



**The 65th Venice International Film Festival
Horizons**

**INTERCINEMA
The Mikhail Kalatozov Fund
The Barmaley Film Studio**

Present

Wild Field

Directed by Mikhail Kalatozishvili

104 min., DOLBY DT, 35 mm, 2,981 m, 1:1.85, color, drama, Russia, 2008

A Production of the Mikhail Kalatozov Fund and the Barmaley Film Studio
with the Support of the Russian Federal Agency for Culture and Cinematography

Starring:

Oleg Dolin Alexandr Ilyin, Sr. Alexandr Ilyin, Jr. Roman Madyanov Irina Butanayeva
Daniela Stoyanovich Pyotr Stupin Yuri Stepanov

International Premiere at the 65th Venice International Film Festival

Festival screenings:

Press Industry Professionals

Thursday, September 4	16.15 PM	PALALIDO
Friday, September 5	11.00 AM	SALA PASINETTI

Official Festival Screening

Friday, September 5	22.30 PM	PALALIDO
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Industry Screenings (By Invitation Only)

Saturday, August 30	13.15 PM	SALA ZORZI
Monday, September 1	09.00 AM	SALA ZORZI

International Sales: Intercinema

Contact: Raisa Fomina

In Venice: Aug. 27 - Sept. 7
Mobile: (+39) 333 44 88 003
Mobile: +7 985 226 45 25
E-mail: raisafomina@mail.ru

In Moscow:
Tel/Fax: +7 499 255 90 52
E-mail: post@intercin.ru
Website: www.intercinema.ru

International and Italian Press Agent: Studio Morabito

Contacts: Mimmo Morabito, Rosa Ardia, Monica Broggio, Vera Usai

In Venice: From the 26th of August
Address: Via Sandro Gallo, 115 – 30126 Lido di Venezia
Tel: 041 5265205 Mobile: 334 6678927 Fax: 041 5261081
E-Mail: info@mimmomorabito.it

In Rome: Tel: 06 57300825, Fax: 06 57300155
E-Mail: info@mimmomorabito.it
www.mimmomorabito.it

Production Group:

Director:	Mikhail Kalatozishvili
Screenplay by:	Pyotr Lutsik and Alexei Samoryadov
Director of Photography:	Pyotr Dukhovskoy
Produced by:	Mikhail Kalatozishvili, Sergei Snezhkin, Andrei Bondarenko
Composer:	Alexei Aigi
Production Designer:	Sergei Avstrieviskikh
Costume Designer:	Olga Farafonova
Casting:	Tatiana Komarova
Sound Director:	Igor Terekhov

Cast

Mitya, the doctor	Oleg Dolin
Ryabov, policeman	Roman Madyanov
Katja, the fiancée	Daniela Stoyanovich
Fedor Abramovich, the senior doctor	Yuri Stepanov
Alexandr Ivanovich, the father	Alexandr Ilyin, Sr.
Petro, his son	Alexandr Ilyin, Jr.
Galya	Irina Butanayeva
Man with the Cow	Alexandr Korshunov
Stepan, the Sheppard	Vladimir Yavorsky
Angel	Yuris Lautsinsh
Philipp Ilyich	Petr Stupin

Synopsis:

Mitya, a young doctor, lives and practices medicine in the middle of the steppe. Although it appears barren, patients frequently arrive at his home-office – one man’s heart has stopped beating from heavy drinking, another’s cow is dying, a young couple are bleeding to death from stab wounds. A local policeman, the only government authority in this vast region, is also a frequent visitor to the doctor. Mitya’s fiancée comes to visit him too, but as it turns out, it’s not for long. All the while Mitya senses something disturbing lurking nearby, a force that ultimately makes an attempt on the doctor’s life. The wild field sees him off, but maybe it is not to die.

Comments From Director Mikhail Kalatozishvili**About Working On The Film**

“The Wild Field is primitive, that’s what makes it wild. It’s a world where everything is hypertrophied. Everything that takes place on the Wild Field would seem smeared and without well-defined outlines if it happened here in our ordinary lives. But there, as it is in a primitive world, love can’t exist without anger and overcoming adversity.”

“In this case, to cross the field means to live out your life. And not just to live it out by simply existing. Life changes radically at this crossing. A person changes beyond recognition. And all of us, the people who came here, have also changed a little.”

About Mitya, The Story’s Central Character

“First of all, for me, he’s a person for whom the problem of time doesn’t exist. What to do from dawn to dusk is not a question for him even though he lives in a totally isolated place. Nevertheless

he's busy all day. And there's only one reason why – he knows exactly what he's doing and why he's doing it. He knows exactly what he's there for.”

About Casting

“We were searching for our Mitya for a long time. Today it's difficult to find a person who is able to detach himself from the hustle and bustle. This was our biggest problem. Everything had to come together: we needed a good actor, someone unencumbered by commotion, and a man who also fit the physical image of Mitya that came forth from the script. Finally, we found him.”

