

LEWA productions, Revolver Amsterdam, Giorgio Savona productions present



# A LITTLE GRAY WOLF WILL COME

A DOCUMENTARY BY  
ZHANNA AGALAKOVA

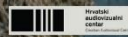
cinematographer **GIORGIO SAVONA** editors **ALEXANDER GOEKJIAN, ZHANNA AGALAKOVA, KATARINA TÜRLE** scriptwriters **ZHANNA AGALAKOVA, TATJANA BOŽIC, GIORGIO SAVONA** music composer **MARIJN SLAGER** sound design **SANDER SCHREUDERS** creative producer and artistic advisor **TATJANA BOŽIC** producer **MAGDALENA PETROVIC** co-producers **RAYMOND VAN DER KAAIJ, GIORGIO SAVONA** director **ZHANNA AGALAKOVA**

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REVOLVER

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A sincere and captivating personal story of a Russian journalist, a familiar face on Russian state television, going through a complex journey of self-discovery and transformation – both as a journalist and as a mother – set against the backdrop of Putin's Russia. At its heart, a burning question: How did I allow lies, hatred, and propaganda to become the norm?

*"Creative storytelling, masterful editing... It is a compelling exploration of family, identity, and courage".*

Sheffield DocFest





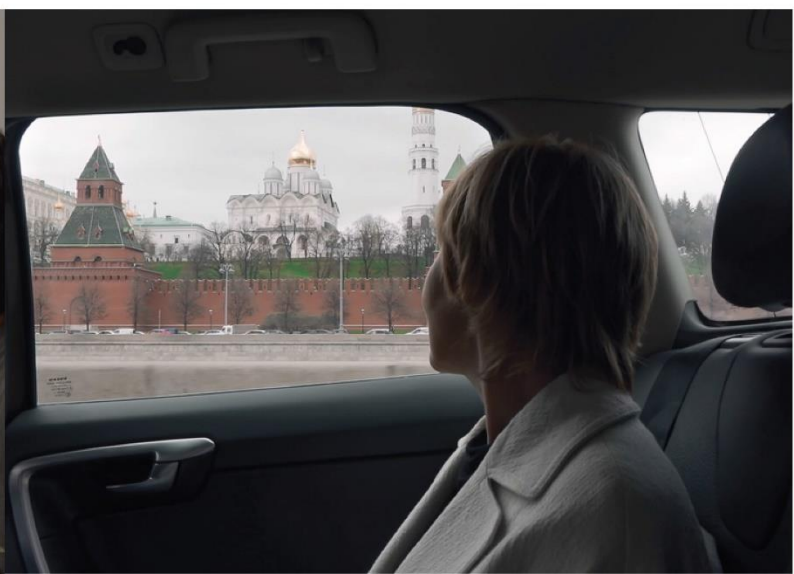


Alice calls her mother's work propaganda, but Zhanna believes that she is working for the good of her homeland. As a foreign correspondent for Russian TV she covers the major events in the Western countries from the Kremlin's perspective and she wants to make Alice more Russian.

But the girl doesn't care about her cultural identity. She is half Russian and half Italian. She goes to French school and the family currently lives in New York. Alice doesn't consider any country as her homeland. It is something Zhanna can't grasp. She believes everyone should have a land to love. So Zhanna decides to show Alice the biggest country in the world. Her Motherland.

Over four summers and one winter, mother and daughter travel across the length and breadth of Putin's Russia. But as their journey unfolds, Zhanna grapples with her past, her secrets, and her identity as both a journalist and a mother—while the country edges closer to a war.

A Little Grey Wolf Will Come is a powerful tale of love, lies, and the loss of homeland.







## BACKGROUND

In the 90s, after the official abolition of censorship, Russia had a record number of media outlets per capita. Any topic, any problem was discussed in the press like never before. And how many of these problems there were!

