

Sisyfos Film and Docs Vostok present

HOW TO SAVE A DEAD FRIEND

Edited by Qutaiba Barhamji

A film by Marusya Syroechkovskaya

Filmed by Kimi Morev and Marusya Syroechkovskaya

In co-production with
Folk Film, Les Films du Tambour de Soie, Marusya
Syroechkovskaya, Lyon Capitale TV and Rundfunk Berlin-
Brandenburg in collaboration with ARTE

and

With the support of The Swedish Film Institute, Norwegian Film
Institute, Western Norway Film Centre

With the support of The Fritt Ord Foundation, IDFA BERTHA
fund, CNC

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HOW TO SAVE A DEAD FRIEND

... a message from a silenced generation

Logline

Together, two young lovers create an unbreakable bond within a destructive world.

Short Synopsis

(52 words)

Marusya and Kimi are inseparable lovers coming-of-age as Russia's authoritarian dreams take hold. Turning Marusya's camera on themselves, the two capture the euphoric anxiety of their youth, burning the candle at both ends -- but as one light burns brighter, the other may be extinguished forever. A message from a silenced generation.

Technical Details

Running Time: 1:43:46

Color

Country of Origin: Sweden / Norway / France / Germany *

Original Language: Russian

Subtitles: English

Multi-camera shooting format:

Canon Digital IXUS 40

Sony DCR-HC1000E miniDV camera

Sony HDR-xr550 Handycam

Canon EOS 550D

Panasonic Lumix DMC-GH3.

Panasonic NV-VX1 VHS-c camera

Canon Auto Zoom 814 Super 8 camera.

DJI Inspire 2 (Drone footage)

Sales: LIGHTDOX (<https://lightdox.com/>)

Production: SISYFOSFILM (<https://sisyfosfilm.com/>)

DOCS VOSTOK (<http://docsvostok.com/>)

*No Russian government funding was used for this film

HOW TO SAVE A DEAD FRIEND

... a message from a silenced generation

Medium Synopsis

(127 words)

Muzzled by the increasingly autocratic regime of the “depression Federation”, 16-year-old Marusya decides to join her generations’ suicide statistics by year’s end. Then she meets Kimi and an unexpected love story begins between the two millennials caught in the undertow of their oppressive government.

Together, Marusya and Kimi film the euphoria, anxiety and despair of their youth, burning the candle at both ends fuelled by drugs and music. When Kimi’s addiction threatens to make him fade away forever, Marusya’s camera becomes her last chance to save some part of his fragile soul.

Filmed over the course of 12 years, **HOW TO SAVE A FRIEND FROM DYING** is a personal cry from the heart, and a message from a silenced generation. It is an unbreakable love story existing in a destructible world.

Long Synopsis

(234 words)

2005. In the “depression Federation” (Russia), governed by leaders keen to bring forth an authoritarian dream, millennial suicides have become omnipresent – a last act of self-will among a generation denied the chance to envision a better future.

Taking her turn, Marusya, 16, has decided this will be her year to die.

Marusya is surprised, then, to meet a soulmate: Kimi, a young man whose depression and addictions mirror her own. They become inseparable, filming the euphoria and anxiety, the happiness and despair of their youth, all the while burning the candle at both ends -- fuelled by drugs and music amid the tactile freedom discovered in Marusya’s exploration as an artist.

Their unbreakable love story takes hold in this destructive world, and Marusya uses her camera to chronicle it all – from the rise of hope as she and Kimi get married and begin their lives together, to the ever-increasing threat from their country’s internal weapons of isolation and division.

When Kimi’s drug addiction pushes him over the edge of his tortured descent, his attempts to use the governments’ own repressive tools to his advantage create a new Kafkaesque unreality designed to have him slowly disappear. Marusya’s camera now becomes her last chance to save something of the fragile Kimi.

HOW TO SAVE A DEAD FRIEND speaks the language of a disenfranchised, silenced generation fluently, as it “saves” one voice from being lost forever.

HOW TO SAVE A DEAD FRIEND

... a message from a silenced generation

DIRECTOR'S PERSONAL STATEMENT

On the 24th February 2022, Putin and his government expanded his cruel and devastating war on Ukraine.

I fled Moscow as the ensuing crackdown on opposition voices inside Russia increased to drown us all out.

