

BOOMERANG MEDIA.AM, AVA FILMS, and LA HUIT  
present

# I WILL REVENGE THIS WORLD WITH LOVE S. PARADJANOV

produced, written, and directed by ZARA JIAN



Armenia, France / 110min



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2024  
Official Selection

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## SYNOPSIS

Unfolding global events prompt the author of the film to leave the country where she lives and works. Returning home to Armenia to search for a solution, she seeks out an example-setting icon who can show us the way forward. The museum dedicated to Sergei Paradjanov becomes a place of inspiration, from which there can be no return to toxic reality.

## DIRECTOR'S STATEMENT

From Sergei Paradjanov to the present day.

Dedicated to the centenary of the most free, world-famous director and artist in captivity.

One of the main messages of this film is that regardless of world chaos and geopolitical intrigues, everyone should continue their work without becoming an instrument of a toxic reality. Paradjanov's story proves this truth, and his example can inspire and guide today's artists in their own journeys to truth. Through the life and work of Paradjanov, clarifying and interpreting his theme of human freedom, despite imprisonment - where freedom is limited both by the borders of the totalitarian state and by the barbed wire of the camp fence, we will trace the phantasmagorical repetition of the events of Paradjanov's life and era, with the present.

A search for common ideas, goals and solutions, with heroes from different barricades, but a shared love and recognition for Paradjanov.

## DIRECTOR'S Q&A

*When did you discover Paradjanov, and what does he mean to you as a filmmaker, and as an Armenian?*

Zara Jian: I became aware of Paradjanov when I was 17 and living in Armenia. I find it interesting that Paradjanov's work has kept "appearing" throughout my life. For example, when I lived in Los Angeles, an American girl who I was visiting Ivana Chubbuck's studio with, recommended that I go to the Hammer Museum. She told me that "some cool retrospective" was taking place. The retrospective turned out to be an exhibition on Paradjanov's film "The Color of Pomegranates". I have many more examples like this I could share.

In regards to the film "I will revenge this world with LOVE" S. Paradjanov", it came to fruition in a very similar way to what can be seen at the beginning of the film - where the main character leaves home, just like I did in 2020 after a series of events took place. Soon after returning to Armenia from Russia colleagues called me and asked me to show them interesting places in Armenia. Our first visit was to Paradjanov's Museum. I found myself standing in front of his self-portrait entitled "Son of Three Nations" when I was suddenly hit by a strong feeling. Everything that troubled me

came right to me and I couldn't stop thinking about so many similar minded, talented people who had to exchange their talent in exchange for becoming political activists. In that moment I truly understood the scale of terror that Paradjanov had suffered during the Soviet era, and how he remained loyal to his beliefs throughout. I also came to the conclusion that I wanted my film to deliver that exact message. Paradjanov is a huge personal inspiration for me. I admire his need and urge to create at all times, even when he was a prisoner in a Soviet jail. To me, he's a genius. This story is based on true events, it's not just a classical biopic. The film follows the path of its author, as they try to find answers.

Through the process of researching the events and people that formed part of Paradjanov's life and career. I found that he somehow managed to enter each person's life in his own unique and mysterious way and that no one's life was ever the same after meeting him. Personally, it's hard for me to explain with words just how much of an impact he's made on my life – there's no denying that during the last two years, he's been right at the epicentre of my work. During this time, it has never felt like I was researching a stranger or someone whose artistic choices were difficult to comprehend. In my opinion, I believe it's impossible to evaluate a genius by his work or his life choices, because we all choose what of them we bring to the story. For this reason I chose not to create a classic biopic, in which I imposed my own vision. Instead, I chose to follow the genius and the choices he made.

The freest man is not free. Perhaps it was this that connected me more with Paradjanov.

And Paradjanov once said about himself: "I am enlightened and this is the most terrible thing... I am the south and the east. Dirty and clean."

And Tarkovsky said about him: "In the USSR it is impossible not to intimidate a person. But Paradjanov was not intimidated. He was perhaps the only one in his country who personified the aphorism: "If you want to be free, be it.""

