FILM BY YEVGENY PASHKEVICH

GULF STREAM UNDER THE ICEBERG

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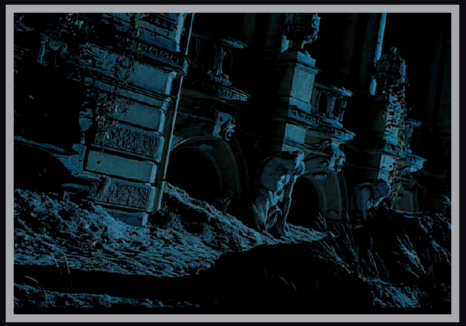


•GULF STREAM UNDER THE ICEBERG•

(Inspired by works of Anatole France)

35mm, 125min, color, 1:1,85, Dolby Digital, Russian, 2011

ADAM'S first wife LILITH is mentioned in the ancient Oriental legends, in Talmud and in the medieval books of Cabala. According to these sources, she was not created from Adam's rib like Eve but from clay like he himself. Nevertheless Lilith was not recognised by Adam as his equal and left him after a quarrel heading for Babylon where pre- Adamians lived. She has no soul, and she is immortal. Lilith assumes different names, can change her appearance, and takes possession of men against their will. Once it's accomplished, she leaves her victims forever, marking them for either spiritual, or physical death. Whatever she does it is neither Good nor Evil. She is made of an altogether different matter.

The story consists of three interrelated short stories:

•1664• (Europe. East. Mid-17th century)

•1883• (Russian Empire. France. End of the 19th century)

•1990• (Latvia. Riga. Palmira. Present)

Script, Director YEVGENY PASHKEVICH

"GULF STREAM UNDER THE ICEBERG" is a fiction film consisting of three novels based on the prose by ANATOLE FRANCE, produced by NIDA FILMA (Riga, Latvia) in co-production with Producer Centre HOROSHO PRODUCTION (Moscow, Russia).

Main cast

•1664• (Europe. East. Mid-17th century)
Ville Haapasalo, Igor Chernevich, Yuriy Tsurilo ("Khrustalyov, mashinu!", dir. A. German, "Silent Souls" (Ovsyanki) dir. A. Fedorchenko (FIPRESCI Prize at the 67 Venice Film Festival), Ekaterina Vilkova, Olga Shepitskaya, Vaida Butyte, Ekaterina Migitsko, Vadim Amirhanov.

•1883• (Russian Empire. France. End of the 19th century)
Danila Kozlovsky, Anna Azarova, Natalia Chalaya, Lembit Ulfsak, Ljubomiras Laucjavichus, Bella Ko, Regnars Vaivars.

•1990• (Latvia. Riga. Palmira. Present)
Aleksey Serebryakov, Kseniya Rappaport (Best Actress award at Venice Film Festival for her role in "La Doppia Ora", winner of David prize "best actress in foreign film" Italy with film "Italians"), Elena Morozova, Rezija Kalnina, Alla Yuganova, Vigo Roga, Olga Shepitskaya, Girts Kesteris, Tatyana Lyutaeva, Anastasia Kazancheeva – Stepanova.

Filmmakers

Director and screenwriter	YEVGENY PASHKEVICH
Directors of photography	GINTS BERZINS L.G.C. (1664, 1990)
	VALERY MARTINOV (1883)
Production design	JURGIS KRASONS (1664, 1990)
	PAVEL PARHOMENKO (1883)
Costumes	NATALIA ZAMAHINA (1664, 1883)
	LARISA BRAUNA (1990)
Make-up	TAMARA FRID (1664, 1883)
	DZINTRA BIJUBENA (1990)
Music	PAVEL KARMANOV
Sound design	ANRIJS KRENBERGS
Editor	YEVGENY PASHKEVICH
Executive producers	KRISTIANS LUHAERS
	ANTRA CILINSKA
	MARIA KSINOPULO
Producers	YEVGENY PASHKEVICH
	NATALYA IVANOVA

Shot in Latvia, Russia, Syria, Malta, Austria, Czech Republic.
Budget – 2 300 000 EUR.
Project mainly is financed by private sponsors and investors from Latvia as well as National Film center of Latvia (NKC) and Culture Capital Fund of Latvia (VKKF), which have supported the film with money coming from the budget of the Ministry of Culture of Latvia.
Co-producer from Russia Producer Centre "Horosho Production" (Moscow). With the financial support of the Ministry of Culture of Russia Federation.

Part I

•1664• *In the style of Dutch painters*

Theophilius (43), art dealer from Riga leaves his wife **Sophia (27)** shortly before her childbirth, and with a painting of rare beauty sails to the famous collector **Borgraph (65)** with whom he has been corresponding and has sold paintings more than once. They have never met.

Theophilius had paid so much attention to the painting of Lilith that Sophia sometimes has had a feeling that the woman lived in their house. She has tried to ascribe her growing irritation to her pregnancy and yet felt relief when the painting was removed from the house.