Honestly, I was scared for my wellbeing amidst the establishment of a new law against “fake” news (even calling the war in Ukraine a “war” or expressing disagreement with it now means the threat of up to 15 years in prison); people being getting arrested, beaten, and tortured (not only while protesting but one can also get arrested just standing on the street); the police coming for you at your house; those against the war finding a “Z” graffitied on their door...

There is a website created by the so-called Committee for the Protection of National Interests with a constantly updated list of “traitors --enemies, cowards and runaways”, from whom, according to Putin, society must cleanse itself: “Any people, and even more so the Russian people, will always be able to distinguish true patriots from scum and traitors and simply spit them out, like a midge that accidentally flew into the mouth”.

Putin is brilliant at isolation, gaslighting. He excels at separating and dividing. He is the poster image for an abusive relationship, but this relationship you cannot leave. I can only agree with a fellow filmmaker Erika Lust with her portrayal of Putin as a great example of a destructive and exploitative patriarchal mindset - violent and oppressive, abusing power and violating human rights in the name of greed.

By allowing Putin to stay in power for so many years, allowing him to methodically destroy Russian civil society unchecked as he shut down independent press, and any possible horizontal ties between people all these years, we, the Russian people, fertilized the ground for this terrible war.

We didn't stand up for ourselves, or when we tried our voices were not loud enough.

However, there is no point and no use in self-pity. Our responsibility now is to not stay silent, to keep doing whatever we can to stop this violence by any possible means. And to offer a narrative to the endless stream of Russian lies and propaganda.

There are no doubts Ukrainian people will win this war and Ukraine will rebuild itself. But I can't see how Russia will be able to move forward. Putin has taken care of that.

So, for the moment, I am a citizen of nowhere, somewhere, anywhere except Russia...and although this love story was born on the ground sown by an autocratic government, it is a love story that could happen wherever voices are silenced.

***Marusya Syroechkovskaya, Director HOW TO SAVE A DEAD FRIEND
March 24, 2022***

HOW TO SAVE A DEAD FRIEND

... a message from a silenced generation

DIRECTOR'S ARTISTIC STATEMENT

Kimi passed away on the night of November 4th, 2016.

He wasn't just my lover and husband, he was also my best friend, my dreamy soul mate. But he was giving up -- on his future, dreams, his looks even...he was sinking more and more into self-destruction, and it was hard for me to see how the person I love so much destroys himself. He didn't accept any help from anybody, it was impossible to get through to him, and the only thing I could do was just to be with him.

How do you keep someone who does his best to disappear? I wanted to be there for him, but the whole situation hurt me a lot as well. Then my camera provided me the distance I needed, making everything looked not real. Maybe filming for me became the same as drugs became for Kimi—an escape from reality, from everything that didn't work out for us. This experience made me think about the nature of film as a medium that captures time and keeps everything and everyone in one collective space. It reminded me of watching old wartime newsreel footage and realizing that although these people died a long time ago, somehow, they are still here, alive in the footage. Was it maybe the way to save Kimi? Or maybe I could save him if he somehow becomes music? Maybe scanning Kimi's body with the sonification app VOSIS and turning it into music is also a way of keeping him and letting him stay for as long as possible. In the end, music and his poems are what left of him.

I also wanted to save the time, space, and things that formed me and Kimi as we were growing up, and **HOW TO SAVE A DEAD FRIEND** is also a tribute to films of Gregg Araki and Harmony Korine; artwork of David LaChapelle; to lots and lots of music: from post-punk and grunge to emo and witch house; to Windows Movie Maker transitions, early web aesthetics, and internet forums - back when the internet wasn't yet controlled by corporations and censored by the government, when it was a place where you could freely express yourself and find belonging, occupying your dial-up for hours.

How do you find a language for the film that spans 12 years and wasn't meant to become a film while it was shot? The idea was to give a feeling of how it was to grow up in the 00s, to dive into sunny summer days and kaleidoscope of formats, pulsating visuals, and sounds coming from all directions.

As time passes, as we see a chain of similar New Year addresses by presidents, the winter dark days take hold, isolating people from each other in their apartments. Our immediate outside world, once so enticing now becomes more and more violent, with less music and fewer friends around. Colors become muted, less saturated; cuts become longer. And Kimi is fading away into the darkness.

