastum* is Mr. Vaynshteyn's debut in film as a screenwriter and producer.

#### **Prizes:**

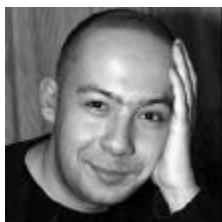
- 2002 Named "Producer of the Year" by the Russian Edition of GQ Magazine
- 2001 Recipient of Russian National theatrical award the *Golden Mask*.
- 1998 Recipient of the *TEFFY* award for "Best Sports Program" from the Russian Academy of Television
- 1982 Recipient of a prize from the Council of Ministers in the area of Science and Engineering

*"It is a picture made with the kind of breathtaking mastery and nobility that is the hallmark of the best examples of native culture"*

*Dilyara Tasbulatova*  
Itogi magazine

## INTERVIEW WITH ALEXEY GUERMAN, JR., DIRECTOR

*How did you become the director of Garpastum? As far as I know, producer Alexander Vaynshteyn invited you to his project after he saw your film The Last Train. After the first frame he understood that you were the one he was looking for...*



Alexander Vaynshteyn invited me to this project and offered me the script that he had written together with Oleg Antonov. It is about the year 1914. By that time I had read a lot of scripts, but all of them were a bit empty. But in *Garpastum*, it was the opposite. There was a lot of inner energy. It was remarkable in its kind of inner light and was full of amazing melancholy and yearning. This spirit was coming from Vaynshteyn. It is a script about "how I was young and loved football". I took this big historical picture even though it was frightening to shoot with people I hardly knew. I

took it because I thought, "It might turn out to be a good sensual story." And then everything seemed to start moving by itself.

*Why is there such an interest in 1914? Did you see Jean-Pierre Jeunet's A Very Long Engagement?*

I haven't seen the film, but the interest is because it was the last calm year after which everything turned upside down.

*Your debut picture The Last Train is also devoted to war, only it's the Second World War. Are you attracted to war as such?*

There was already a lot in that picture devoted to trench war. It was interesting to me. Probably they were rudiments from *The Last Train*, the remains of that film. But now the theme of war moved to the background for me. I simply understand that I can not say anything new yet.

*Essentially, your film is not about war. Then what is it about? How would you phrase it yourself?*

I wanted to shoot the story of a group of youngsters. How after five years, life separates people, how they move apart. I was shooting about my generation, about my friends who also moved apart.

*Then why didn't you place them in today's life?*

It's hard to explain, but I think that I don't know today's life that well. I know the life of Lenfilm (Film Studios). I take a part in it, but... To shoot a film about the people that surround me would not be interesting. It would be some senseless and lackadaisical story. In order to shoot something about the present, I need to mature a lot, to reach at least forty.

*But is it really easier to shoot about 1914?*

If one tries to attempt to approach the original, to shoot the period with those idiotic placards and tasteless carnival costumes, and on top of that to shoot in color, it will turn out false. We had to make up the period anew; it has no relation to realism. It became a semi fairy tale. But even if you want to shoot about modern life, in order to make it realistic you also need to make it up. I am a person with a pliable way of

thinking. For me the important thing is the image. That is why I can not grab a hold of modern life. It is hard for me to find something in it that I would like from a pictorial point of view. I don't like contemporary Moscow or Petersburg as a painting.

*Could you call Garpastum a film about St. Petersburg?*

Yes, we had an idea to make the film about St. Petersburg, getting rid of all the essentials like the Empire and Baroque styles, everything we know about this city. We wanted to make Petersburg kind of like Manchester, a big industrial city. Plus architecture in the modernist style. In the screenplay all of this is more strongly emphasized, but in the city there are now less and less places where you can shoot that period. We were planing on shooting the football match with the Englishman at an old big factory, but we couldn't find such a place.

*To what extent is Garpastum a film about football?*

Unlike Vaynshteyn, my attitude towards football is... none. I can say an awful thing: I have never been to a football match even once. When we shot the football scenes we tried to redeem it from the simple drama of the game, to show the old sports uniforms, and of course the emotional peaks of the match.

