



Passion Pictures / Jigsaw Productions / Storyteller Productions

CITIZEN K

Written & Directed by Alex Gibney

Produced by John Battsek, Alex Gibney & P.J. van Sandwijk
George Chignell, Erin Edeiken

Official Selection Venice Film Festival
Run Time: 126 minutes | Language: Russian

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CITIZEN K

An Alex Gibney Film

Oscar® winning writer/director Alex Gibney's revelatory CITIZEN K is an intimate yet sweeping look at post-Soviet Russia from the perspective of the enigmatic Mikhail Khodorkovsky, a former oligarch turned political dissident. Benefitting from the chaos that ensued after the dissolution of the U.S.S.R., Khodorkovsky was able to amass a fortune in financing and oil production and became the richest man in Russia. But when he accused the new Putin regime of corruption, Khodorkovsky was arrested, his assets were seized and following a series of show trials, he was sentenced to more than ten-years in prison. Today, as an exile living in London, he continues to speak out against Putin's two-decade stranglehold on power. Expertly researched and photographed, Gibney uses Khodorkovsky's story as a way to explore the complex interplay between oligarchy and government and its destructive effect on democracy, in Russia and beyond.

SYNOPSIS

Oscar-winning writer/director/producer Alex Gibney is no stranger to controversy. Through such memorable documentaries as *Enron: The Smartest Guys in the Room*, *Taxi to the Dark Side*, *Going Clear: Scientology & The Prison of Belief* and *We Steal Secrets: The Story of Wikileaks*, he has traveled into the heart of darkness and unmasked corruption, deception and perfidy. His latest opus, *CITIZEN K*, is a bracing and revelatory expose of contemporary Russia from the perspective of Mikhail Khodorkovsky, an oligarch who was once close to the center of power. But when he ran afoul of the country's new president, Vladimir Putin, he was systematically stripped of his holdings, imprisoned and finally, exiled.

Through the charming yet enigmatic Khodorkovsky, Gibney provides a window into post-Soviet Russia and the turmoil that ensued as the country struggled to establish a capitalist democracy. Like several of his now similarly disgraced colleagues, Khodorkovsky leapt into the legal vacuum left by the death of communism and quickly established himself as a ruthless capitalist, amassing a vast fortune in banking and oil production. At least one politician who opposed him was gunned down in a hail of bullets. For a time, the connection between the new oligarchs and the Kremlin remained discreet, each allowing the other license. But once Boris Yeltsin was replaced by his appointee Vladimir Putin, the precarious balance shifted, and the insecure new leader brooked no open dissent as he systematically began to strip away newly established democratic principles like a free press and private enterprise, rewarding his cronies and crushing his enemies.

Khodorkovsky dared to challenge Putin, and the reprisal was swift and merciless. His oil assets were assumed by the state and he was convicted of tax evasion and fraud. He was originally sentenced to nine years in a labor camp 4200 miles from Moscow, by Russia's largest uranium mine near the intersection of Russia, China and Mongolia. As he neared release, the government brought new trumped-up charges against him, insisting that Khodorkovsky had stolen all of his own oil. Despite the protests of international human rights organizations, Khodorkovsky was found guilty and sentenced to more time in a penal colony. Then, perhaps because of the

upcoming Sochi Olympics, concern for his dying mother, or on account of international pressure, Putin pardoned Khodorkovsky.

Today, having secreted considerable funds outside Russia, he lives a comfortable yet precarious life in London, a city in which numerous Russian citizens who've run afoul of Putin have died under mysterious and not so mysterious circumstances. Yet he continues to promote and fund pro-democratic resistance to the Putin regime, claiming that during his time in prison, he came to value the precepts of democracy and continues to hope that, eventually, it will bloom again on Russian soil.