“Casting ran from January through August and the process was very difficult for one reason – we searched for actors with the right looks and ideal acting abilities for every role, from the film's lead right down to the passing nameless characters of the script.”

“Now I can't even imagine a different Officer Riabov (Roman Medyanov) or a different Dr. Fyodor Abramovich (Yuri Stepanov). Real life father and son, Alexandr Ilyin, Sr. and Alexandr Ilyin, Jr. play father and son in our project.”

“The role of the teenage girl Gala is played by 17 year-old Ira Butanayeva who has never acted in a film before. She has both a natural artistic talent and the ingenuousness of a child.”

Interview With Director Mikhail Kalatozishvili On Radio Station “Kultura” (Russia)

- Did you read the script in the beginning of 90's when it was written?

No, I didn't read it. I didn't know Lutsik and Samoryadov very well at that time. We met a few times at the Kinotavr Film Festival. They studied at VGIK (The All-Russian State Institute of Cinematography) after I had already finished it.

- Lutsik and Samoryadov have already become cult figures and they are very significant for their generation. They both had quite tragic fates. And because of it a lot of people treated them as classics and a number of directors wanted to make this script into a movie. But you didn't have this desire? In other words, did the script fall into your hands after all of this calmed down?

I got it from Sergei Snezhkin who had the rights for this script. I read it and suddenly understood that those eight years that I was supposed to wait had passed. I clearly understood that either I'll make this movie or I'll die here in melancholy and in producing. And I started to fight over the script. The thing is that as soon as I started working on it, it suddenly became apparent that the whole of Russia, well, half of Russia, was dreaming of making this film. One thing I can't understand, what stopped them from shooting it for all of this time since 1992 when the script was written?!

- Maybe a lot of people dreamed about making it, but they were scared because it's a serious step. When *Wild Field* fell into your hands, you had a feeling that you needed to shoot this picture. Why did you get this feeling?

There is a certain kind of story in *Wild Field* that does not surround us yesterday nor tomorrow. It's a story where time is frozen, a story that will exist forever. Film is a kind of reflection of what you think and experience. One part of this story is very precious to me - it's always been hard to do your work well. It's still hard now and it will continue to be hard. I was always saying I was trying to make a movie about a happy man.

- You're talking about the lead character of the film?

Yes.

- The hero of the film is a young doctor who comes to a deserted place that can't be even called a field. It's really like the edge of the earth. It's somewhere in the steppes of Kazakhstan, where no one lives. It's the so-called "Tatar Desert".

I wouldn't say it has to be Kazakhstan. Kazakhstan does not affect the story.

- You said that the lead character carries out his mission in spite of the total absurdity of his existence in this strange world. But he carries it out very naturally.

Of course, he likes to be there. When I'm asked, "Who did he run away from?" I say that he didn't run away to this place. We live here in Moscow, we drive cars. We have an absolutely established way of life. And in this sense a person who drops out of it seems to us to be some asocial creature. But he didn't run away from anybody. Maybe he was assigned. Maybe he was horrified to see where he wound up when he climbed out of the truck that took him there.

There is a big bucket standing by the house. He started to repaint part of the house, but then he stopped because he understood that this is just taking up time. And so what, he'll paint one wall and then another... And what will come of it? Will it make him leave this place after he finishes? And so when he understood that he didn't need to leave he stopped even painting the house. He understood that he shouldn't see patients inside there because it will bring nothing but misery and infection. It's unsanitary there - inside both this house-hospital and on that stone laying in the open steppe. But at least the stone is dusted off by the winds that blow from all directions. Everything changed when this strange man Mitya showed up.

- Yes, like it always happens in Russia when people suddenly realize that they need someone.

As soon as he finds himself on the verge of death, they suddenly find the courage in themselves to tell him, "We can't get by without you." By the way, this dialogue came about during post-production. The actor recorded the final words, "Dmitry Vasilyevich, don't die, we won't get by without you" in a totally childish way, just like a child. And we left it in. This line was not in the script.

- Where did the shooting take place?

We were 80 kilometers away from the Chinese border. We lived in a village called Axay and were driving 40 kilometers to this totally wild place. There are no signs of life there at all. And it was at this place that we built a house for Mitya.

- What about the actors that appear briefly in the film? For instance that wonderful herder that brings his sick cow. He's just an incredible character.

He was played by Alexandr Korshunov, an actor at the Maly Theatre.

- You're not a fan of casting locals as your actors, are you?

No, I like this idea, but because we were in Kazakhstan shooting a story about Russia, it wasn't easy to find locals. I figured that I would have to bring some actors and the rest we could cast from locals. But it didn't work out that way. For instance, we were looking for a policeman for a long time and we took Roman Madyanov out of despair. He's a famous actor and I was afraid of this kind of well-known face in the film. But Roman Madyanov came and I gave him some dialogue for an audition. Roman took it, looked at it, and started to improvise. There wasn't one clean word in his delivery. The same thing happened with Yuri Stepanov. He had to be special because his character takes such a long journey, goes all the way there ultimately just to ask that ancient Russian question, "Do you believe in God?"