Being the only passenger on the ship, Theophilius spends much of his time in the company of the **Captain (45)**. The seafarer tells him about the incredible riches awaiting any pioneer in the Southern latitudes, and keeps assuring him that this voyage to the North is his last one... No matter what is happening on the ship, Theophilius scrupulously and jealously takes care of the precious painting wrapped in a few pieces of leather.

A storm brakes out. Pressing the bundle with the painting to his breast Theophilius, much to his amazement, discovers that he is not in the north Europe as he would have expected... but somewhere on the shores of the East?!

Theophilius is met at Borgraph's castle by the **Housekeeper Nida (40)**. She has an elegant grey dress and only a white lace collar gives her a touch of femininity in her otherwise almost nun-like appearance. The guest is struck by her semblance to Lilith in his painting.

The old Borgraph, on the contrary, is eager to show hospitality: he takes him round his properties, questions him about the habits of his country, about his family. Gradually the main topic of their discussions becomes the mystery of life and death, nature of things, Cabala. The feeling that he is on the threshold of a mystery more and more overtakes Theophilius. He becomes preoccupied with the question: Why does it take so much time for the host to examine and estimate the painting Theophilius has broght along.

Ivola (17), **Borgraph's Daughter**, has no intention to hide her sincere interest and attachment to Theophilius. She possesses a unique combination of semi-childish openness with a sensible attitude towards the surrounding reality. During the meal Ivola with her typical childish straightforwardness asks Theophilius to stay longer. But he feels that he would loose his mind if he stayed under the same roof with Nyda (Lilith) and the painting. During the examination of the painting in the library Theophilius silently watches the old man who stares at the image of Lilith with enchanted eyes, mumbling about the horrifying Eden and the necessity of a further stay of the guest at the castle. The old man smokes opium and enters into a trance. Theophilius gets to know the Reality which so much oppressed his wife Sophia: Lilith-Nyda exists outside the canvas.

At night, Lilith as an embodiment of the evil spirit in the form of a male succubus arrives to Teophilius's pregnant whife in Riga and in the form of female Creator to Theophilius in the Borgraph castle. Sophia and Theophilius are sure that they lie... in the embraces of each other...

Part II

•1883•

In style of a family album

Feeling the affinity of his death, **Father Marziale(65)** already for several months is living in a rural area and has gathered around himself a poor congregation, thus giving up the hustle of a large city and the numerous duties he used to have while teaching philosophy at the leading Catholic seminaries. His dwindling life is sustained by the expectations of a positive response from the archbishop about the work of his life "On Creation of the World". Some of the major assumptions of his fundamental research are as follows: existence of many inhabited worlds is recognised, God aspires to reconcile science and Belief, and there have been two creations of the world separated from each other by many centuries...

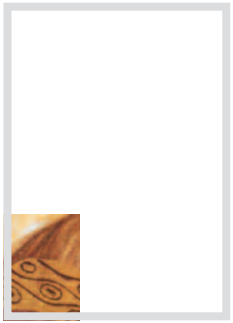
Ari Brilsky(22), a Russian citizen of Polish aristocratic descent, after returning from Paris hurries to his mentor Marziale. He implores him to save him, since he is on the brink of perishing...

In Paris, where he had lived for several years, he is engaged to a worthy and lovely girl. His friend **Paul d'Ervi (22)**, a career diplomat, has just returned from Constantinople and agrees to become his best man at the wedding. After being asked about his own affairs, Paul replies that in Constantinople he had betrayed and led to despair a kind friend by taking away his woman. Soon afterwards she comes into the hall herself, and completely mesmerizes Brilsky. Her otherwordly appearance makes him feel both frightened and irresistably drawn to her. Paul is trying to introduce Brilsky, but **Leila (30)** insists they already know each other. When Brilsky's upcoming wedding is mentioned, her golden eyes say: "NO!".

Soon afterwards Paul's manservant tells Brilsky that his master is out and asks if Brilsky is not inclined to see the lady of the house. Brilsky goes in. Leila's face is betraying no human emotions: neither good, nor bad – only lasciviousness, both sensual and unearthly...

Leila moves in with Brilsky, and Brilsky's engagement is broken. When Paul hears of Leila's betrayal, he is maddened with grief and threatens to kill her. He receives the following answer from her: "Try, my friend, I would gladly die but unfortunately I can't".

One morning Leila tells Brilsky she would like to return to Persia. To Brilsky's tears and accusations she only says: "I did not love you, my friend. But think of all the women that did not love you more than me who were unable to give you what I did. You must be grateful to me. Farewell".



Puzzled by the jolly and almost euphoric mood of Father Marziale, and too exhausted to finish the account of his sad experience, the stunned Brilsky hears out the summary of the priest:

"Just now I received an answer from the eparchy. The supreme vicar writes that my book disappointed the bishop. His grace cannot approve of such undermining philosophising. But your adventure will prove that Lilith, Adam's first wife, exists and that it is not my sheer fantasy!".