When you lose someone close — someone who knew you well — part of your story disappears along with him. All that is left to do is to pick up the remaining memories before they turn to digital dust.

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ABOUT THE PRODUCTION (from Producer Ksenia Gapchenko)

I have known Marusya for a long while, because we were at the same film school and the independent documentary film community of Moscow is quite tight.

I had known that Marusya was filming Kimi and their life together for a very long time -- in 2016 when Kimi died, I was based in the Netherlands and I still remember how Marusya wrote about his death on Facebook: "Kimi is not with us anymore," That was it. This line of hers stuck with me forever, it was so short, but so full of love and sadness.

It took Marusya 2 years to find strength to take a look at the materials after Kimi had passed away. In 2018 she showed me materials and we shook hands and decided to work together. In late 2018 I applied to Eurodoc and the project has been selected. That's how it all started.

Although I was sure that it wouldn't be possible to find any domestic funds for this project (even to pitch this project in Russia was dangerous for us), I have been very selective with choosing partners: this feeling when you handle a third of someone's life gives you extra responsibility.

It is my producer's debut and knowing that you can't fundraise this project in your own country where the story has happened makes the production process way more complicated. It is a very sad destiny that all independent filmmakers from Russia are facing.

At Eurodoc, I met Mario Adamson, and his interest towards the project was very sincere. It also helped that he understands and speaks a bit of Russian and he knew much more about Russian reality than an average Western European person: it really was a great advantage. In addition, Mario is just a great professional and intellectual. It was a pleasure to get to work together.

ABOUT THE PRODUCTION (from Producer Mario Adamson)

I remember watching an early teaser and a couple of roughly edited scenes during Eurodoc in 2019, where I was participating with another project. I was struck with the sincere, honest and unfiltered feeling of true love that Marusya had managed to capture with her camera.

When Ksenia then approached me with the question if I wanted to join the production, the decision was the easiest I have had to do in my life.

I am happy and honoured to have been part of this film and I am looking forward to share it with an international audience which I hope will experience the same feelings as I did when I first get to know it.

ABOUT THE PRODUCTION (from Director Marusya Syroechkovskaya)

The main part of **HOW TO SAVE A DEAD FRIEND** was filmed over 12 years, from 2005 to 2016, plus archives from New Year's Eve on December 31, 1999.

Many different cameras were used: Different formats and frame rates drove our team crazy.

Before I got my first miniDV camera, I used to shoot videos on Canon Digital IXUS 40. The image size was ridiculous, 640 x 480 pixels. Besides that, a couple of early phone cameras were used.

For a couple of years in the mid '00s, I used to shoot on a Sony DCR-HC1000E miniDV camera, but in 2009 I replaced it with a Sony HDR-xr550 Handycam camcorder. It was a great little camera, my to-go camera that I used to film different anti-government protests and rallies at the time. It had a great stabilizer and autofocus which allowed you to have decent footage even if you were filming while running away from the riot police.

I had a short fling with Canon EOS 550D, and later Panasonic Lumix DMC-GH3. The New Year night of 1999-2000 was shot on Panasonic NV-VX1 VHS-c camera. The USA scene was shot on Canon Auto Zoom 814 Super 8 camera. The drone footage was shot on DJI Inspire 2.

Apart from that there are a lot of still images, shot on both film and digital.

At some point, I realized that I wanted the music for the film to be written through a sonification program so that the image itself would transform into sounds. I did some research and came across the earlier version VOSIS - a synthesizer that converts image/video pixel data into audible waveforms by analyzing visual frequencies and shapes. We worked closely with Dr. Ryan McGee, the creator of VOSIS, and he built and adjusted things we needed to be in VOSIS.

The editing of **HOW TO SAVE A DEAD FRIEND** started in Paris in early March 2020. In the first week of editing, the pandemic hit. I had to return to Moscow, and for the next couple of years, we edited remotely, via Skype. We had 5 editing sessions via Skype, each lasting a month long. The final, 6th editing session was offline, in person, in Norway.

And finally, there are 681 cuts in the film.

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DIRECTOR'S BIO

Marusya Syroechkovskaya

Marusya Syroechkovskaya (1989) is a Moscow-born award-winning filmmaker and visual artist, who had to flee Russia as the March 2022 crackdown on opposition voices increased.