*You have brought together a brilliant group of artists who participate in the film, how did you know who should be in the film? Was anyone difficult to secure?*

All these amazing heroes came together and joined us in a way that I find hard to describe. My initial idea was to use Paradjanov's help to reunite people of different generations, nationalities and religions, who were not only living in internal conflict, but who were also in conflict with each other and with the system in which they lived. One of the messages the film tries to convey is that culture is the only institution that must stand above regimes and is the only form of power that is able to exist without borders, nationalities and acts. In the end, it became about searching for participants who, despite their own individual ideas and goals, all shared a love and admiration for Sergei Paradjanov. In a way, I think the film reflects the phantasmagoria of reality through which Paradjanov was creating. Ultimately, I divided the heroes of the film into three groups: cultural figures of the Soviet era, friends and colleagues of Paradjanov, and modern cultural figures of the post-Soviet

reality. My goal was to make a film with heroes from all over the world, to reflect the impact Paradjanov has had internationally and throughout the years, not just during the Soviet region and era.

To answer your question as to who ended up being the heroes of the film, I find it completely mystical.

Lora Guerra appeared quite suddenly in Riga where Chulpan lives. I had five days in the Emir's village when the budget of the film had not even been approved! Ali Khamraev's arrival in Armenia... The most amazing thing was a sudden encounter with Joel Chapron on the second floor of the Palais in Cannes. During this encounter I first learned that in the last years of Paradjanov's life, Chapron was a young man living in Paris, he translated for him on local television and actually became one of the last people who experienced Paradjanov at the moment of his liberation from the cage, and witnessed the feeling of recognition by the world. In regards to Atom Egoyan and Tarsem Singh, they're a whole other topic. I just wrote Tarsem a letter, to which he immediately replied and three months later he made the long journey from Toronto to Yerevan for 2 days, and became one of the heroes of the film, for which I am incredibly grateful. He then admitted that the name Paradjanov can work miracles.

In February 2024, when I had practically finished editing the film, our DOP Norayr Kasper called me when he found out that I was going to fly to Berlin for the festival. He said that Atom was going to be there and, even though his schedule was completely booked, we had to at least try. We ended up packing our suitcases and on 21 February we found ourselves filming with Atom in Berlin. Artavazd Peleshyan, who famously never gives interviews, also agreed to join us thanks to the director of the cinema center Shushanik Mirzakhayan, who managed to convince the maestro to believe in us. However, none of this would have been possible without my colleague Ani Vorskanyan, who is also the film's producer, our French co-producer Stéphane Jourdain, our incredible DOP Norayr Kasper, David Kelly, the executive producer from Britain, and the rest of the team.

*Your own journey is dramatized in the film, can you talk about your decision to frame the film this way, and process of recreating iconic imagery from Paradjanov's work?*

This film is not a classic biopic dedicated to Paradjanov, moreover, there are many films through which one can learn more about Paradjanov's biography and works, but this film connects the past with the present.

The film is based on real events in my life. This film acted as a form of therapy for me - through the author's own drama and Paradjanov's journey. I experienced a very difficult war in Armenia in 2020, when we were bombed by Azerbaijan and Turkey. I felt it was impossible to breathe, seeing the corpses of 18-year-old children and the backs of children burned with phosphorus, who we had tried to save in vain by moving them into shelters. I left again after the war, but I couldn't live with this

injustice. When the war between the two brotherly nations began, I felt as if the whole world had gone crazy.

All these events came together when, in October 2022, I found myself standing in front of Paradjanov's self-portrait in a museum in Armenia. I couldn't even bring myself to imagine how he would feel and how he would create, today, in this chaos. Paradjanov made me calm down, he made me realise that I had a constant need to fight, that I had so much anger built inside me, and that I was starting to destroy myself.

As for the characters from Paradjanov's films, this is a world of illusions that finds its place in the author's reality. In general, in this film, the past constantly meets the present, and the world of illusion competes with the world of reality, and at times you don't really know where you stand. At the end of the film, these worlds merge against the backdrop of the driver's fabulous euphoria. I think Paradjanov's characters give hope.

Nothing has changed. The same Artsakh problem that existed during Paradjanov's time was relevant again when we were filming.

*In the film, you reveal a way to look at today's world through the lens of Paradjanov's life, outlook, and works – What do you think Paradjanov's message would be to those still living through the same and similar conflicts today?*

I'm afraid to assume. Paradjanov was a cosmopolitan and I'm not sure if he would remain that way in our present time. But I am sure that he would have continued to create and would have won again. There was no other way for him.

After all, as he said, "The most terrible thing is to gape at the beautiful", he could see the beautiful in everything.

And he once said: "I am a crazy old man who draws flowers".

But the most important thing that I try to achieve in practice is to carry out revenge with love. It's still complicated, but it's possible.