*Inasmuch as it is a period film, it would be interesting to define more precisely, what social layer is shown in the central characters of your film?*

They are average and poor members of the intelligentsia that live in a state-owned apartment. They keep wearing the same suits and they don't even have maids. They are the normal "working" intelligentsia who didn't have time to get out of Russia and were almost totally exterminated by the 1940's.

*Real historical characters like Gavrilo Princip and Alexander Vertinsky appear in the film. Was this already included in the script?*

Gavrilo Princip was already in the script. I added that his woman dies in Russia and a child is left. I wanted to see the world through the eyes of the son of the man who changed the whole 20<sup>th</sup> Century. Vertinsky was also in the script but we added Alexander Blok because it is known that at the time the film takes place he was actually in St. Petersburg. Properly speaking, it is not exactly Blok. Even in our working documents we didn't write, "Blok the poet". It would have looked kind of stupid if we did. But we wanted Chulpan Khamatova's character to be surrounded by important people.

*Tell me a little about this character of Petersburg's Bohemia?*

It is a composite character of many women that have I known. They feed and give drinks to everybody and they are always unhappy because men leave them.

*Are you happy with your actors?*

I got lucky. Evgeny Pronin (Andrey) is kind, egotistic, and charismatic. He turned out to be self-enamoured enough to play himself. But at the same time he is sensitive and talented. Once this huge man burst out crying when he couldn't act out the scene. Danila Kozlovsky (Nikolai) is more nervous and more self-disciplined. He rolls everything around in his head. I think he will be one of the most serious actors in Russia. Dima Vladimirov (Shoust) is a very gifted boy. It is important for him to be accepted into a theatrical college under a good master. Sasha Bykovsky (Misha) has the rare gift of a clown who can act tragedy. He is a charming plump boy who is not vulgar or over the top. You can shoot a film about

happiness with him. Unfortunately, Pavel Romanov, who played the uncle in *Garpastum* and the lead in *The Last Train* died. He was a man with no actor's ambitions and a mass of human dignity.

*And what about the actresses?*

Ia Sukhitashvili (Vita) is from Tbilisi from the very good theatre school of Robert Sturua. At the beginning of the shoot she would respond to my comments with one word, "Yes". It is the director's nature to be narcissistic and so I thought, "I must be putting everything just right." It turns out that she doesn't know Russian very well. But everything worked out well with her. Chulpan Khamatova (Anitsa) is a wonderful actress. I saw her at casting and I understood for the first time what "real actress" means. There is a danger though in acting in so many films. Dana Agisheva (Nina) is a philologist by profession. She has a nice face, but if she decides to become an actress she will have to grow her soul. In her life, ambition will determine a lot. Professional ambition is good, but personal ambition is dangerous.

*How was the decision about the film's color made?*

The cameraman, Oleg Lukichov, and I tried to make the film monochrome with just a small amount of color. It is reminiscent of the faded looking European films of the 60's and 70's.

*In the manner of the film The Return?*

There is more color there, and that's correct because *The Return* is closer to a parable. I give credit to Andrey Zvyagintsev for how he directed his cameraman. *Garpastum* is a more personal and subjective film. After I finished shooting a third of the material I started refusing to use any panoramas. The film presents the point of view of a man who is looking back.

*What are your reference points in Russian and world cinema? Do you watch a lot of films?*

I watch little and that's bad. But I have a few films that I am guided by: *All That Jazz*, *The Last Picture Show*, *8 1/2*, and *Seven Samurai*... From Russian films, they are the films of Kira Muratova, Otar Ioseliani, and Alexey Guerman. I aspire to that period. Today's films don't inspire me like that. It's great how Lars Von Trier shoots with a shaky camera, but when others do it, it already looks formal. I constantly return to Tarkovsky's *Andrey Rublev* and understand how tremendous everything is in it, including the long conversations that are irritating at first. I haven't even gotten close to that stage of understanding film. For me what is more important is the relation with time - narrative time or captured time... I can not describe it more closely. Hyperrealism is extremely interesting to me, but not as it is understood by *Khrustalyov* but rather *Lapshin*.

