Fullscreen it, please.
THE COSMONAUT

Usually, desires are a place where we come back to. Sometimes, they are a place where we go to, but instead of memories, people call them desires.
“I heard a story once. About a breed of South-American hummingbirds. The males courted the female in twos. The refused bird rose its feathers for one second and then started to fly towards the sun, until he died exhausted.”

The film starts in 1961 with the arrival of Andrei and Stan, two young friends, to the newly built Star City, where the first cosmonauts train for space voyaging, where everyone is working against the clock to beat Americans in the Space Race. Stan and Andrei will live firsthand the power struggles, successes and failures of some of the 20th century’s greatest accomplishments in the majestic Soviet Union. They’ll meet Yulia, a communications technician with whom they’ll start a friendship that sometimes will be in the fringes of love.
YULIA

I’m not really ambitious. The only thing I ask for is not to be forgotten. Nothing else. Nevermind if it’s ugly and silly, but I want to be remembered. It’s how we exist. In memories. If nobody remembers you...

Soon, each one of them will find their place. Stan will be a cosmonaut, an accident will keep Andrei in political positions. Both will be the main characters in a mission that today looks fictional, but that could have actually happen: a Russian mission to send a man to the Moon, using Chelomei’s alternative prototypes instead of Korolev’s flawed designs (with American help, who was collaborating with the USSR in the Apollo-Soyuz mission)
STAN

My eyes blink twice while my body moves at two thousand kilometres per hour.

It is October 1975. Stan readies himself to be the first Russian cosmonaut in the Moon. In the tense days before the launching, Stan thinks of Yulia, and so does Andrei. Two days after the launching the ship loses all communication with Earth. For seven months, Andrei and Yulia look for him restlessly. One day, the ship returns to Earth. There is no trace of the cosmonaut in it. Confusion keeps growing when a series of radio transmission starts. Stan broadcasts from an unknown place He claims to be back on Earth, a completely empty Earth. Soon, a new, weirder and more dangerous triangle surges.

Dreams start to merge with reality. Hallucinations become too real. Their relationship starts to be more intense and distant at the same time. Finally, the reunion takes place.
In 1957, the launch of a small metal ball called Sputnik started one of the most vibrant and inspiring times in the history of mankind: The Space Race.
For 18 years, USA and the USSR fought for the supremacy of space. To be first. To go farther. To come back alive.
Each of the launches was a giant leap forward for humankind into the future. Deep into the unknown.
This incredible era of technical wonders and giant rockets of almost three thousand tons that majestically rise into the air, was what inspired us to set up our story of passions, jealousy and friendship.
Nowadays, thousands of people across the world keep looking at space as something mysterious and beautiful. Feeling a sense of respect each time they look up into the sky and affectionately remember Gagarin, the first human in space, Neal Armstrong stepping on the lunar surface for the first time, the Apollo XIII crew... But there are a lot more stories that have not been told yet.
In 1961 the Russian space agency built a city in the middle of a forest. For more than 30 years, it has remained hidden except to the families and workers that lived there. They were responsible for the Russian space program and there they trained the cosmonauts who would then traveled to the cosmos. They still do it to this very own day.
A thorough work based on books from experts and Kamanin diaries themselves, the chief of the cosmonauts for eleven years, took us to write a fiction script based on actual events.
We always had a clear premise: not to tell anything that could not have happened in real life.
“For the good of mankind, the soviet union will continue the difficult but necessary work of unraveling the mistery of the universe”

- Andrei Kirilenko, July 1971
The Cosmonaut is the story of three characters surrounded by unforeseen events occurred for more than fifteen years: success and failure, accidents, conspiracies, favouritism and secret missions. A unique depiction of an era as it has never been told.
Sputnik is a project carried out by the Spanish photographer Joan Fontcuberta. It tells the story of a cosmonaut lost in space. When his spacecraft goes back to Earth, there is no trace of the cosmonaut.
This premise was the one that ignited our imagination and lead to the screenplay.
We found out later that the legends about lost cosmonauts were endless.
A beating heart gets farther and farther away from Earth until it cannot be heard...
The disturbing screams of a cosmonaut reentering the atmosphere with a broken down spacecraft that burns down in the fall...
Or the frozen body of a cosmonaut orbiting the moon for decades...
Ballard’s missing astronauts... the erratic steps of the scientists of Solaris ... There have been many inspiration sources for the script, but none of them was as deep as a small book we found at a bookstore.
“Poetics for cosmonauts” is a small instruction manual to learn how to love. It’s also the conclusion that love is sometimes impossible.”