Since Vladimir Putin came to power in 1999, every media was gradually taken under control. The Kremlin and its master became the only newsmakers in Russia. Ordinary citizens and their problems became almost invisible. The press was manufacturing a new language: a "bang" instead of an "explosion", a "negative growth" instead of a "fall", a "special operation" instead of a "war"... Russia was supposed to appear as the strongest, most advanced, greatest country in the world, the main winner of WWII while Western countries were portrayed as depressed and immoral.

Opposition magazines and outlets were subjected to repression. Many journalists and political opponents have been imprisoned, driven into exile or killed. The others went through an astonishing transformation. Many of those who made their names in the 1990s and early 2000s as independent and well-thought-of journalists, have gradually become mouthpieces for the Kremlin. Those who defended freedom of speech have become propagandists.

By the time the full-scale invasion of Ukraine began, there was no free and independent press left in Russia. A proposal to legally re-introduce censorship in Russia is currently being discussed.





This film is my personal story.

I came from the Perestroika and Glasnost generation. In the beginning of the 90s, I believed that as a journalist, I was participating in creation of a free world. In the mid-2000s, I was a prime-time news anchorwoman. Every day I had to give news about a little-known official who supposed to become the next president of Russia after Putin's second (and had-to-be the last) term. I didn't want to be part of this brainwashing campaign and asked to be transferred to a foreign bureau as a correspondent. I believed that reporting events from abroad could save me from one-sided journalism. I didn't protest. I self-exiled. In 2014, I was shocked by the annexation of Crimea and the proxy war unleashed by Russia in eastern Ukraine, but I still didn't dare to oppose it. I kept reporting about the matter from UN headquarter in New-York on Security Council meetings for a pro-Kremlin TV channel. In 2019, when Putin decided to change the Constitution the second time in 10 years in order to stay in power, I also remained silent. Could my public protest have influenced anything? I don't know. I never tried.

When I started making this film, Russia appeared to be in its prime according to official media. But on the ground, the gap between the TV picture and reality was stunning. I asked myself: How did I give my freedom away, piece by piece, in exchange for comfort, status, and belonging?

The film is named after a line from a popular Russian lullaby. For centuries, Russian mothers have sung to their babies: hush, lie still, or a wolf will drag you into the forest. In February 2022, when Russia started full scale invasion of Ukraine, the silence and inaction of the Russian majority was deafening, shocking. But for me it was no longer possible to remain silent, and hence, this film.





## PRODUCER'S NOTE

"...The film in question deals with Russia and Russians. But the film's theme must be understandable to Israelis, Germans, Serbs, and Croats alike. It addresses the most traumatic question for any patriot: how to be a patriot when your homeland has been exposed to shame and behaves shamelessly? When silence becomes complicity? At what moment does emigration stop being betrayal and become a moral act? And how, in those circumstances, can you remain a patriot, loving what is at the core of good and civilizationaly valuable in your country, without being part of a nationalist herd?..." — Jurica Pavičić, Jutarnji list, 09/08/2025

What better description of the film's theme than this in-depth analysis of a film critic who captures all the complex layers present in the film.

Since 2018, when Zhanna and Giorgio's documentary project about present day Russia first came to us at LEWA, we immediately understood that the camera needed to be pointed at the director, a well-known Russian journalist for state television. She had to confront the deceptions she lived with both professionally and personally during this particular historical and political moment.

It is never easy to expose oneself, especially for someone with a prominent public persona. But Zhanna found courage, followed guidance, and underwent a profound transformation, reflected in her honest yet difficult questioning of her own role – exposing herself as mother, journalist, and citizen.

