

International Sales & Distribution: Luminescence Kft

Production: Cinema Foundation of Russia, Bonanza Studios, CTB Film Company, Main Road | Post

Producers: Dzhanik Fayziev, Sergey Selyanov

Executive Producer: Innokentiy Malinkin

Screenwriters: Andrey Rubanov, Dzhanik Fayziev, Drew Row, Twister Murchison

Director: Dzhanik Fayziev

Starring: Evgeniy Mironov, Evgeniy Romantsov, Viktoriya Agalakova, Maria Lisovaya, Ivan Ivanovich, Elizaveta Taichenacheva, Svetlana Ivanova, Mikhail Efremov, Elena Yakovleva, Svetlana Permyakova, Yan Tsapnik, Yuriy Kutsenko, etc.

Genre: science fiction, adventures

Rating: 6 +

Release Date: October 17th, 2019

Synopsis:

What would Moscow look like after a complete blackout and shutdown when an extraterrestrial game has attracted all eyes? Because of a galactic war that had happened near the Earth, the Moon was destroyed and the planet's poles were displaced. There's a giant alien ship above the city – it's a stadium where sports competitions that remotely resemble modern football but an incredibly fast one take place. This game is called "spaceball". The game starts and the whole world stands still: everyone is watching the game. Players are called "athletes". For regular people, they are Gods as the planet's fate depends on matches results.

ABOUT THE FILM'S PRODUCTION:

Moscow 2070 – palms, sun, heat. It is as if ancient Babylon got moved to the Hawaiian Islands, having absorbed the coziness of Moscow patios, an international hubbub and a kaleidoscope of alien races. Slim beauties and athletic young men enjoying the sun have no idea that an alien evil is trying to destroy this charming world. To resist it, characters will have to find superpowers inside themselves, awaken their abilities and go through a range of stunning adventures.

Moscow is covered in jungles and people haven't managed to get over global natural disasters. There's a giant alien ship above the city – it's a stadium where sports competitions that remotely resemble modern football but an incredibly fast one take place. Once a week lucky Earthlings and alien elite gather in the stands to watch spectacular competitions between various planets' national teams. The game starts and the whole world stands still: everyone is watching the game. Players are called "athletes". For regular people, they are Gods as the planet's fate depends on matches results. The rest of the people drop everything and watch broadcasts on giant screens in the city streets.

Dzhanik Fayziev, director, screenwriter and producer

"I grew up reading modern science fiction. For my generation science fiction was the main book genre: Isaac Asimov, Ray Bradbury, Arthur Clarke, Arkady and Boris Strugatsky, Alexander Belyaev – we've always dreamt of travelling into their worlds. That's why I love everything about other planets, aliens, superpowers, mysteries and adventures. What boy doesn't want to have superpowers and play a truly gripping game? I build up my strength and got close to my childhood fantasies.

I've been dreaming about this project for a long time. The first draft of my application was written 12 years ago. It was completely different: more noir, more serious. I started writing the script alone but then invited Andrey Rubanov as a co-author. At some point, we reached a deadlock and I've decided to call in our western colleagues. I found two young American authors – those guys have rich experience in animation and comedies, they are funny, inspiring and bold. They read our script and told that it's great and interesting but a little bit heavy, so they offered us help. In the US this type of work is called "doctoring" although in fact they are fully-fledged co-authors. But it wasn't the end of the story. I realized that the script needs further development. The project is difficult and any improvisation on set is impossible. As the whole movie was shot using green screen, at first it was difficult for actors to orient and identify where to look, who's next to them, what he or she looks like, so it was important for me to make the script as strong as possible to turn it into a guide to action. We've created a big scriptwriting group and made all the decisions in creative arguments".

On the area of more than 35000 m² the team has built convertible decorations of streets and interiors of future Moscow with thousands of handmade stage props. Up to 500 crowd actors took part in the shootings, and each one of them had a unique costume. Costume designers used 1,5 tons of light summer Indian clothing.