- What makes a director choose a certain actor?

When Dolin entered the room I almost fell to the ground. First of all, I didn't know he was so tall, and second, he had a shaved head with a Mohawk. I looked at him and wondered what could I do with him? How could I shoot him? We took his photo and did an audition. They barely pulled me into the room to watch it. I started to watch and suddenly understood that we'd found him. We found him and that was it.

- I think he fits into the atmosphere of the film so organically because on one hand he's different from the other characters but on the other he doesn't arrogantly tower over them. There is nothing "Moscow" about him. At least you don't see it in the movie. You trust him. It's interesting to watch him.

I want to go back to my earlier question. In their times, Pyotr Lutsik and Alexei Samoryadov were obviously writing this script for themselves. Of course, if they were alive they would have made this picture themselves. I think it certainly would have happened. You made your film. It's not a Lutsik and Samoryadov film but Kalatozishvili film. In one phrase, what is this film for you?

I'm not ready to answer that question. Usually a moment of sadness comes when the work on a film is over. Later at some point the film lets you go and then I understand that the film lives its own life and there is nothing I can do for it anymore. But this moment of parting with the film has not come yet. That's why I can't answer your question.

- Then I'll ask it differently. This story is Lutsik and Samoryadov's take on the world in the beginning of the 90's when the Soviet Union was falling apart. It was definitely an impulse for writing the story. Today it's not that relevant. What did you see and feel in this plot today? What sparked and inspired you?

Many people told me that the story correlates with what was happening in the country. For me, this is absolutely secondary. For me, this man is what's important, just him. Only him. And in general, it's only individuals that are important to me. If a society consists of individuals then that society deserves respect. If an individual is being banished from a society then it's not a society, it's something else. I think that today we are facing the problem of an absence of individuals. I mean individuals that can say "No" to the society. Even soccer can't exist without it. Everybody understands that there really is no team. But something happened and everyone started to believe in victory. And I think it was the captain of our team who said, "We walked from the way of total disdain and hate to total idolatry so fast that it makes me scared." And he's right because there is nothing in this way. Nothing was fully felt out, nothing was worked out through pain. It's just a moment. And a moment can easily return with a terrible vengeance. I feel that we live this way, we live erratically.

- But this is a typical Russian quality. The whole of Russia is built upon it.

That's why I'm saying that it will always be relevant. This movie is about how difficult it is to do your work well if you believe in it. In the end, the Gospel is also about how difficult it is to do your work well. Alone.

Biographies and Credits of the Film's Creators

Mikhail Kalatozishvili, Director

Mikhail Kalatozishvili is an art director, screenwriter, and producer. He was born in 1959 in Tbilisi, Georgia. Since 1973 he's been living in Moscow. Mr. Kalatozishvili is a member of the Russian Cinematographer's Union. He graduated from the Directing Department of the All-Russian State Institute of Cinematography in 1981, after which he worked as an art-director at Gruzia-Film Studios (1985-1991) and Lenfilm Studios (1994-2000). Since 2000, he has been the president of the Mikhail Kalatozov Fund, a non-profit fund for the support and development of national cinematography.

Selected Film Credits:

- 1981** *Mechanic* ("Mekhanik") – feature – screenwriter, director
- 1992** *The Beloved* ("Rcheuli") – feature – co-screenwriter, director
Berlin, Telluride, Chicago, Montreal IFF
Best Film Award, Bergamo FF
Best Director Award, Pescara FFI
Special Jury Prize, Madrid FF
- 2000** *Mysteries* ("Misterii") – feature – co-screenwriter, director
Madrid and Bergamo IFF
- 2001** *I Dream of Hunchbacked Tiflis* ("Mne Tiflis Gorbatyy Snitsya") – doc. – director, producer
- 2001** *Two Atoms* ("Dva Atoma") – doc. – screenwriter, director, producer
- 2004** *S.O.S.* – feature – producer
- 2005** *Lovitor* – feature – producer
- 2005** *First Under God* ("Pervyy Posle Boga") – feature – producer
- 2006** *A Film About Mikhail Kalatozov* ("Film o Mikhaile Kalatozove") – doc. – producer
- 2007** *Vanechka* – feature – producer
- 2008** *The Killer's Trap* ("Kapkan dlya Killera") – feature – producer

Currently in Preproduction:

- Buddha's Little Finger* ("Mizinets Buddy") – feature – producer
- The Dawns Here Are Quiet* ("A Zori Zdes Tikhie") – feature – producer

Pyotr Lutsik and Alexei Samoryadov, Screenwriters

Pyotr Lutsik and Alexei Samoryadov were two of Russia's best screenwriters, starting from their student screenplay for the film *Tikhonya* (1987) and until their screenplay for the film *Outskirts* ("Okraina") produced in 1998 after Samoryadov had already died and Lutsik had only two more years of life before him. Now their work *Wild Field* ("Dikoye Polye") is being interpreted as a cluster of energy from a pair of not only talented writers but – and it's unconditionally more important – wise people. The wild world will burst anyway. But without fail, the white flag with a red cross will return to the field as a reminder of the duty to treat and to save.