Part III

•1990•

In the style of cinema vérité

Riga. Present day. Troubled, exotic dreams of a man: firewalls and facades of Art Nouveau buildings at night, traces of houses and people gone into oblivion forever. Pompeii of Time. Riga is falling into an abyss, accompanied by the quiet rustling of wind as it blows the sea sand over the city... something reminds of Atlantis.

The installation artist **Franz (34)** projects upon them his artistic fantasies and relives some episodes of his life.

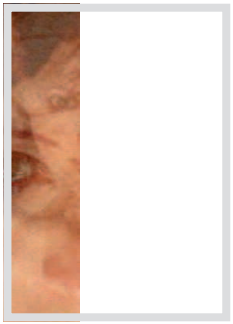
The opening of his personal exhibition approaches.

He can turn up at artists' café with cardboard scrolls, boxes, with a saw. After an hour he might be at a reception at the Mayor of Riga or delicately trying to wrangle from someone the body of a dead dog which he needs for his new installation or in the spur of the moment pay a nightly visit to his lover...

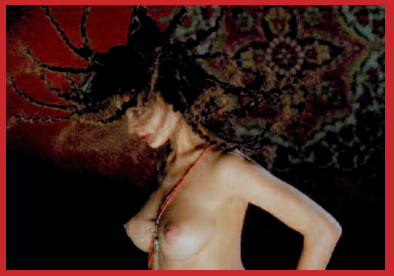
Franz is an artist. His life is as real and as eerie as his installations. He always ends up neither There, nor Then, nor being with whom he should.

On a winter's night, on the outskirts of the city a fantastic event happens to **Lola (18)** following whom he finds himself in the barracks turned by Gypsies into their camp. It is there that Franz is to fully experience the charms of the lascivious young Gypsy girl who almost depraves him of his free will. His only solution is preoccupation with his own work – out of this mystical reality he composes an installation and the surrounding people submissively obey his fantasies...

Does Lilith retreat this time...?



KORA



STYLISTICS AND THE VISUAL STRUCTURE OF THE FILM

Director Yevgeny Pashkevich

The aesthetic and thematic aspects of the film are actualised on two levels.

The first level is obvious: the film consists of three love stories. It presents a variation on the theme of immortality of Lilith after whose embrace men are doomed to perish. Lilith is life; her departure signifies death, spiritual or physical for the happy-unhappy lover.

The second level has different tasks. The myth about Lilith is one of the most ancient ones. It represents the eternal drama of the relations of Man and Mother Nature, *insatiable in her desire to give birth and to destroy*... Following her, repeating her in his own way, man looks round anxiously and inevitably turns out to be just a fraction of a moment in her shade. He is capable of love, but she does not need it. He is bound to live in the awareness of his mortality, and she does not care. These relations are eternal, but each person experiences them anew: their outer shape changes, it depends on the particular time and space, and, of course, on the peculiarities of each particular Ego, but their essence and outcome are always the same.

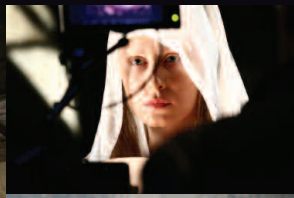
The sub-title of the short story, **"1664"**, evokes the tradition of Dutch painting. The colours are golden, silvery, and ochre. Light is falling through the windows and is dimming in the far recesses of rooms. Yet suddenly in Theophilius's hallucinations the same clothes and rooms are transformed – falling out from the actual time, and cold, monochrome colours dominate. As a dissonance to the beauty of arrested Time, characters and themes from antique mythology are used. Thus, the captain of the ship is pseudo-Charon, who in his own unusual way has shun from his duties. The presence of such ironic, grotesque inversions will help to interpret and perceive with greater clarity and insight the subsequent "harmonious" twist of events in Eden – in the castle of Borgraph.

The short story **"1883"** does not portray the relationship between Brilsky and Lilith (Leila) as a process. It is like paging through a family album. It consists of a series of enumerations in baroque style – it is evidence testifying to the enslavement and suffering of the young man who comes from Polish aristocracy. It is not merely a technical solution of the author. There can be no lasting relationship between the immortal Lilith and a common mortal. Brilsky's mentor, Father Marziale, is torn by an invincible contradiction: on the one hand, his duties imposed on him by his social status (Brilsky appeals to him with the request of salvation), on the other hand, his self-righteous theological contemplation's distracting the holy father from his spiritual mission. This becomes a grotesque, tragicomic culmination of the story.

The short story **"1990"** has the sub-title *Cinema vérité*. The illusion of eclectic, as if randomly selected fractions of contemporary reality is to be created. The fact that the hero indulges in designing various installations "reconstructing" the world provides a favourable vantage point for artistic interpretation of today's world and the love battle of the Installator and Lilith (the Gypsy Lola). The blinding unearthly charm of Lilith confronts the nature eternal as she herself, the nature of art. Lilith retreats – not everyone is destined to meet her.