Marusya studied filmmaking at the School for Documentary Film in Moscow under professor Marina Razbezhkina and received her MA in Film Directing at the Institute of Contemporary Art in Moscow (graduated with honors).

Her student short, *Exploration of Confinement* received a Jury Award at the New Orleans Film Festival 2013 and qualified for the 2013 Academy Awards. It was also selected for the 35th Moscow International Film Festival, the Message to Man International Film Festival 2013, Tenerife Shorts Film Festival 2014, and a number of other international film festivals.

Her training includes workshops such as Ex Oriente Film, Flahertiana, and IDFAcademy.

Marusya is a 2015 Nipkow Program Fellow (Berlin, Germany).

PRODUCERS BIOS

Ksenia Gapchenko

Ksenia is a forward-thinking producer and film programmer with 10+ years' experience, striving to create engaging powerful content with a lasting impact.

Ksenia received her Master's in German Studies at Moscow State Humanitarian University. Later she graduated from Marina Razbezhkina and Mikhail Ugarov School of Documentary Films and Theatre in Moscow.

For many years Ksenia worked in the field of film programming and festival advising: as a programming director for the Documentary Film Center (first Russian documentary cinema). Ksenia is an alumnus of Ex Oriente (2018) and Eurodoc (2019); a participant of IDFA Forum; recipient of IDFA Bertha Fund and participant of IDFA Forum, EDP, as well as a recipient of the first award of Baltic Sea Docs.

Along with Director Marusya Syroechkovskaya, Ksenia co-founded DOCS VOSTOK, a film company with a focus on the production of independent creative documentaries from Eastern Europe and CIS countries, producing and promoting upcoming directors with a unique voice and vision.

Mario Adamson // Sisyfos Film Production

Mario Adamson is a producer and founder of Sisyfos Film Production, an independent production company based in Stockholm, Sweden and Edinburgh, Scotland that produces high-profile documentaries with a focus on creative collaborations with international and domestic directors and producers who have a unique voice, a high artistic ambition and share the passion for the art of cinematic storytelling.

Mario has produced and co-produced such internationally acclaimed films as the multiple award-winning documentary "Scheme Birds" by Ellen Fiske and Ellinor Hallin (Best Documentary Feature, Tribeca Film Festival, 2019), "Merry Christmas, Yiwu" by Mladen Kovacevic (Winner of the Heart of Sarajevo, 2020), "The Scars of Ali Boulala" (world premiere at Tribeca Film Festival, 2021), "How to Save a Dead Friend" (World premiere at VdR 2022 in main competition) by Marusya Syroechkovskaya, the animated short films "Still Born" (Swedish Academy Award 2015 and The Golden Taube for Best Documentary Short in Leipzig, 2015).

Mario is an alumnus of the EURODOC and Jihlava Emerging Producer program, as well as the Sundance Institute Fund. He is originally a sound designer/composer with a career spanning four decades in the film industry.

EDITOR'S BIO

Qutaiba Barhamji

Born in Damascus, Qutaiba Barhamji is an award-winning film director and editor. He has edited more than 50 films in 20 different languages, including both feature documentaries and fiction films. His works have been shown around the world at festivals including Cannes, Venice, Berlin, IDFA, Paris, Nyon, and many others. Among them are the multi-award-winning documentary films "Little Palestine: Diary of a Siege" (2021, dir. Abdallah Al Khatib), "Still Recording" (2018, dir. Ghiath Ayoub and Saeed Al Batal), and "Poisonous Roses" (2018, dir. by Ahmed Fawzi), the feature film representing Egypt at the Oscars. As a director his first feature documentary film "Gevar's land" (2020) participated to more than 20 festivals including Cinéma du réel, IDFA, Doclisboa, Jihlava etc.

Qutaiba also works as an editing consultant and trainer for several organizations and universities in Europe and the Middle East. As a juror, he has participated in numerous festivals and funds, including Sundance Documentary Fund, Arab Fund for Arts and Culture (AFAC), Docudays UA, Minsk International Film Festival Listapad, among others.

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ABOUT VOSIS

“Sonification” -- The use of non-speech audio to convey information or perceptualize data.

“Audification” -- a direct translation of a data waveform to the audible domain.