Alexei Samoryadov, Screenwriter, Director (05. 07.1962 – 26.01.1994)

Mr. Samoryadov graduated from the All-Russian State Institute of Cinematography in 1989. He worked creatively in collaboration with Pyotr Lutsik. He died tragically in 1994.

Pyotr Lutsik , Screenwriter, Director (01. 01.1960 – 28.10.2000)

Mr. Lutsik graduated from the Technological Department of the Moscow Institute of Steel and Alloys. In 1984 and 1985 he worked as an assistant director and chief administrator at the UzbekFilm Studios. In 1990 he graduated from the Screenwriting Department of the All-Russian State Institute of Cinematography.

Screenwriting Credits:

1987 *Tikhonya* – feature

1998 *Frontier, Film 8: On a Distant Frontier* (“*Gosudarstvennaya Granitsa, Film 8: Na Dalnem Pogranichiye*”), co-written with Oleg Smirnov

1988 *Mister Running Away* (“*Grazhdanin Ubegayuschiy*”) – feature

1989 *The Eve* (“*Kanun*”) – feature – directors

1990 *Savoy* – feature

1992 *Gongofer* – feature

1992 *Dyuba-Dyuba* – feature

1993 *Children of Cast-Iron Gods* (“*Deti Chugunnykh Bogov*”) – feature

1994 *Limita* (“*Limita*”) – feature – co-written with Irakli Kvirikadze

1998 *Outskirts* (“*Okraina*”) – feature

Prizes:**For the film *Outskirts*:**

- Eisenstein Prize for the film’s screenplay, Moscow
- Diploma from the Guild of Russian Film Scholars and Critics at the 1998 Kinotavr FF, Sochi
- FIPRESCI Prize, Chicago IFF
- Diploma from the jury of the 1998 Molodost IFF, Kiev
- 1998 Golden Ram for Best Debut from the Guild of Russian Film Scholars and Critics
- Don-Quixote prize from the international jury of movie-clubs at 1999 Berlin IFF: Forum
- Nomination for the 1998 Golden Rooster for Debut of the Year (P. Lutsik)
- Nomination for the Russian Film Academy Award Nika for Best Screenplay (P. Lutsik and A. Samoryadov)
- Philip Morris Freedom Award for Best Eastern-European Film, Karlovy Vary IFF
- And others.

For the film *Children of Cast-Iron Gods*:

- Diploma of the Confederation of Filmmakers' Unions
- Best Film Award at the Contest of Author's Films at the 1993 Kinotavr FF, Sochi
- 1993 Golden Ram for Best Cinematography (S. Kozlov) and Best Screenplay (P. Lutsik, A. Samoryadov)
- Grand Prix of the 1994 Independent FF, Budapest
- 1993 Green Apple Golden Leaf for the best script and for the best cinematography.
- 1993 Nika for the Best Screenplay, Best Cinematography, and Best Art Direction
- Prize from the Society of Film Critics of Portugal at the 1994 Troia IFF

Sergei Snezhkin, Producer

Mr. Snezhkin is a director, actor, screenwriter, and producer. He graduated from the All-Russian State Institute of Cinematography in 1981. After graduation he worked as an assistant director and later became the director of Lenfilm Studios. Since 1991, Mr. Snezhkin has been the Chairman of the Board and Creative Director of The Barmaley Film Studio. In 2000 he received the title of Honoured Artist of Russian Federation.

Selected Film Credits:

- 1982** *The Voice* (“*Golos*”) – feature – assistant director
1985 *Hey, on the Battleship!* (“*Ey, Na Linkore!*”) – feature – director
1987 *Gavroches of Petrograd* (“*Petrogradskiye Gavroshi*”) – feature – director, screenwriter
1988 *Local Incident* (“*Ch. P. Rayonnogo Masshtaba*”) – feature – director
1991 *The Man That Doesn't Return* (“*Nevozyrashchenets*”) – feature – director, screenwriter
1992 *Strange Men of Yekaterina Semionova* (“*Strannye Muzhchiny Semyonovoy Yekateriny*”) – feature – actor
1993 *Viva, Castro!* (“*Vivat, Kastro!*”) – feature – actor
1993 *Sin. The Story of Passion* (“*Grekh. Istoriya Strasti*”) – feature – actor
1997 *The Story of Richard, Milord and the Beautiful Fire-Bird* (“*Istoriya Pro Richarda, Milorda i Prekrasnuyu Zhar-Ptitzu*”) – feature – actor
1998 *Streets of Broken Lamps. Robbed With The Wind* (“*Ulitsy Razbitych Fonarey. Obnesyonnye Vetrom*”) – TV series – actor
1998 *Marigold Flowers* (“*Tsvety Kalenduly*”) – feature – director, screenwriter
1998 *I Saw You First* (“*Ya Perviy Tebya Uvidel*”) – feature – producer
1999 *The New Adventures of Cops: The Mammoth Trap* (“*Novye Priklyucheniya Mentov. Lovushka Dla Mamonta*”) – TV series – director
2000 *Mysteries* (“*Misterii*”) – feature – producer
2005 *Brezhnev* (“*Brezhnev*”) – TV series – director

Andrey Bondarenko, Producer

Mr. Bondarenko graduated from the Department of Physics of Moscow State University. He is the Vice-President of the Mikhail Kalatozov Fund.

