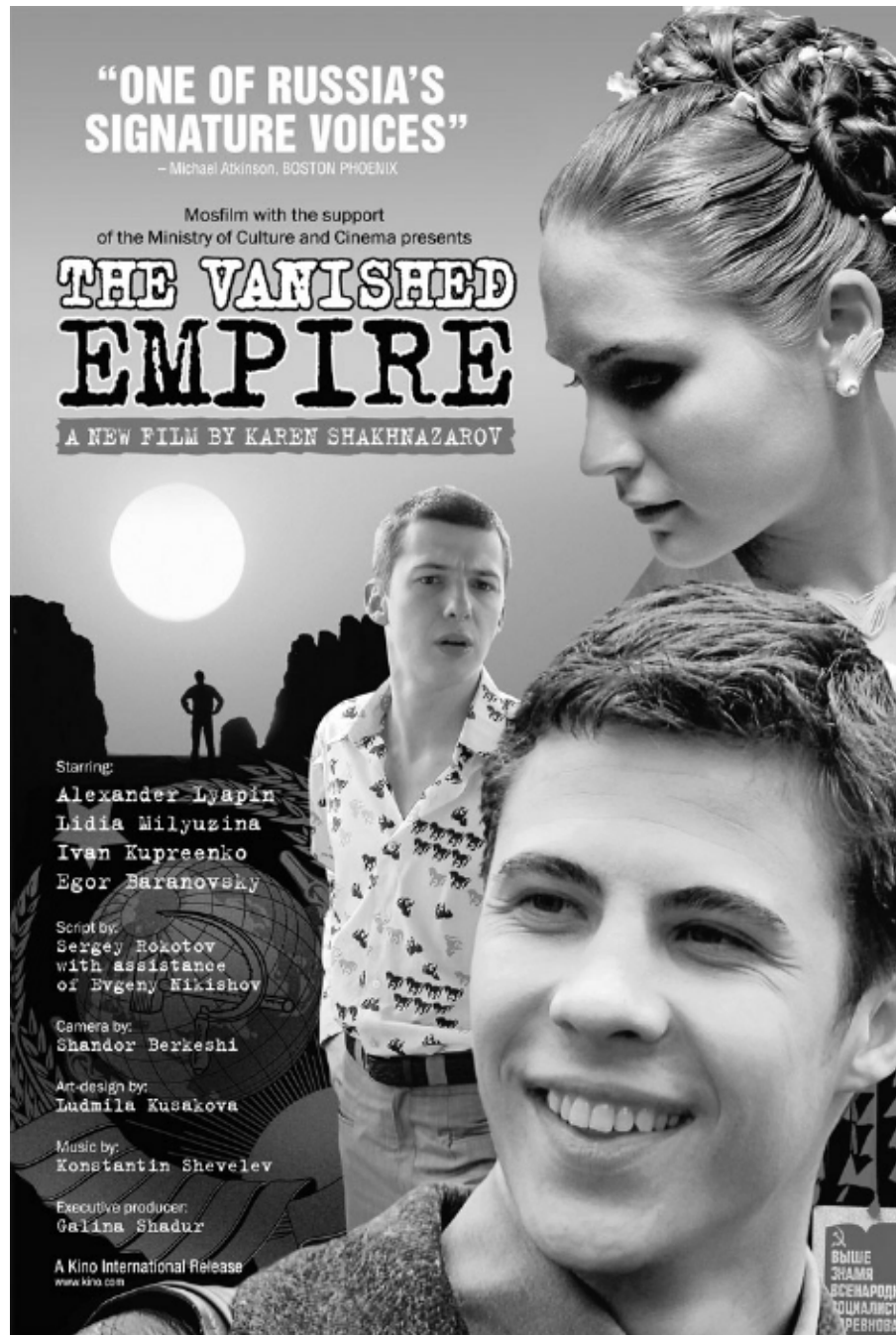


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High-res press images – www.kino.com/press



THE VANISHED EMPIRE

Crew

Director - Karen Shakhnazarov
Screenwriter - Sergey Rokotov with participation of Evgeny Nikishov
Cinematographer - Shandor Berkeshi
Production Designer - Lyudmila Kuskova
Original Composer - Konstantin Shevelev
Sound - Gulsara Mukatayeva
Producer - Karen Shakhnazarov
Executive Producer - Galina Shadur

Cast

Sergey Narbekov - Alexander Lyapin
Lyuda Beletskaya - Lidia Milyuzina
Kostya Denisov - Ivan Kupreyenko
Stepan Molodsov (aka Styopa) - Yegor Baranovsky
Katia - Yanina Kalganova
Pavel Arkadievich Ohotsky - Armen Djigarkhanyan
Sergey's Mother - Olga Tumaikina
Lyuda's Mother - Tatiana Yakovenko
Misha - Vasia Shakhnazarov
Stepan Molodsov in present days - Vladimir Ilyin
Docent Grigoryants - Stanislav Eventov
Teacher of Folklore - Ekaterina Kasparova

THE VANISHED EMPIRE

Year: 2008

Original Name: Ishcheznuvshaya Imperiya

Running Time: 105 min.