Gibney conducted extensive interviews with Khodorkovsky and he remains as quick, canny and mercurial as he appears in the found footage shot during his heyday. The story took Gibney not only to London, but to Germany and inside various locations in Russia as well, where he spoke to Khodorkovsky's former colleagues, foreign journalists who reported on the country's fledgling attempts at democracy and backslide into dictatorship, and average citizens. It enabled him to construct a chilling, cautionary tale about the fragility of democracy in the face of endemic corruption and demagoguery in Russia and, by inference, how the story echoes across the globe.

CAST OF CHARACTERS

Mikhail Khodorkovsky – Disgraced Russian oligarch turned dissident.

Leonid Nevzlin - Former President of Bank Menatep and VP of Yukos.

Igor Malashenko - TV Mogul, Campaign manager for Ksenia Sobchak’s 2018 presidential run. (The film contains a dedication to Mr. Malashenko, who committed suicide in Spain earlier this year.)

Anton Drel – Khodorkovsky’s longtime personal attorney.

Maria Logan - Longtime member of Khodorkovsky’s legal team. Now an eyewitness at Open Russia, an organization funded by Khodorkovsky devoted to promoting democratic reforms in Russia.

Alexei Navalny - Russian attorney, political activist; organized boycotts against the 2018 presidential election in Russia.

Tatyana Lysova – Former Editor-In-Chief, and now Executive Officer of S.-Peterburgskie Vedomosti Publishing House.

Derk Sauer - Founder of the Moscow Times.

Vladimir Kara-Murza - Head of Open Russia in Moscow.

Martin Sixsmith - Author of 'Putin's Oil'. Was in Russia as a BBC correspondent from 1987-1996

Arkady Ostrovsky – Journalist for the Financial Times. Author of The Invention of Russia.

THE ENEMY OF MY ENEMY: THE STORY OF CITIZEN K

When Producers John Battsek and P.J. van Sandwijk introduced Mikhail Khodorkovsky to Oscar-winning documentarian Alex Gibney, he saw an opportunity and a challenge.

The opportunity, says Gibney, “was to use Khodorkovsky’s story to look into how power works inside Russia.”

To Gibney, Khodorkovsky was emblematic of the massive changes that have taken place in Russia over the past three decades. “He was a young man of modest circumstances who grew up in the Soviet Union when private enterprise was illegal,” says the filmmaker. “When Gorbachev and then Yeltsin unleashed the wild west era of capitalism in Russia, Khodorkovsky took advantage and became a billionaire. Then he ended up going toe to toe with Vladimir Putin and, after ten years in a Siberian prison, became a world-famous dissident. That’s a pretty compelling journey.”

The challenge for Gibney was Khodorkovsky’s taciturnity. “He was a tough nut to crack”, Gibney states. “He’s a very guarded man and, going in, I wondered how honest and forthright he would be.”

In preparation, Gibney immersed himself in contemporary Russian history, reading everything he could lay his hands on, including David Hoffman’s The Oligarchs, Arkady Ostrovsky’s The Invention of Russia, Martin Sixsmith’s Putin’s Oil, and Peter Pomerantsev’s Nothing is Real and Everything is Possible, among many others as well as turning to his expert team of researchers to search for and amass a trove of pertinent historical/cultural information and film footage.

According to Michael J. Palmer, the editor of CITIZEN K, “since we’re Americans and the film is about Russia, before we got started it was important for us all to get inside the mindset of the country and figure out how it functions.”

Palmer coordinated closely with Beatrice Read, the invaluable archive producer at their partner Passion Pictures in London, a city that is “the current outpost of ex-pat oligarchs (and where

Khodorkovsky resides).” Separate researchers in the U.S. and inside Russia were tasked with culling internet material to complement television and other public footage from the early ‘90s forward that was being gathered. A team of Russian-born interns was hired to help translate the material and highlight significant information that might be otherwise overlooked. Helpfully, Associate Producer Ophelia Harutyunyan also spoke Russian. “Finding Russian speakers was key, both technically and to orient us into the mindset of Russian society,” Palmer contends. The materials would later be supplemented by original footage shot by Gibney’s production crew in London, Germany and, most importantly, inside Russia. Producers George Chignell – in London - and Erin Edeiken – in New York - coordinated the international effort.

