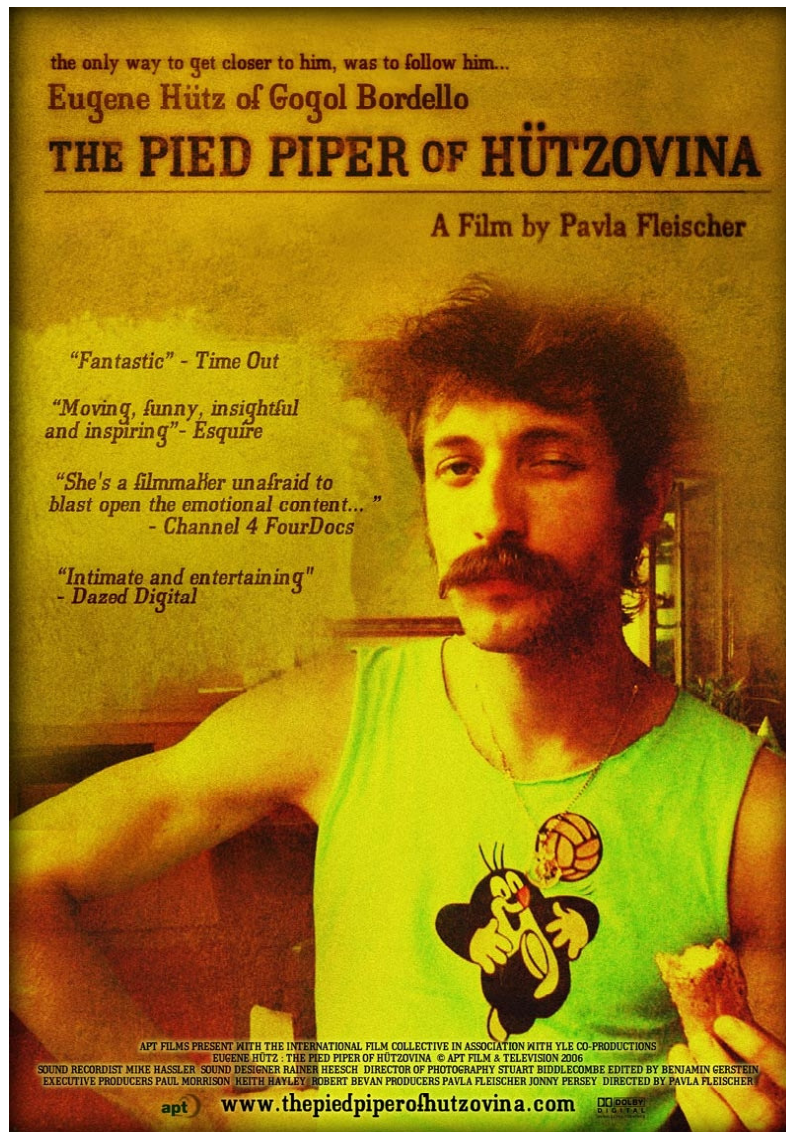


APT Films and YLE presents

The Pied Piper of Hützovina

Directed by Pavla Fleischer

65 minutes



APT Films | admin@aptfilms.com | +44 20 7284 1695

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The Pied Piper of Hützovina

Short Synopsis

In the summer of 2004, on a car journey in Eastern Europe, Pavla Fleischer met and fell in love with Eugene Hütz, lead singer of the New York-based Gypsy Punk band Gogol Bordello. Captivated by his energy and his musical verve, and desperate to get to know him better, she decided to make a film about him. The Pied Piper of Hützovina follows Eugene and Pavla on their subsequent road trip through Eugene's home country, Ukraine. It is the story of two people traveling together on two very different courses. Her aim is to rediscover a forgotten romance; his is to rediscover his roots. She hopes to find love on the road; he hopes to find musical inspiration from the gypsy culture he is determined to preserve. This is an intimate portrait of a filmmaker with a passion for her subject, and a punk musician with a longing to revisit his past. Theirs is a journey that tests their relationship and challenges their perceptions of the music they both love.



The Pied Piper of Hützovina

Long Synopsis

In Summer 2004, I met Eugene Hütz in Prague and was instantly intrigued. He oozed charm and energy rarely found in men I meet and we also shared a common interest: Gypsy music. I did not know then that he was a star in NY, the front man of a notorious Gypsy Punk band, Gogol Bordello. Besides, I was not really interested in him as a public figure. Curious about the man behind the performer, I decided to take a trip with him, away from his band and fans, and back to where he comes from: his native Ukraine. He chose the destinations and I followed.

