

KALIKATZAROUS

A FEATURE ANIMATION FILM
BY SPYROS SIAKAS

PRODUCED BY

FABULA
PRODUCTIONS





KALIKATZAROUS

A FILM BY SPYROS SIAKAS

Kalikatzarous* is a feature animation film currently under development.

It is conceived and created by Spyros Siakas

Co-produced by:

Fabula Productions and the Greek Film Center.

The film addresses young audiences and can be used for educational purposes.

* Greek demons of twelve-days Christmas celebration, similar to Hobgoblins and Elves.





CONTENTS

■ **NARRATIVE ELEMENTS**

- PROJECT INTRODUCTION_6
- SYNOPSIS_8
- PROJECT TREATMENT_10
- VISUAL APPROACH_27
- SOUND TREATMENT_29
- INTENTION OUTLINE_31
- PROJECT'S ADVANCEMENT_35

■ **GRAPHIC ELEMENTS**

- DESCRIPTION OF CHARACTERS_39
- LANDSCAPES_66
- STORYBOARD-TEACHER'S DREAM SCENE_69

■ **ADMINISTRATIVE ELEMENTS**

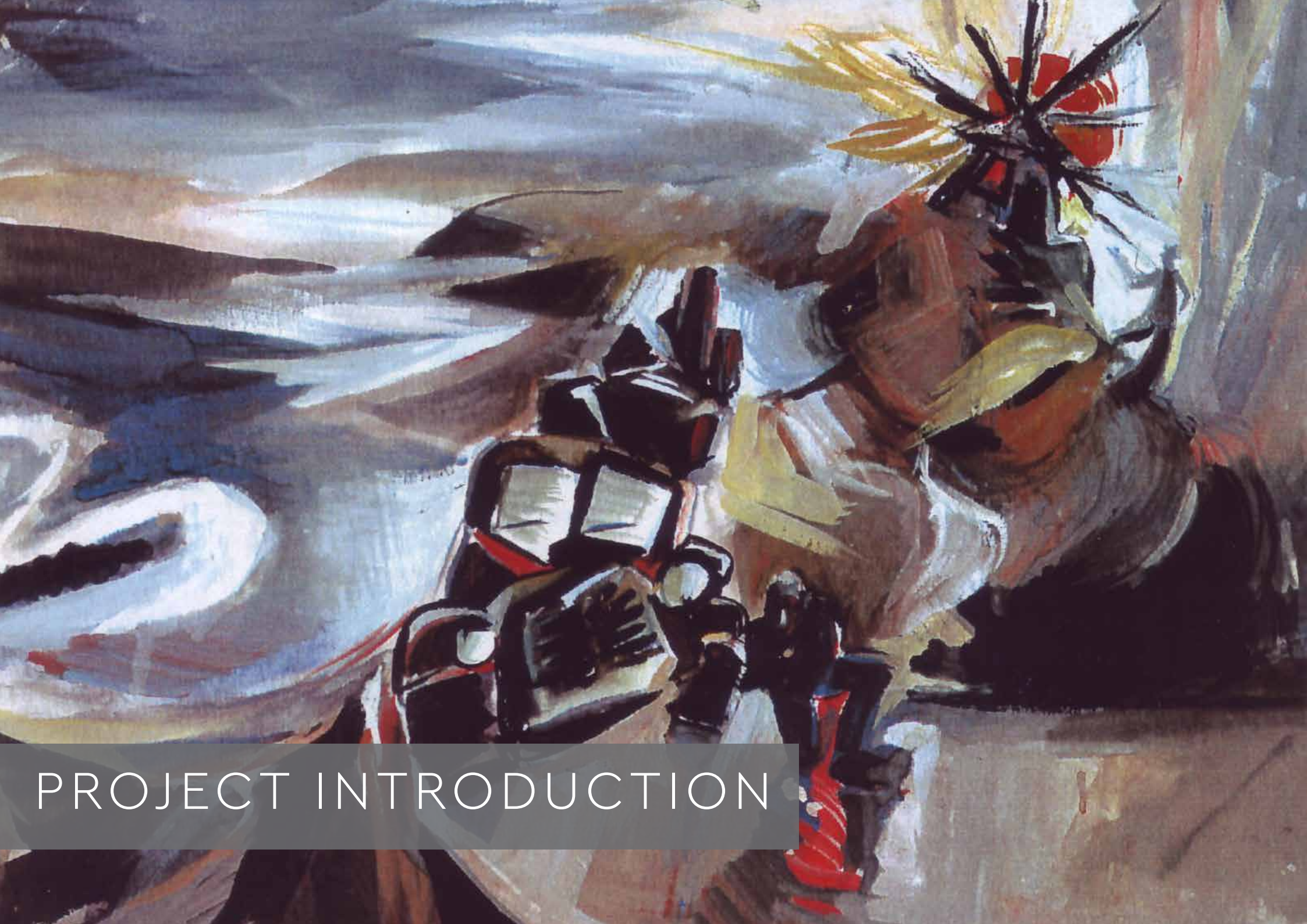
- BUDGET & FUNDING PLAN_97
- CV_ 100
- CONFIRMATION NOTE_104

■ **NOTES**

- PRODUCER'S NOTE_106
- DIRECTOR'S NOTE_107



NARRATIVE ELEMENTS



PROJECT INTRODUCTION

PROJECT INTRODUCTION

LOGLINE

It's 12 days before Christmas at an isolated Greek village where everyone lives under the shadow and the fear of the Kalikatzarous. When a young and ambitious teacher arrives, he starts preparing a Christmas shadow-theatre play, but what he does not know yet is that only the young pupils can solve the mystery of the Kalikatzarous and complete the play.

KALIKATZAROUS is a feature animation film currently under development. It is conceived and created by Spyros Siakas. The film's main producer is Fabula Productions from Greece. The film addresses young audiences and can be also used for educational purposes. Co-production countries include Serbia, Belgium and Cyprus. The project's transnational appeal is based on its theme which is rooted on a popular tradition present across Europe. The film is suitable for cinematic release, festivals, TV and VoD platforms, while it has a great potential for spinoff products (apps and games).



SYNOPSIS

SYNOPSIS

The KALIKATZAROUS is about the conflict between creativity and conservatism. The background is an isolated Greek village of the 50s, where a Young Teacher, in close collaboration with a group of creative and smart pupils, and despite the hesitations expressed by the local villagers' community, tries to prepare a shadow theater performance for the Christmas school celebration. The main protagonists of the shadow play will be the mythical creatures, which in the popular culture are known as the "kalikatzarous" and represent the obscure side of the community's double nature.