The reasons for post-Soviet Russia’s move toward democracy and subsequent slide back into dictatorship soon became evident to Gibney. “After the fall of the Soviet Union, there was a vacuum and a kind of zeal to embrace something new, with no understanding of what that was,” he says. “This gap enabled entrepreneurs to take advantage by cutting shady deals that, at the time, seemed like a good idea. What I found interesting was that the businessmen chose to believe that they were separate from politics, except there would be no business without access to and manipulation of the political process. If Americans want to know how bad it can get when business determines politics, all they have to do is look at Russia in the ‘90s.”

Armed with this information and a basic understanding of Russia’s inner workings, Gibney was ready to sit down with Khodorkovsky, and during the extensive interview sessions, he would also ask the former oligarch to comment on some of the archival footage his team had unearthed. “Getting him to look back was tough at first,” Gibney admits, “for a number of reasons. First, Khodorkovsky doesn’t like to look back, only forward. Second, as a businessman, and later as a dissident, he had learned that in order to survive, you must betray very little. But there were times, such as when we were reviewing footage, that we got him to be in the moment. That was very valuable. He had an uncanny ability to analyze events and key characters – particularly Putin – and proved to be very candid about certain moments in his past.”

As an interview subject overall though, Gibney admits, “At the outset, I found Khodorkovsky a bit unnerving. He is shy, but there’s a certain steeliness in his smile.” But as the interviews

continued, Khodorkovsky began to open up more “and we were able to discuss subjects more thoroughly with some emotional honesty”.

The amount of time spent with Khodorkovsky ultimately paid off, Gibney says. “There’s a marked contrast between the written transcript of his comments and the visual footage. On film you can read emotions on his face that underlie some of intellectual abstractions. The visual takes you beneath the surface in ways that words don’t always do. That being said, he’s never going to be Oprah.”

What distinguished Khodorkovsky from the stereotypical greedy Russian oligarch, says Gibney, “was that he wasn’t into building a business for the hookers and the blow. He enjoyed capitalism as a kind of intellectual game. It wasn’t until 1998, with the collapse of the ruble and plummeting oil prices, that Khodorkovsky realized just how high the stakes were. The human suffering caused by massive layoffs and pay cuts changed him. He discovered a new sense of responsibility for the livelihood of thousands of employees. And that taught him that economics isn’t just a game. It’s how we survive.”

For all that he lost when his assets were seized, Khodorkovsky admitted that he amassed five hundred million dollars outside of Russia, on which he lives comfortably in exile, despite the persistent threat of assassination. “How a prisoner near the Mongolian border piled up that much money in outside accounts is one of the mysteries of his story,” says Gibney.

“So is the reason he refused to leave Russia even after his business partner fled,” he continues. He was smart enough to see that things were turning. But he just waited to be arrested.” Part of it, Gibney contends, was a matter of will. “He had a company to protect and it became a point of personal pride. He wasn’t going to be pushed around by Putin.”

Khodorkovsky’s fall from grace was an unexpected moment in Russia, says Gibney, and marked the beginning of the end of any sense of the rule of law. “It’s the moment when everything turned. Khodorkovsky represented an opening of Russia to the outside world. But the political

leaders struck back because they intuited that it's much harder to practice crony capitalism on the international market.”

Through the interviews with Khodorkovsky, a larger, more expansive view of modern Russia began to emerge. He and his fellow oligarchs had worked hand in glove with then president Boris Yeltsin to help construct a free market and a more liberal society. But essential to that process was an appalling giveaway of public assets to a handful of individuals. It was a lawless and chaotic time, plagued by violence and instability. Yet it was also a time when Russian journalism flourished, and newspapers and television felt free to speak truth to power. But, when Yeltsin's unsteady leadership, pervasive gangsterism and terrifying economic uncertainty all threatened to throw the country back into the hands of the communists, the press and the oligarchs conspired to rig the election for Yeltsin.

