

HAF 05 Far Frontiers



COUNTRY OF ORIGIN: Russia

GENRE | FORMAT | LANGUAGE | RUNNING TIME: Drama | Digital Format | Russian, Kyrgyz | 90 mins

DIRECTOR:

Maxim DASHKIN

PRODUCER:

Anna von DZIEMBOWSKA

Denis KOVALEVSKIY

Ilann GIRARD (Co-producer)

HAF GOALS:

Funds, Co-producers, Sales agents, Pre-sales

BUDGET:

US\$ 700,000

SECURED BUDGET:

US\$ 350,000

DIRECTOR'S FILMOGRAPHY

2016 *Missing* (TV series)

2014 *Me or Not Me* (TV film)

2013 *Witnesses* (TV series)

ONE-SENTENCE SYNOPSIS

The wife of a deputy commander of a military base begins a relationship with another officer, but their affair quickly spirals out of control, changing the course of her family's life.

SYNOPSIS

A Russian military base, Kyrgyzstan. Maria lives on the military base together with her husband Nikolay, the deputy commander, and their son. She desperately desires her husband's transfer back to Russia, dreaming of a life where she and her family will have their own home. Here, having just one bedroom to themselves in the officers' hostel, the family has no privacy. To Maria, it seems as if everything she does is being monitored by the others under a magnifying glass.

Their son, Fedya, is part of the judo team coached by Captain Krainov. Maria is surprised to see how attentive Krainov is towards the kids on the team. Krainov is strikingly different from Nikolay, who treats their son just like another soldier. In preparation for an important judo competition Maria and Krainov find themselves becoming very close. Without realizing what Maria has gotten herself into she becomes engulfed in an emotional and personal storm, facing serious consequences for both faith and moral. Is her family strong enough to withstand this hurricane?

DIRECTOR'S STATEMENT

I was born into a family whose traditions of military service date back to the 1800's. Growing up in the world of the army allowed me to get to know it inside out. While men like my father and grandfather, the officers, were serving for 10-12 hours every day and often went away on missions, I stayed behind and witnessed the world of the officers' wives. These women shared their dreams, frustrations and desires with me. It is only natural to turn to this personal experience in my first feature.

This film is about traditional family values. We sadly have a divorce rate that has crossed the 50% mark. I want to highlight the importance of family so that the audience will leave this film and treat their family members with more care.

I have always been an admirer of Boris Frumin's neorealist drama scripts (*Street Days*, *Blind Dates*, *Oh Lucy!*) and am very excited with the opportunity to develop this script with him.

DIRECTOR

Maxim DASHKIN

Maxim Dashkin graduated from the NYU Tisch School of the Arts in 2012 with an M.F.A. in film, where he focused on directing. Since returning to Russia, Maxim has established himself as an emerging talent with credits including feature-length documentaries and three TV series for Russian main TV-channels, i.e *Missing* (2016), *Me or Not Me* (2014), and *Witnesses* (2013). His short films *Moving in Circles* (2015) and *Broken Maiden* (2012) have been screened at over thirty festivals worldwide and have won fifteen awards.

PRODUCER

Anna von DZIEMBOWSKA

Following her postgraduate degree from NYU Tisch, Anna worked for the Academy Award-nominated producers Kit Golden and Tom Mangan. In 2015, together with her former classmate Maxim Dashkin, formed the production company Victoria Films.

Denis KOVALEVSKIY

His project, *Betrayal* (2012), a collaboration with Kirill Serebrennikov, was selected for the main competition at Venice. Other credits include *Summer Vacation* (2013), *Salvation* (2015) and *72 hours* (2016).

Ilann GIRARD (Co-producer)

A former general counsel of Pandora Cinema, whose credits include *March of the Penguins* (2005), *Renaissance* (2006), *Goodbye, Bafana* (2007), *Lebanon* (2009), *Ombline* (2012), *When Day Breaks* (2012), *Final Portrait* (2017).

PRODUCTION COMPANY

Victoria Films

A development and production company with offices in the UK and Russia, founded in 2015 by Anna von Dziembowska and Maxim Dashkin, Victoria Films tells unique cross-cultural stories for a worldwide audience. It has developed a diverse slate of projects that have received awards at key film festivals, including Venice and Cannes. *The Pencil*, a feature film by Natalia Nazarova, financed by the Russian Ministry of Culture, is currently in post-production. *The Longest Birthday*, funded by the German Federal Film Fund, will go into production in early 2018.