The teacher's good intentions and effort to present a performance, where traditional and modern elements are combined, is confronted by the villagers who, led by the enigmatic figure of the village's Postman, refuse to question their traditional customs and fear the Kalikatzarous. The teacher's collaborative spirit and the pupils' creative & critical interpretation of the "kalikatzarous myth" are in contrast with the conservatism of the local community. The confrontation of ideas and attitudes is unavoidable and creates intense and often funny situations, while it is gradually becoming obvious that the fear and conservatism that the Postman implants to the community has its counterpart in the creative approach of the pupils and the teacher. The critical attitude of the pupils challenges the perception of both the teacher and the villagers about what is concerned as "traditional" and "innovative".

In the end, on the New Year's Eve, the Kalikantzarous actually appear in an ending scene where the dual nature of the Postman, the villagers and the pupils is revealed. The film closes in a festive mood where the values of participatory, active learning and critical thinking are highlighted.



TREATMENT

TREATMENT

The plot of the movie is developed in four narrative units. The four narrative units follow the Aristotelian scheme: Introduction – Problem – Process – Solution.

UNIT A: INTRODUCTION

1. A SHOW THAT NEVER ENDED

In a place called "Lair", that looks like an underground tavern, musicians play the bouzouki and comment on a student play of a "Scholarly Shadow Theater", titled "Santa Claus and his assistant, Karagiozis": -"They talk about shadow theater but they have no clue. This is Karagiozis we're talking about. - Come on, rehearsal!"

In the building, where the show is taking place, the audience seems bored. Behind the screen, a young man, who is called "Teacher" and appears to be the writer of the show, gives instructions to a group of students who clumsily manipulate the figures of the shadow theater. Their approach of reproducing tradition seems scholarly and naive. As the play proceeds, the wooden frame that holds the fabric screen, on which the shadows of the cardboard puppets appear, breaks and the show goes up in smoke.

The students find out that the wooden frame of the screen has been sawed off. While they are having a lively argument, they are interrupted by the secretary of the school who brings an appointment document for the "Teacher".

2. A CREATIVE DAY IN THE CLASS

From the "Teacher's" close-up, holding the letter of his appointment, we transition to a scene in a classroom, where creative uproar is dominant, and two pupils, Stathis and Jenny, hold the poster of the show "Santa Claus and his assistant Karagiozis".

The question raised by Jenny is why Santa Claus should be the main character, instead of Karagiozis, the character who, traditionally, is the protagonist in the Greek Shadow Theater. Stathis sketches a new poster, like a souvenir photograph, that depicts the entire class as caricatures, with Santa Claus and Karagiozis posing with them in a pose that insinuates that Santa is Karagiozis' assistant.

The Teacher is about to express his contradiction but seeing the pupils working together harmoniously and in team spirit, he holds his words, before being uttered, with a faint smile on his face.

3. THE POSTMAN COMES AND CHANGES THE MOOD

The scene is interrupted by the Postman who comes to give the Teacher the office mail. He comments on the state of the class in a humorous and slightly ironic way: "Hey, Teacher, this is a lab, not a school. Do you have time to teach any letters?"

The Teacher replies in the same humorous tone: "Ah, first we make the letters, then we learn them". The Postman asks him, in a more severe tone, if they are going to include dancing in the show "because, Teacher, there are Kalikatzarous here". He even offers to help in the choreography.

The Teacher is stunned, but he soon gets a grip, and, with a strict tone of voice, he informs everyone that there is no such thing as Kalikatzarous. And saying so, the Teacher grabs the letter from the Postman, who is not that cheerful anymore, rings the bell to end the lesson and walks towards the coffee house. On his way he meets Stathis, the cartoonist, with his mother. She grumbles to the Teacher who gave him the sketch book, while she flips through it revealing amazing caricatures of practically all the villagers. Stathis' Grandmother interferes in the conversation supporting Stathis, and opposing the villagers' prudishness.

UNIT B: THE PROBLEM

4. AT THE COFFEE HOUSE

At the coffee house, the regulars examine some dance step instructions which, as they explain to him, are the steps of the latest dance, brought every year by the Postman, in order for them to cope with the Klikantzarous, since they do no harm to dancers and craftsmen.

For that reason, they advise him to postpone the Christmas show until next summer, and practice dance. When the Teacher explains the reasons for the Christmas show, the villagers are especially

impressed by the fact that Santa Claus receives letters with gift requests, to which he responds without exception.

The Postman enters the coffee house for a while, changing the subject to the new dance steps but he is gradually ignored. The conversation is focused on Santa Claus and the gift procedure.

In the meantime, at the square outside the coffee house, a bunch of kids observe Stathis sketching and are laughing. The Postman quietly approaches and grabs the drawing.

Suddenly, a strong wind blows drifting the drawing into the coffee house.

5. A SKETCH LIKE A BOMB

In the coffee house the villagers seem to be persuaded for the show when the drawing lands in the midst of them, creating a bomb effect when they perceive its content. It depicts a scene where the priest is dressed as Santa Claus with a red nose, and all the villagers follow him like small elves.

The Postman, proven right, blames the new customs and modernity. The Teacher tries to answer but the villagers turn their back on him and walk away sad and disappointed.

The Postman laughs satisfied and brandishes the drawing, telling the Teacher with glee:

"I sure hope the birch will do its proper job now, and not skewering papers or slicing the air".

The Teacher grabs the sketch from his hands and, clearly upset and annoyed, walks away.

6. REVELATIONS AND COINCIDENCES

In his room, the Teacher, puzzled, drinks a coffee having in front of him Stathis' drawing that created puzzlement and confusion at the coffee house. He puts it in an envelope full of many drawings by Stathis that he has collected -and we transition to the very first day of school.

At a single seater desk, the punishment desk, a pupil, Stathis, is concentrated in something that he sketches on its surface. The Teacher realizes that he has sketched his caricature. He looks at his pupils and notices they expect his outburst. He scolds Stathis for drawing on the desk damaging public property and, to everybody's surprise, he takes a piece of paper out of his bag and orders him to draw on it the same drawing as a punishment. Later on, he brings him a sketchpad and in time lapse we see the desk becoming a sort of sketch lab with the rest of the desks placed closer to it. His thoughts are interrupted by the laughter of a group of his pupils heard from far away in the street.

As the children walk away, the Teacher opens the "School Record" dossier and places inside the letter of the inspector, brought to him the same morning by the Postman. Disappointed he thumbs through all the letters sent to him and to previous teachers. Accidentally, a phrase catches his eye reminding him of something - "NOT LIKE SLICING THE AIR". It is exactly what the Postman said at the coffee house incident.

Tensed, he thumbs the inspector's older letters and reads them in a flash. They all have similar structure, they begin encouraging new methods and new efforts of collaboration, in the conclusion,

however, most of the times, there is a note –usually handwritten- that confutes and twists what is already written, talking about effective punishment methods.