Selected Producing Credits:

- 2004** *S.O.S.* – feature
2005 *Lovitor* – feature
2005 *First Under God* (“*Pervyy Posle Boga*”) – feature
2006 *A Film About Mikhail Kalatozov* (“*Film o Mikhaile Kalatozove*”) – doc.
2007 *Vanechka* – feature
2008 *The Killer's Trap* (“*Kapkan dlya Killera*”) – feature

Currently in Preproduction:

- Buddha's Little Finger* (“*Mizinets Buddy*”) – feature
The Dawns Here Are Quiet (“*A Zori Zdes Tikhie*”) – feature

Pyotr Dukhovskoy, Director of Photography

Mr. Dukhovskoy was born in St. Petersburg. He graduated from the Cinematography Department of the All-Russian State Institute of Cinematography in 1999 in the workshop of V. Yusov.

Selected Director of Photography credits:

- 2000 *Scarecrow* (“*Pugalo*”) – short film
 2001 *Two Drivers* (“*Ekhali Dva Shofyora*”) – feature
 2002 *The Circus* (“*Tsirk*”) – TV series
 2003 *Angel’s Days* (“*Dni Angela*”) – TV series
 2003 *Giant* (“*Velikan*”) – short film
 2004 *Convoy PQ-17* (“*Konvoy PQ-17*”) – feature
 2005 *Luck* (“*Fahrt*”) – feature
 2007 *One Love in a Million* (“*Odna Lyubov Na Million*”) – feature

Alexei Aigi, Composer

Alexei Aigi is a composer, violinist, and the leader of *Ensemble 4'33"*. He is one of Russia’s most interesting composers, those whose works define the face of contemporary Russian music. And yet Mr. Aigi’s work falls outside of traditional musical forms. In his music Mr. Aigi easily melds various musical genres including minimalism, jazz, rock, and improvisational music into an instantly recognisable signature style. Alexei Aigi has been nominated numerous times for Russia’s major film prizes the “Nika” and “Golden Eagle” and was nominated for the French film prize “Les Lutins de Court-Metrage”. In 2007, Alexei won a prize from the Latvian Copyright Society for his score to Inara Kolmane’s documentary *My Husband Andrei Sakharov* (France-Latvia production). He has participated in contemporary music festivals in France, Belgium, Germany, Finland, Sweden, Denmark, the USA and others.

Selected Composing Credits:

- 1998 *The Country of Deaf People* (“*Strana Glukhikh*”) – feature
 2002 *Lover* (“*Lyubovnik*”) – feature
 2004 *My Step Brother Frankenstein* (“*Moy Svodnyy Brat Frankenshteyn*”) – feature
 2004 *Mars* (“*Mars*”) – feature
 2005 *The Fall of the Empire* (“*Gibel Imperii*”) – TV mini-series
 2006 *Je pense a vous* – feature
 2007 *My Husband Andrei Sakharov* (“*Moy Muzh Andrei Sakharov*”) – doc.
 2008 *Le Grand Alibi* – feature

ACTORS**Oleg Dolin (Mitya, the doctor)**

Oleg Dolin was born in Moscow. He graduated from the Boris Schukin Theatre Institute in 2001. Since 2003 he has been an actor at the *Contemporary Play School*.

Selected Film Credits:

- 2006 *Big Love* (“*Bolshaya Lubov*”) – feature
 2006 *Petersburg FM* (“*Piter FM*”) – feature
 2007 *Russian Triangle* (“*Russkiy Treugolnik*”) – feature
 2008 *Heavy Sand* (“*Tyazholyy Pesok*”) – TV series
 2008 *Not Forgiven* (“*Ne Proschennye*”) – feature

Oleg Dolin on the project:

“I liked the script very much. It’s a story about the Wild Field. It’s a story about us and our lives.”

“Here, in the Wild Field everything is different. There’s a unique rhythm and the people are totally different, they talk and look at things in a completely different way. I’m a city person. For me it’s all very unusual.”

Yuri Stepanov (Dr. Fyodor Abramovitch)

Yuri Stepanov was born in 1967. He graduated from Irkutsk Theater College. In 1988 he entered the Directing Department of the Russian Academy of Theater Arts in the workshop of Pyotr Fomenko. Now he is working in the Pyotr Fomenko Workshop Theater.