Thus we enter Eugene's world. It is intense, densely populated, full of colour, music, playfulness, humour, and passion. We visit a run-down Gypsy camp in Ukrainian Zakarpattia, ridden with tuberculosis and fleas, and musicians who rip Eugene's skills and heart apart with one single note on a borrowed guitar. We visit Igor Krikunov, head of the Kiev Theatre, who instead of giving the hoped-for approval, attacks Eugene for being just one of those numerous wanna-be Gypsy musicians who have no idea of what being a Gypsy is. We see the suburban Kiev neighbourhood where Eugene grew up and attend his reunion with childhood friends – the roots of the Punk side of Eugene clearly in sight. We fly to Siberia to meet up with his spiritual and musical hero, Sasha Kolpakov, a man whose humility shines in the face of his musical mastery and charisma. In the last scene, in a meeting with his Gypsy grandmother Shura, who is just like any other grandmother, Eugene is reprimanded for not having eaten his soup and for playing the guitar much too fast. Then Eugene returns home.

Eugene keeps a tight hold on his image throughout the film, but each of the encounters strips another layer of his mask to reveal a boy from the suburbs of Kiev who has managed – despite the odds - to make something of himself in the West, whilst remaining deeply rooted in his past, in his native culture, and in the culture of the Eastern European Gypsies he is distantly related to.

The film is shot on 2 cameras. The main camera, HDV Sony Z1 is operated by a professional DOP. The second camera, PD150 is operated by me and is used to achieve more intimacy, and a sense of the closeness of my relationship with Eugene.

In physical terms, the trip takes us across the Carpathian Mountains to Kiev, via Moscow to Siberia and back. We travel by planes, cars and trains, watching the countryside, cities and people change with every transfer. The film is brimming with beautiful imagery of distant lands and people, giving a sense of the joie de vivre spirit of life on the road and of discovery.

It is amusing thanks to Eugene's impeccable charm as a performer and his occasional schoolboy antics. It is informative in that it shows the audience a world they don't know: a world of Eastern European Gypsies and of Gypsophiles. It is provocative in its exploration of the clashing cultures of Eastern Europe and the Western world. It is inspiring with its message of following one's passions, and of worshipping wanderlust as the chief source of happiness.

Eugene's profile has rocketed with the recent success of his band Gogol Bordello and the release of a major Hollywood film, 'Everything Is Illuminated,' in which he stars alongside Elijah Wood. Eugene is currently featured in just about every magazine and newspaper – there was a huge spread about him in Dazed and Confused recently, as well as features in the Guardian online, London Times, New York Times, Rolling Stone, Premiere etc.



Eugene Hütz

The Man

Eugene Hütz (Ukrainian: Yevhen Hudz', born Kiev, Ukraine; October 31st 1972) is the charismatic front man of the band Gogol Bordello, and considered to be the founder of a new movement in punk rock; Gypsy Punk. He moved from Ukraine to Vermont with his parents following the Chernobyl disaster, living as a refugee from the age of 14. He later moved to New York, where founded Gogol Bordello, and was spotted by Peter Saraf, the producer of 'Everything Is Illuminated', starring Elijah Wood, who gave him a role in the movie.

His fascination with the Roma culture comes from childhood when, after the Chernobyl disaster, Eugene moved to the Carpathian region of Ukraine to stay with his extended family for a year. He noticed that they had a darker skin tone and were different to his family in Kiev. He also marvelled at the spirit of the weddings and parties he attended there. He found out that he was in fact, part Roma and that his connection with his Roma grandmother might have a lot to do with his own sense of displacement. As a teenager, he found himself involved in the punk movement, and his early musical experiments were inspired by this genre. A closer exploration of the Ukrainian and Roma Gypsy culture made him notice similarities between the two; the sheer exuberance, disrespect for convention, unadulterated emotion, total abandon to the spirit of the music. This is how Gypsy Punk was born and with it, Gogol Bordello, Eugene's band.

As a musician, Eugene's success has risen from cult status as a local band to international stardom. In the UK alone over the course of the last 12 months, Gogol Bordello headlined at Bestival, the Lovebox Festival and the O2 Wireless Festival. His shows sold out the Astoria, the ICA and the revered Brixton Academy. Eugene has appeared on the Jools Holland show, and had his story told in a half hour documentary piece on BBC Radio 1. He has featured in articles in all manner of publications, from newspapers such as The Times and The Guardian to weekly magazines such as Grazia, on-trend cult magazines like Dazed and Confused and Another Magazine, and specialist music publications, like Rolling Stone.