While fiercely closing the record dossier, a letter never sent falls from its cover, written by a previous teacher. In the letter the teacher speaks disparagingly about the villagers and a primer titled "The High Mountains" which encourages active learning. He even brags about his collection of carved birches, providing instructions for their use in corporal punishment. He also mentions the talented pupil who engraved them, pinpointing, in a slightly ironic tone, that the birches were not only artistically engraved by the pupil, but also tested on him.

The Teacher, upset, stands up speaking to himself: "How can he speak like that? Birch, birch, birch...", and descends to the ground level, where, in the classroom, there is a collection of masterfully engraved birches. He picks one up, examines it, and draws different shapes in the air as if manipulating shadow theater puppets. Gradually, thinking of the instructions for corporal punishment, he manipulates the birch differently, as if he was striking it on children. The Teacher seems to take out his suppressed tension on the birch until it's broken.

UNIT C: PROCESS

7. THE TEACHER IS LEAVING

On the following day, the Teacher is walking towards the bus stop holding a suitcase. He declares to the stunned villagers that he is not leaving, but needs to sort something out with the inspector.

When he says goodbye to his pupils, however, instead of persuading them he rather disappoints them. They all seem to have witnessed the same scene in the past with other teachers.

In the bus, the Teacher, saddened, thinks of the prior events. When they reach a deserted windmill near the village, his thoughts are interrupted by the sound of the tire bursting.

8. A STRANGE FIND IN THE OLD MILE

While the tire is replaced, he goes to see the view from the windmill. Suddenly he listens to something moving and sees a huge shadow inside the windmill. He enters and discovers with a smile that it is the shadow of a kitten. When the kitten walks away he notices something right where it stood. It is the cover of the primer "The High Mountains" and in the back blank page there is a sketch. When the Teacher sees it, he seems surprised and slightly shaken.

When the driver calls for departure, the Teacher tells him that he will stay and walks as if he left something behind.

9. THE TEACHER RETURNS TO THE VILLAGE AND A STRANGE RIDER KEEPS HIM SAFE

The Teacher stays alone staring at the sketch. After a while in the same position, he raises his head and notices the sun almost set, and a Rider gazing at him from the nearby hill. He sets forth to return to the village, slightly unsettled because he knows that bandits get around.

As the evening is falling, the teacher stumbles on a root and his glasses fall off and crack. He touches the ground seeking for them, while he is approached by a menacing red-eyed creature breathing heavily. He is then grabbed by a hand. It is the rider who has been watching him. With a single ges-

ture, he lifts him on his horse and they gallop amongst trees, owls and other sinister creatures with pointy teeth that pounce on the horse while the horse avoids them. When they finally reach the old threshing ground at the edge of the village, the rider helps the Teacher sit down in safety and hands his glasses back to him, now fixed in a makeshift way with a little stick. Before the Teacher has time to ask who he is, the rider hits the road telling him fiercely not to give up what he has started. The Teacher, with his cracked glasses, perceives at the well near the threshing ground something like small figures in costume.

When he reaches the classroom, he sees all the engraved birches fallen down. He walks towards the classroom. The usual creative uproar prevails and he says to himself "...fortunately, a normal scene. If things were upside down too in here as well, I'd be worried".

10. THE TEACHER'S DREAM

He goes upstairs, sleeps and sees a very vivid dream where he meets the Kalikatzarous at the well next to the threshing ground.

The Kalikatzarous are practically dressed up as caricatures of the villagers, lampooning them and magnifying their flaws. The dream ends with the loud ticking of the clock-tack tack!!

UNIT D. SOLUTION

11. THE PUPILS TAKE INITIATIVES

The Teacher wakes up with the same knock on his door. The villagers are outside his door with the

children right behind them, as if the children dragged them along. They apologize to him for everything that happened until now and tell him that they consent to him doing the show and know that he can carry it off. They conclude with the most important issue: The Postman hadn't sent any letter to Santa Claus, and they even suspect that he opened and corrected the letters as he pleased.

When the Teacher finds himself alone with the children, before he has time to interrogate them, Jenny, as the class representative, tells him:

"Teacher, you taught us to chase the journey and to be not afraid. In a journey you never know what you'll come across, but with you we learned and had fun. Please, let us depart by ourselves on this journey you showed to us".

The Teacher is touched and he only manages to utter:

"...But the text... we must respect the text of the script..."

The rehearsals for the show until the 31st of December are intense with pupils keeping a leading role. The Teacher seems distracted, as if preoccupied with something, holding the sketch that he found at the mill and staring at it with obsession. The children take initiatives and gradually adapt the text of the script to the original folk version of Karagiozis Shadow Theater. In the village's everyday life an uproar dominates insinuating the presence of Kalikatzarous, while the dance rehearsals continue in secret.

And so we reach the critical date of the 31st of December.

12. A SHOW THAT NEVER STARTED

As the night falls, in the square everything seems ready. Stathis' sketches for the show now titled "Karagiozis and his assistant Santa Claus" are everywhere.

At the old threshing ground, a winged boat lands next to the well, and the group of bouzouki players disembark and begin to play the bouzouki while dressed up odd creatures, again similar to the ones at the Teacher's dream, come out from the well. For each villager there is the corresponding masquerader.

At the village square, the show begins but has nothing to do with the teacher's script, and deviates from what it was meant to be from the very start. The Shadow Theater characters begin to read the letters that the villagers had secretly sent to Santa Claus, where they expressed their innermost desires. They even throw these very letters from the stage to the villagers. After the first surprise, the villagers sweep in the stage, pull the sheetscreen and behind it little Kalikatzarous dressed with the children's clothes are revealed. The little Kalikntzarous run off, laughing, towards the threshing ground and the well. The villagers follow them, terrified, wondering what has happened to their children.

The square is deserted only temporarily, since in a while it is full of dressed up large Kalikatzarous who come from the well. They are surprised to see the square empty and walk back to the well.

13. IN THE KALIKATZAROUS' CAVE

In the meantime, the villagers enter the well reluctantly, which is shallow and leads to a large hori-

zontal corridor. After they advance a bit, stunned and enchanted they face a unique sight. A huge cave, on the ceiling of which the village world is reproduced with exact accuracy. In the middle, there is a trunk holding the ceiling and around it sheets in a row, like a cyclical cloth screen. Suddenly, the place is darkened, the screen lights up, and the shadows of the pupils appear, seated and tied up in a corner, like hostages, and beside them horrible shadows of Kalikatzarous, demanding that the villagers dance. At the other side of the sheet, the shadows of all the villagers appear dancing, while the small Kalikatzarous along with the pupils create horrifying shadows commanding the villagers to dance.