The president's hand-picked President, Vladimir Putin was watching. He saw how TV delivered for Yeltsin and how an election could be bought and sold to the public. “He learned those lessons very well,” says Gibney. “Too well.”

Putin didn't rise through the normal political machinery, Gibney points out. The former KGB officer was installed as “Acting President” by Yeltsin and then used TV to project an image of strength in the face of a series of explosions in Moscow – which may have been set by his own government. “He manipulated the image making machine for his benefit and, later, clamped down on any critical voices. He wanted a press that was totally pliant and skewed to his point of view.”

After he succeeded Yeltsin, Putin moved to take control of the TV networks that made him, knowing that once he controlled television, he controlled Russian discourse. Oligarchs who weren't faithful to him were replaced by those who were. Political elections went from being “handled” to being outright shams.

CITIZEN K editor Michael J. Palmer views Khodorkovsky as “an avatar for this incredibly rich, complicated, brutal chapter in modern Russian history. His hands are not clean. He's no standard

bearer for pure democracy. There are many contradictions there. But in a way that reflects Russia, where some people look back on the '90s with nostalgia and longing, while others view them as a horrible, tragic period where the country was brought low by scarcity and deprivation.”

INSIDE THE BELLY OF THE BEAST

Traveling inside Russia, first to Moscow and then Siberia, Gibney interviewed other oligarchs who eventually made peace with Putin, and by maintaining their distance from politics, were able to co-exist with him. He also spoke to journalists both foreign and native, as well as opposition politicians.

The contrast between urban and rural Russia was stark, he found, and Gibney was glad that he was able to capture both on film. “Moscow’s a cosmopolitan city with terrific restaurants and it operates under a soft authoritarianism. You hear frequent anti-Putin voices. In that sense the reins of power are loose but if you fight back in any meaningful way, they’re pulled tight. We attended a political demonstration where unnamed faceless authorities confiscated posters and literature that they didn’t deem appropriate. Debate is circumscribed, dissidents are arrested, though often not for long. They run elections with vocal debate to show that the process is real, but it isn’t really. It’s fiction: election theater.”

Yet, in Siberia, in contrast to Moscow, there is a sense that Putin’s hold on power does depend on popular support. The people Gibney interviewed largely approve of Putin, view him as a strong leader and someone who has brought a sense of pride, order and stability back to Russia. “They like that, which shows what a skillful politician he is. He knows how to gain the people’s affection. He gets a lot of votes because they genuinely want him running the country.”

On the darker side, Gibney noted that an overall negation of reality has permeated Russian life. “It’s quite Kafkaesque,” he says. “You saw it in Khodorkovsky’s second trial where he was accused of stealing his own oil. It was nothing but a show trial, an exercise in power. They were openly alleging a crime that was clearly ridiculous but using the power of the state to insist it was real.”

Another example in the film, one that is almost laughable, centers on the attempted murder of a Russian double agent – via the nerve agent Novichok – in the English town of Salisbury. The

perpetrators, agents of the GRU (Russian military intelligence), were caught on camera, yet denied their involvement. They claimed to be tourists who had flown in merely to see the Salisbury cathedral. “That phony alibi was an exercise in power by Putin regime, a dark joke that the regime knows is false but promotes as real because it can,” says Gibney. “It harks back to the days of the Soviet Union. But it has a more post-modern twist, pretending it is part of a transparent inquiry of the government-controlled press. Faking news is in the open, baldly promoted with a wink and a nod by the government in way that reinforces its power while conveying the notion that fact-checking is irrelevant in a world where ‘nothing is real and everything is possible.’”

In his inimitable way, Gibney manages to interweave a few sublimely amusing moments into the overall historical/biographical narrative. “There are two Alex moments we just had to work into the film,” says editor Palmer.

