LETO
(THE SUMMER)

A FILM BY
KIRILL SEREBRENNIKOV
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PRÉSENTENT / PRESENT

LETO

(THE SUMMER)

UN FILM DE / A FILM BY
KIRILL SEREBRENNIKOV

RUSSIE / 126 MIN / NOIR & BLANC - COULEUR / SON : 5.1 / IMAGE : 2.39 : 1 / RUSSE
RUSSIA / 126 MIN / BLACK & WHITE AND COLOR / SOUND : 5.1 / IMAGE : 2.39 : 1 / RUSSIAN
Leningrad, one summer in the early eighties. Smuggling LP’s by Lou Reed and David Bowie, the underground rock scene is boiling ahead of the Perestroika. Mike and his beautiful wife Natasha meet with young Viktor Tsoi. Together with friends, they will change the destiny of rock’n’roll in the Soviet Union.
In an era that can be characterised by an absence of hope and promises and an abundance of cynicism, *Leto* is a project that is unusual in its stated goal of telling the simple story of a first, honest love.

From the very start, and from the first draft of Michael Idov’s script, it was clear that *Leto* would be, at heart, a classic coming-of-age tale. But the main character just so happens to be Viktor Tsoi, one of Russia’s most important rock icons. He would indeed become a symbol of change in a country desperately longing for it. His revolutionary lyrics and the songs’ symbolism would become the attributes and catchphrases of the shift towards democracy, up until the first elections. Our imagination was instantly driven by this opportunity to tell the private and romantic story of a creative personality about to bloom at a time just before a historically famous period, one now largely documented. Michael Idov, a
seasoned scriptwriter with roots in Russian culture but brought up in the West, has taken this original idea and brilliantly recreated that era’s unique atmosphere.

Kirill Serebrennikov is an essential part of Russia’s new generation of directors. Over the last ten years, this true visionary has become an important figure in European cinema. Following The Student, part of the official selection at the 2016 Cannes Film Festival, we are proud to support his vision for the second time with Leto. Despite The Student’s difficult subject matter for Russia, international critics lauded the film, and it received many awards and nominations, including the Nika Awards, the European Film Awards, and the Asia Screen Pacific Awards. It was screened in over 50 festivals in London, Chicago, or Munich, and was distributed in over 25 countries. Among Kirill’s previous films, there have been nominations for a Golden Lion at the Venice Film Festival, and awards in Rome, Locarno, and Karlovy Vary, among others. We are confident that this foray into the birth of Russian rock culture in the 1980s will spark large public interest and excitement.

We were also fortunate to enough to gather a team of exceptionally talented artists such as our director of photography Vladislav Opelyants, for his second collaboration with Serebrennikov after The Student.

This project also marks a first collaboration with art director Andrei Pankratov, who designed the sets for Leviathan and Elena by Andrei Zvyagintsev. Working with Vladislav Opelyants, they were able to recreate the early-1980s Leningrad in breath taking black & white, with colour occasionally erupting out during musical scenes.

Costumes were supervised by Tatyana Dolmatovskaya, who had also worked on The Student. Kirill Serebrennikov’s Leto is a sublime representation of the confrontation between two musical worlds, two distinctive universes, and how the Eastern and Western cultures intermingled as a result.
Comme pour *Le Disciple*, les costumes ont été supervisés par Tatyana Dolmatovskaya. Avec *L’Été*, Kirill Serebrennikov a su sublimer la confrontation de deux univers musicaux, de deux mondes distincts, ainsi que le brassage des cultures de l’Est et de l’Ouest qui en a résulté. Il offre avec ce film une proposition de cinéma forte et éloquente qui, nous l’espérons, saura capter l’imaginaire du public.

Le 23 mai dernier, il y a presque un an, Kirill a subi des perquisitions à son domicile, ainsi qu’aux locaux du Centre Gogol qu’il dirige. Ses ordinateurs, téléphones et documents de travail ont été saisis, y compris l’ordinateur contenant le scénario et les fichiers de travail de ce projet. Si ces perquisitions n’ont été qu’une première étape dans les pressions que subit Kirill en Russie pour ses positions indépendantes et libres, elles n’ont fait que confirmer sa détermination à mener à bien le projet.