Then, the group of large Kalikatzarous arrives, and as soon as the bouzouki players-Kalikatzarous see the villagers dancing, they begin to play music synchronizing it with the rhythm of the dance.

14. THE RIDER SAVES ONCE AGAIN THE TEACHER

The Teacher, not dancing, is stupefied since Kalikatzarous are bearing down on him. Before a Kalikatzarous bites him, the rider bursts in with a wooden engraved cross and all the Kalikatzarous step back.

The villagers seem to recognize him and talk to him as if he is a small child, something that contradicts his savage looks, asking him why he left and abandoned his village.

The rider says that he left the village because he could not stand, not the beating itself, but the injustice of being beaten by the Teacher with the birches that he himself engraved so artfully.

Then the Teacher remembers the letter of the old teacher and, in turn, he eyes the sketch he saw at

the mill and the rider speechifying. It looks like one of Stathis' familiar souvenir sketches with the same pupils as today, with the difference that it has been created 20 years ago. The Teacher counts all pupils and finds two children missing. One of them is a delicate child holding an engraved birch and a graver, the handle of which is the same as the handle of the rider's knife. The Teacher, surprised, realizes that the rider is the child that engraved the birches of the school's collection.

Then the curtains are drawn, children along with the little Kalikatzarous, approach the rider with tears in their eyes and hug him. In an emotional atmosphere, they remark that he left driven by fear to avoid being beaten, and not to seek something new, and that, in effect, he never left and never enjoyed his new life. They even articulate their desire for joy and expression without fear, and tell the Teacher: "You, teacher, are younger than us in this world, but you taught us how to find words to sing our proper song in this world. You taught us how not to be afraid of our mistakes and we finally believed that there's something we're good at".

The Teacher tries to say something but the pupils continue in an emotional tone: "You surely were no fool, but you came to the back desks and brought us to the foreground making us protagonists of our lives. You taught us not to admire you, but to admire ourselves, and you taught us how to seek for something to admire".

Afterwards, the children blame the villagers, for their dull interpretation of tradition and their rejection of anything new, stressing out that "...you secluded yourselves and allowed a Postman to bring you the news and to decide for you what your life will be. So you never realized when you lost your shadow. A Postman who..."

The Postman intrudes yelling to the pupils: STOP.

15. THE POSTMAN IS STILL HERE WITH MANY MORE SURPRISES

He gets at the villagers as well as at the Kalikatzarous, blaming them for having broken with tradition. Eyeing the Teacher, he claims that he also left the village, not driven by fear, but to save it from temporary intruders like him, who could easily influence his fellow pupils.

The children answer him: "But you wanted to stop the time for us without asking us first, and you made it. You trapped us in a repetitive routine and we forgot to grow up".

It is revealed that he is the second child missing from the Teacher's sketch.

Meanwhile, on the walls of the cave, one can see the shadows of Kalikatzarous approaching and attacking the villagers, taking them by surprise. The Postman, whose shadow looks like a Kalikatzarous one, apart from the tail, steps in between and provokes them. The Kalikatzarous pounce on him. The Postman vanishes amongst them and, to everyone's surprise, he gets out from the pile of Kalikatzarous unharmed. In the back of his torn trousers however, a tail emerges.

The Kalikatzarous examine it laughing while the Postman seems embarrassed and drained from this revelation. All seem to reach at an end and the Kalikatzarous prepare themselves for their last blow, with their big saw for cutting the tree of life.

But a scarf lands amongst them and, astonished, they step back. On the wall of the cave, the shadow of Stathis' grandmother intrudes, dancing a slow Indian dance, waving her scarfless long hair.

The bouzouki players -Kalikatzarous pick up their bouzoukis and accompany her endless dancing, until the first ray of sun emerges and the Kalikatzarous leave.

16. THE STATHIS'GRONDMOTHER SOLVES THE PUZZLE

The villagers, finally relaxed, sit all together in the sunlight and chat. The grandmother puts on her scarf and explains that she took in the Postman when the Kalikatzarous abandoned him because he was good at counting. He was no good for Kalikatzarous, but his tail did not allow him to become human either. She was hurt when the Teacher, in his way, sent him away from the village and implanted hatred in him. It is also revealed that the rider knew his secret and did not betray him, and that the Postman, as the best pupil, had opposed their unfair Teacher.

Indeed, for the same reason, he sent away the teachers, bringing them to a dead-end with the fake letters from the inspector, and testing them, since he believed that, sooner or later, being transient visitors at the village, they would all resort to the birch, no matter how nice they presented themselves in the first place.

Finally, she reveals an unknown and well hidden side of the Postman, coming from his dual nature. As a good pupil, he knew how to pick the best pieces of wood, but as Kalikatzarous, he could not stand watching them being used to punish a Craftsman, since Kalikatzarous, apart from dancing, they also admire craftsmanship. He liked order and discipline, but he was also enchanted by the art

of the new Teacher, who made the children happy and creative. However, he could not believe that he would keep his attitude till the end.

As the atmosphere is getting charged again, the President intervenes saying: "Let's get it over with". He continues showing the tree that holds the earth "... like this tree which is always cut down and always sprouts again". The scene ends with the Rider hugging the Postman. When the granny tries to hug them too, she stumbles on the Postman's tail, falls on the tree and brings it down.

Fade out

Aftertale – Credits

The Teacher's narration is heard as a voice-over while the camera wanders around the village: "The tree fell down but nothing changed. Except that everyone began to grow. New technology came and, the Postman was right: many things changed... But did things really change?"

The camera ends up at the school where little Jenny, who is now a teacher, has divided the kids into groups. One child participates in the task of his group, and plays with a plastic miniature of the monkey Suzanne, the 3D blender logo, synchronizing its movement with the opening song of the Karagiozis Shadow Theater. When Jenny asks him what he plays, the pupil answers "Karagiozis", defining with this term the folk Shadow Theater. In fact, he says that he plays a movie and no theater.

The problem that emerges in the discussion is that there is no screenplay and just a title: Karagiozis and the monkey.

With this incompleteness as a pretext, Jenny engages the entire classroom in the conversation urg-

ing the pupils to create a screenplay as a group project. As the children are heard to joyfully reply "YES" at Jenny's proposal for teamwork, the camera leaves the school and goes to the tavern Lair, where the familiar bouzouki players play music and comment:

"The may say Yes, but they have no clue...A screenplay?A movie? This is Karagiozis we're talking about... Come on, rehearsal!"

With this line, the bouzouki players play the closing song, and small children-Kalikatzarous are recording them with a tablet while the closing credits appear.