Spaceball is a super dynamic sport that requires teleportation, so only people in which a scientist called Belo found superpowers can get into the team. It's a dangerous game as well that's why sportsmen need helmets and protective costumes. To achieve a proper fit, costumes for the actors were created according to individual models.

Sergey Shichkin, Costume Designer:

"Overall we've made about 600 costumes: crowd actors, aliens, athletes. The world of the film is colorful so our goal was to make everything as bright as possible".

To make costumes for athletes, the team got the actor's casts according to which they created tailor's dummies. Before the shootings, each one of the actors went through 10-hour measurements when assistants put layers of plaster cast and silicone. The same process was applied to make Kevlar protective pads, helmets, gloves and shoes.

Sergey continues:

"We've used this technology for the first time. It was necessary because costumes were rather complicated and it was important so that they fit perfectly. The style of "Goalkeeper of the Galaxy" is a special fantastic world. Everybody knows what science fiction is supposed to look like, but we've decided to go our own way and make up a unique world with unique costumes, step aside from the typical vision. It took us about 1,5 years to create sketches: we were meeting the director and discussing them, it was important for us not to make the world of the film depressive. We tried to revise modern clothes rather than create something completely new. For example, we made coats out of several jeans or skirts out of jackets. We've textured clothes and after that filled them with special bright pigments from India. We wanted to present on screen altered versions of modern clothes".

Equally rigorous the authors of the film approached to the physical drill of sportsmen – it started a month before the shooting. At first, future athletes learned how to hit and kick the football. Every day they had two-hour workouts in an open field near the home stadium of FC Spartak in Moscow. For a few more days stuntmen were teaching actors how to dispose the body weight on supporting strands correctly – according to the script, during entertaining spaceball matches scenes the characters have to move in the air very fast and very often, and such scenes have a significant place in the film.

Complex prosthetic makeup was used to create unique images. Visual effects specialists added to the creation of "Goalkeeper of the Galaxy"'s unique world.

Yuriy Zhukov and Maksim Isachenko Prosthetic Makeup, FX-Art:

«Our main job is to implement any fantastic idea. FX-Art team includes incredibly talented sculptors, artists and technologists. Altogether, we've spent 10 months working on the project. One of the key characters we've worked on was Valaya, Cherno's daughter. Director's condition was to give the actress an opportunity to use her facial expressions and show emotions, to keep her grace and form despite the fact that the makeup covered her completely. Moreover, this character acts in many action scenes: she jumps, runs, falls, and fights. That's why we had to consider the design thoroughly. Every day it took us 7 hours to put on her makeup – a costume of 31 silicone pads covered her whole body. Every single shooting day we had to make a new set of details. Such an extraordinary style is Dzhanik's achievement. Initially, he wanted to mix various styles to get something one-of-a-kind. The film is beautiful, bright and unusual”.

Dzhanik Fayziev: “I realized then and I realize now that the fulfillment of this idea requires much more financial and technological resources as in our country no one has ever tried approaching to that amount of work and that level of the task. That's why every specialist that took part in this project faced a tremendously high-level task. Over the last few years, we've gained enough experience to leap into such an ambitious project”.

Sergey Selyanov:

“We've been working on this project for almost five years and did everything very carefully: the script, characters' appearance and locations, costumes, decorations, and, of course, graphics. In my opinion, the amount of graphics and special effects in the “Goalkeeper of the Galaxy” equals the whole industry's results over the last five years. We've learnt to make graphics at the world level. But, as I said, the number and the quality of special effects “Goalkeeper of the Galaxy” will signify switching to a different coordinate system and bring Russian motion pictures on a completely different level”.