*Did you show the material from Garpastum to your father?*

I decided not to do that. Maybe it wasn't a good idea, because he would have suggested something to me about how to make it better. But I understood that if I showed it I would simply go crazy. I wouldn't be able to keep all of that in my head and put it together.

*Does it mean that you were afraid to fall under his influence and to lose your independent view?*

The question of influence is very difficult. If I were able to shoot an hour of film like *Andrey Rublev* or *A Long Goodbye* I would be happy and I wouldn't care if people called it imitative.

*You said that My Friend Ivan Lapshin is closer to you than Khrustalyov, My Car!...*

Yes, *Lapshin* is closer to me. I absolutely can't understand how it was shot in only six months, like it was done all in one breath. Of course a colossal role in this was played by the director of photography, Valery Fedosov.

*Does this mean that spontaneous "fast" films are closer to you? Meanwhile, your father's latest films are being developed and polished for years.*

I saw material from my father's new picture, *It's Hard To Be God*. It is a totally different film than *Lapshin*, but I am sure it will be a landmark against the background of these over-simplified films that have been reigning over the last ten years. It would be better to say that I am positive it will be a great film.

*Garpastum was shot over a short period and it seems for relatively little money...*

There were seventy-five real shooting days. We weren't playing in the realm of high budget films. If the film had been shot in Moscow it would have cost around five or six million. Our budget was half of that and we squeezed everything we could out of it. It's not like we had piles of money, but I can't say we were economizing on everything either. We even allowed ourselves a little luxury. For instance, in order to vary the policemen's uniforms, we came up with the idea to make black "American" cloaks for them.

*Are you glad that your film was selected for Venice?*

I have my own rating system for what is going on in film and I understand my place in it at the moment. What is important for me is to know where to go next. Of course it is good that I am in competition at the Venice Festival but I won't be deluded. I am just some kid walking among these significant people.

*In which direction are you going to go?*

While I have the possibility I need to shoot the third film. There are a few ideas. The most realistic is a film about a group of the first cosmonauts. There is another idea, to shoot a film about the formation of nazism. It is also about young people who turned over the world and some of them with good intentions. The ones that we know from the chronicles were not always like that. We picture Goerring as fat and bloated, but once he was a fearless young pilot. It should also be a film about young people in the period between 1926 and 1933, about the energy and fermentation of this time. It is an examination of the transformation of young idealists into monsters.

Interview by Andrey Plakhov

#### **ALEXEY GUERMAN'S PROFILE:**

Alexey Guerman, Jr. was born in Moscow on September 4, 1976. In 1993 he graduated from the St. Petersburg State Art Academy. In 2002 he graduated from the Moscow Film School (VGIK).

#### **Filmography:**

2005 *Garpastum*, feature

2003 *The Last Train (Posledny Poezd)*, feature

50 international film festival appearances including:

The Venice IFF - Special Mention of the Jury for Best Debut

Saloniki IFF - Grand Prize

The "Stalker" Festival - Grand Prize

Russian Academy of Cinema - Recipient of "Nika"

Amnesty International in Rotterdam - Recipient of prize

FIPRESSI - Recipient of a prize

- 2001 *Fools (Durachki)*, short
- 1999 *Big Autumn Field (Bolshoje Osenneje Pole)*, short
- 1998 *Banner (Znamya)*, short

## OLEG ANTONOV, CO-SCRIPTWRITER



Oleg Antonov was born in Northern Caucasia on February 20, 1964. In 1985 he graduated from the Acting School of the Moscow Art Theatre. From 1985 to 1990, Oleg worked as an actor in the Pushkin Moscow Theatre and performed lead roles in several productions by well-known Russian and foreign directors. He is the author of quite a number of film scripts.