Filmed on 35mm, Color

In Russian with English subtitles

Sound: Dolby Digital (SRD)



THE VANISHED EMPIRE

Selected Film Festival Screening List

Lima International Film Festival (Peru, 2008)
Montreal International Film Festival (Canada, 2008)
Pusan International Film Festival (South Korea, 2008)
Manila International Film Festival (Philippines, 2008)
Chicago International Film Festival (USA, 2008)
Rome International Film Festival (Italy, 2008)
Plovdiv and Sofia International Film Festivals (Bulgaria, 2008)
Cairo International Film Festival (Egypt, 2008)
Goa International Film Festival (India, 2008)
Gothenburg International Film Festival (Sweden, 2008)
Belgrade International Film Festival (Serbia, 2008)
Havana International Film Festival (Cuba, 2008)
Festival of Russian Cinema in Essen (Germany, 2008)
16th Festival of Russian Cinema in Honfleur (France, 2008)

– Awards –

THE GOLDEN EAGLE (Moscow, 2009)
(Given by the Russian Academy of Motion Picture Arts and Sciences)

BEST DIRECTOR
BEST SUPPORTING ACTOR

HONOLULU INTERNATIONAL FILM FESTIVAL (Hawaii, 2009)

BEST CINEMATOGRAPHY



THE VANISHED EMPIRE

SYNOPSIS

Moscow. 1973.

Sergey Narbekov (Alexander Lyapin), a first year student at the prestigious Moscow Pedagogical Institute, spends almost all of his time with friends Stepan Molodsov (Yegor Baranovsky) and Kostya Denisov (Ivan Kupreyenko).

Sharing a home with his mother, a younger brother and his grandfather, the eminent archaeologist Pavel Arkadievich Ohotsky (Armen Djigarkhanyan), Sergey goes through life without a shred of self-awareness. He ignores school work and does nothing but flirt with girls, drive around in Kostya's car, listen to records, and hang at music clubs. And despite his family's attempts to inspire him, Sergey remains unpreoccupied with his academic future.

But Sergey's life takes a definite turn when a typical teenage date with the beautiful Lidia Beletskaya (Lidia Milyuzina) awakens in him a desire for something more.

At first, his confidence and charm get him noticed. But this time, an atypical need to please his date turns Sergey into a clumsy partner – and his efforts to win Lidia's heart fail miserably.

When he manages to secure a rare copy of Rolling Stones' latest album and offers it to Lidia, the vinyl turns out to be a copy of the widely available classic Swan Lake. And even the expensive tickets for a popular Hamlet production, starring famous actor Vladimir Vysotsky, get wasted because of a misunderstanding.

Eventually, Sergey's need to win over Lidia leads him to a confrontation with his best friend Stepan, who also has fallen in love with her. And eventually, Sergey leaves town in frustration: first, he goes to Gagry, then to Khorezm – both times to work on excavation projects.

As time inexorably passes and youth fades away, the world that was once so familiar and simple for young Muscovites starts to take on a starkly different shape. And unspoken premonitions of imminent changes take shape as one universal question: "What will happen to us in thirty years?"



THE VANISHED EMPIRE

DIRECTOR BIOGRAPHY

KAREN SHAKHNAZAROV (Director, Writer & Producer)

Karen Shakhnazarov was born on July 8, 1952 in the city of Krasnodar in southern Russia. When his family moved to Moscow, his father Georgy Shakhnazarov became a top Communist party apparatchik and a close adviser to Mikhail Gorbachev. As a boy, Karen liked drawing and staged plays in a school theater. In 1975 he graduated from VGIK (Moscow School for Cinematography) where he studied film directing under Igor Talankin. For two years he worked at Mosfilm Studios as a director's assistant, making three short films before debuting (in 1980) with his first full-length feature *Kind Men* (Dobryaki), a low-key comedy about an ambitious and cynical careerist.

The retro musical comedy *Jazzmen* (My iz dzhaza, 1983) marked the beginning of Shakhnazarov's long-term collaboration with scriptwriter Aleksandr Borodyansky, who has co-written almost all of his films. Another nostalgic musical comedy followed in 1985, *A Winter Evening in Gagry* (Zimnij vecher v Gagraxh, 1985), making Shakhnazarov one of the most commercially successful directors in Russia. In 1986 he shot *The Messenger* (Kuryer), – a light-hearted lyrical comedy about an ambitious teenager.

Gradually his style darkened, his vision became satirical and sophisticated. His new affection for surrealism is felt in *Zero City* (Gorod Zero, 1989), a Kafkaesque portrait of corporate madness, Soviet style. In a quasi-historic drama, *Assassin of the Tsar* (Tsareubiitsa, 1991) the reality of pre-Revolutionary Russian terror is refracted in the twisted mind of a psychiatric patient played by Malcolm McDowell. In the time-travel comedy *Dreams* (Sny, 1993) an 18th-century countess finds herself in contemporary Moscow.