*Your own experience, and that of Paradjanov, is informed, then as now, by the geopolitical situation in Armenia. Can you expand on this for those less versed in the struggles of the region?*

The problem of Artsakh (Nagorno-Karabakh). Atom Egoyan describes it in detail in the film and I completely agree with him. He described everything that took place before I was born, as for what took place after: The Sumgait pogrom happened, after which the Armenians alone defended their right to live on historically Armenian land. Even then, Russia and the world did not work to resolve the conflict

for over 30 years because it was easier to manipulate the parties involved while they fought each other.

In 2020, Azerbaijan and Turkey started a massive aggression and attacked the local population of Artsakh and the entire Armenian world.

During this year the whole world was against us, even Ukraine which I found the most heartbreaking. After all, Aliyev and Erdogan are dictators too, but more than this they have genocide on their conscience. The world didn't care at the time and in 2020, in the 21st century, the Armenian genocide was repeated, just as it happened in 1915. And, just like back then, the whole world saw it and remained silent. As one of the heroes of the film says, "There is no West and no East, no North and no South, there is a huge cauldron, and in this cauldron we are all...".

### DIRECTOR'S BIO

Zara Jian (1987) is an Armenian producer, director and actress. She had to start working abroad as a teenager to make ends meet due to the financial crisis in Armenia. She graduated in economics and TV show management and moved to Hollywood where she spent three years collaborating with acting coach Ivana Chubbuck. Zara constantly improved her skills by participating in workshops around the world, including F.Stain studio- Barcelona, and Edgy Pictures - Los-Angeles.

In 2017 Zara decided to return to her motherland and invest her professional expertise in the Armenian film industry. During the same year she organized Ivana Chubbuck's tour of Armenia with the support of a state fund. In 2020 Zara went to the front line in Armenia to help rescue children and refugees from Artsakh, and organize psychological help, painting sessions and humanitarian aid. She later created her own company, Boomerang Media.AM, and directed her first feature film "Leona End Mark". The film is shot with a concentration on the actor's performance and dramaturgical skills of storytelling in the Kammerspiel style. Her focus as a filmmaker is set on genres of psychological and political thrillers, and documentary.

At the end of 2023, Zara wrote a docudrama script, and in 2024 the film was shot and edited (with the support of National funds and in co-production with France). Zara hopes to contribute to Armenian film industry development and strongly believes that recognition in European film culture can give a breath to the new wave of Armenian cinema.

### CONTRIBUTOR BIOS

EMIR KUSTURICA, who began his career in the mid-1980s, is a Bosnian-born Serbian film director, screenwriter, actor, producer and musician and is one of the most-distinguished European filmmakers.

He has competed on five occasions at the Cannes Film Festival and won the Palme d'Or twice (for *When Father Was Away on Business* and *Underground*), as well as the Best Director prize for *Time of the Gypsies*. He has also been made a Commander of the French Ordre des Arts et des Lettres. During his cinematic career Emir was very familiar with Parajanov's films, but after his first visit to Parajanov's

museum in Yerevan in 2010, he dove deeper into his art, owning the fact that Paradjanov had affected his work, not by creating similar films, but rather by his use of image as the main weapon.

JOËL CHAPRON is a film scholar, specialist in cinema of Central and Eastern Europe and especially the countries that formed part of the former USSR. Responsible for the promotion of French films to this area within Unifrance Films. During the earlier years of his career, Joël met Paradjanov during his visit to Paris, where he had the chance to interpret a television interview. He refers to Paradjanov as a man of a great sense of humor.

ARTAVAZD PELESHYAN is an Armenian director of essay films, a documentarian in the history of film art, a screenwriter, and a film theorist. He is renowned for developing a style of cinematographic perspective known as distance montage - combining depth perception with oncoming entities, such as running packs of antelope or hordes of humans. Filmmaker Sergei Parajanov has referred to Peleshyan as "one of the few authentic geniuses in the world of cinema". They were friends from when Peleshyan took his first steps in cinema and Paradjanov was an admirer of his work from the offset. They never lost touch throughout their lives, even managing to keep in contact through the phone and letters during the hardest times during the Soviet era.

ALI KHAMRAYEV is an Uzbek actor, film director, screenwriter, and film producer. He is best known for his works in the 1960s and 1970s during the former Soviet Union. To date, Hamroyev has made over 30 documentaries and over 20 feature films. Ali Khamraev first became acquainted with Parajanov after seeing his film "The Shadows of the Forgotten Ancestors" whilst he was a student. Years later after Parajanov had shot "The Legend of Surami Fortress", he had a chance encounter with Paradjanov at the Union of Cinematographers during which he offered him to host the premiere of his film in Tashkent.

