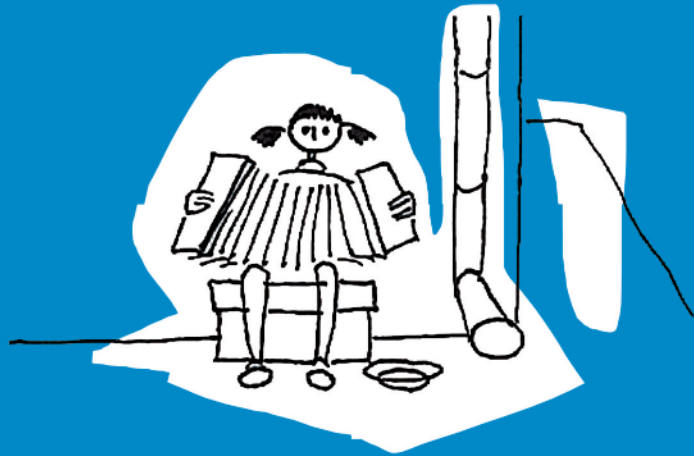


CHANTRAPAS



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In Cannes

Riviera booth F7

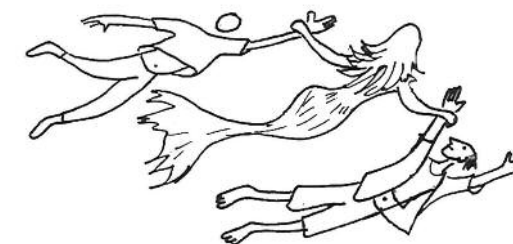
PIERRE GRISE PRODUCTIONS presents



OFFICIAL SELECTION
FESTIVAL DE CANNES

CHANTRAPAS

A film by Otar IOSSELIANI



FRANCE / GEORGIA • 2010 • 2h02 • Formats : 35mm – 1.66 / DOLBY SR



SYNOPSIS

Nicolas is an artist, a filmmaker, who asks for nothing more than to be able to express himself in freedom. Freedom that is the cause of many problems... From the start in Georgia, the “ideologues” wish to silence him, considering his work not in tune with the rules in place. Faced with their determination, Nicolas leaves his native country for France – land of freedom and democracy. But the “state of grace” will be short lived...



► INTERVIEW WITH OTAR IOSSELIANI

■ Chantrapas ?

Otar Ioseliani : It's Russian, inspired by the French "chantera pas" ("won't sing"). At the end of the XIXth century, the well-to-do families of Saint-Petersburg took their children to singing lessons with the Italian masters of bel canto. At the time, the Russian aristocracy spoke French, and hence the Italians learned two words, as they selected the children: "Chantera" ("Will sing") and "Chantera pas" ("Won't sing").

Later Chantrapas became a common word: the "chantrapas" were the "good for nothings", the excluded... A bit like my main character, who is censored in the Soviet Union, and less well received than he expects in the West. Victor Hugo, Fritz Lang, René Clair, Orson Welles, Tarkovski, Askoldov, Chenguelaia... all were excluded, they were "Chantrapas", forced to leave their native countries, not knowing very well how to swim in these unknown waters, each with an inner wound.

■ Is this an autobiographical film?

O.I. : No, as my fate was quite different. In the end, I always managed to do everything I wanted in the Soviet Union, even if my films were banned: Falling leaves, and all my short films. By the same token, if you were banned, you were someone who was respected. Then, in 1979, after Pastorale, I was forced to leave the country. Chantrapas is the portrait of a collection of filmmakers. Those of us who managed to overcome censorship, who may be counted on the fingers of the hand: Sergueï Paradjanov, Andrei Tarkovski, Georgui Chenguelaia, Gleb Panfilov, Alexandre Askoldov...



During that time, 120 filmmakers worked for the regime, as cinema was an instrument of propaganda. Nevertheless, one cannot say that the censors were too severe. They banned the films, but they respected the filmmakers. It gave them headaches... They allowed us to finish the film, before banning it.

■ One of the scenes ends on the censor holding his head in his hands.

O.I. : Yes, he is suffering... They were just as oppressed by the system as we were. They could talk about your film in harsh terms, and, after informing you of the ban, come out and discretely shake your hand.

■ The film begins with the screening of a short... one of your early works.