The first was a music video found on the internet, a contemporary ditty called “I Want to Marry Putin,” a Valentine bouquet to the leader that is uniquely Russian in tone, according to Palmer. The other was footage of Putin himself at a banquet that included American celebrities like Goldie Hawn, during which he performs the Fats Domino classic “Blueberry Hill,” in English. “You can’t make this kind of thing up,” says Gibney. “And it tells you a lot about Putin.” In the film, Khodorkovsky alleges that, despite his projection of power, Putin is insecure and extremely thin-skinned, which is why he brooks no personal criticism. As with the discussion of “fake news” in Russia, the parallels to American politics are clear without the filmmakers having to spell them out. “We decided to leave it up to audiences to make the inferences,” says Palmer. Another revelatory moment that reverberates, occurs when Gibney asks Khodorkovsky what he thinks the current Russian president’s biggest nightmare would be. Khodorkovsky’s reply is accompanied by remarkable found footage of Putin wandering the empty halls of the Kremlin. “Khodorkovsky said that Putin’s biggest nightmare would be wandering the halls of power alone and no one taking his calls,” says Gibney. “Playing his answer over the footage gave it an eerie quality like something out of Kubrick’s ‘The Shining.’”

PUTTING IT TOGETHER

The gathering of all the new and archival footage and creating a cogent narrative that would tell Khodorkovsky's story within the context of contemporary Russian history was a precarious balancing act for editor Palmer. "Before you put it together, you have to calculate how much the audience needs to know about Russian history in order to understand Khodorkovsky," he says. "How much do we need to tell them about Boris Yeltsin and his relationship with Putin, about U.S. involvement in post-Soviet Russia's economy? Always, the historical narrative had to be in service of our main subject. Otherwise, we were in danger of losing focus on Khodorkovsky."

Another point of concern was establishing some kind of empathy with CITIZEN K, a man who is equal parts charming and troubling, another balancing act, but one which Palmer relished. "Like in all good cinema, you want a main character who is complicated, ephemeral," he says. "Through him we gain first person insight into how power is leveraged and abused in Russia. Again, we wanted to leave it up to the audience to draw their own conclusions."

The complexity and contradictions inherent in Khodorkovsky's seeming shift from avaricious oligarch to Russian dissident is a facet CITIZEN K embraces, according to Gibney.

"Khodorkovsky may still be self-serving and perhaps his real desire is to return to power in Russia. But I am also struck by his idealism. And his resilience is fierce and inspiring. This is a man, after all who, while in prison, went on a dry hunger strike and a wet hunger strike, and knew when to employ each one to achieve his objectives. After the chaos of the '90s, however, it's doubtful the Russians would ever elect an oligarch. Still, one has to admire his sense of mission to return and play a role in the transformation of Russia back to some kind of democracy. I liken him to Jake La Motta in 'Raging Bull.' A dynamic flawed character – a fighter – you learn to embrace. I hope the film captures that double-edged quality."

FILMMAKERS

Director - ALEX GIBNEY

Director Alex Gibney called “the most important documentarian of our time” by Esquire Magazine has a signature cinematic style that lends itself to penetrating, gripping, and deeply insightful documentaries. His work has been the recipient of an Academy Award, multiple Emmy Awards, a Grammy Award, several Peabody Awards, the DuPont-Columbia Award, The Independent Spirit Award and The Writers Guild Awards. In 2013, Alex was honored with the International Documentary Association’s (IDA) Career Achievement Award, in 2015 the inaugural Christopher Hitchens Prize, and the Robert J. Flaherty Award in 2019.

Some of Gibney’s notable films include the triple Emmy and Peabody award-winning *Going Clear: Scientology and the Prison of Belief*, the most-watched non-music HBO documentary; the Academy Award winning *Taxi to The Dark Side*, the Oscar nominated *Enron The Smartest Guys in the Room*, the multiple Emmy Award-winning *Mea Maxima Culpa: The Armstrong Lie*, *We Steal Secrets: The Story Of Wikileaks*, the Peabody award-winning *Zero Days*, *No Stone Unturned* which premiered at the New York Film Festival in September of 2017 and was nominated for the WGA Award for Best Documentary Screenplay and an Emmy award for Outstanding Investigative Documentary; for HBO, *Sinatra: All or Nothing at All*, a two-part special on legendary entertainer Frank Sinatra, and *Rolling Stone: Stories from the Edge* (2017), co-directed by Blair Foster. He executive produced, and directed the first episode of *The Looming Tower*, a popular Hulu drama series based on Lawrence Wright’s book of the same name. His most recent film *The Inventor: Out for Blood in Silicon Valley* was nominated for an Emmy Award for Best Documentary.

