

A close-up photograph of a woman with a vibrant, curly orange wig. She has a serious expression and is looking directly at the camera. She is holding a small, white rabbit in front of her face. The background is dark and out of focus.

Suzanna Blana

A short film by
Katerina Kalentzi

PRESS KIT

“When you're safe at home you wish you were having an adventure;
when you're having an adventure you wish you were safe at home.”

Thornton Wilder

Synopsis

Suzanna, a budding actress, is getting ready to attend a very important audition.

However, when she reaches the door, she realizes that her chance may be lost.



Links

Suzanna Blana | Official Website:
www.suzannablana.com

Suzanna Blana | Trailer:
<http://vimeo.com/408049325>

Suzanna Blana | Backstage:
<http://vimeo.com/412734176>

Greece | 2020 | Fiction Comedy | 15 min | Color | Language:Greek

Director's statement

When I started writing the story, I didn't have any theme in mind that triggered the script, but the first scene; it was happening at that particular time, and inspired me. I left my mobile phone on the nightstand; I took a pen and a piece of paper in hand, and started writing. When I finished the script, I sought through the words for the controlling idea.

Of course, the lack of budget and my wish to use authentic material (voice messages on Facebook messenger) played an important role in the development of the story. But most of all, the situation itself, that I was in, at that specific period, almost incited me to recreate it, in front of the camera. My co-stars in the film are my house, my pets and the original voice messages on Facebook messenger of my friend Avgoustina. Guest stars are my family, my friend Spyros, the stray cat of my building and BB-8. For all these reasons, I consider Suzanna Blana to be a personal film.

Suzanna's story is many similar stories of budding actors with great eagerness to work, but very few chances to chase it. However, most of them, in order to fulfill their dreams, decide to become creators themselves. Especially in Greece, the emergence of new groups of actors who become producers of their own projects, by staging plays or making films fully assuming the production costs, is very common. For most actors, this constitutes the next step after finishing their studies.

Director's statement

Suzanna's story is the creation of a vivid memory; of audiovisual notes on my diary, at that specific time of my life, in that particular house.

Suzanna's story is a tribute to acting and disguise. From the first shot, till the last one, many disguise variations as well as connections to acting appear. From a digital disguise in front of the screen, to the disguise in front of the others. Even the monologue Suzanna is performing in her bathroom, which is from Tennessee William's one act play "At Liberty", is related to acting: Gloria, an actress who has bowed out due to a serious illness, wishes to make a strong comeback, so she uses an advertisement to promote herself as a vivacious actress, hoping to be given a chance to perform again.

Viewing disguise and acting from an inner perspective, this is a story of a constant self-disguise; of the different faces of one's self, the thin line between true and false self, the quest of the authentic self, and the contestation of his existence. Suzanna is imprisoned in her own desires that shift and change.

René Descartes has said: "Whatever I have accepted until now as most true has come to me through my senses. But occasionally I have found that they have deceived me, and it is unwise to trust completely those who have deceived us even once". Do we exist individually or are we being shaped by others, every single time? Are ourselves and our needs absolute facts, or are they just variables floating?

About the production

The story of Suzanna was the result of my pure need for creation. As already mentioned, the main factors that formed the structure of the story, the aesthetic choices and the director's approach followed, were: the lack of budget – thus, the avoidance of any possible voluntary participation; my wish to use real voice messages in fiction; and my instinct that in a short while, my homeowner would ask me and my brother to leave the house we had been living in, for the last 10 years. Not to mention that this instinct was confirmed exactly one month after the end of the shoot.

I had just graduated from Drama School, and the sudden transition from endless hours of creative occupation to inactivity, was really grieving me. When, one night -the same as in the first shot- I conceived the story, I decided immediately to start filming, covering all crew positions myself, as I didn't want to make any of my colleagues or friends work for free. Thanks to my directing skills gained from my previous Film studies, I saw it as a good opportunity to hold the camera again.

Regarding the “mise en scene” and “camera work” choices, the space borders and the additional limits in camera movements defined the style but also stressed the central theme of the film.

