Logline: *In every relationship there is always something untold. Once in a while, circumstances force such little secrets and white lies to the surface...*

Short Synopsis:

Vika and Micha are a young Russian couple traveling abroad. Micha is a photographer, and Vika proposes for him to do his next photo shoot on the beautiful rooftop of Vika’s former fiancé’s apartment, Fred. A rich, well–educated, charming Frenchman with a jealous girlfriend. The uncomfortable visit creates considerable tension, but that is not the worst of it. Both Micha and Vika are hiding something from one another. Micha hasn’t told Vika that the girl modeling for the shoot is Alisa, his former flame and “the one that got away”… and Vika has yet to announce that he will soon be a father. Will the emotional storm that follows sweep them off a cliff or actually bring them closer together…?

Long Synopsis:

Micha and Vika have just arrived in Paris. They will stay only a few days for Micha’s work, and immediately go to scout the location for his upcoming photo shoot. Unfortunately, the location is Fred’s apartment, Vika’s former boyfriend. Because the apartment has a terrace with a beautiful view overlook Paris, Micha has resigned himself to going.

As soon as they arrive, Micha’s insecurities begin to get the best of him. Suddenly, the fact that he is trying to give up smoking becomes a problem, and his nagging is beginning to get on Vika’s nerves. On top of this, Micha hasn’t yet told Vika that the girl modeling for the shoot is Alisa, his former flame and, most importantly, the one that got away from him...

Fred, a rich and easy–going playboy, has problems of his own – his girlfriend, Nicole, has picked Vika’s visit to show her true jealous nature. Stage is set for a very uncomfortable toast, with Nicole nagging Fred on the phone, and Micha nagging Vika in person. That’s when Micha realizes that he left his computer somewhere along the road…

The search for the computer leads to an argument that escalates to a fight, when Vika picks up Micha’s phone, only to see that it’s Alisa calling. As Micha and Vika trade blows, all the little things they’ve been hiding from each other finally come to surface. Vika is pregnant, but has yet to tell Micha, who knows, but has yet to admit it that himself too…

The emotional storm sweeps Vika and Micha away, but, rather than throwing them off a cliff, it brings them closer together. Only one truth matters - they love each other. But there will always be a problem lingering in the background. According to Vika, *a man never forgets a woman he was never with*.

And Alisa is the one that got away…

Director’s note:

The one thing that we really care about life is love, which, in world of adults spells out a different word – relationships. And relationships are hard. “*A Man Never…*” is about all the ups and downs a relationship can experience in a very short amount of time. It is also about extenuating circumstances that are really not all that extenuating.

I am a strong believer in the fact that in love, all fights can be avoided. Most of the arguments come out of the defensive attitude we manifest when we know to be in the wrong. Even more often, both parties are in the wrong. That is the case in this film where both Vika and Micha love each other and have both kept something hidden for the other, trying to protect their relationship. Naturally, when push comes to shove, everything is turned upside down.

What makes this film unique, is that it observes the inner–workings of a relationship in a strange environment. The world we live in today is very international with borders often being more linguistic or symbolic rather than being marked by a wall or a fence. Such linguistic walls can generate plenty of misunderstandings, and, as I see it, plenty of humour too... In “A Man Never…” our characters have to deal with the fact that they literally speak different languages and that this might generate on the long term unexpected conflicts and misunderstandings…

All in all, the film is about communication. How we communicate with friends, loved ones, people in general, can breed love, empathy and compassion but also conflict, mistrust and arguments. It is for us to choose: sometimes, we are so deep in an argument that we forget to look at the world, sometimes, we don’t notice it because we are too in love.

No matter what, the world is always still there, waiting for us to appreciate it. Recognize it. And contribute to its beauty.

Director’s bio:

**Eugene Izraylit** was born in Leningrad (now St. Petersburg), Russia. In 1993 he moved with his family to New York where, in 1999, he enrolled at the University of Albany to study political science, theater and film history. Eugene’s interest in theater led to him performing in over a dozen plays in three years.

In 2001/02 Eugene spent one year in Italy, where he began seriously studying cinema under the tutelage of Italian actor and photographer Antonello Villani. Upon his graduation from University, Eugene began working as a research assistant in a law firm, simultaneously attending an evening program of film directing at the New York Film Academy.

During that time, Eugene wrote and directed three short films and also worked on a number of others. After a two-year working period, Eugene finally decided to dedicate himself fully to cinema, and moved to Paris to pursue a Masters degree as a film director, joining the Master class of Nenad Dizdarevic at the International Film School of Paris.

In Paris, Eugene wrote and directed six short films, also acting as producer on numerous other projects. Eugene’s films have been shown at various film festivals, and his feature length screenplay “*A Quatre Mains*” won the prestigious SOPADIN Prix de Scénario in France. Most recently, Eugene co–wrote and co–directed the documentary *In Putin We Trust* for French/German TV channel ARTE.