- Alberto Olmos
One day I received a call, they said they had done me harm, I remember hanging up not shedding a single tear.

Sometime later, a man came to the house. He tried to force open the door, scared away the neighbors with a golden badge pretended to be friendly.

There's no life from the hatch, only a metallic silence like that of a coffee maker.

The hibernated cosmonaut hurls barbaric insults, eyes moistened (as if sadness were possible)
Star City, the dream of every production designer
A movie set in a city, an old secret city, opened nowadays to the public, but known by few.
A city where astronauts and cosmonauts have been training for more than fifty years.
A city that has remain unchanged since then.
Visiting Star City for the first time is almost a religious experience: the long park welcoming you at the entrance, the kids playing, Gagarin’s house, the huge avenues and the particular work pace, that could be considered ordinary, if one didn’t know that each of that people works to send a man to space on a six million pounds rocket at five thousand miles per hour.
Star City remains unchanged since 1961, and it will be one of the movie's main sets.
The rest of the locations will be set up between Moscow and Belarus
Drawing an era: The costumes
And everything else
1961

"12 АПРЕЛЯ 1961 ГОДА В СОВЕТСКОМ СОЮЗЕ
ВЫВЕДЕН НА ОРБИТУ ВОКРУГ ЗЕМЛИ
ПЕРВЫЙ В МИРЕ КОСМИЧЕСКИЙ КОРАБЛЬ-СПУТНИК
«ВОСТОК» С ЧЕЛОВЕКОМ НА БОРТУ."

(СООБЩЕНИЕ ТАСС 12 АПРЕЛЯ 1961 ГОДА)
Memories don’t necessarily have to have happened. There are memories of what could have been and also what could be.
Breathless, Godard.
“I try to bring the human component into the movement of the camera. One part of the general view should be faster than the end of the shot, or you should let an actor cross the frame for a moment just before you get to him. I want to dance with the camera.”

(C. Doyle)
2046, Wong Kar-Wai
“How can we photograph an emotion, a mood, the impression of a landscape? That’s the classical question! What should we do when the script says “it’s dark”, or “the air was humid”, or even “the sea was dark green”? Everything is subjective. Your green does not necessarily have to be my green, and “humid” is a metaphor; it’s not something you can even see in the screen. Therefore, you must try to find the real meaning of the written words, find out what they are trying to tell you... And you must study carefully the way it should be told.”
(C. Doyle)
“The light on the surfaces is everything. Color is light reflected. Emotion is eye facing eye (the actor’s eye in contact with the spectator’s)” (Christopher Doyle)
“The challenge is making the mystery be in every single image of the film, beating as an invisible force over the visible. It is about searching the mythical language, something very simple. Behind it, the mystery of something really complex is hidden.” (Albert Serra)
“We shouldn’t take a color photograph of the movement. We should aim to take a color photograph in time and of the time” (José Val del Omar in “El color es cosa palpitable”)
Contemplation, memories, desolation and search.
Behind the movie
We are film lovers: we work with moving images, sound and design. We apply cinema concepts to every single thing we create (whether it be advertising, communication, design, film or breakfast).
We believe in: People over money. Cinema over money. Doing better than saying. Communication with our audience and clients as a “must do” among our “to do” list.
We like: risk and innovation in everything we do ("no play, no gain", we say). Change (we love plan B). Culture (better if it's free). Our team.
And all of us form The Cosmonaut team.
The director
Nicolás Alcalá is a producer, scriptwriter and director. At the age of 23, he has already written several feature film scripts, directed documentaries, short films and spots for the company he runs: Riot Cinema Collective. He likes to call himself “story-teller”, remarking that what matters are not the means, but convincing the audience. That’s the reason why his last and most ambitious project, The Cosmonaut, is a transmedia project, creating a complex universe around a main feature film, that also means several narrative media and a difficult audience.
You can look for more information about our new model of financing, production and distribution here:

http://www.thecosmonaut.org/#plan