Last but not least, I would like to point out that this particular moment that this statement is being written and while the film is on the post processing stage, Greece, like most countries, is in quarantine due to Covid-19. Thus, all physical and symbolic limits in my film appear as a big irony, as well as the quote of Thornton Wilder at the beginning of the film, that now is really timely and relevant to what we are experiencing.



Specifications

Title: **Suzanna Blana**

Original Title: **Σουζάννα Μπλάνα**

Running Time: **15 min**

Type: **Short film / Colour**

Genre: **Fiction / Comedy**

Country of Production: **Greece**

Completion Year: **2020**

Original Language: **Greek , English**

Shooting Format: **HDSLR/AVCHD**

Aspect Ratio: **16:9**

Sound: **Stereo**

Language of Subtitles: **English**

Trivia

- All the Voice messages on Facebook messenger from Avgoustina in the film are real, apart from the last one, in the last scene, which was created to support the script. Avgoustina sent all the rest messages to me, at different periods, but they were incorporated to the plot magically!
- The audition that Avgoustina describes to Suzanna during the bathroom scene, really happened. We have both attended this audition a few months ago.
- The dialogue between Suzanna and her mother is also real. I recorded one of my mother's phone calls, in which she keeps repeating the same words –including some variations of my dog's name Milia (apple tree)– just like she does almost every time she calls me and the dog stands next to me!
- Milia is a Kokoni Greek breed. It is said that it is an ancient Greek breed. It is even rumored that Argos, Odysseus' dog, was Kokoni.
- BB-8 is a remote control toy. In the scene where BB-8 makes his entrance in the living room, the handheld control is hidden in my hands behind the sofa.
- The monologue that Suzanna performs in front of the mirror in her bathroom is formed by selected answers that the character Gloria, an actress who suffers from tuberculosis, gives to her mother in Tennessee Williams' one act play "At Liberty" (1941).

BIOS

KATERINA KALENTZI Actress | Writer | Director

Katerina has graduated from New Hellenic Theatre Drama School of G. Armenis in Athens, Greece. She also holds a BA in Mass Communication, Media Arts & Film Directing of Queen Margaret University of Edinburgh and a BA in Surveying Engineering from National Technical University of Athens.

Her short film "Portrait" (2012) participated in 12 International Film Festivals and won the Gold Lion Award for Best Student Short Film in the 3rd London Film Awards Festival (16/12/2014, London, UK).

Since 2018, she is a leading member of the art team "Meteorites". In 2019, they made their first production by staging the play with the original title "Violette sur la terre" of the award-winning Canadian playwright Carole Fréchette in the theatre stage "Studio Mavromihali" in Athens. She played Mari-Zan.

She has participated with a leading role in three other Greek short films, and has made a voice over for the role of the woman in the Greek play "The Woman and the Mistake" written by Iakovos Kabanelis, directed by Giorgos Armenis, for the ERT National radio program.

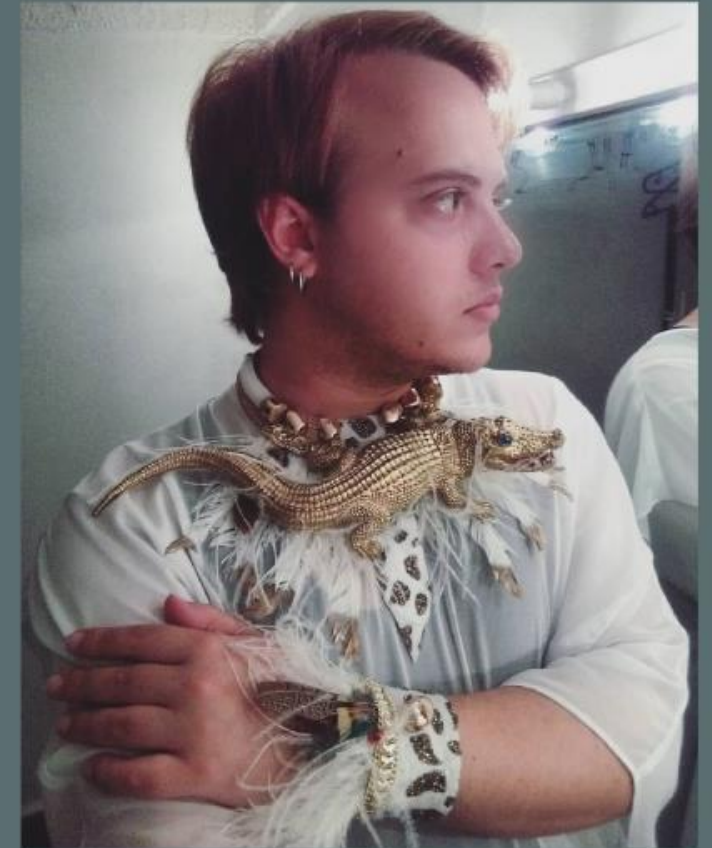
As a performer she has participated in several artistic actions, such as "Cargo"(2018) , "Klassenfahrt AB6: waiting for the Barbarians"(2017) organized by Athens Biennale, "The largest bread in the world", in Fournos Theater, Athens, a performance by Artist Panos Sklavenitis e.t.c.