VISUAL APPROACH

VISUAL APPROACH

The aesthetics of the film combine mixed techniques in both the artwork and the animation and includes the following elements:

For the background and the character design mixed painting techniques with combination of ink and tempera will be used, according to the expressionistic style of the samples in Concept Art.

For the animation, a combination of motion capture and rotoscoping will be used to create three-dimensional movement to put on 3d models which will be created and rigged in the 3d animation software. Texturing and the overall visual style will be created using painting techniques as they are described above.

To sum up, we would describe the artwork method of the film, in a metaphoric way, as a transfer of the direct-frame painting used in the "Vincent" and the paint-on-glass animation by Russian animator Aleksandr Petrov in an 3D modeling and animation environment.

The 3d software which will be used is the open source Blender 3d, and mainly its 2.8 version which has been enriched with new 2d and 3d possibilities as well a new real time rendering machine.



SOUND TREATMENT

SOUND TREATMENT

The music band will be based on traditional motifs of Greek music, with a variety of influences from west and east civil tradition, and will be recorded through live performance of authentic traditional musicians such as Violinist N. Oikonomidis.

The research on the traditional motifs has just started and will be based on sources available on [europeana](#).

Dubbing will be made by our partner expert Phaedon Sofianos with techniques that will ensure flexibility in adaptations in different languages.

Some characteristics of the music band are: There will be no lyrics on musical themes and will be only instrumental forms, dialogues will be narrowly restricted and we will use the expressive possibilities of communicating with the body language provided by the animation technique.

Also, in this context, the narrative technique of voice-over and the narrative-off will be utilized in the plot of the script.



INTENTION OUTLINE

INTENTION OUTLINE

The KALIKATZAROUS is the result of its creator's extensive research on the project's themes and its visual representations. The theme of the "kalikatzarous" (a version of the goblin in Greek folk tradition) is common among the popular cultures of Southern Eastern Europe, while it is also linked to equivalent folkloric traditions of Western and Middle European cultures (originating from Roman Saturnalia). The theme of the malevolent and unsettling creatures creates a common cultural ground shared among the peoples of the Balkans and beyond, as the research of the creator has shown, while it also has links to folkloric elements of the Anatolia. This theme has been nourishing the imagination of people regardless of their geographical positioning since the Middle Ages and it is firmly rooted in the European common cultural memory. The project also has references to the tradition of shadow theatre –also a common practice in popular cultures internationally. The presentation of the Greek version of the Kalikantzarous/Goblin myth in the plot of the film highlights shared fundamental values of the Europe Union and poses important questions that become more relevant in our time where the battle with the darkness of fear and phenomena of intolerance and fanaticism are becoming more and more intense.

On top of its thematic appeal, the project addresses an educational question and aspires to be used for educational purposes: the struggle between scientific explanation and common beliefs, depicted as the battle of light (Enlightenment) versus shadow (Obscurantism) is a matter of cross-bor-

der interest and it is aspired to touch young audiences across countries in a creative and formative way. The film promotes the principles of active learning and participatory educational methods. This strong international foreground of the film's story and overall educational approach will be the basis for addressing international audiences. This is reflected in the international co-operations built around the animation film KALIKATZAROUS. Distribution in Eastern Europe and the Balkans (Hungary, Serbia, Albania, ex-Yuogoslavia territories, Cyprus) is confirmed via our international partners. The Serbian partners have identified elements of their folk tradition in the film and are willing to participate in the creative process and contribute to the character design, visual effects & post production process, so that the film is created in a way that reflects its international appeal beyond Greece. The partners from Cyprus also share the same folkloric tradition and find the theme very appealing to their local communities. Their commitment is reflected in Nicos Synnos' participation in the creative process (part of the storyboard & character design).

Given the project's widely popular theme, it is strongly believed that distribution in more countries will be achieved. The production team is currently exploring opportunities with of collaboration and is in first contacts with Belgium and France.

In order to achieve the widest appeal possible, the creative team will use visual and musical elements from the shared European cultural heritage, using repositories such as europeana, so that a wide European audience can identify with the film.

Originally written in Greek and scheduled to be dubbed in at least 3 more languages, the project aspires to promote language diversity in Europe. The collaboration with Phaidon Sofianos, whose studio has an extensive experience in dubbing for children's films and series, is strategic, as his contribution -at such an early stage of the development- will guarantee that the script is written in a way compatible with the film's easy dubbing.



PROJECT'S ADVANCEMENT

PROJECT'S ADVANCEMENT

The first treatment draft and basic visuals of the KALIKATZAROUS were created in May 2018. After agreeing collaboration with Fabula Productions, the project successfully applied for financing to the Greek Film Center which currently cofunds the film's development. The 1st stage of the GFC funding was received in mid 2018 and the 2nd stage is currently under the process of being secured. In the meantime, the treatment was edited and updated and first drafts of the film's artwork were created, together with part of the storyboard. On December of 2018 we applied for Creative Europe - Media Single Project Development Fund.

Activities for the early promotion of the film were undertaken in order to recruit partners and collaborators. In this context, the project was showcased in three occasions of high international visibility: at the Annecy International Animation Film Festival and Market (as part of the ASIFA Hellas Stand - June 2018), the Athens Games Festival (October 2018) and the Olympia International Film Festival for Children and Young People (December 2018). At the MifA and the Games festival, the film's promotion involved the use of AR allowing interaction with the project's characters and visuals; the public's interaction fed back to the creation process. At the Olympia Festival, the producer and creator had meetings with leading professionals of the sector; reached an agreement with Greece's most prominent network for films addressed to young audiences (Neaniko Plano, see Annex) and gathered feedback on international distribution and sales strategy.