### Writing Credits:

- 2005 *The Green House Effect (Parnikovi effekt)*, directed by V. Akhadov  
Chosen for competition at the Montreal IFF
- 2001 *Gucci (Guchi)*  
The basis for the screenplay *Chic - The Suit (Shik)*, directed by Bakhtier Khudoinazarov
- 2000 *The Live Fish (Zhivaya Ryba)* – directed by Bakhtier Khudoinazarov
- 1987 *Yegorushka (Yegorushka)*  
Staged at New York's SoHo Rap Theatre.  
The play is part of Yale University's course "Modern Russian Plays"

## CHULPAN KHAMATOVA, ACTRESS (ANITSA)



Chulpan Khamatova was born into a family of engineers on October 1, 1975 in Kazan. She studied for a few months in business school, but suddenly left to enter Kazan's School of Theatre. Her teachers advised her to continue her education in Moscow, and Chulpan entered the State Institute of Theatrical Arts. She is one of the most talented and well-known actresses of Russian theatre and film. In her third year at the Institute, Chulpan started acting in film after she was cast in the role of Katya in Vadim Abdrashitov's film *The Dancer's Time (Vremya Tantsora)*.

### Selected Film Acting Credits:

- 2000 *Commercial Man, (Kommersant)*, directed by L. Kraume
- 1999 *Tuvalu (Tuvalu)*, directed by F. Helmer  
*England! (Anglia)* directed by A. von Borries  
*Moon Papa (Lunnyy Papa)* directed by B. Khudoinazarov
- 1997 *The Land of the Deaf (Strana Glukhikh)*, directed by V. Todorovsky  
Official selection of the Berlin IFF
- 1997 *The Dancer's Time (Vremya Tantsora)*, directed by V. Abdrashitov

### Prizes:

- 2004 Recipient of the Grand Prize "The Golden Mask" and nominee for a State Prize
- 2000 Recipient of the Grand prize for the interpretation of the female part at the International Film Festival "Faces of Love"

**Hobbies:**

dancing, horseback riding, skating, roller-skating

**EVGENY PRONIN, ACTOR (ANDREY)**

Evgeny Pronin was born on November 8, 1980 in Klimovsk, a city in the Moscow Oblast. He graduated from the Schukin Theatre School in 2002 under the instruction of M. A. Panteleyeva. His performance in the role of Andrey marks his debut in serious cinema.

"I love football."

**DANILO KOZLOVSKY, ACTOR (NIKOLAI)**

Danilo Kozlovsky was born in 1985. In 2002 he graduated from the Kronshtadt Naval Military School. After graduating, he entered the acting and directing program of the St. Petersburg Academy of Theatrical Arts.

He is currently working in the Maly Drama Theatre – Theatre of Europe headed by Lev Dodin, on the theatrical productions of *King Lear* and *Evgeny Onegin* as well as on Vasily Grossman's play "Life and Fate".

**Film Credits:**

*Sisi (Sisi)*, directed by Jean Daniel Darego, role of Franz Joseph

*Crime and Weather (Prestupleniye i Pogoda)*, directed by Boris Frumin

"I play saxophone and viola. I love classical music, opera, ballet, and jazz. I'm fond of classical and jazz dancing. I play football, tennis, and hockey."

**ALEXANDER BYKOVSKY, ACTOR (FATSO)**

"I never had the desire to become an actor! I just always did what I liked to do. I would make up stories, play tricks, and make a fool of myself. When I found out that there was actually a profession where you could get money for doing this stuff, then there was no longer any question about choosing a line of work. Thankfully my mother and father not only didn't object, but they even sent me to theatre school when I was eleven. Now I am studying at the Academy of Theatrical Arts and work in the Buff Theatre.

And then I got lucky with *Garpastum*. I probably didn't fully realize what a serious stroke of luck it was. I'm generally a lucky person. Maybe it's because I never pin my hope on luck.

My free time is spent with science fiction and my pitiful attempts to learn how to play balalaika - it is a dream from my childhood."