Le soutien affirmé de la communauté artistique russe et internationale, notamment des acteurs, metteurs en scène et cinéastes français a renforcé cette détermination.

With this film, he offers a powerful and eloquent cinematographic essay, one that will hopefully capture the public’s imagination.

Almost a year ago, on the 23rd of May, Kirill was the subject of a search warrant at his home and at the Gogol Centre that he heads. His computers, telephones, and work documents were seized, including the computer that contained the script and work files for this project.

Though these seizures might be the first signs of the pressure endured by Kirill for his free and independent stands, they have only strengthened his resolve in leading this project to fruition. A resolve bolstered by the support of the Russian and international artistic community, most notably French actors and directors.
It was only in July of 2007 that I really got to know Saint Petersburg. It was summer, and with dusk melding into dawn, the days felt like they would never end. I was there to discover its museums, architecture, and timelessness that the city’s connoisseurs described as a place built for artists and intellectuals, as opposed to the intrepid and pragmatic Moscow.

Friends had given me a few addresses, and one evening, I was invited to an artist’s place and was offered to see her work. We had already spent a few long hours in her studio, when she offered to take me to see a friend of hers, a painter. And so it was that I met Georgi Gurianov. Before becoming a full-time painter, he had been the drummer of a band that I had not yet heard of, but whose name felt serendipitous: “Kino”, or cinema. We spent the night at his place, talking of painting, listening to his recordings, and drinking. He introduced me to the music of Viktor Tsoi, told me of their friendship, the spirit of this fringe era, those years before 1989, the friends, the clubs, the band’s meeting with Warhol. In the enormous living room of a run-down palace that he had turned into his apartment, this music and Georgi’s memories gave me a glimpse into a period I found both fascinating and profoundly romantic, like the ultimate gesture before the country’s historical turning point.

Since that fortuitous encounter, I found myself often dreaming of a film that would capture the essence of those years, with their unique atmosphere and energy. So, when Ilya Stewart presented this project to me, I did not hesitate. A few months later, I got to read Michael Idov’s script, a first draft that immediately rekindled the memory of that night with Georgi Gurianov. I rediscovered that nonchalant energy and the style of that generation as it had been described to me, a rudderless youth for whom musical creation was the only guide, the pillar of their life. Viktor Tsoi and his entourage were not after fame and popularity.
m'avait alors été décrite, une génération sans repères, et pour qui la création et la musique étaient les seuls guides, la seule référence de vie. Viktor Tsoï et son entourage n'étaient pas dans la quête du succès et de la popularité, mais plutôt dans le refus d'entraves culturelles ou idéologiques, et l'accomplissement d'un idéal.

Mais ce film n'aurait sans doute pas pu voir le jour avant l'avènement d'une nouvelle vague de talents, incarnée notamment par Kirill Serebrennikov. Hormis une carrière cinématographique qui l'a conduit aux sélections des festivals de Cannes, Locarno et Venise, il dirige le Théâtre Gogol de Moscou, réputé pour ses positions novatrices et résolument indépendantes du pouvoir en place, et est régulièrement invité à présenter ses travaux sur les scènes internationales, notamment à Avignon. Nourri par cette approche libre de la création et ses expériences par-delà les frontières russes, Serebrennikov apparaît comme une adéquation parfaite pour porter la dimension profondément identitaire du projet aux publics du monde entier, et communiquer son incroyable énergie.

Le scénario de L’Été aborde la vie de celui qui va devenir un véritable héros du Rock russe à travers le prisme simple d’un triangle amoureux, et de son passage à l’âge adulte. À l’opposé de la dictature historique du biopic, la structure dramaturgique classique adoptée par Idov pour aborder ce sujet m’est immédiatement apparue comme un atout essentiel pour permettre son accessibilité à un large public hors de Russie. Mais si l’approche s’écarte ici largement du propos purement historique, on peut néanmoins y entrevoir la description tantôt tragique, tantôt comique des premières fissures d’un système arrivé à bout de souffle par lesquelles s’est installé le désir insatiable d’une autre réalité.

Au moment où la Russie d’aujourd’hui connaît un retour aux directives culturelles et idéologiques officielles, s’imposant à la sphère créative du pays, ce souffle de liberté qui a incarné l’élévation d’une génération entière et s’est répercuté jusque longtemps après 1989, sonne comme un écho particulièrement contemporain et nécessaire. C’est aussi dans cet esprit que j’ai choisi de m’engager dans ce projet.