Arman Yahin, CEO of Main Road Post, a visual effects production studio:

“This project was nontrivial for our company. The whole “Goalkeeper of the Galaxy” is shot using the “green screen” studio and almost every frame includes computer graphics of various complexity. The main challenge we faced was in a big number of digital characters – either completely virtual or created using digital dubbing actors. There are more than 50 characters like this in the film including, for example, 3-meter tall aliens and, of course, our main antagonist – Cherno, who is a 100% digital character. The production took quite a lot and lasted for about 3 years. While the other part of the team was working on the script, we drew more than 1000 various drafts. The artist was developing visual identities, costumes, the world. Then something would change and we would suggest new concepts. Many companies helped us with the graphics as we had more than 2000 CGI shots and we also worked with an international team of top class animators. From a technological point of view, we've done many things that have never tried before, for example, a complex muscle system to work with characters and make them realistic. The most difficult one was the main antagonist – Cherno. The right image for him was found rather fast, almost accidentally. Our artist Maksim Revin drew many various aliens for mass scenes and come across a very interesting image that we later suggested as Cherno and the director agreed. We've got a fear-inducing villain but at the same time he's very handsome and harsh. Cherno has an unusual costume – a protective gown that moves around him. This character required a lot of hard work. Many aspects of it we've tried for the first time both technologically and, what's even more important, theoretically, because it's a fantastic world. The most difficult in films is a fantastic story, as everything you put in the frame must be explained first. There is a lot of abstract stuff that you must make convincing for the audience, concrete. We have very spectacular action scenes with teleportation all over the giant stadium. We had nothing to refer to when creating it, so we had to try everything ourselves: its appearance, lighting and so on. To show teleportation we've made up colorful trains for the characters: molecule after molecule, atom after atom. To make characters recognizable for the audience and to make following the plot easier in a rich visual space, we've used different train colors for different characters. We had to make up all these nuances. Yes, it was difficult and it was a real challenge for us

as the modern audience has high expectations because of the high bar set by Hollywood movies. That's why such breakthroughs bring so much joy".

Maksim Osadchiy, Cinematographer:

"First of all, the project was attractive for me because it was created using modern technologies which hadn't been applied in our country before. We hadn't had a project with such level of technologies before in our country. Obviously, it's interesting and flattering to be a pioneer. The first block was shot in the studio with scenery of streets and houses. The second block was shot on the blue background without any scenery. Actors had to keep in mind that all the visual stuff would be added later. My task was to imitate the right atmosphere: for example, sunny or cloudy weather, various light conditions. What was special about our work is that we had to imagine all this conditions to match them with the graphics afterwards. For several scenes, we've used a motion control technology that had been lost in our country. We brought a more modern motion control - Techno Dolly - from the Czech Republic to create episodes that required interaction characters of various sizes with space and the camera movements. Those were the most difficult scenes as they were shot using several layers according to marks and guiding points, after that we put all the material together to get the frame we needed".

Dzhanik Fayziev:

"The most difficult aspect of dealing with a fantastic world is a necessity to write everything from scratch. Then your imagination brings you too far and when you look back, you realize that not everything can be fulfilled and some ideas must be set aside. A classical formula of the creation process is a selection. When you work with science fiction this aspect is a dominating one. That is the hardest part – to consecutively create a more or less logical world. According to modern cinematic rules, the more complicated your fantastic world is, the simpler your story should be. We move so fast in dense information flow that there's less and less room for working on the soul and the slightest mistake anyone can make might be fatal. The global idea of our film is that everybody makes mistakes and it's normal. You need to be courageous and strong enough to correct them – and therefore, to win".

FILMMAKERS

Dzhanik Fayziev – director, producer, co-author of the script.

Born in 1961, Tashkent. Graduated from Gerasimov Institute of Cinematography in 1983 (acting faculty, Chirkov's workshop) and in 1991 (directing faculty, Kvirikadze workshop). The first three works of a beginning director (Kya-dya, Siz kim siz? and Kammi) got a number of prestigious international festivals' awards. In 1993, Dzhanik came into advertising and music videos. In 1996, he became a director of Old Songs program, in 1997 directed NAMEDNI 1961-1991. Our era. Since 1997 to 2005 was working as a director of motion picture production on Channel 1 and became one of the founders of Directsia Kino Motion Picture Company. During this period, they made such successful projects as Stop on Demand, Border: Siberian romance, Endangered Empire, Russians in the City of Angels, 72 metres, Night Watch, Day Watch, etc. In 2005, he directed The Turkish Gambit - a film based on Boris Akunin's novel of the same name. The film became a leader of film distribution. Since 2007 to 2009 was working as a series producer for Channel 1 with such projects as Gone, Gromovy, Diversant. In 2008, Dzhanik Fayziev produced two movies: Admiral and Kanikuly Strogogo Regime. In 2012, he directed and produced August Vosmogo. Since 2012, Dzhanik has been working as a Senior Lecturer in Television (Gerasimov Institute of Cinematography, directing faculty).