*“**VOSIS**” (Voice of Sisyphus Image Sonification) – App developed by Dr. Ryan McGee to apply audification to film scenes, generating **sound** that correlates directly to **image**.*

Originally an I-Pad App designed in 2013 as Dr. Ryan McGee’s PhD research project, VOSIS (“Voice of Sisyphus Image Sonification”) has now been updated with an expanded interface for use within the film sound design world.

“**HOW TO SAVE A DEAD FRIEND** Director Marusya Syroechkovskaya was an early-VOSIS APP user,” remembers McGee, “and she approached me about using VOSIS in the film.

“My heart is in the arts; I’ve always wanted to make tools for artists but I also knew I needed engineering to do so: I’m very comfortable in this hybrid world. This opportunity to work with Marusya was all pretty new for film – the first release in 2013 only worked on still images. It has always been important to me to never take the human element out of creating, so with HOW TO SAVE A DEAD FRIEND together we were able to create a new expression of Marusya’s artistic intent.

“In image to sound conversion, I’m ignoring color,” McGee explained. “We are really analyzing shape and image; VOSIS is color agnostic, sculpting form.”

“Early on in the development of **HOW TO SAVE A DEAD FRIEND**,” recalled Producer Mario Adamson, “Marusya and I began to discuss different ways to visualize the idea that people who are no longer with us are actually immortalized and still communicate with us through old sound and video recordings.

“We reached out to Ryan about his app, VOSIS, which had already been in use but only for still photographs. We were all inspired for the App to become a more complex instrument we could use to create this unique film score. With my background as a composer and sound designer, I have always tried to let the film itself be the source of inspiration for the soundtrack — in this case, it was serendipitously even more of a symbiotic relationship.”

VOSIS is a synthesizer that uses scanned synthesis of greyscale image pixel data from photos or live video input. It is also a tool for image audification/sonification and visual music performance. VOSIS is a tool for translating images to sound timbre rather than pitch/melody. The melodies that come out of the VOSIS app come from how users touch the image or play the image like a non-linear keyboard. Please visit vosis.app for more information.

ABOUT DR. RYAN McGEE

Ryan McGee is a software engineer and artist specializing in spatial audio, sonification, and audio-visual synthesis. He holds a BSEE from the University of Texas at Dallas, a MS in Multimedia Engineering from the University of California, Santa Barbara, and a PhD in Media Arts and Technology, also from UCSB. He has created several audio plug-ins and applications for surround mixing, sound design, real-time graphics, and audio-reactive lighting. Through his company, Life Orange, Ryan has developed custom software and interactive experiences for several notable clients including Dolby, Walt Disney Imagineering, Visa, Unity Technologies, Intel Studios, and Chromasonic. His work has been published and exhibited within several arts/tech communities including Sundance New Frontiers, SXSW, IEEE Vis Arts, the International Computer Music Conference (ICMC), New Interfaces for Musical Expression (NIME), and the International Community for Auditory Display (ICAD).

Previous Version Demo Video

https://vimeo.com/83653325?embedded=true&source=video_title&owner=1576206

Excerpts from VOSIS image sonification app performance at the 2017 Currents New Media Festival, Santa Fe, NM.

<https://vimeo.com/224003902>

Technical Paper from New Interfaces for Musical Expression Conference

https://lifeorange.com/writing/McGee_NIME_2013.pdf

Album made completely using VOSIS by Dave Stafford

<https://davestafford.bandcamp.com/album/music-for-apps-osis-an-eternal-album>

The VOSIS simple, low-effort, text-based website:

<https://lifeorange.com/>

HOW TO SAVE A DEAD FRIEND CREDITS (CREDITS ARE NOT YET CONTRACTUAL or FINAL)

OPENING CREDITS

- **LOGO- Animated Lighdox logo** (before film start)

FILM START

- 1st TITLE - Sisyfos Film and Docs Vostok present
- 2nd TITLE - In co-production with Folk Film, Les Films du Tambour de Soie, Marusya Syroechkovskaya, Lyon Capitale TV and Rundfunk Berlin-Brandenburg in collaboration with ARTE and
- 3d TITLE With the support of The Swedish Film Institute, Norwegian Film Institute, Western Norway Film Centre

- 4th TITLE With the support of The Fritt Ord Foundation, IDFA BERTHA fund, CNC

- 5th TITLE Edited by Qutaiba Barhamji
- 6th TITLE A film by Marusya Syroechkovskaya

HOW TO SAVE A DEAD FRIEND (graphic/logo from Martin)