On the contrary, they set themselves in opposition to any kind of cultural or ideological constraints, and were in search of accomplishing a certain ideal.

But this film could not be made until the rise of a new wave of talented artists, one lead by, among others, Kirill Serebrennikov. On top of a cinematographic career that had him selected at festivals in Cannes, Locarno and Venice, Serebrennikov is the Art Director of Moscow’s Gogol Centre, known for its innovating stances, often in opposition to the powers that be, and is often invited to present his work to the international scene, most notably in Avignon. Fed on this independent approach to creation and his experiences out of Russia, he is the ideal person to take this project’s profoundly nationalistic identity to an international public, and communicate its incredible energy.

The plot of Leto deals with the life of a true hero of Russian rock music through the simple lens of a love triangle and his crossing into adulthood. Far from the historical and factual dictatorship of a biopic, I immediately saw Idov’s use of the classical dramatic structure as the essential asset that would help its accessibility to a large non-Russian audience. But though this approach greatly diverges from the purely historical facts, the film still portrays the tragic and comic aspect of a system reaching the end of its rope, those first fractures through which emerges the insatiable desire for a new reality.

At a time when Russia is once again feeling the pressure of official cultural and ideological directives, imposing themselves on the country’s creative community, this feeling of freedom, that was the hallmark of an entire generation and that made itself felt long after 1989, feels like a particularly contemporary and necessary echo. It is also with this in mind that I chose to work on this project.
Kirill Serebrennikov wrote this statement of intent in 2017, before shooting the film. The stipulations of his house arrest do not allow him to make any further declarations.

*Leto*, or *Summer*, is a rock’n’roll story set in 1980s Soviet Leningrad. It is the love triangle of three very different individuals with a backdrop featuring a very strange, sometimes exotic, Soviet Union. All of this in an environment that was very hostile to both rock’n’roll and Western culture, but that nonetheless ended up being the nesting ground for a new wave of Russian rock.

Our story deals with the faith necessary to overcome this social context, and the heroes’ carefree attitude in the face of inherited oppression. It is above all the story of a simple and unaltered love, like an ode to these future rock icons, to their way of life, to the air they breathe. It is the story of the last summer before the Perestroika, before the utter transformation of their environment into contemporary Russia.

This is what first drew me to this story. Its innocence and purity. My generation has a strong memory of the Perestroika’s energy, that period of time immediately after our film’s events. But in reality, we know nothing of the generation before our own and its natural gift for rebellion, its inner fire. The Perestroika completely erased this generation, turning them into street-sweepers and janitors, and soon there will be nothing left of them.

But in this tale, we are in the nascent eighties. And in glorious black & white, the only way to tell this generation’s story, since the notion of colour only appeared later in the Russian collective consciousness. It is a brutal and alternative epoch in which every one is still very much
Mais ici, nous sommes au tout début des années 80. Et en noir et blanc, qui est la seule manière de raconter l’histoire de cette génération, puisque la notion de couleur n’est apparue que plus tard dans l’inconscient collectif russe. Une époque brute et alternative dans laquelle tout le monde est bien en vie : Mike Naumenko et Viktor Tsoï (que la presse soviétique proclamera “Dernier Héros du Rock” presque immédiatement après sa mort tragique en 1990). Ce que nous connaissons d’eux aujourd’hui ne s’est produit qu’après le contexte de notre film, et donc dans le futur de nos personnages. Ils en sont encore totalement vierges. Nous empruntons une machine à remonter le temps, et celle-ci s’arrête, juste pour un moment. Dans ce moment, nos héros font ce qu’ils aiment le plus : ils créent de la musique. Comme dans un moment de grâce, suspendu dans le temps et l’espace.

Je dois faire abstraction du troisième acte de la vraie vie de nos personnage, de la façon dont elle finit. Mon but est de faire un film sur des gens qui étaient heureux, qui jouissaient d’une liberté de création totale malgré la pression des autorités. Ils faisaient de la musique, ils ne voyaient pas comment ne pas créer ainsi. Il leur aurait été contre-nature de faire autrement.