Selected Film Credits:

- 1995 *Head and Tail* (“*Oryol i Reshka*”) – feature
- 1997 *Time of Dancer* (“*Vremya Tantsora*”) – feature
- 1998 *Hello From Charlie the Trumpet Player* (“*Privet Ot Charli-Trubacha*”) – feature
- 2000 *His Wife's Diary* (“*Dnevnik Ego Zheny*”) – feature
- 2002 *House for the Rich* (“*Dom dlya Bogatykh*”) – feature
- 2002 *Minerva's Shield* (“*Schit Minervy*”) - feature
- 2002 *Spartacus and Kalashnikov* (“*Spartak i Kalashnikov*”) – feature
- 2002 *War* (“*Voyna*”) – feature
- 2002 *Dagger* (“*Stilet*”) – feature
- 2003 *The Best City On Earth* (“*Luchshiy Gorod Zemli*”) – feature
- 2003 *The Stroll* (“*Progulka*”) – feature
- 2003 *Morning* (“*Utro*”) – feature
- 2004 *The Penal Battalion* (“*Shtrafbat*”) – TV series
- 2005 *Vanyukhin's Children* (“*Deti Vanyukhina*”) – TV mini-series
- 2005 *First Under God* (“*Pervyy Posle Boga*”) – feature
- 2005 *Dead Man's Bluff* (“*Zhmurki*”) – feature
- 2007 *Red Pearls of Love* (“*Krasny Zhemchug Lubvi*”) – feature
- 2007 *Cargo 200* (“*Gruz 200*”) – feature

Yuri Stepanov on the project:

“I liked the script right away. I talked a lot with the director and we rehearsed. Mikhail (the director) was absolutely infected by this story. I understood that the only cure for him was to finish it. And he infected me with this virus.”

“At first I couldn’t understand, why did we have to travel so far? But when I found myself in Kazakhstan next to this house in the steppe I no longer had any questions.”

“There you converse with the wind. The sun is your friend and your enemy. And that’s it. That’s all you need.”

About Fyodor Abramovitch

“Almost all of my family are doctors. My sister is a leading cardiologist. I listened to her stories and tried to understand how these people live. You know, some say that doctors interfere with God’s business but some say that they walk next to God. I think the latter opinion is right.”

“In a way, Fyodor Abramovitch is also ill. He fell into depression from not being able to practice. And that’s where his stress and even psychosis are coming from. To some extent he allowed himself to degrade. Why it happened is a different question. He became disappointed in the world.”

“When he comes to Mitya and starts talking about meeting God, we understand that he thinks it’s possible and he knows something about it. But his despair won’t allow him to understand something truly important.”

About Wild Field

“A field is a field, it’s just an element. People make it wild.”

Roman Madyanov (Officer Riabov)

Roman Madyanov graduated from the Moscow State Lunacharsky Institute of Theatre Art. He made his debut in film when he was still a child playing the role of Huck in Georgi Daneliya’s *The Adventures of Huckleberry Finn*. Since this time he has played more than fifty roles in film and TV. In 1983 he began working in the Mayakovsky Theatre in Moscow where he still works today. Mr. Madyanov is an Honoured Artist of the Russian Federation.

Selected Film Credits:

1973 *The Adventures of Huckleberry Finn* (“*Sovsem Propashchiy*”) – feature

1974 *Spring Inversions* (“*Vesenniye Perevyortyshy*”) – feature

1976 *Everybody Knows Kadkin* (“*Kadkina Vsyakiy Znayet*”) – feature

1989 *Private Detective or Operation ‘Cooperation’* (“*Chastnyy Detektiv ili Operatsiya ‘Kooperatsiya’*”) – feature

1997 *Impostors* (“*Samozvantsy*”) – feature

1997 *Poor Sasha* (“*Bednaya Sasha*”) – feature

2001 *The Kopeck* (“*Kopeyka*”) – feature

2002 *Life is Full of Fun* (“*Zhizn Zabavami Polna*”) – feature

2004 *The Children of Arbat Street* (“*Deti Arbata*”) – TV series

2004 *The Penal Battalion* (“*Shtrafbat*”) – TV series

2004-2005 *Soldiers* (“*Soldaty*”) – TV series

2006 *Four Taxi Drivers and the Dog 2* (“*Chetire Taxista i Sobaka 2*”) – feature

2007 *Father* (“*Otets*”) – feature

Roman Medyanov on the project:

“Around us is the Wild Field. It’s as if we’ve found ourselves in outer space. Everybody’s already forgotten about expeditions to these kind of places. Here it is, the steppe, the beauty. Dust that’s eaten into your skin. Everything is real here, the people are real.”

About Riabov

“My character takes a very serious position on life. He’s a strong person and the only governmental authority in this vast territory. He always feels that some disaster is lurking and the danger is coming from the steppe. Everything around him is growing more vicious and so he must continually be in good form, constantly proving his strength and power in order to command respect. Otherwise, without him, these people would tear each other to pieces and destroy everything. It is just something awful and destructive.”