The melodrama *American Daughter* (Americanskaya doch, 1995) portrays a struggling Russian father who comes to the US to find his runaway daughter. The metaphysical charade *Day of the Full Moon* (Den polnoluniya, 1998) is a chain of bizarre episodes loosely connected by characters who appear and then vanish. The black comedy *Poisons, Or the World History of Poisoning* (Yady, ili Vsemirnaya Istoriya Otravlenii, 2001) is yet another tongue-in-cheek historical hallucination.

The Rider Named Death (Vsadnik po imeni Smert', 2004) and *The Vanished Empire* brought the director back to his favorite theme, the history of Russia and its political changes, in a newly engaged realistic style.

In addition to directing films, Mr. Shakhnazarov is very active and successful as a studio administrator. For many years he has run his own production unit, Kuryer. And since being appointed president and CEO of Mosfilm Studios in 1998, he has managed to pull the classic Russian powerhouse out of a long-term crisis and revive it as an attractive production facility for movies and TV series.



THE VANISHED EMPIRE

**– DIRECTOR FILMOGRAPHY –
Karen Shakhnazarov**

The Vanished Empire (2008)
The Rider Named Death (2004)
Poisons, or The World History of Poisoning (2001)
Day of the Full Moon (1998)
American Daughter (1995)
Dreams (1993)
The Assassin of the Tsar (1991)
Zero City (1988)
The Messenger Boy (1987)
Winter Evening In Gagry (1985)
Jazzmen (1983)
Kind Men (1979)
On The School Path (1977)
Shire shag, maestro! (1975)



Mosfilm Studio – A Short History

Mosfilm remains one of the largest film studios in the world.

The history of this vast movie town, located in the Vorobyovy mountains, began in the distant 1920s. That year, Russia's two largest and most prestigious film companies, the A. A. Hanzhonkov Studios and I. Ermolev Studios, were nationalized and handed over to the Russian Department of Photo and Film (VFKO).

In December of 1922, VFKO was transformed into Goskino, and under its custody, Hanzhonkov's and Ermolev's companies were renamed 1st and 3rd Goskino Studios. (Both of these studios were the base of "Mosfilm").

In January of 1924, when its first feature-length film "Skyward, on the Wings" (director Boris Mikhin) was released nationwide, Mosfilm proved that it could successfully combine artistic excellence with commercial viability, and since then, "Mosfilm" has never stopped releasing films as a state-owned enterprise. In 1935, "Mosfilm" received its current name.

The famous logo – a famous sculpture called Rabochy i Kolkhoznitsa (Worker and Kolkhoz Woman) with the Spassky Tower on the background – appeared for the first time in 1947, before the film "Spring" by director Grigory Alexandrov.

Since its inception, "Mosfilm" has released more than 2500 films, and many of these movies have won awards at numerous film festivals – at home and abroad. Today, the studio intends to continue its creative traditions and maintain its status as one of the largest in Europe.



THE VANISHED EMPIRE

ACTOR BIOGRAPHY

Armen Djigarkhanyan

Armen B. Djigarkhanyan (born on October 3, 1935) is a Russian movie and theater actor, who played over two hundred characters in his film career. He has been awarded with the *Order For Services to the Fatherland* award (Za Zaslugi Pered Otechestvom) and with the *People's Artist of USSR* award (in 1985).

From his high school years, Armen was fascinated with theater and cinema; right after graduation, he went to Moscow and tried to enroll in the prestigious GITIS (*State Institute of Theatrical Arts*), but failed to pass the tough entrance exams.

After returning to Yerevan, Djigarkhanyan found a job at the Armenfilm Studio as an Operator Assistant. In 1967, Anatoly Efros invited him to the Moscow Lenin Komsomol Theater, and in 1969, Armen began to work under Andrei Goncharov in the Moscow V. Mayakovsky Theater.

On that stage, Djigarkhanyan has played such famous roles as Stanley Kowalski in ***A Streetcar Named Desire*** and Brick in ***Cat on a Hot Tin Roof***, both from author Tennessee Williams. In September 1996, he left the Mayakovsky Theater, but continued working as a stage actor in other theaters.

In the cinema, the actor made his debut in 1960 playing the role of Akop in the film ***Collapse***. Real fame, though, came to Dzhigarhanyan with the role of young physicist Artem Manvelyan in ***Hello, this is me!*** from director Frunze Dovlatyan.

That was followed by several roles which demonstrated the wide range of his artistic abilities, psychological veracity and transformation. In all, Djigarkhanyan played about two hundred movie roles in his career and has become one of the most active Russian actors of his generation.

From 1991 to 1996, Armen Djigarkhanyan taught acting in VGIK (All-Russian State Institute of Cinematography), and in 1996 he founded the Moscow Dramatic Theater.