Je peux facilement m’identifier à nos héros et comprendre leurs motivations, leurs obstacles. Ce qu’ils faisaient n’est pas étranger à ce que nous faisons aujourd’hui au Gogol Centre, dont je suis le directeur artistique. Malgré notre environnement lourdement politisé, nous créons un théâtre moderne, anti-establishment, que peut aussi être perçu comme un mouvement. Et le plus important, c’est que ce mouvement est vivant. Nous donnons vie à une culture qui est inacceptable à un niveau officiel, dans les codes culturels de notre gouvernement exactement de la même manière que le Leningrad du début des années 80 n’était ni le lieu ni le moment pour une culture rock en URSS.

Je fais ce film à la fois pour et à propos d’une génération qui considère la liberté comme un choix personnel, et comme le seul choix possible. Dans le but de capturer et de souligner la valeur de cette liberté.

alive: Mike Naumenko and Viktor Tsoi (whom the Soviet press, after his tragic death in 1990, dubbed the “last hero of rock”). Everything we know about them happened after the events in our film, it is the future of our characters. In the film, they are as of yet untouched, innocent. We have borrowed a time machine, and it only makes a brief stop. And in that short time, our heroes do what they love best. They create music. Suspended in time and space, a moment of grace.

I have to ignore the third act in the real lives of our characters, the way it all ends. My goal is to make a film about people who are happy, who are enjoying total artistic freedom despite the government’s oppression. They were making music, and could not envision any other mode of creation. Anything else would have gone against their nature.

I can easily identify with them, understand their motivations, the obstacles in their way. Here at the Gogol Centre, of which I am the director, we are no strangers to their methods. Despite these heavily politicised times, we are creating theatre that is modern, antiestablishment, that can be seen as a movement. And most importantly, this movement is alive. We are breathing life into a culture that is unacceptable to the powers-in-place, to our government’s cultural directives, in exactly the same way that Leningrad in 1983 was neither the time nor the place for rock culture in the USSR.

I will make this film both for and about a generation who views freedom as a personal choice, and the only possible one. My goal is to capture and highlight the true value of this freedom.
A tale of rock, love and friendship, Le to takes place in Leningrad when the underground rock scene started blossoming, influenced by Western rock stars like Led Zeppelin and David Bowie. The film delivers a snapshot of this vibrant era and charts the coming of age and rise to fame of young rock singers, including Viktor Tsoi, who turned out to become a pioneer of Russian rock, and Mike Naumenko, the founder of the group “Zoopark”.

Music in the film Le to
Viktor Tsoï was a singer and songwriter who co-founded Kino, one of the most popular and musically influential bands in the history of Russian music. He is regarded as one of the pioneers of Russian rock and is credited with popularizing the genre throughout the Soviet Union.

Born and raised in Leningrad, Tsoï started writing songs as a teenager. Throughout his career, Tsoï contributed a plethora of music and art, including 10 albums.

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**INSPIRATION DES PERSONNAGES**
Characters inspired by

**Viktor - Viktor Tsoï**

**Acteur | Actor**: Teo Yoo

**Chansons interprétées par | songs performed by**: P. Pogodaev

Viktor Tsoï est le chanteur-compositeur et cofondateur de Kino, l’un des groupes les plus adulés et les plus influents de l’histoire de la musique russe. Considéré comme l’un des pionniers du rock russe, il a popularisé ce genre dans toute l’Union soviétique.

Viktor Tsoï, qui est né et a grandi à Leningrad, a commencé à écrire des chansons dès son adolescence. Au cours de sa carrière, il a contribué à une multitude d’œuvres musicales et artistiques, dont 10 albums.

En 1989, Viktor Tsoï et Kino se produisent au Printemps de Bourges, où le groupe fera connaissance avec le groupe français Noir Désir. Par la suite, Noir Désir fera cinq premières parties de Kino à Leningrad. En 1990, après un concert légendaire au stade olympique de Moscou, Viktor Tsoï s’est brièvement installé en Lettonie avec le membre de son groupe Yuri Kasparyan, pour travailler sur un nouvel album. Deux mois plus tard, Viktor Tsoï meurt dans un accident de voiture.