Producer – JOHN BATTSEK

Passion Pictures is a double Academy Award winning (four times Academy Award nominated) independent production company and one of the most successful and prolific producers of feature documentary films in the international marketplace. Starting with Academy Award-winning *One Day In September* in 1999, the company has since been responsible for over thirty high profile feature documentaries, including: Academy Award nominated *Restrepo*; Academy shortlisted *The Tillman Story* (Winner Best Historical Doc Emmy 2012); Prime Time Emmy

winning *Manhunt*; BAFTA Outstanding Debut Winner *The Imposter*, and Academy Award and BAFTA winning *Searching For Sugar Man*. In 2016 Passion produced Peabody-winning and 2016 BAFTA nominated *Listen To Me Marlon* (Shortlisted: Academy Award 2016, Winner: IDA Creative Recognition for Best Writing 2015, Nominated: Primetime Emmy, Exceptional Merit in nonfiction Filmmaking 2016), and the 2016 Academy Award Nominated *Winter On Fire* (Nominated: Primetime Emmy, Exceptional Merit in Documentary Filmmaking). More recently, Passion produced Netflix Original three-part docu-series titled *Five Came Back*, the story of five legendary Hollywood filmmakers who enlisted in the armed forces to document WWII and shows how Hollywood impacted the war, and vice versa - as told by five acclaimed contemporary directors: Steven Spielberg, Guillermo del Toro, Lawrence Kasdan, Francis Ford Coppola and Paul Greengrass. Also, in 2017, *Hillsborough* – the definitive account of Britain’s worst sporting disaster - was awarded a BAFTA for Best single Documentary

Producer – P.J. VAN SANDWIJK

P.J. van Sandwijk co-founded Storyteller Productions, a London-based production company, with leading screenwriter Michael Lesslie.

Storyteller Productions focuses on high-end television and film projects with wide diversity and global appeal. What sets Storyteller Productions apart is its worldwide reach and its ability to fully-finance all development in-house. The company has accumulated an extraordinary slate and developed unique relationships with some of the most sought-after film makers in the industry.

P.J. produced Errol Morris’ film *American Dharma*, which premiered at the Venice Film Festival last year, and currently is in production on an *Untitled Thai Cave Rescue* film directed by Kevin Macdonald for National Geographic.

Producer – GEORGE CHIGNELL

George Chignell has been a producer of documentaries for twenty years working for award-winning documentary company Passion Pictures and prior to that at Firecracker Films. Some of George’s credits include BAFTA and Academy Award winning '*Searching For Sugar Man*', '*I*

Am Ali, *'Project Nim'* directed by Oscar winning filmmaker James Marsh, BAFTA nominated *'Listen To Me Marlon'* and most recently *'Eric Clapton: Life In 12 Bars'* directed by Oscar winning producer Lili Zanuck.

Producer - ERIN EDEIKEN

Erin Edeiken is a documentary producer at Jigsaw Productions in New York. She most recently produced the Emmy-nominated film, *The Inventor: Out For Blood In Silicon Valley*, directed by Oscar-winning filmmaker Alex Gibney, which premiered at the 2019 Sundance Film Festival to critical acclaim. In 2015, she produced the Emmy-nominated HBO documentary *Sinatra: All or Nothing at All*, also directed by Gibney. She was recently Co-Producer on CNN's *ELIAN* (2017), and *The China Hustle* (2018, Magnolia Pictures), and Post Producer for *No Stone Unturned* (2017) and Matthew Heineman's award-winning film *City of Ghosts* (2017). Erin was also a Consulting Producer on Netflix's *Get Me Roger Stone* (2017) and *Ryuichi Sakamoto: Coda* (2017). Erin began her career in docs working for Martin Scorsese on HBO's *Public Speaking* (2010) and the Emmy Award-winning film *George Harrison: Living In the Material World* (2011).