All this occurred while she was under constant attacks, online criticism, and threats from her own people after publicly resigning from television – ultimately putting her life at risk. This project is not just a professional endeavor for any of us involved, producers, co-producers, editors. It is a meaningful cause and contribution to a broader dialogue about conscience, complicity, and moral responsibility in times of crisis.





production company  
LEWA productions, Croatia

co-production companies  
Revolver Amsterdam, The Netherlands  
Giorgio Savona productions, France

with the financial participation of  
Croatian Audiovisual Centre (HAVC)  
The Netherlands Film Fund  
Democracy and Media Foundation

international exposure  
IDFA Forum - Amsterdam, 2019  
Sunny Side of the Doc - La Rochelle, 2019  
East Doc Platform - Prague, 2019  
Ex-Oriente Workshop - Trieste, Jihlava, 2018  
Baltic Sea Doc - Riga, 2018

languages  
Russian, English, Italian, French

subtitles  
English

length  
90 min

screening format  
DCP

year of production  
2025

world premiere  
Sheffield DocFest 2025

teaser

[https://youtu.be/KN2ERXjpP5E?si=R7mRsEIDY\\_V\\_AmgA](https://youtu.be/KN2ERXjpP5E?si=R7mRsEIDY_V_AmgA)



director  
**Zhanna Agalakova**

producer  
**Magdalena Petrović**

creative producer, artistic adviser  
**Tatjana Božić**

co-producers  
**Raymond van der Kaaij, Giorgio Savona**

script writers  
**Zhanna Agalakova, Tatjana Božić, Giorgio Savona**

cinematographer  
**Giorgio Savona**

editors  
**Alexander Goekjian, Zhanna Agalakova, Katarina Türler**

original music  
**Marijn Slager**

sound designer  
**Sander Schreuders**

color grading and mastering  
**Luca Casavola, Alexander Goekjian**

world sales  
**Antipode Sales International**



# Zhanna Agalakova



Zhanna is a noted former Russian journalist, laureate and nominee of the Russian television Academy award TEFI. She started her career as a TV host on the morning news program on NTV, the first Russian independent TV channel. Then she passed to the main Russian outlet Channel One on prime-time news programs and talk shows. In the early 2000s, the television weekly Antenna named Zhanna among the top ten most trusted journalists in Russia.

In 2005 she became a foreign correspondent for Channel One first from Paris, then from New York. She covered presidential campaigns in three continents, including those of Nicolas Sarkozy, Nicolas Maduro and Donald Trump, the migrant crisis in Europe, as well as other social and natural cataclysms, the state funerals of Fidel Castro and Ugo Chavez, Mondial 2014 in Brazil and many hot international socio-political topics. In protest against Russian aggression in Ukraine Zhanna resigned, making a public statement, and refuting all her state awards. "A Little Gray Wolf Will Come" is her first film.

# Giorgio Savona

Giorgio was a researcher and professor of physics at several European universities before leaving science in 2011 to join Getty as a photojournalist in New York. He has received prestigious international awards in visual storytelling, including the Leica Oskar Barnack Award and the LUMIX Multimedia Award. He later turned to filmmaking, collaborating on documentary series focused on social issues, television reports, short films and working as an assistant cameraman on feature films. Based in Paris, Giorgio focuses on stories of marginalisation and personal narratives that define our modern society. He favours handheld camera work, and in each project he seeks a visual language that finds cinematic opportunities to support the narrative. His cinematography blends realism and lyricism, capturing both the intimacy of human lives and the cinematic essence of their environments. He regularly works as a cameraperson for international news networks and continues to develop independent documentary projects.







## Magdalena Petrović

Magdalena Petrović thrives at the intersection of storytelling and production, navigating the film industry between Croatia and France. She holds a degree in Drama, Art, and Music Studies from the University of Bologna and has worked as a TV journalist and producer of both documentaries and fiction films. From 2006 to 2010, she was managing director and producer at the acclaimed Croatian documentary studio Fade In. Since 2010, she has been based in France, from where she runs LEWA productions while also offering production services in Paris and working on French productions and co-productions. She is a member of the Croatian Producers Association and the Academy for Political Development, a Berlinale Talent Campus alumna, a participant in the Cannes Producers Workshop, an EVA mentee, and an EAVE graduate.