Sa mort est un choc pour de nombreux fans – qui iront parfois jusqu’à se suicider. Le 17 août 1990 Komsomolskaya Pravda, l’un des principaux journaux soviétiques, publie l’article suivant :

“Si Viktor Tsoï est plus important, pour les jeunes de notre nation, que n’importe quel homme politique, célèbre ou écrivain, c’est parce qu’il n’a jamais menti et que l’argent ne l’a jamais intéressé. Il est resté lui-même dans toutes les circonstances. Il est impossible de ne pas le croire. Viktor Tsoï est le seul rockeur à s’être comporté dans la vie comme sur scène, à avoir vécu en accord avec ce qu’il chantait. C’est le dernier héros du rock.”

In 1989, Viktor Tsoï and Kino performed at the Printemps de Bourges, where they met French group Noir Désir. Later, Noir Désir would open five times for Kino in Leningrad. In 1990, after their legendary concert at the Lujniki Stadium, Tsoï briefly relocated to Latvia with bandmate Yuri Kasparyan to work on the band’s next album. Two months later, Tsoï died in a car collision.

The death of Viktor Tsoï was a shock to many fans, some even having committed suicide. On August 17th of 1990 Komsomolskaya Pravda, one of the main Soviet newspapers, published the following:

“Tsoï means more to the young people of our nation than any politician, celebrity or writer. This is because Tsoï never lied and was not interested in money. He was and remains himself. It’s impossible not to believe him... Tsoï is the only rocker who was the same person on stage and in his real life, he lived the way he sang... Tsoï is the last hero of rock.”
Mike - Mike Naumenko
Acteur & interprète des chansons | Actor & song performer
Roma Zver

Mike Naumenko was a rock and blues-rock musician, singer-songwriter, the leader of “Zoopark”.

Born in Leningrad, in the 1970s he was a member of the Russian rock band Akvarium. In 1981 he founded “Zoopark”, which became one of the most outstanding rock - blues bands of USSR. Naumenko is considered one of the best lyricists of Russian rock, although drawing heavily on Bob Dylan and other UK/US songwriters, and occasionally retaining the original melody as well. Some of Naumenko’s songs are more or less faithful translations or remakes of English language source material (the notions of copyright and plagiarism being hardly established in the Soviet Union, especially as regards works created on the other side of the Iron Curtain). Largely imitative, Naumenko’s input was yet very significant as he adapted the Western rock tradition to Russian culture and the urban realities of Leningrad.

Due to alcohol abuse, Mike begins to suffer health problems at the end of the Eighties and the causes of his death are unclear. He is said to have died of a stroke while at home in 1991, at the age of 36.

Roma Zver : Playing Mike Naumenko in the film, he is also the founder of the pop rock band Zveri, “The Beasts”. Zveri have won the Russian MuzTV award as the best Rock band 9 times, and are one of the most touring bands in Russia. Roma and his band not only acted, but also recorded several of the soundtracks. Roma himself and his partner German Osipov became the musical producers of the film.
Roma Zver et German Osipov,
producteurs musicaux : le son de Leto
Music producers Roma Zver and German Osipov : the sound of Leto

Les chansons originales de Zoopark et de Viktor Tsoï habitent le film. Nous avions besoin de les jouer de manière authentique et d’être attentifs au son qu’elles avaient dans les années 80, aux conditions dans lesquelles les musiciens vivaient à l’époque, à leur matériel et à leurs performances. C’est pour cela que nous avons simplifié notre jeu dans certaines des chansons. Nous devions jouer avec l’esprit dans lequel ils étaient.

German Osipov :
L’une de nos missions était de fabriquer le son de ces groupes russes et de le rendre cohérent avec celui des musiciens qui les influençaient, pour fusionner les chansons préexistantes que nous utilisions avec nos propres enregistrements pour le film, et faire ressentir les vibrations du Leningrad des années 80 sans être pour autant rétrograde. L’idée a donc été d’unifier la matière sonore dans un style commun, et nous avons fait beaucoup d’efforts pour rendre cohérent l’assemblage de ces différentes sources. Je crois que nous avons réussi.