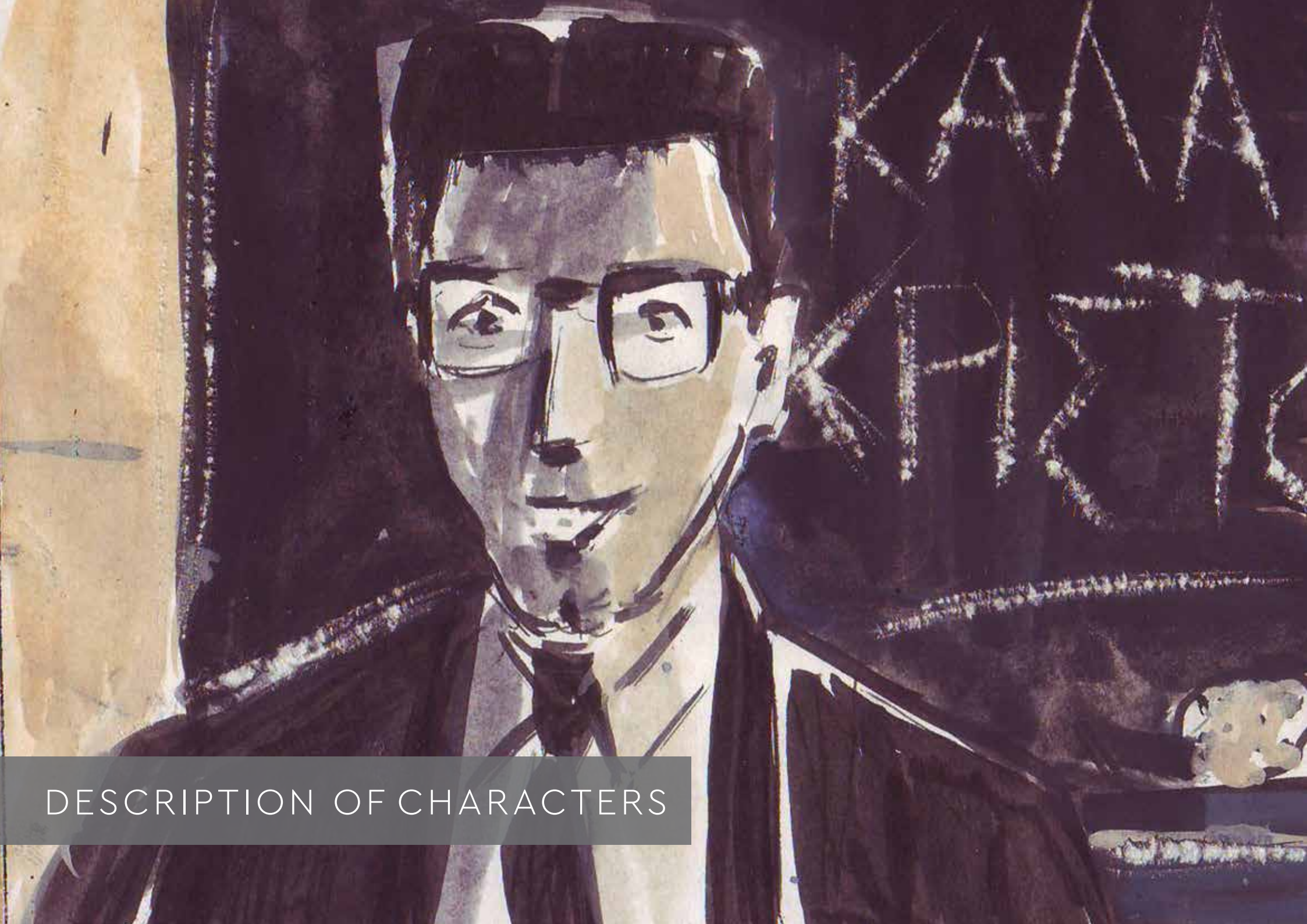
In parallel, agreements with int'l co-producers took place: Digital Kraft and Monkey Prod in Serbia (October 2018), Toonachunks in Cyprus (November 2018). Finally, as we were in contact with A. Boussiou throughout the planning of the strategy, it came as natural to work together. As a result, creatives from Serbia, Belgium and Cyprus joined the creative team to assist in the character & storyboard design and the post-production process. First distribution agreements were also made with distributors in Greece, Hungary and Eastern Balkans. The film also received support by Greece's most prominent art curator and consultant, Artemis Potamianou, who will advise the creative process. One of Greece's most well-equipped studios focusing on films and TV series for children, involved in the production of the Oscar-winning "Loving Vincent" agreed to undertake the film's sound production (see Annex). The team is in the process of reaching an agreement with the awarded script-writer, Panagiotis Evangelidis, writer of "Xenia", who will be a script advisor. On top of this, the project received the support of educational public and private institutions interested in the film's educational aspects: the Film Museum of Thessaloniki will reuse the project as media literacy material, while the software company, Digimagix, has already expressed interest in acquiring rights for developing a spinoff app/ game (see Annex).

In the next months, we will develop a rough story-board and script. In order to achieve this, it is intended that the creator and other members of the creative team get trained at international programs. International trainings, such as the CINEKID Lab are expected to enhance the overall script's quality and strengthen the project's international appeal. The film's producers also intend to partic-

ipate at the CEE workshop for producers. In parallel with the script development, the project will travel to events that will support its international visibility and help recruit partners and financiers.



GRAPHIC ELEMENTS



DESCRIPTION OF CHARACTERS



THE TEACHER

THE TEACHER

He seems to be a frail dreamer and an idealist. However, he has guts and advocates his ideals with faith and persistence.

In the classroom, he gives the impression that he cannot control the pupils. His actions and his role in the classroom show that, discretely and without it being directly perceived, he pushes his ego and the promotion of himself aside, and gives prominence to the each pupil's talents and energy individually in the team. He engages the pupils in collective projects, persuading them on the necessity of such endeavors, and thus, team work results effortlessly, without being imposed. In short, he puts the pupils on the foreground, acknowledging their importance, while taking the role of the moderator, like a good Shadow Theater puppeteer, whose art is his favorite.

THE POSTMAN

A joker to the point of sarcasm and secretive. He is the link between the villagers and the rest of the world, and brings the news of the latest developments.

He is the brains of the plan to cope with the Kalikantzarouses/Goblins, with a peculiar dance that resembles gymnastic exercises and mathematical calculations. Every year he introduces new "modern" choreographies from the city, which probably are of his own invention. He is the biggest obstacle to the Teacher's plans for the show, and opposes anything new. Finally, he turns out to be very emotional and sensitive, rather scared in the face of a changing world, and extremely attached to the village in an emotional way. He sees the village as his refuge, as the antipode of the complex city, and he wants to preserve it intact, pure and unspoiled by the germs ("sterilized") of development.

The biggest revelation that explains the big contradictions in his character is that he is a Kalikantzarouses/Goblins's offspring, sent away by the Kalikantzarouses/Goblins because he was inclined to learning and mathematics, but he was equally driven away by men, through a teacher who practiced the punishment theory, because he was different, mainly because of his goblin's tail that he discovered at some point in the past.

THE RIDER

He does not appear much, but, along with the Postman, he is the example of the improper pedagogical theory of punishment. He left the village when he was only a primary school pupil, since the teacher did not appreciate his artistic inclination for woodcarving, and made use of it only by assigning him to engrave the birches as a punishment, which he even tested on him. The only one who stood up for him was the Postman, when, as his classmate, he did not hesitate to oppose their unfair teacher. The Rider believed in the new Teacher, unlike the Postman, who was mistrustful, since he was only seeing him as one more transient visitor in the village.



THE VILLAGERS

THE PRIEST

THE PRIEST

Good-natured with specific human weaknesses.

The Priest is a drunkard, the President self-absorbed and a narcissist, the Miller a glutton, and the Coffee house owner, stingy.