"As the charismatic front man of Gogol Bordello, Eugene Hütz is a non-stop, glitzy train-wreck from which no eyes can divert."

Julia Dodge, The Golden Gate Express Online

"There's a kind of courage in Eugene that attracts people to him and there's something innocent or naïve about it, a kind of disregard for what the norm is"

Daily Telegraph

"A charismatic Ukrainian immigrant who connected punk's DIY exuberance to the music of Eastern European Gypsies"

Guardian, Dorian Lynskey

"Hütz has a lankily mesmerizing star quality, bizarrely enhanced by a thick walrus moustache"

Daily Telegraph



The Roma People of Russia and Ukraine

Today, according to official records, 50,000 Roma live in Ukraine. In reality, there are more than 100 000, but as they do not have a permanent dwelling they are deprived of the right to a passport and thereby inclusion into the political and economic life of society. They live in extreme poverty, in 'ghettos', rarely visited or even acknowledged by local authorities. Differentiated by the colour of their skin and by their culture, they are set apart from the Ukrainians and suffer from prejudice and racist attacks. Children tend to receive no or minimal education, and the Roma grow up either finding menial jobs such as collecting and selling scrap metal or living off social benefits.

The Roma have a strong musical tradition and boast a large number of musicians of international renown. Their approach to performing music is very instinctive, and the result tends to always have a strong emotional charge, be it happy or sad.

The Pavla-Eugene Connection

Eugene and I are both Eastern Europeans, living and establishing ourselves in the Western world. We both experienced childhood and our formative teenage years in the East, and thus formed a strong cultural bond to our native countries. The Czech Republic and Ukraine are a stones throw away from each other, and share much in terms of music and mentality. A Roma population is prominent in both, as is the longtime appreciation of the Roman music. Elements of Klezmer music, played by both travelling Jews and the Gypsies are also a unifying cultural element from our part of the world.

We both hold on to our understanding and experience of our unique culture, whilst at the same time embracing what we have found through our immigrant experience. Eugene lives in New York and I in London. Both cities are among the world's most famous cultural melting points, which we draw from but at the same time contribute to, with our own cultural identities and patriotic appreciation.

Pavla Fleischer

Production Notes

The film is an intimate portrait of Eugene Hütz, as painted by me, Pavla Fleischer, on our journey together to his native Ukraine. I was in love with Eugene, unrequited love, which had led to a kind of obsession. It was this obsession that became the motivating force behind the film. Given my personal connection to Eugene, I appear in the film as his companion on this journey, as well as being the director, and narrator, through whom Eugene and his world are observed.

The story starts with a home video, taken in summer 2004. Eugene and I are on the road somewhere, drinking away in the car, to the sound of loud Gypsy music. He is courting me and I am falling in love. The footage is intimate, perhaps uncomfortably so. It was never intended for broadcast, but here it adds a particularly personal dimension to the film.

Next, the story takes us forward in time, to when, a year later, we meet in Budapest to start our journey together. This time though we have a full film crew in tow. Eugene has changed. We both have. He is now sporting a moustache and my hair has grown longer. There is still a flirtation going on, which is enhanced by the romantic music of Boban Markovic, whose concert we have come to see. It seems to me like things are moving in the right direction.

The next day, Eugene is interviewed at the Gypsy radio station Tzigan. He explains his musical agenda, the reasons behind his attraction to the Roma culture and purpose of our trip – to make a documentary about Roma music in Ukraine. It starts to become clear to me that this man is a public figure, first and foremost. After this interview, I realise that whatever my fantasies had been, Eugene is not going to play up to my romantic advances. At least not in front of the camera. On this understanding, I decide take a step back and let things take their course.

And things do take their course. Our first stop is a Gypsy Camp in Uzghorod, a place neglected by local authorities but brimming with life and the passion of the local residents, the Roma. Kindly, one of the talented musicians there puts on a show with his children, for Eugene and our camera. The masterful guitar playing and traditional Roma dancing are truly sights to behold, and in stark contrast to the poverty all around. We both leave a little lost for words. I become painfully aware of my ignorance of the Romany cause and am ashamed for having come here to film not the Roma people, but a guy I fancy. Eugene is in a contemplative mood, reflecting upon the warmth those people bestowed upon us, despite their predicament. Our spirits are only restored when, the next day, we visit another camp, where the poverty is less obvious, and where the music scene is again a true celebration.