“What do I like in Riabov? I like that he’s laconic and that he does everything casually and not like a hero. He does it the best he can and according to his own understanding.”

“At first Riabov doesn’t really trust the doctor who is an outsider. But later, when he watches Mitya’s professionalism and actions, Riabov turns to have a profound respect for him and gives the doctor perhaps his most precious thing in life – his flask with alcohol.”

“Life here in the steppe is very difficult. Relations between people are rough and masculine. That’s what I like in Riabov as a person, he is a man of integrity.”

Daniela Stoyanovich (Katya, the fiancée)

Daniela Stoyanovich was born in Nish, Serbia. She graduated from the University of Arts in Belgrade from the Faculty of Dramatic Arts in the Acting Technique Department. She worked in a number of theatres in Serbia. Since 2000 she’s been living in St. Petersburg, Russia. Ms. Stoyanovich has collaborated with the Theatre On Liteyny and the Formal Theater of Andrei Moguchy. Now she can be seen on the stage of the Comedian’s Shelter Theatre (*Priyut Komedianta*) and the Osobnyak Theatre.

Selected Film Credits:

2008 *The Crimson Color of Snowfall* (“*Bagrovy tsvet snegopada*”) – feature

2008 *Target* (“*Mishen*”) – feature

Alexandr Ilyin, Sr. (Alexandr Ivanovich, Petro’s father)

Alexandr Ilyin, Sr. is an actor and script writer. He was born in 1952 in Sverdlovsk. Since 1979 he’s been working at the Mayakovsky Theatre. Mr.Ilyin is an Honored Actor of the Russian Federation.

Selected Film Credits:

1966 *I’m a Soldier, Mama* (“*Ya Soldat, Mama*”) – feature

1972 *Residence Permit* (“*Vid na Zhitelstvo*”) – feature

1985 *The Dusk* (“*Zakat*”) – feature

1990 *The Battle of Three Kings* (“*Bitva Tryokh Koroley*”) – feature

1992 *Oysters from Lausanne* (“*Ustritsy iz Lozanny*”) – feature

1992 *Wolfhound* (“*Volkodav*”) – feature

1994 *Russian Symphony* (“*Russkaya Simfoniya*”) – feature

1995 *Without a Collar* (“*Bez Osheynika*”) – feature

1999 *The Barber of Siberia* (“*Sibirskiy Tsiryulnik*”) – feature

2000 *The Captain's Daughter* (“*Russkiy Bunt*”) – feature

2003 *Roads to Koktebel* (“*Koktebel*”) – feature

2005 *A Case About Dead Souls* (“*Delo o Myortvykh Dushakh*”) - TV mini-series

2006 *Graffiti* (“*Graffiti*”) – feature

Alexandr Ilyin, Jr. (Petro, the son of Alexandr Ivanovich)

Alexandr Ilyin, Jr. was born in 1983. He graduated from the Schepkin Higher Theatre School in 2004.

Selected Film Credits:

2006 *Playing the Victim* (“*Izobrazhaya Zhertvu*”) – feature

2006 *Prison. The Case of Fyodor Sechenov* (“*Ostrog. Delo Fyodora Sechenova*”) – TV series

2007 *The House on the Embankment* (“*Dom Na Naberezhnoy*”) – TV series

2007 *Stronger Than Fire* (“*Silneye Ognya*”) – feature

Alexandr Korshunov (Man with the Cow)

Alexandr Korshunov is an actor and director and an Honored Actor of the Russian Federation. He was born in 1954 in Moscow. Mr. Korshunov graduated from the Studio School of the Moscow Art Academic Theatre. Following graduation he worked at the Moscow Drama Theater.

Since 1984 he's been working in the troupe of the Maly Theater in Moscow. In 1996 he made his debut as a director. In 1996 he started to teach acting technique at the Schepkin Higher Theatre School. Mr. Korshunov also works on television and acts in films.

Selected Film Credits:

1980 *The Key* ("Klyuch") – TV feature

1981 *A Portrait of the Artist's Wife* ("Portret Zheny Khudozhnika") – feature

1982 *I Cannot Say 'Farewell'* ("Ne Mogu Skazat 'Proshchai'") – feature

1984 *Double Passing* ("Dvoynoy Obgon") – feature

1998 *Tsar Ivan the Terrible* ("Tsar Ivan Groznyy") – feature

1998 *The Seagull* ("Chaika") – TV feature

The Barmaley Film Studio

The Barmaley Film Studio was founded in 1991. The studio's primary focus is the production of feature films for children and young adults.

The films of the Barmaley Film Studio have garnered twenty-eight prizes and diplomas and have participated in more than twenty international and twenty-four Russian film festivals.

Sergei Snezhkin, an Honoured Artist of Russian Federation, has served as the studio's Director and Artistic Director since its inception.