END CREDITS (Romie)

- **TITLE: HOW TO SAVE A DEAD FRIEND** (graphic/logo from Martin)

- **TITLE: Filmed by**
Kimi Morev and Marusya Syroechkovskaya

Rolling credits start

Featuring

(in order of appearance)

Marusya Syroechkovskaya

Tatyana Moreva

Kimi Morev

Tima Ahunova

George Polishchuk

Alexander Zharikov
Ekaterina Roldugina
Felix Mikensky
Armen Mayrapetyan
Cat Ian
Ilya Zuev
Maksim Sherbakov
Cat Lilu
Andrey Pimonenko
Ekaterina Moreva
Olga Petrova
Evgeniy Syroechkovskiy
Cat Senya
Artem Syroechkovskiy
Cat Tomas
Dog Becky
Rabbit Varya
Boris Syroechkovskiy
Flora Litvinova
Mikhail Litvinov
Nina Litvinova
Tatyana Stolpovskaya
Konstantin Sazonov
Kirill Nimenko
Dmitriy Khodin
Anastasia Troilina
Zack Helwa
Tom Curcuruto
Nikolaus Fernandez
Jana Kang
Andrea Gewant
Brent Landon
Tom Cryan
Chris Sybil
Daria Mogucheva

Writer and director

Marusya Syroechkovskaya

Producers

Ksenia Gapchenko & Mario Adamson

Co-producers

Anita Norfolk, Alexandre Cornu & Marusya Syroechkovskaya

Production managers

Jennifer Gastine / Films du Tambour de Soie

Ashley Smith / Sisyfos Film Production

Production administrators / Films du Tambour de Soie

Marie Cotreau - Funding Colors

Najiba Kanane

Production assistants

Kajsa Dines / Sisyfos Film Production
Raphaëlle Dumas / Films du Tambour de Soie
Duane Grange / Films du Tambour de Soie
Paulina Knobloch / Sisyfos Film Production
Juliette Llorca / Films du Tambour de Soie
Constantin Muth / Films du Tambour de Soie

Editor

Qutaiba Barhamji

Additional photography

Pavel Samoylov
Tatyana Stolpovskaya
Felix Mikensky
Pavel Stavro
Zack Helwa
Vladimir Evstefeev
Timofei Usikov
Mikhail Nisilevich
Zosya Rodkevich

Additional still photography

Elena Demidova
Ekaterina Roldugina
Andrey Gorchakov
The Morev family
The Syroechkovskaya family
Shutterstock

Aerial cinematography

Dmitriy Eremyanov
Pavel Fadyushin

Aerial cinematography research

Sergey Borsuk
Ulugbek Bakhriev
Vitaliy Kaminskiy

Script consultant

Monika Franczak

Archival material

Yeltsin Centre
President Administration / PR
VGTRK
RTR Planeta
NTV
Pond5

Sound recordists

Gasan Hagverdiev
Ada Laub

Voice coach

George Danielyants

Voice-over recording

Sergey Martynov / DoubleRec Studio

Original music

Felix Mikensky

VOSIS: Image and video audification synthesizer

Dr. Ryan McGee

Sound design

Yngve Leidulv Sætre

Thomas Angell Endresen

Sound post production dialogue

Thomas Angell Endresen

Sound post production mix

Yngve Leidulv Sætre

Foley

Thomas Angell Endresen

Yngve Leidulv Sætre

Mix

Duper Studio and Bergen Kino

Picture post production

Rebel Unit

Colorist

Mats Andersen

Conform and online

Ulrikke Skjold

Graphic design

Ariane Birkeland

Post producer

Sergio C. Ayala

Art direction

Martin Falck

Trailer editor

Thomas Valette

Trailer mix

Thomas Besson

TV mix

Olivier Chane

TV grade

Axelle Gonay

Subtitles

Dossier / French funding

Aurélia Barbet

Commissioning editors

Dagmar Mielke (rbb / ARTE)

Rolf Bergmann (rbb)

Accounting

Maria Christiansson & Malin Andersson / Maredo Ekonomi

Auditing

Christer Eriksson / Crowe Osborne AB

Legal

Emil Wiklund / Little By Little Legal and Business Affairs

Emilia Hempel / Ström Advokatbyrå

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Rasmus Thord & Li Stanley, Solid Music Supervision