## Tatjana Božić

Croatian-born and Amsterdam-based, Tatjana Božić has been making films wherever life takes her – Russia, England, Croatia, the Netherlands. With an MA in Television Journalism and a postdoc in Documentary Filmmaking from Moscow's prestigious Higher School for Screenwriters and Directors, she has spent her career chasing the raw, the real, and the beautifully messy truths of life. Her feature *Happily Ever After* (2014) had cinema distribution across the Netherlands, Croatia, Slovenia, and France and racked up nominations and awards, including a Tiger Award nomination at IFF Rotterdam, a Gouden Kalf for Best Editing, and a Dutch Directors Guild Best Director nomination, among others, proving that personal storytelling can be both deeply intimate and universally powerful. A seasoned participant in Documentary Campus Masterschool, EAVE Producers Workshop, and ExOriente, Tatjana moves effortlessly between directing, producing, and coaching.





# Raymond van der Kaaij



Raymond van der Kaaij is a Dutch film producer and founder of Revolver Amsterdam. With more than 15 years of experience, he has worked across fiction, documentary, and mixed media, bringing stories to life that connect cultures and perspectives. His career has been shaped by an international outlook, collaborating with filmmakers from Europe, the Americas, and Asia, such as Whit Stillman, Ernesto Contreras, Paz Encina, Eduardo Williams, and Simon Jaquemet among others. His projects often involve multiple production companies across different countries – for instance, \*The Human Surge 3\* was a co-production between Argentina, Brazil, and Portugal, while \*Electric Child\* connects Switzerland, Germany, the Netherlands, and the Philippines. In the last few years, Raymond has been involved on a range of projects that have premiered at leading film festivals, like Cannes, Sundance, Rotterdam, and Locarno, and have received over 16 awards for their vision and craft, cementing him as a key figure in bringing independent international stories to global audiences.

# Alexander Goekjian

Alexander Goekjian is a documentary film editor and cinematographer based in the Netherlands. With over two decades of experience, Alexander brings a blend of artistic insight and technical precision to shaping non-fiction narratives. Holding degrees in History of Art and Computer Science, he approaches editing as both craft and storytelling, with a focus on dramaturgical structure. His recent work includes among others *Glass – My Unfulfilled Life* (Dir. Rogier Kappers, Thessaloniki Film Festival – Golden Alexander Prize, Vision du Reel – Audience Award), *The Golden Thread* (Dir. Nishtha Jain, FIPA 2023 – Nominee Grand Prix, Eberswalde Film Festival 2023 – Winner Jury Prize, DOXA 2023 – Winner Feature Documentary, *Le grand Bivouac* 2023 – Winner Grand Jury Prize, DokuBaku 2023 – Winner Best Feature Documentary). Fluent in six languages, Alexander works on international co-productions and contributes as a script coach and mentor for DocsConnect (Taskovski Films), helping directors develop and refine their vision.





# Marijn Slager

Marijn Slager is a composer and performer from Amsterdam known for his innovative blend of contemporary classical and electronic music. His notable albums include "In the Open" (2015) and "Ik Zie Je" (2018), which highlight his distinctive fusion of acoustic and digital elements. Slager has also contributed music to films such as "Nachtwacht" (2018) and "De Onbekende" (2020), showcasing his ability to enhance cinematic experiences with his unique soundscapes. His work emphasises both technical precision and emotional depth, making him a prominent figure in the Dutch and international music scenes.



# Luca Casavola

Luca Casavola is an Italian colorist based in Paris, specializing in color grading for film and television. Beginning his career as director of photography in 2005, Casavola transitioned to color grading in 2013 after discovering his passion for the creative possibilities of color enhancement. His work spans diverse audiovisual formats, including documentaries, television productions, music videos, and short films. Casavola's approach emphasizes technical precision and artistic vision, bringing depth and emotional resonance to visual storytelling. His expertise in color science and post-production contributes to projects that showcase his distinctive ability to enhance narrative through sophisticated color treatment.



*On the eve of the war in Ukraine, a Russian journalist  
from pro-Kremlin TV channel brings her rebellious and  
Westernized teenage daughter on a journey through  
Putin's Russia.*

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