Excited once more, we travel to Kiev, in a visit to the Romany theatre and it's Director, Igor Krikunov. Eugene and Igor introduce themselves. Igor is curious to know about the New York Roma music scene, and Eugene, in turn, is interested in the activities of Igor's company. The two play each other their music. Whilst Igor's music makes the whole office dance, Eugene's Gypsy Hip Hop instantly silences it. Igor disapproves of the music Eugene creates and he holds no bars at letting Eugene and the camera know his views. It is a scene full of drama, as tradition and modernity – represented by Igor and Eugene – clash.

Disappointed, Eugene leads us to Moscow next. The reasons behind this stopover are not obvious. In fact, the crew and I do not see Eugene for the next three days. We can only assume that he has hidden himself away out of disappointment or shame, to recover from his experience with Igor. When he re-emerges, he comes up with the crazy idea going all the way to Siberia. It is expensive, a long way away, and a threat to our budget and time schedule. By this point, however, we are at Eugene's mercy. Much time, energy and money has been invested in this project already, but I have yet come to any conclusion about the real man behind the facade of Eugene Hütz, Gypsy Punkster. Without a conclusion, there is no film and so we set off.

We arrive in Chita, Siberia, where Eugene drags us to meet Sasha Kolpakov, the star of the prestigious Moscow Romany theatre, currently on tour here. Sasha is Eugene's hero. The two chat, play music together and embrace each other's differences and talents. Eugene receives the recognition he needed after Igor's attack and as he does so, he opens up to me, and my camera for the first time. The frank interview that follows reveals Eugene's connection with his grandmother, the Gypsy woman who "first put the Gypsy seed in my mind".

We leave Siberia to go back to Kiev. For reasons we can only speculate on, Eugene failed to introduce me to his family the first time we visited Kiev. This time, having gained a little more of Eugene's confidence, I am hoping to meet them, and in particular his grandmother.

The ensuing scene is a lighthearted break from the heaviness of the Roma camps and Igor's office, and from the seriousness of Sasha's classical interpretation of Roma music. Eugene meets his friends in his childhood hang out, the beaten-up wall in front of the high-rise building where his family lived. Together, they play tunes from their teenage years, namely songs by Victor Tzoy, a cult underground musician of the 80's. A group of drunken girls join them to complete a perfect reenactment of Eugene's teenage years in communist Ukraine. It becomes clear that the street and the antics of life on it are very much a part of who Eugene is today, and goes some way to explaining his uncompromising behaviour.

The scene brings Eugene and I closer still, close enough for him to take me (without the crew) to finally meet his family. The family consists of those who stayed behind when he and his parents emigrated to the USA; his aunt, his uncle and his grandmother. At home, Eugene looks over old photographs of himself, is fed home-made borscht and becomes surprisingly nostalgic over a sewing machine, whose sound, produced by his grandmother's hands, accompanied much of his childhood. Eugene and his grandmother sing a traditional Ukrainian folk song, which leaves a bittersweet taste in the mouth, as his Grandmother struggles to remember the words, and is saddened by hearing Eugene with a foreign accent.

The scene is effectively the last scene from our journey. In the narration I explain that the experience of our last day together was so emotional for me, I failed to film it. Eugene and I go our separate ways, him to New York, and me to London. Our journey is over.

An epilogue follows, at a concert performed by Eugene and his band, Gogol Bordello, at the ICA in London 6 months after the trip. Eugene sings a song in Romany language, with a few English expletives thrown in. He starts off with a guitar solo, and is soon

joined by his band. The performance has an amazing crescendo, as the music becomes a very loud and celebratory experience. As the song progresses, we cut to flashbacks of the trip, drawing parallels between the on-stage performance and what we had experienced in the Roma camps, in Siberia, and on the streets in Kiev. This only leaves me to draw my conclusions on Eugene, given my new understanding of him as the punk kid he grew up as, the infamous New York musician he has become, and the Gypsy he is in his heart. And as I see him embraced by female fans, I feel my own release from the obsession that has led me to this point, and finally realise that "he is meant to be up there, on the stage and for everybody".