In 2015 Dzhanik worked as an executive producer in the "Central Partnership" company, in 2016 became the head of "CAT Film Studio" (Gazprom-Media CAT) and produced Furious and Rubezh, as well as several series for Channel 1 and NTV.

An Honored Artist of the Republic of North Ossetia – Alania, laureate of State Prize of the Russian Federation for educational work (for Power Formula TV program), Golden Eagle Award winner for the best TV Movie or Mini-Series (Diversant: End of War) and TEFI winner for producing film/series (Et tu autem, Brute? World's story of betrayal).

Sergey Selyanov, producer

Producer, screenwriter, and director. Born on August 21, 1955. From 1975 to 1978 Sergey was studying at Tula Polytechnic Institution where headed an amateur film studio. In 1980 he graduated from Gerasimov Institute of Cinematography (Figurovskiy workshop), and in 1989 – from Higher Courses for Scriptwriters and Directors (Rolan Bykov workshop). In 1980 he and Nikolay Makarov created his first full-length film Day of Angel. In 1992 founded and became the head of STV film studio that enabled creation of many significant films like Brother, Cuckoo, Cargo 200, Mongol, Arrhythmia, and Salyut-7. Founder of Melnitsa animation studio that created Oscar-nominated animated films Lavatory – Lovestory and We Can't Live Without Cosmos by Konstantine Bronzit, as well as cartoons about Russian folk heroes and popular animated series for children (Luntik and Barboskiny). Shareholde of a film distributor Nashe Kino. Produced more than 100 feature films and documentaries well-received during Russian and international film festivals. In 2003 Selyanov became a laureate of State Prize of the Russian Federation in cinematography (for his film Cuckoo). In 2015 Sergey became a laureate of President Award in Art and Literature for children and youth. President of Association of Motion Picture and Television Producers. Sergey has produced more than 100 films.

Innokentiy Malinkin – executive producer

Born on May 11, 1969. Produced about 30 films and series. Graduated from Gerasimov Institute of Cinematography (Faculty of Producers and Economics). Winner of TEFI and the Golden Eagle Award.

Andrey Rubanov – screenwriter

Born in the village of Uzunovo in the Moscow region. Studied at MSU (Faculty of Journalism). Andrey Rubanov is a modern novelist and screenwriter, a finalist of ABS Award, a short-list author of a Big Book Award, and four-time semi-finalist of a National Bestseller Award. Wrote a script for Kravchuk's film "Viking". In 2017, his new novel "Patriot" came out. For this book, Rubanov got a prestigious Yasnaya Polyana Literary Award in "Modern Russian Prose" category.

Maksim Osadchiy - cinematographer

Born on August 8, 1965. Graduated from Gerasimov Institute of Cinematography (Nakhabtsev workshop).

Created advertisings and music videos. In 2001 shot a TV program Old Songs. Cooperates with such directors as Fedor Bondarchuk and Avdotya Smirnova.

Evgeniy Mironov – actor

Born on November 29, 1966 in Saratov. Graduated from Saratov Theatre School of I. A. Slonov. He was offered a job at Saratov Youth Theatre but decided to continue his acting education in Moscow and entered Moscow Art Theatre School (Tabakov and Leontyev course). After graduating, he got the job in Oleg Tabakov Moscow Theatre.

Since 2001, Evgeniy Mironov has been actively cooperating with Chekhov Moscow Art Theatre; since December is an Art Director of The State Theater of Nations.