CHULPAN KHAMATOVA is an internationally acclaimed film and stage actress and well-known philanthropist who left Moscow following the Russian invasion of Ukraine and took permanent residency in Latvia.

Khamatova is also known for her social activism, raising awareness of child cancer. In 2006, Khamatova became a co-founder of the Podari Zhizn ("Make the gift of Life") charity, a foundation which helps children suffering from oncological and hematological diseases. Though Chulpan has never met Paradjanov in person, she refers to him as one of the artists who keeps her going through the tough times, constantly teaching to see the beauty in the world.

LEVON H. ABRAHAMIAN is an Armenian anthropologist and historian. In 2005 he headed the Institute's Department of Contemporary Anthropological Studies. Abrahamian has taught at YSU since 1990. He has also taught as a visiting professor at the University of Pittsburgh, Columbia University, UCLA , and UC, Berkeley. Levon met Paradjanov during filming "The Color of Pomegranates," where he worked as a crew member. It was during this time Parajanov offered him to play the role of the young catholicos.

LORA GUERRA is the wife, muse and comrade-in-arms of the Italian poet, writer, screenwriter and film director Tonino Guerra. Tonino Guerra collaborated with such directors as Fellini, Antonioni, Tarkovsky, Bertolucci. Lora knew Paradjanov from their years in VGIK and MOSFILM, through mutual friends and colleagues. She later introduced her husband to Paradjanov, the two bright creators instantly clicked.

TARSEM SINGH DHANDWAR, known professionally as Tarsem, is an Indian director who has worked on films, music videos, and commercials. He directed *The Cell* (2000), *The Fall* (2006), *Immortals* (2011), *Mirror Mirror* (2012), and *Self/less* (2015). He's worked with Suzanne Vega, *En Vogue*, Vanessa Paradis, R.E.M.. He's won six MTV Video Music Awards, including the coveted 'Video of the Year'. He's also made several music videos which are heavily influenced by the work of the genius Sergei Paradjanov and his masterpiece "*The Color of Pomegranates*", most notably the music video for Lady Gaga's song 911.

ATOM EGOYAN is a Canadian filmmaker. Born in Egypt to Armenian parents, he was raised in Western Canada. He returned to his ethnic "homeland" when he filmed *Calendar* (1993) in Armenia, which won attention at the Sundance Film Festival.

Emerging in the 1980s as part of the Toronto New Wave, he made his career breakthrough with *Exotica* (1994), a film set in a strip club. Egoyan's most critically acclaimed film is the drama *The Sweet Hereafter* (1997), for which he received two Academy Award nominations. His biggest commercial success is the erotic thriller *Chloe*. Atom got to know Paradjanov, through photographer Kaloust Babaan, who worked with Parajanov. Kaloust was one of the first people, whom Atom got to meet upon his move to Toronto. It was through Kaloust's images that Atom felt the mysterious and magical world of Parajanov's art.

## PRODUCER BIOS

### ANI VORSKANYAN - PRODUCER

Ani Vorskanyan is the visionary founder behind AVA Films, which has rapidly ascended to become one of Armenia's most prestigious production companies. Under her leadership, AVA Films has carved out a significant niche in the international film festival circuit, boasting an impressive portfolio.

Among her notable achievements, Vorskanyan co-produced "*Amerikatsi*" (2022), a film that has garnered critical acclaim and was shortlisted for the upcoming Academy Awards. Additionally, her co-production "*Si le vent tombe*" ("*Should the Wind Drop*") was selected for the Official Selection of the 73rd Cannes Festival in 2020 and was featured in the ACID program, further solidifying her reputation as a producer with an exceptional ability to craft stories that captivate audiences and critics alike.

Vorskanyan's contributions to cinema, particularly through these distinguished films, underscore her role as a key figure in elevating Armenian filmmaking on the international stage.



## STÉPHANE JOURDAIN - CO-PRODUCER

Stéphane Jourdain studied musicology and ethnomusicology before turning to film production (with La Huit). For 20 years he has been involved in documentaries, music films, and a handful of fiction films. Currently, La Huit is working with Jean Breschand, Vincent Dieutre, Pol Cruchten, Paul Otchakovsky-Laurens, Jean-Charles Massera, Hamza Ouni, Vivianne Perelmutter, Laurent Roth, Fanny Spindler, amongst others.