Selected Film Credits:

1992 *The Diary Found in a Coffin* ("Dnevnik, Naidenny v Grobu")

1994 *The Happy Loser* ("Schastlivyy Neudachnik")

1996 *The Russian Steam Locomotive* ("Russkiy Parovoz")

1997 *The Story of Richard, Milord and the Beautiful Fire-Bird* ("Istoriya Pro Richarda, Milorda i Prekrasnuyu Zhar-Ptitzu")

1998 *I Saw You First* ("Ya Perviy Tebya Uvidel")

2000 *Mysteries* ("Misterii")

2001 *Red Streptocid* ("Krasnyy Streptotsid")

2002 *Chelyabumbiya*

2002 *Don't Make Sponge-Cakes in a Bad Mood* ("Ne Delajte Biskvity v Plokhom Nastroyenii")

2003 *The Urgent Cargo* ("Srochny Frakht")

2004 *Lopukhi* ("Lopuchi")

2005 *Everybody's Dancing* ("Tanzuyut Vse")

2006 *The Dream* ("Mechta")

The Mikhail Kalatozov Fund

A Non-Profit Fund For The Development And Support Of National Cinematography

The Mikhail Kalatozov Fund was founded in 2000 as a non-profit organization with the mission of supporting and developing national cinematography, continuing the best traditions in world cinema, and preserving and promoting the creative heritage of the Soviet film masters.

The principle activities of the fund include the production and promotion of feature films of various genres, short films and documentary films.

Producer Mikhail Kalatozishvili manages the Fund.

Selected Film Credits:

2001 *I Dream of Hunchbacked Tiflis* (“*Mne Tiflis Gorbatyy Snitsya*”) – doc.

2004 *S.O.S.* – feature

2005 *Lovitor* – feature

2005 *First Under God* (“*Pervyy Posle Boga*”) – feature

2005 *Fat Fried Potatoes* (“*Kartoshka Na Salye*”) – short film

2006 *A Film About Mikhail Kalatozov* (“*Film o Mikhaile Kalatozove*”) – doc.

2007 *Vanechka* – feature

2008 *The Killer’s Trap* (“*Kapkan dlya Killera*”) – feature

Currently in Preproduction:

Buddha’s Little Finger (“*Mizinets Buddy*”) – feature

The Dawns Here Are Quiet (“*A Zori Zdes Tikhie*”) – feature

THE PRESS ON WILD FIELD

“... This material unwaveringly demands that you fully dissolve yourself into it because the *Wild Field* is about death dissolving into life to create one homogeneous mixture where you can’t draw or see a distinct border between the living and the dead. The lead character of the film (Oleg Dolin) lives on this non-existent border, although the word ‘lives’ can’t quite be applied to the characters of *Wild Field*. He is a young doctor who by the nature of his profession serves as a conduit between the world of the living and the world of the dead. His constant borderline state finds a corresponding visual analogue in the form of a house in the middle of the Kazakh steppe that is not even standing but rather dangling. The director, in a most careful way, follows all of the notes in the script. If it is written, “The house, made of wild steppe stone, looked more like a shed”, then this strange house will look exactly like a shed that’s not been designed to live in. It is certainly not one designed to receive a long train of rather wild patients who appear at the doctor’s as if they are being blown in by a wild and unpredictable steppe wind to meditate on the relativity of the concepts of ‘life’ and ‘death’.”

Lidia Maslova
Kommersant

“The film’s main character, a young doctor named Mitya (played by Oleg Dolin), lives at the edge of the earth, treats simple people with whatever he happens to have on hand, waits for a letter from

his girlfriend, and when the girl finally arrives he finds out that his love came just to bid farewell to him for good... The edge of the earth in the film is a Kazakh steppe, but the choice of exteriors in this case is not of fundamental importance. It's a story of a frozen time and not of a doctor who was assigned to God knows where and who stayed in that 'God knows where' because of his desire to remain true to himself. In other words, to be who he is and not who he would have to pretend to be in some other more habitable place."

Irina Korneyeva
Rossiyskaya Gazeta

"... Mikhail Kalatozishvili made a quiet movie without any declarations about spirituality. His main character honestly carries out his professional duty on a daily basis. And that's all. The director places the emphasis on the act of saving lives and on humour (something we have big problems with in our cinema), instead of being voluptuously intoxicated by the poverty and other horrors of this remote area. Pyotr Dukhovskoy's camera and Alexi Aigi's music perfectly communicate the inner world and worries of the lead character. Actor Oleg Dolin plays his positive hero in such a way that you believe his every move and act, bringing all of the doctors from both the real world and literature to mind. The screening of *Wild Field* ended up with shouts of "Bravo!" and ovations that lasted until the end of the final credits. During this Kinotavr it happened only once."

Vita Ramm
Izvestiya

Wild Field received the "White Elephant," a special prize of the Guild of Russian Film Scholars and Critics for the best script and best music at the 19th Open Russian Festival Kinotavr (Sochi, 2008).