O.I. : It was made a long time ago. I could have used a film of one of my colleagues, Chenguelaia or Tarkovski, one of their banned films in the Soviet Union, but there was a problem of copyright. I made this short film in 1959, and no one ever saw it.

■ Could we speak of the numerous ellipses in the film?

O.I. : In that respect, I'm not much of a filmmaker, rather, I put together a puzzle. To be understood, one must always take a step back and then a step forward. Here, I wanted it to be known that they were friends in childhood and remained friends as adults.

I didn't want to make a true historical reconstruction. In reality, the story of the film could not occur in less than ten years: the time for the film to be



shot, banned, and for him to get the papers to leave the country... But I was intent on not having the character change. At no time did I want a linear construction with the style of the 50's, 70's, 80's, 2000...

From the beginning, it was one of the challenges of the project: to create a temporal construct that corresponds to what I usually do with space.

It is very dangerous to make a film about the past. The period is not defined by the style of the clothes and the means of locomotion. It is a leap from one universe into another. Therefore, little matter over perishable historical elements...

It is above all the periods in one's memory, and memory compresses and mixes the elements...

■ **Music plays a crucial part in your films. Could we go over the musical choices in Chantrapas?**

O.I. : Music has always come from a real source in my films. I hate for it to be used as a crutch. I never use music to illustrate or transmit emotions to the viewer. The music is a character. When, in the beginning of the film, the

children go to meet their friend, one hears arpeggios and ranges that stop when he appears at the window: one understands that he was playing.

■ **How would you define Chantrapas?**

O.I. : It is a parable on the need to remain true to oneself despite the obstacles that surround us. Which, a priori, condemns one to a fiasco. All the history of literature bares witness to this. Romeo and Juliet remained the same, but they died. That is what I wanted to share with the viewer: the joy of being a stone, resisting everything.

■ **It ends badly...**

O.I. : But everything ends badly in life!! Then again, perhaps the character will find happiness in the kingdom of the sirens...

■ **Bottles of wine, a man selling shoes, assistants who take pieces of the set before the scene is done... is it your vision of cinema?**

O.I. : Cinema is a charming fair. There's everything: merchants, drinkers everywhere, serious people, functionaries. The filmmaker is in the middle, and everyone is having fun. Cinema, it's a lot of fun.





■ **In the editing room, what the old editor does, is it realistic?**

O.I. : Completely. Everyone, Dovjenko, Eisenstein, Poudovkine, they all edited like that: by hand. It's a method: you pass the film quickly and you see the movement. I too, I worked that way when I didn't have an editing table. Now there are computers everywhere, but it hasn't made life easier. One makes dozens of versions, but there is no more time to think.

A cut is a cut, no need to make 150 versions.

■ **How do you work with the actors?**

O.I. : When the crew arrives on the set, we all have – except for the actors – the story-board in hand. Every evening, we go over it, as it is what we will shoot and nothing else.

The actors – who are not professionals – may not see it. Therefore, rehearsal time is often much longer than the actual shoot. It's like choreography: the dialogues are of little importance; it's the rhythm that counts.

■ **Is that the reason why you never have close ups or shot and reverse shots?**

O.I. : Never a close up: it destroys the character and brings forth the personality of the actor. The close up, shot and reverse shot, it's shameful. In that case all you need to do is close your eyes and listen to the dialogues!



One has to plan ahead if you want to play out the partition that you wrote. You were a composer, but on the set, you become a conductor. What is most exciting, in the artist's craft, is the resistance of matter. The wardrobe master did not understand your instructions, you made mistakes in the casting, the locations betray you... You have to adapt your composition according to the number of orchestra instruments and the know how of the interpreters. Above all, you must not force them, which is the reason why I prefer not to work with famous actors. Even if I did work with Michel Piccoli and here, with Pierre Etaix and Bulle Ogier...

■ **Where did the idea to work with Pierre Etaix come from?**

O.I. : Because I like him very much, as a character, as a filmmaker, as a human being. I cannot work with pretentious people. With non-professionals, one avoids clichés, actors' tics which they ceaselessly carry from one part to the next.