## DAVID KELLY - EXECUTIVE PRODUCER

David P. Kelly is co-owner of a London based production company with experience of producing films from the major studio funded 'MAD ABOUT MAMBO' with partners Gabriel Byrne and Mike Medavoy to multi-territory European independent feature films notably 'TWO WOMEN' dir: Vera Glagoleva, starring Ralph Fiennes, to 'Desert Flower' Dir : Sherry Hormann, to the recent Cannes official selected cinema documentary 'THE STORMS OF JEREMY THOMAS' dir: Mark Cousins that had it's World-wide release 2023/24 with Cohen media Group USA and Curzon in the UK. He has developed drama scripts with Oscar-winning writers to emerging newcomers whilst under producers deal at both Working Title films and Elton John's Rocket pictures. A European and International Industry recognised producer having trained both at MGM studios in Los Angeles, ACE in Paris and at Central St Martin's Art School London. In 2024 he joined as Executive producer Zara Jian's debut feature film 'I WILL REVENGE THIS WORLD WITH LOVE S. Parajarnov' which he was introduced to at the Golden Apricot International film festival in Armenia in 2023, that is now in official selection at Venice film festival 2024.

## LONG SYNOPSIS

The author, who is a representative of the current young generation, and whose face we do not see throughout the film, decides to leave Moscow and return to her home in Armenia.

Upon arrival in Yerevan, the author is accompanied by a driver. During the dialogue, he shares his feelings about his grandson, who serves in the army and from whom there has been no news for several days. When the driver asks where to go, the author, on reflection, asks to drive up to the Paradjanov Museum and wait.

Upon arrival, the artistic picture gradually acquires phantasmagoric shades. Time becomes endless, and the author's journey through the night museum begins, from which the author, at first, tries to find a way out. Having exhausted all attempts and realizing their futility, the author accepts reality and begins to examine the work of Paradjanov, lighting them with a small flashlight. During her journey, the author will meet Paradjanov's friends and colleagues, as well as cultural figures who, like Paradjanov himself, found themselves behind barbed wire.

The author enters the small museum's shop and sees a hoodie with a photograph of Yuri Mechitov, where Paradjanov is standing with a bouquet of lilies, and a cage with a bird on his head ... When the author answers all her questions, she goes out into

the courtyard of the museum, where photos of famous people are hanging on a tree who have previously visited the museum. Among them are those who answered questions from the author during the film.

Lighted lanterns hang from a tree. But one is missing, which the author previously took with her to the museum. The author returns the lantern to the tree, puts on her shoes, takes the phone and goes to the main exit, which is already open. At the main entrance of the museum there is a trash can, into which she throws her phone and an old T-shirt. The author leaves the museum wearing a sweatshirt with a photograph taken by Mechitov printed on it. The author moves to the car. The car is parked with the headlights on. Headlights seem to break through the thick darkness. Sounds of music are heard from the car. The driver's door is open. The driver next to the car joyfully dances to national motives. He received news from his grandson that he is alive.

From the museum windows and rooftop people look out to the driver. Now lights are on in each museum's window. Driver invites the author to dance.

People from the windows and rooftop applaud them. They are dressed as characters from Paradjanov's films. The driver gallantly opens the rear passenger door of the car and invites the author. The author sits down. The car turns around. The back of the car is in front of the museum. The author looks around from the rear window of the car and calls DOP with her eyes. For the first time we see the face of the author.

As DOP gets closer to the car, we see the author's face getting closer and closer from the rear window. However, the author's gaze is already directed at the portrait of Sergei Paradjanov, installed on the museum building.

DOP with the camera sits in the car in the front passenger seat and through the side mirror reflects the face of Sergei Paradjanov, on which the author's gaze has stopped.