**DMITRY VLADIMIROV, ACTOR (SHOUST)**

Dmitry Vladimirov was born on May 25, 1988. He graduated from high school in 2005. His film debut was in Alexey Guerman, Sr.'s *It's Hard To Be God (Trudno Byt' Bogom)* – not yet finished.

"I'm keen on football and choreography. I am mad about cats. I have a cat Masha at home. She is very playful and funny."

**PAVEL ROMANOV, ACTOR (UNCLE)**

Pavel Romanov's role in *Garpastum* was his last. He died shortly after the completion of shooting.

In the 1960's and 70's Pavel studied at the Academy of Theatrical Arts (formerly known as the Leningrad State Institute of Theatre, Music, and Film). He worked at Leningrad Television. He knew many secrets about the art of cooking. He wrote the book *The Feasting History of the State of Russia*.

In his last years he had success in film with appearances in Alexey Guerman, Sr.'s *It's Hard To Be God* and in the leading role of Alexey Guerman, Jr.'s *The Last Train* (2003).

**IAMZE SUKHITASHVILI, ACTRESS (VITA)**

Iamze Sukhitashvili was born on August 29, 1980, in Tbilisi, Georgia.

She graduated from the Sh. Rustaveli State University of Theatre and Film in 2001 with her specialty in theatre and film acting. Iamze has performed in several theatre productions in the city of Tbilisi.

From 2002 to 2005 she performed in various theatrical productions for television and television serials.

**Prizes:**

- 2002 Recipient of the Award for "Best Play" for *Hamlet* from the Georgian Theatrical Society
- 2000 Recipient of the Grand Prize "The Golden Mask" for "Best Young Actress" from the Georgian Theatrical Society for her performance in *Romeo and Juliet*
- 1997 Recipient of the Grand Prize for the production of *An Extraordinary Miracle (Neobyknovennoye Chudo)*, Monaco

**GOSHA KUTSENKO, ACTOR (ALEXANDER BLOK)**

Gosha Kutsenko was born on May 20, 1967 in Zaporozhye, Ukraine. He graduated from the School-Studio of the Moscow Art Theatre. He began working in theatre, film and television in the 1990's. Gosha has performed in many television films and theatrical productions including the role of the Devil in the musical *Metro*.

**Selected Film Acting Credits:**

2005 *Turetski Gambit* (Turkish Gambit)

2004 *Nochnoi Dozor* (Night Watch)

2002 *Antikiller*

2001 *April* (April)

1997 *Mama, Don't Grieve* (*Mama, ne Goruy*)

1993 *Children of Cast-Iron Gods* (*Dyeti Chugunikh Bogov*)

**OLEG LUKICHOV, DIRECTOR OF PHOTOGRAPHY**

Oleg Lukichov was born on July 25, 1969. He graduated from the All-Russian State Institute of Cinematography (VGIK) from the Camera Operator's Department.

*“The Silver Age” is a paradise for a cameraman. I did my best to render the atmosphere of that period of time, to make the screen look like an old photo, still modern though unusual.”*

**Filmography:**

2004 *Mars* (*Mars*), directed by A. Melikyan

2003 *The Day I'll Come To Myself* (*Den' Kogda K Sebye Pridu*), short, directed by I. Bolotnikov

*The Last Train* (*Posledniy Poyezd*), directed by Alexey Guerman, Jr.

2001 *The Wilis* (*Wilisy*), TV feature, four episodes, directed by N. Egen

2001 *Just the Two of Us* (*Tiy Da Ya, Da Miy S' Toboy*), short, directed by A. Veledinsky

Official Selection of the Cannes IFF

Recipient of the "Grand Prize" at the New York Film Festival of Debuts

*Taiga Blues* (*Taiga-bluz*), directed by M. Kapfter, Germany

Oleg Lukichev has shot more than 50 commercials and music videos.

**GEORGY KROPACHEV, SET DESIGNER**

Georgy Kropachev holds the title "Honored Artist of the Russian Federation". He is an academic member of the Russian Film Academy "Nica". He has been working in film since 1955.