The film is not a philosophical treatise, a syllogistic construction, it is a myth as well, not only inhabited by its characters, but also immersing, at least for a time, its audience. Having come to an end, each story does not become a false final of the film, but transfers its energy and information dynamically to the next one that traces new aspects of Lilith's relationships with people. Nature at large is an essential element of the drama offered. The **Wasp**, as a character, "flies" through the structure of the whole film. Nature laughs grotesquely at Paul d'Ervi's father's "chickenly" consciousness (in the story "1883"). It is a mirror in which it is possible for a person to realise one of the few privileges left to them – to see their reflection, in which the eternal is experienced as the personal, and the personal as the eternal.

One can expect that this film could attract both wide audiences (thanks to the 'love story – fairytale' premise), as well as the sophisticated audience expecting from a film an aesthetic and intellectual challenge.



SCENE
375
TAKE
3.
J. PAŠKEVIČS
G. BĒRZIŅŠ

Cast:

•1664•

THEOPHILIUS –	Ville Haapasalo
NYDA –	Olga Shepitskaya
BORGRAPH –	Yuriy Tsurilo
IVOLA –	Ekaterina Vilkova
CAPTAIN –	Igor Chernevich
SOPHIA –	Vaida Butyte
SOPHIA'S MAID –	Ekaterina Migitsko
BORGRAPH'S SERVANT –	Vadim Amirhanov
NY –	Victoria Salchak
DA –	Agnetta Oyevole
WOMAN WITH FEATHER –	Maija Apine

•1883•

ARI BRILSKY –	Danila Kozlovskiy
LEILA –	Anna Azarova
SAFRAK –	Lembit Ulfsak
PAUL D'ERVI –	Regnars Vaivars
PAUL'S FATHER –	Liubomiras Lauciavicius
ANNI LE MANCELLE –	Natalia Chalaya
DR. DAUD –	Igor Vinnichenko
CHINESE FAVOURITE –	Bella Ko
PAUL'S MOTHER –	Tatyana Dolgova
PAUL'S AUNT –	Natalia Fisson
TEENAGE PAUL D'ERVI –	Nikita Leytland
TEENAGE ARI BRILSKY –	Fedor Chernih
GOVERNESS –	Olga Belinskaya
SAFRAK'S MAID –	Lyudmila Arzhannikova
BOY –	Artem Barabash

•1990•

FRANZ –	Aleksey Serebryakov
ARAB WOMAN IN THE DESERT –	Kseniya Rappoport
FRANZ'S MISTRESS –	Rezija Kalnina
GIRL IN CAFE –	Elena Morozova
OLEG –	Girts Kesteris
FRANZ'S DAUGHTER –	Alla Yuganova
PHILOSOPHER IN THE CAFE –	Vigo Roga
ADULT GYPSY LOLA –	Tatyana Lyutaeva
YOUNG GYPSY GIRL LOLA –	Anastasia Kazancheeva – Stepanova
FRANZ'S WIFE –	Olga Shepitskaya
HOMELESS WOMAN IN THE TRAM –	Indra Burkovska
VET –	Janis Reinis
MAN IN THE TRAM #1 –	Uldis Dumpis
MAN IN THE TRAM #2 –	Peteris Liepins

•GULF STREAM UNDER THE ICEBERG•

Financiers

The film was created with state financial support:
NATIONAL FILM CENTRE OF LATVIA
STATE CULTURE CAPITAL FOUNDATION OF LATVIA
MINISTRY OF CULTURE OF RUSSIAN FEDERATION

Maecenas of the Film –
OLEG STEPANOV

Sponsors:
JV "BMGS", President VICTOR PARA
SERGEY PASHEV
AUGUSTS SUKUTS
MARK DUBASHINSKY
ALEXANDER RAPPOPORT

Locations

Filmed on locations in Riga (Latvia), Palmyra (Syria), Saint-Petersburg, Vyborg (Russia), Czech Republic, Austria, Malta.

"Filmed on location in Malta".
"Produced with the support of the financial incentives provided by the government of Malta"

"Filmed on location in Austria"
The Filmcommission of Austria,
Arie Bohrer Austrian Film Com

Production Notes

Highlights:

- The script was written in 1996-1997.
- For inspiration author used the prose by Anatole France – novels from the book "Balthazar" published in 1889.
- First public presentation of the project was at Manheim Meetings (Germany) in 1998 during 47 International Film Festival Mannheim – Heidelberg, and during CineMart 1999 in International Film Festival Rotterdam.
- In the original script the order of the parts was as follows: Aberration of Feelings (now 1990), The Loss (now 1883) and Escape (now 1664).
- Financing and production of the film took 12 years.
- The first part Aberration of Feelings (now it is the last one 1990) was shot on locations in Riga (Latvia) and Palmyra (Syria) in 2000/2001.
- The second part The Loss (now 1883) was shot on locations in Saint-Petersburg and Vyborg (Russia) in 2006.
- The third part Escape (now it is the first one 1664) was shot on locations in Czech Republic and Austria in 2008 and in Riga (Latvia) and Malta in 2009.
- Post-production of the film was done in Moscow (Russia).
- During the twelve years of the production around 10 production companies from 7 countries for shorter or longer period of time were involved as co-producers, trying to help with the financing of the project.
- The project mainly is financed by private sponsors and investors from Latvia as well as the National Film Centre of Latvia (NKC) and the Culture Capital Fund of Latvia (VKKF), which have supported the film through the budget of the Ministry of Culture of Latvia.
- The only official co-producer is Russian production company "Xorosho Production" which joined during the post-production period time.
- The post-production was done with the financial support of the Ministry of Culture of Russia Federation.
- Total budget of the film: 2,300,000 EUR

