

A film by
Zaza Khalvashi

NAMME

TOYO
FILM 30
OFFICIAL SELECTION

2017 and 2018 production: NAMME
writing: NIKHIL & BHANUBAL, ALEXI KISHINEV, SHAY DILLI NICK, YOUNG DILLI NICK, NINA SHANABAZI, LEENA BHALLASA, production designer: NIKHIL & BHANUBAL, sound designer: JIMMY KOSCIUSKO, editor: STEVE ESTERSON, producer: NIKHIL & BHANUBAL, director of photography: NIKHIL & BHANUBAL, producer: NIKHIL & BHANUBAL, producer: NIKHIL & BHANUBAL, director and scriptwriter: ZAZA KHALVASHI, sound editor: ALVIN FROST
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World Premiere
30th Tokyo International Film Festival - Competition

Georgia/Lithuania – 2017 - 91 min - HD - 1:2.35 - Georgian

SYNOPSIS

Ali's family has inherited a mission – taking care of a local healing water and treating sick fellow villagers with it. Three sons are sceptical about the water, only the young daughter Namme stays as the guardian of family traditions.

The Village has a mixed Muslim and Christian heritage.

Namme meets Merab. Closeness and sympathy is developing between them.

A hydro power station is being constructed locally, which might be a cause for environmental changes.

One day the spring water starts to disappear. Father remembers the old tradition, according to which the water will not return unless the sacrifice is made...



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CAST

Mariska Diasamidze (Namme)
Aleko Abashidze (Father)
Ednar Bolkvadze (Priest)
Ramaz Bolkvadze (Mullah)
Roin Surmanidze (Teacher)

CREW

Director /
Scriptwriter: Zaza Khalvashi

Cinematography: Giorgi Shvelidze
Mamuka Chkhikvadze

Editing: Levan Kukhashvili / Zaza Khalvashi

Sound design: Jonas Maksvytis

Production manager: Mamuka Turmanidze

Production designer: Akaki Jashi

Make-up: Mikheil Kejeradze

Costume designer: Ketivacheishvili / Natia Meskhoradze

Co-producer: Ieva Norviliene (Tremora)

Producer: Sulkhan Turmanidze (BAFIS)

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DIRECTOR'S BIOGRAPHY

Born in Batumi, Georgia (formerly USSR) on 17/05/1957.
Married, has three daughters.

Holds two academic degrees - philology and film directing.

In 1979 graduated from Tbilisi State University faculty of philology, then completed a course at Tbilisi Rustaveli Institute of Literature. In 1982 graduated from Tbilisi State Institute faculty of film directing, studied under two prominent Georgian directors' supervision - Tengiz Abuladze and Rezo Chkheidze.

In 1977-2004 he was employed by the Film Studio Georgian Film, the main cinematographic organisation in the country, where he directed "There where I live" (feature, 1990), "Mizerere" (feature, 1996), "Round dance of wolves" (TV series, 2003).

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Currently he divides time between his art and teaching. As a full professor he is teaching film directing at Batumi State Art University, also manages Film and Television Department. On the other hand he is the founding manager of film studio BAFIS, which produced his two latest films - "Solomon" and "Namme". He has written scripts for most of his works.

Zaza has served on a number of significant public posts in the Adjara region of Georgia, namely in 2004-05 he managed Public TV and Radio Corporation of Adjara region; in 2007-12 he managed Batumi Chavchavadze State Drama Theatre and in 2013-16 he was chairman of the board of councillors of Public TV and Radio Corporation of Adjara region.

FILMOGRAPHY

"Time" (short, 30 min, 1981);

"Echo" (short, 20 min, 1985);

"There where I live" (feature, 80 min, 1990, Jury Special Mention at Montpellier Film Festival 1992);

"Miserere" (feature, 85 min, 1996);

"Round Dance of Wolves" (TV series, 12 episodes, Imedi TV company);

"Solomon" (Feature, 77 min, 2015, Best Motion Picture at Tbilisi International Film Festival 2015);

"Namme" (feature, 2017).

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DIRECTOR'S NOTE ON AESTHETICS AND STRUCTURE

The idea for the screenplay is dictated by ancient Kolkhetian mythical motives, which was later reflected throughout Georgian literature as well. It concerns the application of human sacrifice for preventing destructive power of natural disaster.

Humans always considered self-sacrifice as a principal weapon for deterring natural disasters. Analysis of ancient rituals lead to such conclusion.

Modern civilization has pushed out the mythological approach from our consciousness to such an extent, that now only pragmatism and rationalism occupy the entire available space. However, even in present times, there are people besides us who practice a different way of life and possess mythical consciousness, which by no means can be seen as inadequate.

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I believe mythical understanding of the world still remains the key to comprehending the phenomena which can not be described otherwise in scientific terms and which possess only one quality - irrationality. If drought causes water to disappear and threatens human life, bringing back water by means of rain or other ways is only possible through sacrifice... All of geology and science is powerless in this case. Mythical considerations about life is part of original human nature, because only it can free humans from the feeling of fair and helplessness... Imagine, this is true nowadays too. On the other hand, religious approach is a totally new level.... However, this is not the subject of our screenplay. Its a completely different story...

The rhythm of the film is planned to be calm but reasonably strict, which shall allow the viewer to see correctly the metaphoric reality delivered through the images, however this, on the other hand does not imply that the intention is to to make the film over-stretched and boring to watch...

Music of the film will be dominated by themes from Georgian folklore, particularly pre-Christian part of our musical heritage, which is by the way so evident throughout those parts of the country where Islam was introduced and where the film production Will be carried out... This music contains lots of sorrow, but it never carries hopelessness with it.

Acting will be based on a character, or on a group of actors, who are deeply embedded in the given reality...

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