Today Mironov has embodied a set of bright characters in movies like Love by Valery Todorovsky, Limita by Denis Evstigneev, His wife's diary and Dreaming of Space by Alexey Uchitel, In August of 1944

by Michail Ptashuk, The Age of Pioneers by Dmitry Kiselev and such series as The Idiot by Vladimir Bortko, In the First Circle by Gleb Panfilov, etc.

Evgeniy Mironov is also a producer and a head of "The Third Rome" film studio.

Evgeniy Romantsov – actor

Born on February 2, 1993 in Zaporozhye (Ukraine). Graduated from German Sidakov Moscow Academy of Physical Education. Has been working as an actor since 2012. A professional football and hockey player, starring in "The Junior Team" TV series and "Goalkeeper of the Galaxy".

Viktoriya Agalakova - actress

Born on August 30, 1996. Works at Saint Petersburg Theatre of Musical Comedy. Debuted in a TV series Law of a Mouse Trap in 2007.

Now filmography of the actress numbers more than 18 roles including Russian-French TV film Rasputin where she played princess Anastasia. In 2015, Channel 1 showed a historical series called The Great about Russian empress; there Agalakova played a maid of honor.

Maria Lisovaya – actress

Student of the Boris Schukin Theatre Institute (Poglazov workshop).

Ivan Ivanovich – actor

In 2012 graduated from Russian Academy of Theatre Arts (Viktyuk workshop)

Since 2009 has been working as actor in Roman Viktyuk Theater.

First role in films

Lisa Taichenacheva – actress

A rhythmic gymnast, trains at the School of Olympic Reserve in Moscow. Also likes biathlon. Took part in a "Blue Bird" talent competition. First role in films.

Mikhail Efremov – actor

Born on November 10, 1963 in an artistic family. His father Oleg was a famous Soviet actor, mother was an actress at Moscow Sovremennik Theatre, granddad worked as an opera conductor. Mikhail first came on stage of Moscow Art Theatre as a child in play Duck Hunting (1979). Graduated from Moscow Art Theatre School (Bogomolov course). Since 1987 to 1991 worked as an art director at Sovremennik-2 Studio Theatre. Since 1991 to 1999 worked at Chekhov Moscow Art Theatre. Debuted at the age of 13 in a film Days of Surgeant Mushkin and became one of the most popular young actors in the country after his role in When I become a giant. Since 2001, Mikhail Efremov has had many roles in films and series. Merited Artist of the Russian Federation (1995).

Elena Yakovleva – actress

Born on March 5, 1961. Graduated from the Russian Academy of Theatre Arts (1984, Andreev workshop). Since 1984 to 1986 and then since 1988 to 2011 was working as an actress at Sovremennik Theatre. Since 1986 to 1988 was an actress at Ermolova Theatre. Debuted in a play The Two on swings (1984). Elena became famous after her leading roles in Intergirl by Pyotr Todorovsky and in a detective

TV series Каменская by Yuriy Moroz. People's actress of Russia. Laureate of State Prize of the Russian Federation. Two-time laureate of Nika Award, the winner of TEFI, Golden Eagle Award, etc.

Dmirty Nazarov - actor

In 1980 graduated from Mikhail Shchepkin Higher Theatre School (Korshunov Course). Since 1980 to 1995 worked at Maly Theatre, at Sphera Teatre, and at Russian Army Theatre, since 2003 has been working at Chekhov Moscow Art Theatre. His most famous recent role is a Claude Monet restaurant Chef in a comedy TV series Kitchen. Apart from acting, Dmitry reads Russian and Soviet poetry and prose, sings romances. Moreover, he writes poems and epigrams. In May, 1993 became a Merited Artist of the Russian Federation.

Svetlana Ivanova – actress

Born on September 26, 1985 in Moscow. In 2006 graduated from Gerasimov Institute of Cinematography (Yasulovich workshop). Still being a student, Svetlana started her career in TV series God Son and Farewell Echo. Since 2011 works at Sovremennik Theatre. Debuted as a film actress in Fedor Bondarchuk's The 9th Company. The first big part is a leading role in Mikhail Segal's Franz+Polina. Both the film and Svetlana's acting earned many national and international prizes.