**Selected Set Designer Credits:**

*Hamlet* (*Gamlet*), directed by G. Kozintsev

*Neptune's Holiday* (*Prazdnik Neptuna*), directed by Y. Mamin

*Summer People* (*Letniye Lyudi*), directed by S. Ursulyak

Nominated for a "Nica" for "Best Art Direction"

*Khrustalyov, My Car!* (Krustalov, Mashinu!), directed by Alexey Geurman, Sr.

Recipient of the "Nica" for "Best Art Direction" (2000)

## IGOR VDOVIN, COMPOSER



Igor Vdovin was born on November 13, 1974 in St. Petersburg. He studied at the Mussorgsky College of Music.

He was the composer for Andrey Moguchiy's theatrical circus production *Krokotuk*. The production, based on Tchaikovsky's ballet *The Nutcracker*, will be presented on stages in Moscow and St. Petersburg before its run throughout the capitals of Europe.

Igor is the composer of the Chekov's Moscow Art Theatre's production of *The Cherry Orchard* and Renate Litvinova's film *The Goddess*.

## SERGEY RAKUTOV, PRODUCTION DESIGNER



Sergey Rakotov was born on August 12, 1964 in the city of Tumen. He graduated from the Sverdlovsk Art College and the St. Petersburg Theatre Academy. Sergey works as a production designer for theatre and film. He has participated in 35 exhibitions throughout Russia. He has designed seven theatrical productions and several films for television.

## ELENA MALICH, COSTUME DESIGNER



Elena graduated from the St. Petersburg Academy of Theatrical Arts. She has also completed courses in icon painting under the auspices of the Religious Academy of St. Petersburg. Since 1986, Elena has been a production and costume designer at Lenfilm Studios as well as on numerous commercials, puppet theatre, film and television productions. Elena has also been working as graphic artist for books and children's magazines, and as an icon painter.

**CAST**

Andrey  
 Nikolai  
 Shoust  
 Misha  
 Anitsa  
 Vita  
 Uncle  
 Aunt  
 Alexander Blok  
 Karl Franzovitch  
 Merchant  
 Nina  
 Vera  
 Chura  
 Father  
 Shoust's Grandfather  
 Vita's Little Boy  
 Ramil  
 Gavriilo Princip  
 Osip Mendelshtam  
 Korney Chukovsky  
 Vladimir Khodasevitch  
 Anna Akhmatova  
 Passerby on the Embankment  
 Baldy

Evgeny Pronin  
 Danila Kozlovsky  
 Dmitry Vladimirov  
 Alexander Bykovsky  
 Chulpan Khamatova  
 Iamze Sukhitashvili  
 Pavel Romanov  
 Olga Samoshina  
 Gosha Kutsenko  
 Leonid Mozgovoy  
 Ruslan Ibragimov  
 Dana Agisheva  
 Ksenia Mitrofanova  
 Mikhail Karpenko  
 Sergey Tolstov  
 Aron Melnikov  
 Dmitry Tzirulnikov  
 Yuriy Zagrebnev  
 Roman Gabria  
 Sergey Bugaev  
 Denis Kozinets  
 Vladimir Maslakov  
 Inna Levintan  
 Alexander Bezrukov  
 Evgeny Kharlanov

**CREW**

Director  
 Scriptwriters  
 with the participation of  
 Director of Photography  
 Composer  
 Editor  
 Costume Design  
 Sound Editing  
 Special Effects  
 Set Design  
 with the participation of  
 Line Producer  
 Executive Producer  
 Producer

Alexey Guerman, Jr.  
 Oleg Antonov, Alexander Vaynshteyn  
 Alexey Guerman, Jr.  
 Oleg Lukichov  
 Igor Vdovin  
 Ivan Lebedev  
 Elena Malich  
 Sergey Sokolov, Vladimir Egorov  
 CINEMATEKA  
 Sergey Rakutov, Georgy Kropachev  
 Vladimir Murzin, Sergey Ovchinnikov  
 Pavel Medvedev  
 Anton Malyshev  
 Alexander Vaynshteyn