■ **You make an appearance in the film...**

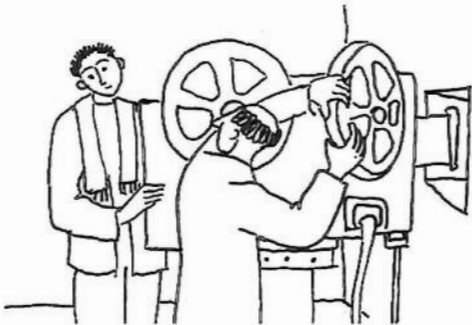
O.I. : Oh, I never intended to play the part, but the actor we had chosen died just before shooting began. ■

CREW



Screenplay **Otar IOSSELIANI**
Director **Otar IOSSELIANI**
1st assistant Director **Paolo TROTTA**
Photography **Lionel COUSIN (in Georgia)**
Julie CRÜNEBAUM (in France)
Sound **Jérôme THIAULT**
Set Design **Emmanuel de CHAUVIGNY**
Costumes **Anna KALATOZISHVILI (in Georgia)**
Maïra RAMEDHAN-LEVI (in France)
Editing **Otar IOSSELIANI, Emmanuelle LEGENDRE**
Sound Editing **Georges-Henri MAUCHANT**
Music **Djardji BALANTCHIVADZE**
Mixing **Anne LE CAMPION**
Story-board **Nana IOSSELIANI, Nougzar TARIELASHVILI**
Photos **Niko TARIELASHVILI**

Produced by **Martine MARIGNAC**
A coproduction **PIERRE GRISE PRODUCTIONS (France)**
SANUKO FILMS (Georgia)
MINISTERE DE LA CULTURE
and **CENTRE NATIONAL DE LA CINEMATOGRAPHIE (Georgia)**
With the participation of **SBERBANK**
of **ORANGE CINEMA SÉRIES**
and **CENTRE NATIONAL DE LA CINEMATOGRAPHIE (France)**
In association with **CINEMACE 4**
COFINOVA 6
and **PROGRAMME MEDIA PLUS DE LA COMMUNAUTE EUROPEENNE**



CAST

Nicolas **Dato TARIELASHVILI**
Barbara **Tamuna KARUMIDZE**
Fanny **Fanny CONIN**
Grand father **Civi SARCHIMELIDZE**
French producer **Pierre ETAIX**
Catherine **Bulle OCIER**
Ambassador **Bogdan STUPKA**
Barbara's husband **Lasha SHEVARDNADZE**
Nicolas' friend **Nika ENDELADZE MUSSELISHVILI**
Grand mother **Nino TCHKHEIDZE**
The children **Nika BUTIKASHVILI**
Gela KATAMADZE
Ana TARIELASHVILI
Achiko IMERLISHVILI



OTAR IOSSELIANI

AT TBILISSI STUDIO

- 1959/65 **Direction of 10 short-films**
1962 **April**
1964 **La Fonte**
1966 **The Fall of Leaves** - International Critic's Week - Cannes 1968 / Georges Sadoul Prize / Fipresci Prize
1970 **Once a Black Bird** - Best Foreign Film in Italy in 1974 / Directors' Fortnight - Cannes 1974
1976 **Pastorale** - Fipresci Prize - Berlin 1981



IN FRANCE

- 1982 **7 Pieces for Black & White Cinema**
1983 **Euskadi** - Directors' Fortnight - Cannes 1983
1984 **Favorites of the Moon** - Special Jury Prize - Venice 1984
1988 **The Small Monastery in Tuscany** - Best Documentary Prize (Société des Gens de Lettres) 1989
1989 **And Then There Was Light** - Special Jury Prize - Venice 1989
1992 **Chasing Butterflies** - Grand Prize of the Academy of Arts in Berlin / Triomphe Prize 1993 (Best Foreign Work - Russia)
1994 **Seule, Géorgie** - Documentary for Arte
1996 **Brigands, chapter VII** - Special Jury Prize - Venice 1996 / Best acting at Dunkerque International Film Festival
1998 **Home Sweet Home** - Official Selection - Cannes 1999 / Louis Delluc Prize
2001 **Monday Morning** - Silver Bear for Best Director - Berlin 2002
2006 **Gardens in Autumn** - Official Selection - International Rome Film Festival 2006
2010 **Chantrapas** - Special Prize «Jean Vigo» for his life's work / Official Selection - Cannes 2010