Roma Zver :
Dans la perspective d’obtenir un “son à l’ancienne”, nous sommes allés à la recherche d’instruments d’époque, nous les avons restaurés, accordés afin d’obtenir une sonorité uniforme. Nous n’aurions jamais pu obtenir ce son avec des guitares modernes. Nous avons également expérimenté ce que j’ai appelé le “syndrome de la démo” ! J’ai fabriqué de nombreuses démos des chansons pour faire comprendre au réalisateur comment telle ou telle chanson sonnait à l’époque. Nous nous sommes imprégnés de ces démos, Original songs of both “Zoopark” and Viktor Tsoï inhabit in the movie. We needed to perform them authentically and pay attention to how they sounded then in the 80s, to the conditions the musicians lived at the time, with their equipment and their performing skills. That’s why in some of the songs we had to downplay on purpose. We had to do it in the spirit they did it in then.

German Osipov :
One of our tasks was to make the sound of the Russian bands coherent with that of the foreign performers who influenced them. To blend the pre-existing songs which we used, with our own recordings for the film. And to pass the vibes of Leningrad in the 80s without being retrograde. So the idea was to unite the material under a common sound style, and a lot of efforts were put into making these completely different material sources sound coherent together. I think the task was fulfilled.

Roma Zver :
In order to get the “old sound” we went looking for the old instruments, restored them, tuned other old ones to get the same sound. We couldn’t have gotten that sound from the modern guitars. We also experienced what I called “demo-record syndrome”? I was making several demos of the songs to let the director understand how this or that song sounded like at the time. And those demos got imprinted in our minds so when we made the final version of those songs with clear sound, they thought they weren’t as good, we kind of liked the rough sound better.

So we restored some of those early demos we had made, and used them in the film Some of the musical fragments were still to be recorded during the editing. It’s worth mentioning that when you have no connection with the film director this is very difficult. This kind of story happened with the song ‘Moyo nastroiene (My mood)’, which starts with plain guitar in the apartment and grows to a full band
sound on the rooftop. We had made about seven or eight arrangements. There were versions with a string orchestra, with a brass band and some other attempts. And we still couldn’t find the right one. Everything sounded wrong, and we couldn’t communicate directly with the director, it’s extremely difficult to work when you’ve got no connection with the director. I’d say it was fucking difficult. At last we went to the studio in a relaxed mood and recorded a last version which finally did fit in.

si bien que lorsque nous avons enregistré les versions finales avec un son d’aujourd’hui, nous avons pensé qu’elles n’étaient pas aussi bonnes. Nous en aimions presque plus le son brut. Nous avons donc ressorti quelques-unes de nos démos préalables et les avons utilisées pour le film.

Quelques-uns des morceaux de musique étaient encore à enregistrer lors du montage. Il est important de rappeler que nous n’avions aucune connexion avec le réalisateur ; ce qui est très difficile. Ce type d’histoire s’est produit avec la chanson Moyo nastroiene (Mon humeur), qui démarre sur une guitare sèche dans l’appartement, et est reprise par un orchestre au complet sur le toit de l’immeuble. Nous avions fait presque sept ou huit arrangements. Il y a eu des versions avec cordes, avec des cuivres et encore d’autres tentatives. Mais nous ne pouvions cependant pas trouver la bonne formule. Tout sonnait faux, et nous ne pouvions pas en parler avec le réalisateur; c’est très difficile de travailler sans relation au réalisateur. Finalement, nous sommes entrés en studio très détendus et avons enregistré une dernière version, qui était la bonne.
Femme de Mike Naumenko, avec qui elle a eu un fils, Genia. Natacha est le principal personnage féminin de *L’Été*. Amie de Viktor Tsoï, elle a joué un rôle significatif dans la vie et la carrière de son mari.

Wife of Michael Naumenko, with whom she has a son, Ievgeny. Natasha’s character is the main female protagonist in *Leto*. She had a dear friendship with Tsoi and played a significant part in her husband’s life and career.
Born in 1969 in Russia at Rostov-on-Don, Kirill Serebrennikov is a Russian theater, television and film director. He is the Artistic Director of the Gogol Center in Moscow since 2012.

He staged his first play when he was still a student. In 1992, he graduated with a major in physics from the Rostov State University. In 2008, he formed an experimental actor-director class at the Moscow Art Theatre School, which later became the Seventh Studio, now a Gogol Center full-time resident.

From 2011 to 2014, Serebrennikov was the Artistic Director of the Platform project at the Winzavod Centre for Contemporary Art.