Crew:

•1664•

1st AD – TATYANA CHISTOVA
2nd AD – ANNIJA TETERE, ALLA VELC
Script Supervisor – LAURA MELKE
Focus Puller – ROLAND ADAMSON
Camera Assistant – MARIS GRABOVSKIS
Video Playback Operator – ANDIS SHUBA
Gaffer – DARIUS ZALMONAS
Production Sound Mixer – OSKARS DOMA
Assistants Production Design– AIVARS ZHUKOVSKIS, JANIS BIJUBENS
Still Photographer – AGNESE ZELTINA
Production Coordinator – DACE SIATKOVSKA

Austria and Czech Republic Unit
Service Production Manager – ERNST G. VOGL
Location Managers – GERNOT SAIKO, PEPA HANULIK
Assistant Production Coordinator – VIKTORIA CVETKOVA
Production assistant – SANDRA AMESBERGER, BERNADETTE PAUSACKL
Key grip – AIGARS ZARINS, EDGARS GRABOVSKIS
Assistant Costume Designer – SVETLANA STASENKO
Assistant Make-up – TATYANA ILYINA
Drivers/Assistants – JURIS STRELCS, MARIS BRIEDIS, ROBERTS KRAVECS, JANIS VIDRUSKIS
Drivers – MARIAN STERMSCHEGG, STEFAN CHRISTANDL, URSULA HASPEL
Unit Production Manager – YAKOV GORDIN

Riga Unit
Lighting Cameraman – ANDREJS VERHOUSTINSKIS L.G.C.
Electricians – GENADIJ PASHKEVICH, VYACHESLAV ROGACHOV, ANDRIS GILUCS, ROBERTS DREIMANIS, AIGARS BINOVSKIS, RIHARDS SKUINS
Video Playback Technician – JURIS ZEMITIS
Key Grip – ANDRIS PUDANS, AIGARS ZARINS
Set Designers – MARIO GELZINS, JURIS STRAUJAIS, RIHARDS BERZINS, RAIVO MIKANS, RAIMONDS KALEJS, ROBERTS DOMA, HENRIJS DEICMANIS
Prop Master – LAURA DISLERE
Assistant Costume Designer – LIGA KRASONE
Assistant Make-up – DZINTRA BIJUBENA
Drivers – ROBERTS KRAVECS, LITA BERNARDE, JURIS STRELCS
Catering – INARA DAMBITE

Malta Unit
Line Producer – ANASTASIA BUDYKHO
Production Coordinator – MARK PACE
Location Manager – ANNAMARIA GRIMA
Extras Coordinator – MAVIS FARMOSA
Assistant Camera, Playback, Grip – ANDIS SHUBA
Video Operator, Assistant Underwater Camera – DMITRY TOMASHOV
Underwater Camera – YEVGENY TOMASHOV
Electricians – KONSTANTIN MINEEV
Key Grip – CARMEL LIA
Grip – JOHN FARRUGIA
Props – RITA CILIA LA CORTE, NICHOLAS CASHA
Wardrobe – RITA BUSUTTIL
Assistant Make-up – SVETLANA DEBONO
Runners – EVGENY GENEV, NEMO STOYANOV
Safety Diver – ALEXEY VASILYEV
Driver – ALEXEY STAFEEV
Set Nurse – MICHAEL SPITERI
Accountant – KARINA AYRAPETYAN
Unit Production Manager – ELINA ZAZERSKA

•1883•

Saint Petersburg Unit
1st AD – NATALIA CHALIKOVA
2nd AD – SVETLANA BAIKOVA, LYUDMILA ISACHENKO
Script Supervisor – NATALIA ARSENTYEVA
Camera Operator (Winter Exterior) – DMITRY MASS R.G.C.
1st Assistant Camera – ALEXEY DORONKIN
2nd Assistant Camera – ANDREY STEPANOV
Camera Technician – YAROSLAV KOVALSKY
Gaffer – DMITRY KULAKOV
Electricians – NIKOLAY VASILYEV, ALEXANDER VOLOKUSHIN, ANDREY BEBYAKIN, ALEXANDER MYCIK
Video Playback Operator – MIKHAIL FADEEV
Production Sound Mixer – TATYANA NIKITINA
Pyrotechnic – ALEXANDER KUDRYAVCEV
Dolly Grip – PETR VODOLAZHSKY, KONSTANTIN FILIPPOV
Set Designer – IGOR KAREV
Set Decorators – ALEXANDER GALEEV, MIKHAIL MEDVEDEV
Still Photographer – OLGA MOISEEVA
Prop Master – IGOR LOBANKOV

