

# **Synopsis**

Some resemblances are disturbing.

That between a guillotined viscount, pipe in his mouth, during the Terror; an army chaplain with a tattooed chest like a gangster, mass-baptizing soldiers, looters and rapists;

a Parisian tramp flattened by a steamroller;

and a highly educated concierge - but also an arms dealer - of an upscale building.

Almost all the film's characters meet in that very building, except, of course, the homeless, who are carted by police from pillar to post.

Yet amid all this chaos, there are dream spaces, love stories and solid friendships that perhaps allow us to hope that tomorrow will be better than today.







# **Director's Note**



«When one aims to make human beings good and wise, free, moderate and generous, one is inevitably driven to want to kill every one of them. Robespierre believed in virtue; he introduced the Terror. Marat believed in justice; he decreed that 200,000 heads must roll.» Anatole France

I want to imprison in this film all the trifles that enchant me: the optimism of the wealthy who squander their lives on so much trickery, intrigue, duplicity and corruption in order to

acquire their pathetic assets, while forgetting that nothing lasts forever and all falls apart; the poor's dreams of future prosperity - alas, if it is ever their misfortune to be rich, they are condemned to the unhappiness of those they envied. Let's juggle with this paradox.

None shall be good, who does good without sinning.

And ladies... who refuse to see sense, who knit their lives without realizing where it all leads. I drop a government official in the mire. Of course, that's where he was all his life, but I enjoy putting him there for good. Perhaps he will have a moment of insight and meekly whisper, «Eureka!» He is one of us.





# **Selective Filmography**

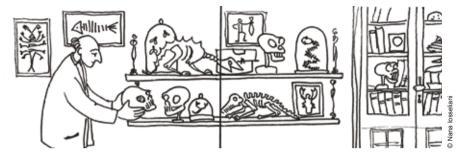
#### AT TBILISSI STUDIO

- 1966 The Fall of Leaves International Critic's Week - Cannes / Georges Sadoul Prize / Fipresci Prize
- 1970 Once a Black Bird Best Foreign Film in Italy / Directors' Fortnight Cannes
- 1976 Pastorale Fipresci Prize Berlin

#### **IN FRANCE**

- 33 Euskadi Directors' Fortnight Cannes
- 1984 **Favorites of the Moon** Special Jury Prize Venice
- 1989 And Then There Was Light Special Jury Prize Venice
- 1992 **Chasing Butterflies** Grand Prize of the Academy of Arts in Berlin / Triomphe Prize (Best Foreign Work Russia)
  - 4 Seule, Géorgie Documentary for Arte
- 1996 Brigands, chapter VII Special Jury
  Prize Venice / Best acting at Dunkerque
  International Film Festival
- 1998 Home Sweet Home Official Selection -Cannes / Louis Delluc Prize
- 2001 **Monday Morning** Silver Bear for Best Director Berlin
- 2006 Gardens in Autumn Official Selection International Rome Film Festival
- 2010 Chantrapas Official Selection Cannes

# Song A film by Otar losseliani



# Cast

RUFUS
Amiran AMIRANASHVILI
Milé STEVIC
Pierre ETAIX
Mathias JUNG
Mathieu AMALRIC
Enrico GHEZZI
Tony GATLIF



## Crew

SCREENPLAY & DIRECTOR OTAR IOSSELIANI
CINEMATOGRAPHY JULIE GRUNEBAUM
EDITING OTAR IOSSELIANI, EMMANUELLE LEGENDRE
SET DESIGN DENIS CHAMPENOIS, VAJA JALAGHANIA
COSTUMES MAÏRA RAMEDHAN-LEVI, ANNE KALATOZISVILI
MAKE UP TINA ROVERE
SOUND & MIXING ANNE LE CAMPION

MUSIC / COMPOSER NICOLAS ZOURABICHVILI
SPECIAL EFFECTS KRAO

1st DIRECTOR'S ASSISTANT PAOLO TROTTA

LINE PRODUCER MARTINE MARIGNAC
PRODUCTION MANAGER CHRISTIAN LAMBERT
PRODUCTION

MARTINE MARIGNAC - OTAR IOSSELIANI (Pastorale Productions - France)
CO PRODUCTION

JANA KARINE SARDLISHVILI (Studio 99 - Géorgie)

FRANCE - GEORGIA / 117' / COLOR / 1.66 / 2015

# **International Sales**



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