Biographies

Director: Pavla Fleischer

Born in Prague, Pavla moved to London at the age of 14. After graduating in Italian from the University of Cambridge in 1998, Pavla spent 5 years living and working in various fields, in various countries around the globe. In 2003, she discovered documentary filmmaking and fell in love with the form of expression it offers. Her first film, the award-winning 'BLUES BY THE BEACH' (2003), made in collaboration with Israeli filmmaker Joshua Faudem, is a portrait of life under constant terror in modern Israel, and has been screened at festivals worldwide. Her second documentary film, THE PIED PIPER OF HÜTZOVINA (2006), is a film of her own conception and has given Pavla a clear sense of her direction as a filmmaker. Since then, she has been dividing her time between London and Prague and focusing on documentary filmmaking with themes of music and ethnography. She has also made a short fiction film, TULIPS AND RASPBERRIES (2006), which has been selected for a number of festivals.

Producer: JONNY PERSEY

Jonny Persey is an independent film producer and managing director of APT Films. He studied psychology at Cambridge University and spent many years as a youth worker and training consultant before producing his first feature film EVERYONE'S CHILD in Zimbabwe (1996). After that he trained at the National Film & Television School, producing a series of acclaimed short films both independently and through the school.

In 2004, he produced his second feature WONDROUS OBLIVION starring Delroy Lindo, Emily Woof and Sam Smith with finance from Michael Kuhn. The film was distributed by Momentum Pictures with Pathé handling international sales. It was released in the US by Palm Pictures in 2006. With THE PIED PIPER OF HÜTZOVINA complete, Jonny is in production on three micro budget feature films and has a number of other projects in active development. He is also the School Director of the Metropolitan Film School at Ealing Studios, serves on PACT'S Film Policy Group and is a member of ACE.

Executive Producer: PAUL MORRISON

Paul Morrison has a distinguished track record as a drama and documentary Filmmaker. His first feature film, SOLOMAN AND GAENOR, was nominated for an Oscar for Best Foreign Language Film in 2000 and won the Welsh BAFTA for Best Film in 2001. His second feature, WONDROUS OBLIVION, was released in the UK in 2004.

Head of production: STEWART LE MARÉCHAL

Stewart le Maréchal is a producer with APT Films. He recently worked as associate producer with Jonny Persey and Oscar-nominated film director Paul Morrison on the feature film WONDROUS OBLIVION (2004). At the moment he is developing a slate of features for the company, including an adaptation of Peter Ackroyd's novel, The House of Dr Dee. An experienced producer, he previously acted as producer and executive producer on many short films, including the award-winning CIRCLES, SWINDLES & SLIM and AUTO DA FE, which have all been screened on the international film circuit. Prior to that, he was production manager on a number of low-budget features and shorts. Stewart has recently co-produced the feature documentary DEEP WATER for APT.

DOP: Stuart Biddlecombe

After five years of focus pulling and operating on major television shows, Stuart graduated from the National Film and Television School in 2004. Since completing his



studies Stuart has shot various award winning documentaries, short films and commercials both in the UK and abroad. Currently working with a number of established directors, Stuart has shot an increasing number of music videos for major labels. Stuart is represented by McKinney Macartney Management.

Editor: Benjamin Gerstein

While studying Spanish and Drama at Bristol University, Benjamin cut his first feature film, THE BRISTOL PACT (2001). He then went on study editing at the National Film & Television School where all three of his graduation films went on to win major prizes at international festivals (2004).

Since graduating he has continued to work on fiction and documentary projects as well as assistant editing on the feature film, THE RESTRAINT OF BEASTS, directed by Pawel Pawlikowski (2006). He has cut two sets of 3-minute wonders for Channel 4, four 30-minute documentaries for ITV and the Community Channel, several independent short fiction films and the EPK for SHOOTING DOGS Directed by Michael Caton-Jones (2006). Since the completion of THE PIED PIPER he is working on another musical documentary, YO SOY PALESTINO, about a street musician in Havana.