Assistant Costume Designer – MARIA ULOHOVA
Wardrobe – LARISA HOMCHENKO
Assistant Make –up – MARINA SNYATOVSKAYA
Production coordinators – ALEXEY DOMINICKY, VLADIMIR CHUMAKOV
Location Manager – DMITRY PASICHNUYK
Accountant – ELENA SHEVCOVA
Production Assistant/ Payroll Clerk – IRINA NYRKOVA
Drivers – GENNADY SHEVCOV, ALEXANDER SUKACHOV, SERGEY RUSSKIH, DMITRY RASSADKIN, DMITRY IVANOV, VITALY AFANASYEV
Labourers – ALEXEY SOSKOV, DMITRY LEKSIN, ALEXANDER ROG, VICTOR ZILBERNAGEL
Unit Production Manager / Line Producer – VALENTINA GOROSHNIKOVA

Syria Unit
Line Producer – NABIL MALEH
Unit Production Manager – ERIKA LAANSALU
Executive Producer – GUNTIS TREKTERIS
Translator – DACE ANDZANE
Production Consultant – SERGEY BERDICHEVSKY
Creative Consultant – ABRAM KETZKIN
Business Consultant – VLADIMIR MOREV
Legal Consultant – SIMON DREWSEN HOLMBERG
Key Accountant – OLGA MAREYCHEVA

•1990•

Riga Unit
1st AD – ROBERTS VINOVSKIS
2nd AD – DAINA ULMANE
Script Supervisor – AIJA DREIMANE
Casting – NELLI BARKOVA
1st Assistant Camera – REIN PRUUL
Focus Puller – VLADIMIR SINODALCEV
2nd Assistants Camera – ILYA VASILYEV, VALERY KADURIN
Camera Assistant – JANIS BIJUBENS
Gaffer – DAINIS SILINS
Electricians – GEDERTS SILINS, ANDRIS PUKANS, DAINIS ZANDERS, OJARS ZEPS, INTS DERKEVICS, SIGURDS BRIKMANIS
Video Operator – KASPARS BRAKIS L.G.C.
Still Photographer – KASPARS GOBA
Production Sound Mixer – NIKOLAIS MARIS GRIDNEVS
Key Grip – AIGARS ZARINS, ANDRIS PUDANS
Assistant Production Designer – JANIS KALNINS
Set Decorators – AIVARS ZHUKOVSKIS, ULDIS TIMOSHKO
Prop Master – EDITE SKUTELE
Wardrobe – AINA FRISHFELDE
Production Assistant – TONIS SAHKAI
Location Manager – BAIBA DISLERE
Accountant – ELENA MALAHOVA
Cattering – MAIJA ZARINA
Drivers – STANISLAV KARALYUNAS, JURIS AGAFONOVS, GINTS GARINS, ANDRIS BARENIS, FRANEKS STELMACONOKS
Additional Labour – LEENU LAANSALU

Post-Production:
Post –production Supervisor – ANDRIS GAUJA
Assistant Editor – SANDRA ALKSNE, ANDREY KAZAKOV, VALDIS ZELENKA
Assistant Director – LINDA RENATA SKAISTLAUKS, ANASTASIA SMERTINA
Titles Design – NORMUND LACIS
Trailer Created by – DAVIS SIMANIS JR.
Digital Intermediate (Cinelex):
DI Supervisor and Colourist – TIMOFEY GOLOBORODYKO
Post-Production Manager – JANA SELIVANOVA
Conform – YEVGENY RIZHONKOV
Visual Effects (Cinelex) –
MIKHAIL SERGEEV, ALEXEY CHELOMOV, VITALY NEFEDOV
Negative Scanning (Barrandov Studios (Czech Republic)) – DANIEL TUPY, ONDREI KRAKORA
Colour Grading (Mosfilm Cinema Concern) –
SVETLANA ANISIMOVA –MIKHALENKO, TATYANA LAPOCHKINA
Final Mix (DOLBY) – STEPAN BOGDANOV
Music Mix – GENNADY PAPIN
Foley – FAINA YAMPOLSKAYA, KIRILL BANATIN, NORMUNDS KLAVINS
Assistant Sound Design – IGOR VALIEV
ADR Supervisor – MIKHAIL LUKASHOV
Dubbing Cast – ILYA HVOSTIKOV, OLGA ZUBKOVA, IRINA KIREEVA, TATYANA BONDAREVA
Accountant – SERGEY KLECKIN
Post-Production Assistants – VICTORIA MIRONOVA, NADEZHDA USTILKINA, SVETLANA JAUNZEM
Courier – SVETLANA SHIKOVA
Layout design – ARTIS RUTKS

Special Thanks To:

VYACHESLAV TELNOV, VYACHESLAV MISHIN, ERIKS IGAUNIS, ALEXANDER BORODIN, ULDIS DIMISEVSKIS, JURIS AUDARINS, VALENTINA FREIMANE, PETERIS KRILOVS, ANNA VIDULEJA, KRISTINE MATISA, BORISS RAVDIN, ATIS AMOLINS, JANIS PUTNINS, VLADIMIR JAKUSHENOK, SANDRA JAKUSHENOK, AGRIS REDOVICS, JANIS KRIEVS, SARMA MATVEKA, ANTONINA PASHKEVICH, IGOR YAKIMOV, ILZE GAILITE-HOLMBERGA, KIRILL YAKIMOV, ARMANDS ZVIRBULIS, ANITA UZULNIECE, DITA SMILDZINA, OLEGS TILBERGS, IEVA ROMANOVA, VITA VILKA, HELENA DEMAKOVA, INTS DALDERIS, VADIM DULENKO, ACTRESS ZANE JANCHEVSKA, ACTRESS IVETA BRAUNA, ANATOLY LAPSHOV, MIKHAIL KOPEIKIN, SERGEY ASTAHOV, IRINA ZAHAROVA, VICTORIA LEKONT, SAMIJA SHERIF-JEU, SALAH M. SHERIF

Mosfilm Cinema Concern and personally:
VLADIMIR RYASOV
ALEXEY NAYDENOV
SERGEY MELKIN
TATYANA BALTER

Negative developed:
BARRANDOV STUDIOS (Czech Republic)
LISTO FILM LAB (Austria)
FINNLAB (Finland)

Production Partners:
KAUPO FILMA (Latvia)
JURA PODNIEKA STUDIJA (Latvia)
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PROSTOR (Russia)
PEREDVIZHNIK (Russia)

Special thanks to the staff and personally the Director of the State Historic and Natural Reserve Museum "The Monrepos Park" in Vyborg TRUFANOV E.I.

Music List:

«Fantasy for 3 viols in D minor, Z. 732» Henry Purcell
Performed by orchestra Les Voix Humanes

«Symphony No. 6 in B minor Op.54»,
«Symphony No. 5 in D minor Op. 47»
Composed by D. Shostokovich
Performed by Oslo Philharmonic Orchestra,
Conductor Mariss Jansons.

«Satie Blues» composer Toby Twining, performed by Margaret Leng Tan

String Quartet no. 3 in B flat composed by Johannes Brahms

ARTEMISIA (Artemisia Original Soundtrack)
L' AMOUR ACOMPLI (Artemisia Original Soundtrack)
QUESE EST ISTA (Artemisia Original Soundtrack)
ALLEGORIE A LA PEINTRE (Artemisia Original Soundtrack)
(Krishna LEVY)
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(p) PREMIERE HEURE
(By courtesy of PREMIERE HEURE & DEPARTEMENT VIDEO)

Re-recorded, mixed, DI negative and prints printed at Mosfilm Cinema Concern

Post-Production "Cinelex"

Filmed on KODAK

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YEVGENY PASHKEVICH

screenwriter / film director / producer

Born November 1, 1948, Latvia, Daugavpils.
Graduated from the
All-Union Institute of Cinematography (VGIK),
Film Director's Department (R.L.Karmen workshop)
in Moscow in 1978.
Since 1969 worked at Riga Film Studio.
In 2000 founded Nida Filma.
Director of 2 fiction and 36 documentary films.
Scriptwriter for 11 fiction and documentary films.

His films "The Long Day", "Variations on the Theme" and "The Days of Man" were selected as study aid for the following film schools – VGIK (Russia), Graduate Film Programme at New York University and Harvard Film Archive at Harvard University (USA).

In 1992, the previous feature film by Yevgeny Pashkevich "The Days of a Man" (based on the novel by A. Bytov, screenwriter S. Soloviov, Riga Film Studio, 1989) was screened on the official programme of the Berlin International Film Festival (Panorama section) with considerable success. Since 1994, Vlad Petric, the curator of the Harvard Film Archives, has included "The Days of a Man" in his programme Oneiric cinema.

FILMOGRAPHY

as producer

2011 Gulf Stream Under The Iceberg
Heat Over Grosskreutz (*in development*)
Confession of Felix Krull (*in development*)
Romantic Mirages of The Marquis de Bradomin (*in development*)

director of features

2011 Gulf Stream Under The Iceberg
1989 The Days of a Man (Dni Cheloveka) based on the works by A. Bytov (script S.Solovyov)
1984 Infants (Infanti) – short feature (script V.Merezhko)
Heat Over Grosskreutz (*in development*)

director of documenatries

1986 Variations on the Theme (Variacii na temu) – script & director
1981 The Long Day (Dolgyy Den) – script & director
1978 Novelettes on the Telephone (Novelli po telefonu) – script & director
1975 Impressions (Vpetchatlenye) – script & director
1975 The Winter Landscape (Zimnyy peyzazh) – script & director
1973 The Flight of the Swallow (Lastochkin beg) – script & director