They do not oppose the novelties brought by the Teacher, but they are scared and faithful to what they are told by the Postman, who has their complete trust. They may also be a little scared of him, since he knows many of their secrets and weaknesses. However, they may seem conservative, but are discretely intrigued by novelty, expecting someone else to take the initiative to introduce it.

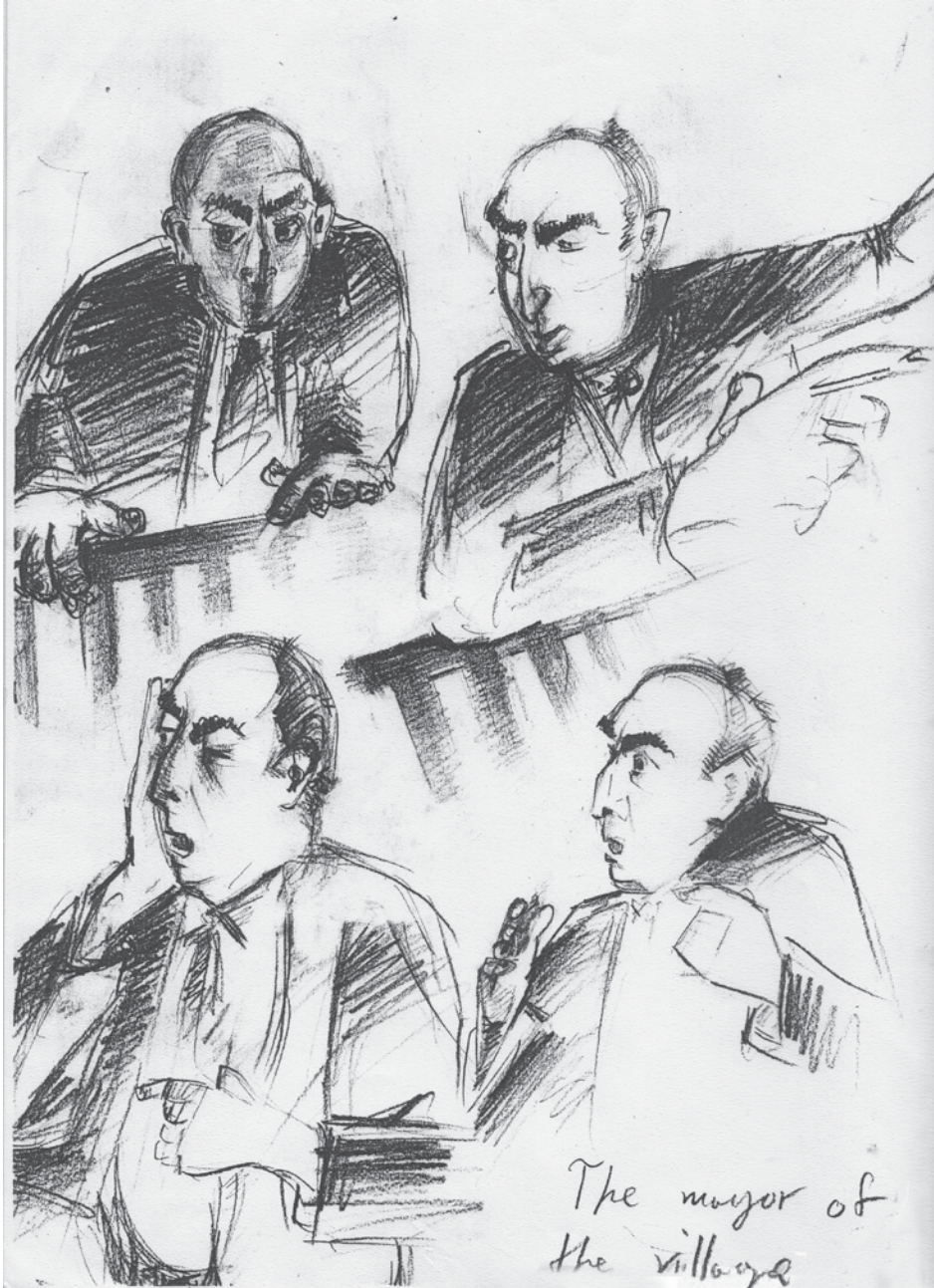


THE VILLAGERS

THE GRANDMOTHER

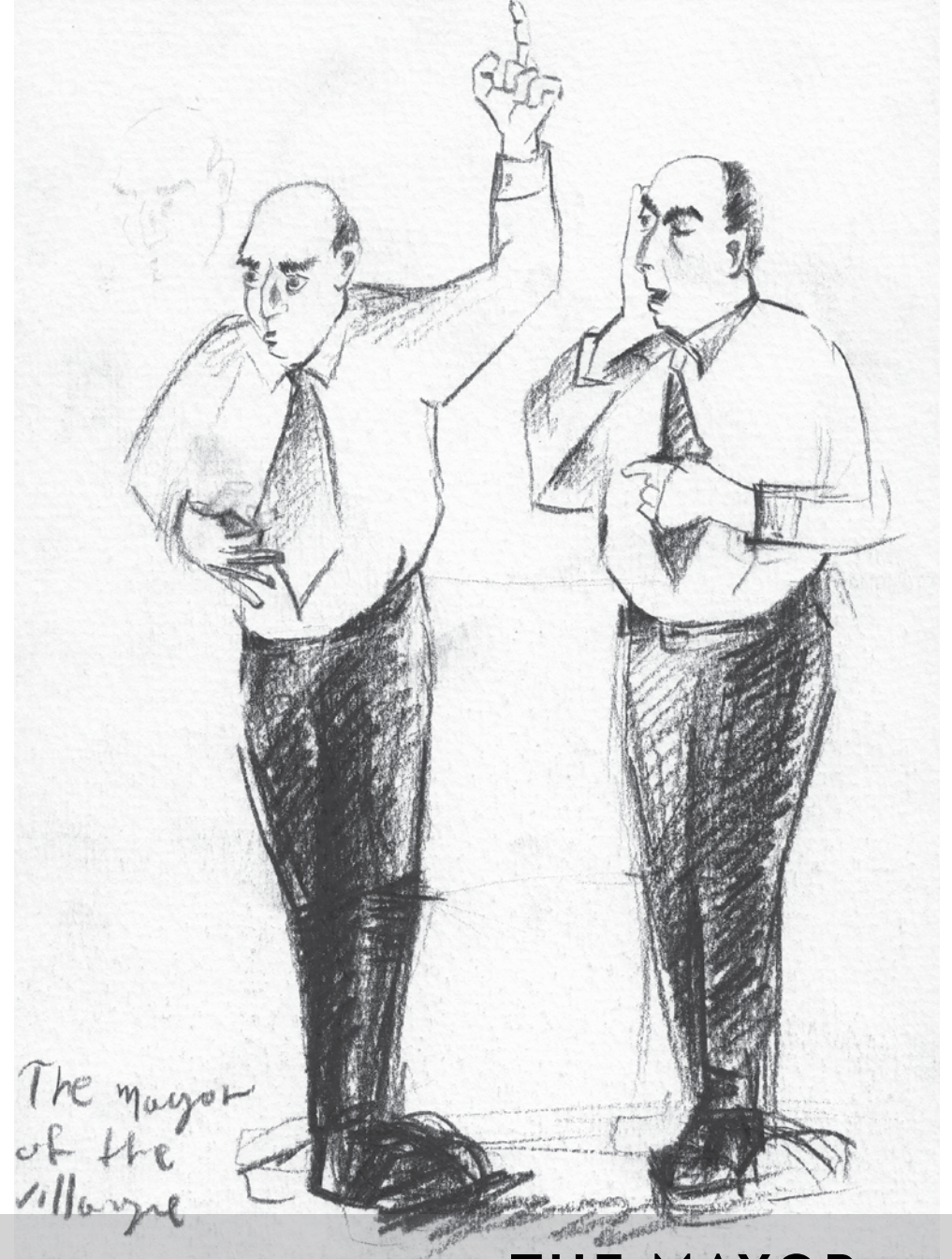
THE GRANDMOTHER

Heretical and foul-mouthed. She wants change and is the only one not afraid, and, as she claims, she has defeated the Kalikantzarouses/Goblins. Unfortunately, nobody takes her seriously, because her words sound completely unreal, and they are also uttered in the less diplomatic way. If she left the village, nobody would feel particularly sorry, but they are afraid of her and do not confront her directly. In a way, there is a convention of mutual existence, without particular affection nor tension.