Editor - MICHAEL PALMER

Editor Michael J. Palmer has collaborated with acclaimed directors on complex, far-reaching documentary films for over a decade. After working as a professional musician, he was assistant editor on Martin Scorsese's two-part George Harrison documentary, *Living in the Material World*. He joined teams of editors on Alison Ellwood's epic rock-doc, *History of the Eagles, The 50 Year Argument*, co-directed by Scorsese and David Tedeschi, and *The Seventh Fire*, a raw, vérité look at Native American gangs directed by Jack Pettibone Riccobono. Michael has cut films and television episodes for Alex Gibney's Jigsaw Productions, including *Cooked*, *Dirty Money*, the Emmy-nominated *Elián*, and *Steve Jobs: The Man in the Machine*, on which he also served as co-producer.

Composer - ROBERT LOGAN

Robert Logan is an Emmy Award nominated composer and producer. His film credits include, with Ivor Guest, music for Alex Gibney's Oscar winning *Taxi to the Dark Side*, the Emmy nominated *Semper Fi: Always Faithful*, and multiple Prime Time Emmy Award winning *Mea Maxima Culpa: Silence in the House of God*, among others. A musical prodigy, he has created multiple critically acclaimed solo albums. His last album "Flesh" was described as "a musical object so radical and daring it seems not to belong to this time", and in reviewing his debut album the BBC wrote that "Robert Logan is a man that is already showing a maturity and a musical/textural understanding that many simply never find." He has collaborated musically with Brian Eno, Ivor Guest, Morcheeba and Steve Roach, contributed to two recent Grace Jones and Brigitte Fontaine releases, and his live work includes performances at The Royal Festival Hall, The Royal Albert Hall, Somerset House and Glastonbury.

Composer – IVOR GUEST

Ivor Guest is a British record producer and Emmy Award nominated composer. His recent work includes Grace Jones' 'Hurricane' and 'Hurricane in Dub' albums (Wall of Sound), and the Brigitte Fontaine albums 'Prohibition' and 'L'un ne l'empêche pas l'autre' (Universal). He has worked and works with Brian Eno, Sly and Robbie, Tony Allen, Atticus Ross, Wally Badarou and British bands such as Polar Bear and The Invisible. His film credits include the British cult classic *The Football Factory*, *Semper Fi: Always Faithful*, Alex Gibney's Oscar winning *Taxi to the Dark Side* and multiple Prime Time Emmy Award winning *Mea Maxima Culpa- Silence in the House of God*. He has toured the world as Musical Director of the Grace Jones live band, and as such is responsible for the live musical sequences in the Sophie Fiennes directed *Bloodlight and Bami*.

CREDITS

production companies

Passion Pictures
Jigsaw Productions
Storyteller Productions

written and directed by

Alex Gibney

principal cast

Mikhail Khodorkovsky
Vladimir Putin
Leonid Nevzlin
Boris Berezovsky
Igor Malashenko
Anton Drel
Boris Yeltsin
Alexei Navalny
Tatyana Lysova

produced by

John Battsek
Alex Gibney
P.J. Van Sandwijk
George Chignell
Erin Edeiken

edited by

Michael J. Palmer

executive producers

J.P. Bernbach
Michael Lesslie
Andrew Ruhemann
Stacey Offman
Richard Perello

cinematography by

Mark Garrett
Denis Sinyakov

original score composed by

Robert Logan
Ivor Guest

archive producer

Beatrice Reed

associate producer

Ophelia Harutyunyan

associate editor

Graeme Butler

archive researcher/fixer

Sasha Odynova