In 2015, the Gogol Center presented Serebrennikov’s play “Idiots” at the Avignon Festival, inspired by the eponymous Lars Von Trier film. In 2016 Kirill Serebrennikov returned to Avignon to present “Dead Souls” based on the classic novel by Nikolai Gogol. He is the first Russian director to participate in the event for over a decade, and two years in a row.

In 2016, The Student premiered in Un Certain Regard at the Cannes Film Festival, and was awarded the Francois Chalais prize.

On August 23 2017, Kirill Serebrennikov was arrested during production, as Leto was reaching the end of principal photography. He has since then been in Moscow, where he edited his film under house arrest.

He expressed his deep thanks to the Cannes Film Festival and his film crew in his last court hearing on April 18 2018.
Teo Yoo

Teo Yoo was born and raised in Cologne, Germany. He began acting when studying at the Lee Strasberg Theater and Film Institute, NY at the age of 20. He later continued his studies in an intensive course at the Royal Academy of Dramatic Art, London. After having acted in various independent films and theater productions in New York and Berlin, he moved to Seoul in 2009.

Teo Yoo appeared in films directed by Kim Ki-duk (One On One) and Benson Lee (Seoul Searching).

Filmography

- 2018 — Leto
- 2017 — The Moment
- 2016 — Bitcoin Heist
- 2015 — You Call It Passion
- 2015 — Equals
- 2015 — Seoul Searching
- 2014 — One On One
- 2012 — Codename: Jackal
- 2009 — Actresses
- 2006 — Day Night Day Night
- 2004 — Brooklyn Bound
**Roma Zver**

Roma Zver was born on December 7, 1977 in Taganrog, USSR as Roman Vitalyevich Bilyk. Roma Zver is an author of popular music hits, creator, front man, vocalist and guitarist in his own rock band “Zveri”, 9 times award winner as “the best rock group” on Muz TV and multiple other music awards winner (“Best Debut” on MTV-Russia and other). *Leto* is his first film.

**Irina Starshenbaum**

Irina Starshenbaum was born on March 30, 1992 in Moscow, Russia. As Irina Vladimirovna Starshenbaum. She is an actress, known for *Attraction* (2017), *Ice* (2018) and *Attraction 2* (2019). Irina has a background in journalism.

**Filmography**
- 2019 — Attraction 2
- 2018 — Leto
- 2018 — Ice
**Casting**

**Mike** : Roma Zver  
**Natasha (Natacha)** : Irina Starshenbaum  
**Viktor** : Teo Yoo  
**Lenya (Liocha)** : Philipp Avdeev  
**Oleg** : Evgeniy Serzin (Evgueni Serzine)  
**Punk** : Aleksandr Gorchilin (Alexandre Gortchiline)  
**Isha (Icha)** : Vasily Mikhailov (Vassili Mikhailov)  
**Skeptic** : Aleksandr Kuznetsov (Alexandre Kouznetsov)  
**Bob** : Nikita Yefremov (Nikita Efremov)

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**Liste Technique**

**Réalisation** Director : Kirill Serebrennikov  
Scénario Written By : Mikhail Idov, Lily Idova, Kirill Serebrennikov (Based On The Memories Of Natalia Naumenko)  
Directeur de la photographie Dop : Vladislav Opelyants  
Producteurs Producers : Ilya Stewart, Murad Osmann, Pavel Buria, Mikhail Finogenov  
Co-Producteur Co-Producer : Charles-Evrard Tchekhoff  
Décors Production Designer : Andrey Ponkratov (Andrei Ponkratov)  
Costumes Costume Designer : Tatiana Dolmatovskaya (Dolmatovskaïa)  
Maquillage Make-Up Artist : Tamara Frid  
Son Sound Director : Boris Voyt (Voït)  
Production Production : Hype Film (Russia), Kinovista (France)

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WITH THE PARTICIPATION OF AIDE AUX CINÉMAS DU MONDE CENTRE NATIONAL DU CINÉMA ET DE L’IMAGE ANIMÉE / INSTITUT FRANÇAIS
LETO
(THÉ SUMMER)

UN FILM DE À FILMS
KIRILL SEREBRENNIKOV

CHARLOTTE BAC FILMS