APT Films present
with the International Film Collective

a film by Pavla Fleischer

Eugene Hütz

The Pied Piper of Hützovina

Directed by PAVLA FLEISCHER

Producers PAVLA FLEISCHER
JONNY PERSEY

Executive Producers PAUL MORRISON
KEITH HAYLEY
ROBERT BEVAN

Edited by BENJAMIN GERSTEIN

Director of Photography STUART BIDDLECOMBE

Sound Designer RAINER HEESCH

Sound Recordist MIKE HASSLER

Head of Production for APT Films STEWART LE MARÉCHAL

Second Camera PAVLA FLEISCHER

Additional camera JO WRIGHT
EUGENIO SMITH
JORDAN COPELAND

Stills photographer PAVLA FLEISCHER

Additional editing BERT HUNGER
CLAIRE PRINGLE

Animator SHAUN CLARK

Online editor MATT TROUGHTON



Additional Sound Recording ALEX ASHCROFT

Foley Artist JITKA ZVIROCKA
FRANTISEK PROVAZNIK

Foley Recordist JAN CERNOTA

Mixing assistant JURAJ MRAVEC

Dolby Consultant PAVEL STVERAK

Re-recording mixer PAVEL REJHOLEC

Russian Production Co-ordinator ELENA IZOSIMOVA

Translators OLGA FEDORI
ELENA IZOSIMOVA
KARINA MATOSOV-GECHTMAN
SILVANA TONEVA

Driver and interpreter SERHYI BILICHENKO

Digital grade at Met Film & TV, London

[LOGO]

Mixed at Soundsquare, Prague



Music

1. "Khelebnitko"
Traditional Roma song
Performed by Kolpakov Trio
From the album Rodava Tut
Copyright OPRE 1995

2. "Tzumailey"
Traditional Roma Song
Performed by Eugene Hütz

3. "Pala Tute"
Traditional Roma Song
Performed by Eugene Hütz

4. "Mesecina/Moonlight"
(Bregovic/Kusturica/Kovacevic)
Performed by Boban Markovic & his
Orkestar
Published by Universal Music Publishing Ltd

5. "Chachipen"
Produced by Oren Kaplan / Hutz
Written by Hütz / traditional
Composed and performed by
Eugene Hütz and Vadim Kolpakov

6. "Abdel Kader"
Traditional Arabic song
Performed by Eugene Hütz

7. "Tromba Dei Zingari"
Traditional Roma song
Performed by Eugene Hütz

8. "Shuryaki"
Traditional Roma song
Performed by Eugene Hütz

9. "Bobom" & Traditional Kolomeyka songs
Performed by Svaljava Roma musicians
with Eugene Hütz

10. "Britchka"
Traditional Gypsy Folk song
Performed by National Gypsy Music &
Drama Theatre of Kiev "Romen"
Vocals: Milla Krikunova, Rustan Maznichka,
Ludmilla Krikunova, Zanna Krikunova, Zana
Agaltzova

11. "Vozole Reki"
Traditional Gypsy Folk song
Performed by National Gypsy Music &
Drama Theatre of Kiev "Romen"
Vocals: Igor Krikunov, Milla Krikunova,
Rustan Maznichka, Ludmilla Krikunova,
Zanna Krikunova, Zana Agaltzova

12. "Gypsy Part of Town"
Performed by J.U.F
Words by Eugene Hütz
Music by J.U.F
Published by Hütz Muzon (ASCAP),
Administered by 26F RPM, Inc.
Gypsy Part of Town licensed courtesy of
Stinky
Records, a division of StinkyCo., Inc.

13. "Think Locally Fuck Globally"
Words by Eugene Hutz
Music by Eugene Hütz & Gogol Bordello
Published by Hütz Muzon (ASCAP),
Administered by 26F RPM, Inc.
Think Locally Fuck Globally
appears courtesy of Side One Dummy
Records

14. "Kay Yone"
Traditional song
Performed by Roman Theater, Chita

15. "Starushka"
Traditional Roma song
Performed by Sasha Kolpakov and Eugene
Hütz

16. "Ai Romajale"
Performed by Eugene Hütz

17. "Hymn of Dauria"
Performed by Zabajkalske Uzory
Words written by Dmitry Bakhayev

18. "Beatnik" & "Gruppe Krovi"
Composed by Victor Tzoy
Performed by Eugene Hütz
© Moroz Records 2006

19. "Nese Galja Vodu"
Traditional Ukrainian folk song
Performed by Eugene Hütz

20. "Chom Ti Ne Prishov"
Performed by Eugene Hütz and his
grandma, Babushka Shura



21. "Baro Foro"
Words by Eugene Hütz
Music by Eugene Hütz & Gogol Bordello
Published by Hütz Muzon (ASCAP),
Administered by 26F RPM, Inc.
Performed by Gogol Bordello

22. "Nomadic Chronicle"
Words by Eugene Hütz
Music by Eugene Hütz & Gogol Bordello
Published by Hütz Muzon (ASCAP),
Administered by 26F RPM, Inc.
from an album Voi-la Intruder by Rubric
Records

and various guitar improvisations by Eugene Hütz

Special Thanks

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The Pied Piper of Hutzovina

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in association with YLE Co-productions

International Film Collective Limited

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