BIOS

AVGOUSTINA STILIANOU Actress

Avgoustina has graduated from New Hellenic Theatre Drama school of G. Armenis and from the Department of Social Policy of Panteion University. She works as an actress and Director's assistant in Athens and Cyprus. She has participated in various theatre productions and Festivals, such as Documenta 14, Arc Festival, Athens Biennale 2018 and Greek Art Theatre Karolos Koun. She has been a member of "Liminal" Cultural Organization, and has taken part in many European Programs regarding Performing Arts.



SPYROS BOFILIOS Actor

Spyros has graduated from New Hellenic Theatre Drama school of G. Armenis. He works as an actor in Greek theatre productions. He made his professional debut in the successful Greek Comedy Theatre Play "Dad, don't ever die again on Friday" which is being performed for the last eleven years in several theatres in Athens.

BIOS

EMMANOUEL PAPACHRISTOS Editor

Emmanouel is a freelancer director and editor. He has graduated as a Film Director from the Greek Vocational Training Institute “AKMI” in Athens, and as a Network Technician in Computer Systems Technology. He holds a certification from Apple in editing for Apple’s Final Cut Pro Software. He has worked for five years in in.gr, one of the most famous Greek news portals, as Director and Editor. His short film “Dream Partners” has participated in many National and International Film Festivals and has won the 2nd price for best directing in the National Festival “First Sight”.



PANOS ANGELOPOULOS Editor

Panos is a freelancer editor. He has edited a wide range of material, including features, documentaries, short films, and commercials. The Short Film “Patision Avenue” has been officially selected in many International Film Festivals, such as the 75th VENICE Film Festival, and has received many awards such as the Best Film from Canal+ and the Special Jury Award at 41st CLERMONT-FERRAND International Short FF 2019.



KOSTAS KALENTZIS Illustration

Kostas Kalentzis is a Greek painter, Storyboard artist and Maths teacher.

On his paintings, he applies a variety of mixed techniques, using mainly oil paints, acrylics, tempera, watercolors, charcoal, airbrushes and masks of various materials.

Since 2012, he has created digital paintings on iPad, as a result of his research on new technologies and their influence on the artistic scope. He has realised thirty five solo exhibitions in Greece, Brussels and Japan and he has participated in thirty three collective exhibitions in Greece, France, Germany and Romania.

CREDITS

CAST

Suzanna

KATERINA KALENTZI

Avgoustina

AVGOUSTINA STILIANOY

Alexandros

SPYROS BOFILIOS

Mother

AGNES TSOKA

Song

"Feel Good Rock"

by **Audionautix**

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Written and Directed by
KATERINA KALENTZI

CREW

Editor

EMMANOUEL PAPACHRISTOS

PANOS ANGELOPOULOS

Colorist

PANOS ANGELOPOULOS

Soud Design

GEORGE AKRIVOS

Titles design

PANOS ANGELOPOULOS

Cinematography

KATERINA KALENTZI

Illustration

KOSTAS KALENTZIS

Music from work by

LUDWIG VAN BEETHOVEN

Piano Sonata No. 9 In E Major, Op. 14, No. 1

Performed on the piano by **MICHAEL KORSTICK**

Courtesy of Naxos Deutschland Musik & Video Vertriebs-GmbH

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Suzanna Blana

A SHORT FILM BY KATERINA KALENTZI

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