## CREDITS

BOOMERANG MEDIA.AM

AVA Films

in co-production with  
LA HUIT

with the support of  
NATIONAL CINEMA CENTER OF ARMENIA (NCCA)  
MINISTRY OF EDUCATION, SCIENCE, CULTURE, AND SPORT OF  
THE REPUBLIC OF ARMENIA  
and  
CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE (CNC)

With the participation of CINÉ+

PRESENT

A FILM BY ZARA JIAN

“I Will Revenge This World with Love” S. Paradjanov

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Tarsem Singh  
Ali Khamrayev  
Atom Egoyan  
Joel Chapron  
Lora Guerra  
Emir Kusturica  
Chulpan Khamatova

And

Sergei Paradjanov

CAST

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DRIVER	Hakob Karapetyan
MUSEUM GUARD	Levon Abrahamyan
POET'S MUSE	Anna Paloma
AIRPORT EMPLOYEE	Irina Pavlova
JOURNALIST	Narine Mnatsakanyan
JOURNALIST CAMERAMAN	Konstantin Kalashnikov
POET	Sero Soghomonyan
POET'S LOVE	Frida York
POET AS A CHILD	Daniel Karapetyan
PARSON	Mikhail Aleksanyants
DURMISHKHAN	Andranik Abrahamyan
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Roma Film Orchestra

Violino I  
Violino II

Eunice Cangianiello  
Valentina Del Re



Viola  
Violoncello  
Contrabbasso

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Goran Begulic

BEST BOYS  
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Marko Špijunović

DRIVER  
Slobodan Aćimović

LATVIA UNIT

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Ivs Sedovs

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PROP MASTER  
Anna Smikova

PROP MASTER ASSISTANT  
Dzianis Vaskevich

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FOCUS-PULLER  
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Linda Zhukova

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CAMERA BUS DRIVER  
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RENTALS

LensBase Rental /ARMENIA/

Boo Rental /ARMENIA/

DT Light /SERBIA/

SUFIDE.FILM /LATVIA/

Zodiac film GmbH /GERMANY/

LOCATIONS:

Sergei Parajanov Museum

Aguletsi House Museum & Art Cafe

Zvartnots International Airport

Art Kvartal Yerevan

RIS Dalma Collection Yerevan

Mecavnik Resort, Mokra Gora, Serbia

Hotel Adlon Kempinski Berlin

Additional music:

Song: "Come back home"

Composer: Ardie Son

Song: "Visual Apex"

Composer: Terry Devine-King

ARCHIVES

Fragments of the working materials of the TV program "Kinopanorama" Main

Editorial Board Of Film Programs, (1989)

Licensors: The Branch of Federal State Unitary Enterprise «The Russian Television and  
Radio Broadcasting Company» «Foreingn Economic Relations Company Ltd.

«Sovtelexport»

"The Color of Pomegranates", (1969)

Director: Sergei Paradjanov

Licensor: National Cinema Center of Armenia

"Shadows of forgotten ancestors", (1965)

Director: Sergei Paradjanov

Licensor: Ukrainian Rights Management Group  
Dovzhenka Film Studio

"Ashik Kerib", (1988)

Director: Sergei Paradjanov

Licensor: JSC "Georgian Film"

"The Legend of Suram Fortress", (1985)

Director: Sergei Paradjanov

Licensor: JSC "Georgian Film"

TV show program "Du côté de chez Fred", reference CPB88013271

Licensor: L'INA éclaire l'actu

#### FILM INSERTS:

Extract used under the doctrine of "Fair Use"

Lady Gaga - 911 (Short Film) , (2020)

Director: Tarsem Singh

"Ararat", (2002)

Director: Atom Egoyan

"Calendar", (1993)

Director: Atom Egoyan

Deep Forest - Sweet Luluby (Music Video),(1992)

Director: Tarsem Singh

"On the milky road", (2016)

Director: Emir Kusturica

#### Photos:

Yuri Mechetov

Zaven Sargsyan

Kaloust Babian

Ara Guler

Valeriy Plotnikov

Plain Arrivan shot by

Fly Arna.

DESIGN AND MARKETING

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Eduard Gabrielyan  
Vahan Zargaryan  
Yulia Maksyutova  
Lilit Hakobyan  
Elen Hovhannisyan

SPECIAL THANKS TO:  
Shushanik Mirzakhanyan  
Sergei Parajanov Museum  
Zaven Sargsyan  
Anahit Mikayelyan  
Marianna Manucharyan  
Neda Dalalyan  
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Nun Sahakyan  
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Zoren Galstyan  
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Lusine Khachatryan  
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Hovhannes Khudoyan  
Nune Arakelyan  
Nerses Sedrakyan  
Hayk Vardanyan  
Roman Balayan  
Alexandr Atanesyan  
Yuri Mechitov  
Gars Khachatryan  
Classic Cars Armenia  
Mother Cathedral of Holy Etchmiadzin

"I Will Revenge This World with Love" S. Paradjanov  
a ZARA JIAN film

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