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Lightdox

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Nordic distribution & marketing

Lucky Dogs

Marketing and social media

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Marketing Consultant

Kathleen McInnis

Impact Production Partners

Think Film

Impact Producers

Danielle Turkov

Amy Shepherd

Lyon Capitale TV

Olivier Attebi / Manager

Perrine Robert / Head of programs

Suzanne Gangloff

A Sisyfos Film & Docs Vostok Production

In Co-Production with

Folk Film

Les Films du Tambour de Soie

Marusya Syroechkovskaya

Lyon Capitale TV

Rundfunk Berlin-Brandenburg

in collaboration with ARTE

With Production Support from

The Swedish Film Institute / Film Commissioner Anna Weiss

The Norwegian Film Institute / Film Commissioner Klara Nilsson Grunning

Western Norway Film Centre / Film Commissioner Jesper Bergom-Larsson

The Fritt Ord Foundation

IDFA Bertha Fund

With the participation of

the CNC – Centre National du Cinéma et de l'Image Animée

the Région Auvergne-Rhône-Alpes, with the participation of the CNC

the PROCIREP-Society of producers and the ANGOA

Developed as part of

Nipkow Programm

Eurodoc

B2B Doc

Presented at

IDFA Forum

DOK Preview Training at DOK Leipzig

Baltic Sea Docs

Baltic Sea Docs consultant

Phil Jandaly

Music

Abominable Putridity – Blindfold Surgery

Written by Abominable Putridity

© Abominable Putridity

Ⓗ 2017 Unique Leader Records

Circuit Aesthetics – Lithium

Performed by Circuit Aesthetics

©Circuit Aesthetics

Duboviy Gai – Kogteglazye Orly

(Dolphin / Hans Holman)

performed by **Duboviy Gai**

©Duboviy Gai

Ⓗ Elias-Record

Duboviy Gai – Transpechal'

(Dolphin / Hans Holman)

Performed by **Duboviy Gai**

©Duboviy Gai

Ⓗ Elias-Record

Felix Mikensky – Apogee

(Mikensky)

© Felix Mikensky

Ⓗ 2022 Felix Mikensky

Handel – Hallelujah

Performed by Leo Symphony Orchestra

© PremiumBeat

Hole – Rock Star

(Love / Erlandson)

© Mother May I Music, administered by Kobalt Music Publishing Ltd

Ⓗ 1994 DCG Records

Irina Saltykova – Serye glaza

(Slavorosov / Molchanov)

Performed by Irina Saltykova

©Irina Saltykova

Ⓗ Soyuz Studio

Jelly Crystal – Someone's Dog

(Johnson / Hättander / Eveborn)

© Smuggler Music, administered by Kobalt Music Publishing Ltd

Ⓗ 2021 Jelly Crystal / Smuggler Music

Joy Division – Love Will Tear Us Apart

(Curtis / Morris / Sumner / Hook)

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Joy Division – Love will tear us apart

(Curtis / Morris / Sumner / Hook)

Performed by Felix Mikensky on VOSIS

Konstantin and Valeriy Meladze – Metel'

(Meladze)

Performed by V.Meladze and K.Meladze

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Lyudmila Gurchenko – Five minutes

(Lepin / Korostylyov)

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Morenist – My vmeste

Performed by Morenist

©Morenist

© Raw Pop Syndicate

Planeta Pluton – Svezhest 1986

(Zarubin)

performed by Planeta Pluton

© Maksim Zarubin

Puhto – My First Overdose

(Roldugina / Byvsheva / Makarov / Gorchakov)

Performed by Nisilevich / Davydov / Yarin / Syroechkovskaya

© Puhto

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Sidewalks and Skeletons – Above

Performed by Sidewalks and Skeletons

©Sidewalks and Skeletons

Slackers – Eto ne ya

(Mitroshin)

Performed by Slackers

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Slackers – Net tebya

(Avgustovskiy)

Performed by Slackers

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The Silver Seas – Catch Yer Own Train

(Tashian)

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Thomas Angell Endresen – Sinic

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Thomas Angell Endresen – Troll

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We Were Promised Jetpacks – A Half Built House

(Thompson)
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A list of INTERNATIONAL resources can be found at www.healthyrussia.ru

www.howtosaveadeadfriend.com

Sisyfos Film Production, Docs Vostok
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