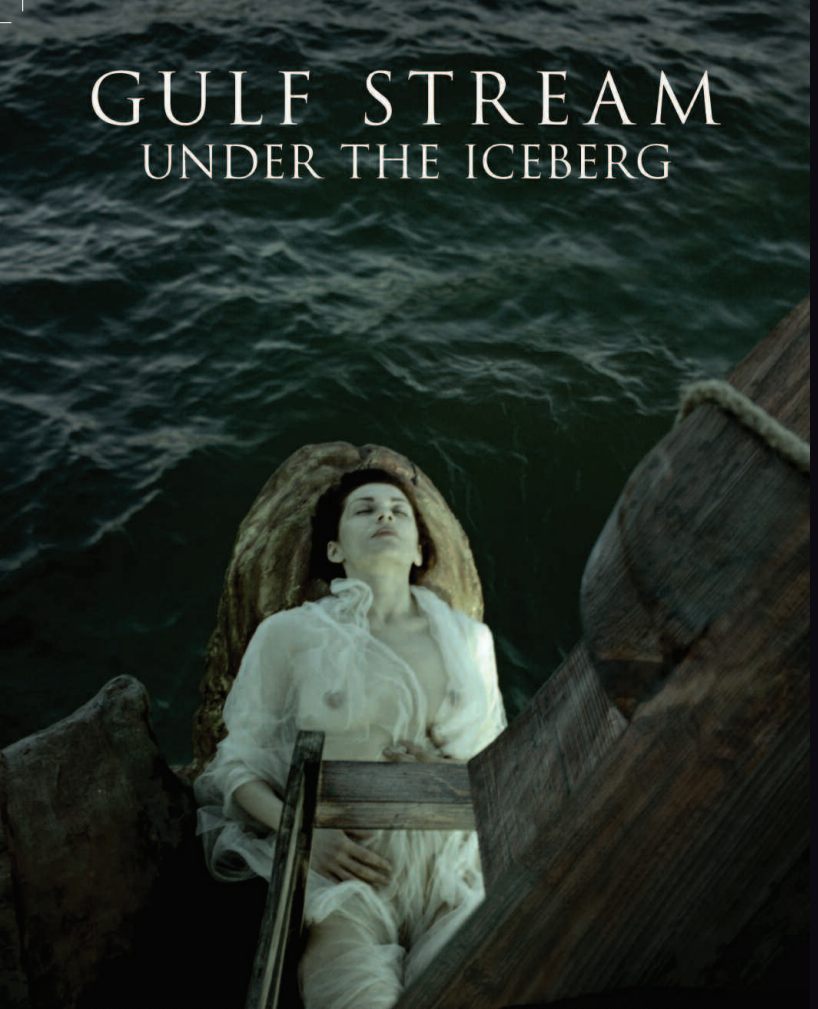
as screenwriter

Romantic Mirages of The Marquis de Bradomin (of the screen version of Sonatas by Ramon Vallo-Inclan)
Confession of Felix Krull (based on the novel by Thomas Mann)
Beast's Breath (after L.Stumbre «Ipolit»)
Gulf Stream Under Iceberg (inspired by works of Anatole France)
Heat Over Grosskreutz (Stefan Zweig, Woman and Nature and other)

Presentation of THE DAYS OF MAN at International Film festivals:

1998 included in the programme of Cottbus International Film Festival (Germany) – Baltic film programme
1998 included in the Latvian film program of Filmverband Sachsen e.V.
1993 included in the programme of Harvard Film Archives, screenings in New York City and Chicago (USA)
1992 Seattle International Film Festival (USA)
1992 «Premiere II» festival at the Moscow Film Center (Russia)
1992 International Filmfestspiele Berlin "Panorama" (Germany)

GULF STREAM
UNDER THE ICEBERG



VILLE **HAAPASALO** DANILA **KOZLOVSKIY** ALEKSEY **SEREBRYAKOV** OLGA **SHEPITSKAYA** ANNA **AZAROVA** YURIY **TSURILO** LEMBIT **ULFSAK**
EKATERINA **VILKOVA** REGNARS **VAIVARS** LIUBOMIRAS **LAUCIAVICIUS** KSENIYA **RAPPOPORT** DIRECTOR & SCREENPLAY WRITER **YEVGENY PASHKEVICH**
DIRECTORS OF PHOTOGRAPHY **GINTS BERZINS L.G.C. VALERY MARTINOV** PRODUCTION DESIGN **JURGIS KRASONS PAVEL PARHOMENKO**
COSTUMES **NATALIA ZAMAHINA LARISA BRAUNA** MAKE-UP **TAMARA FRID DZINTRA BIJUBENA** MUSIC **PAVEL KARMANOV** SOUND DESIGN **ANRIJS KRENBERGS**
EXECUTIVE PRODUCERS **KRISTIANS LUHAERS ANTRA CILINSKA MARIA KSINOPULO** PRODUCERS **YEVGENY PASHKEVICH NATALIA IVANOVA**
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