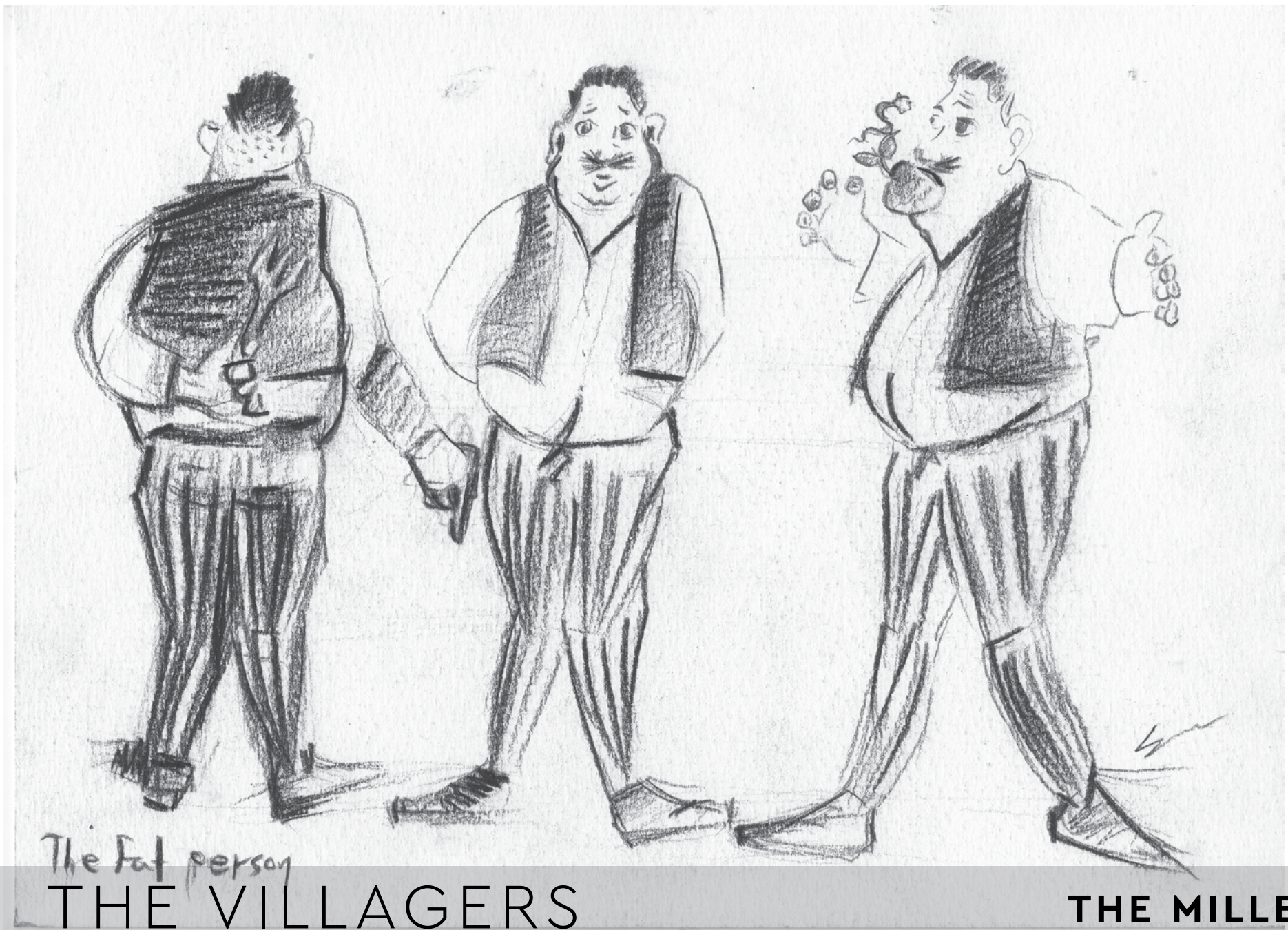
The mayor of
the village

THE VILLAGERS



The mayor
of the
village

THE MAYOR



The fat person

THE VILLAGERS

THE MILLER



THE KALIKATZAROUS

*The best
at the
Kalikatzarous*

DESCRIPTION OF CHARACTERS

THE KALIKATZAROUS

The nature of the Kalikatzarous was portrayed and defined based on scientific research and analysis of primary and secondary sources, made prior to the creation of the screenplay.

It was mainly based on the opinion of the eminent Greek folklorist, Nikolaos Politis, that Kalikatzarous constitutes a contemporary folk creation, originating from the Roman Saturnalia, in the Twelvetide.

During that period, where the transition from light to darkness finds its climax at the longest night of the year, disguise, wine consumption and the masquerader's jokes to the villagers was common practice.

Indeed, in many cases, under the influence of wine, the masqueraders' pranks and other dangerous incidents would get out of hand, providing the original material for Kalikatzarous' stories.

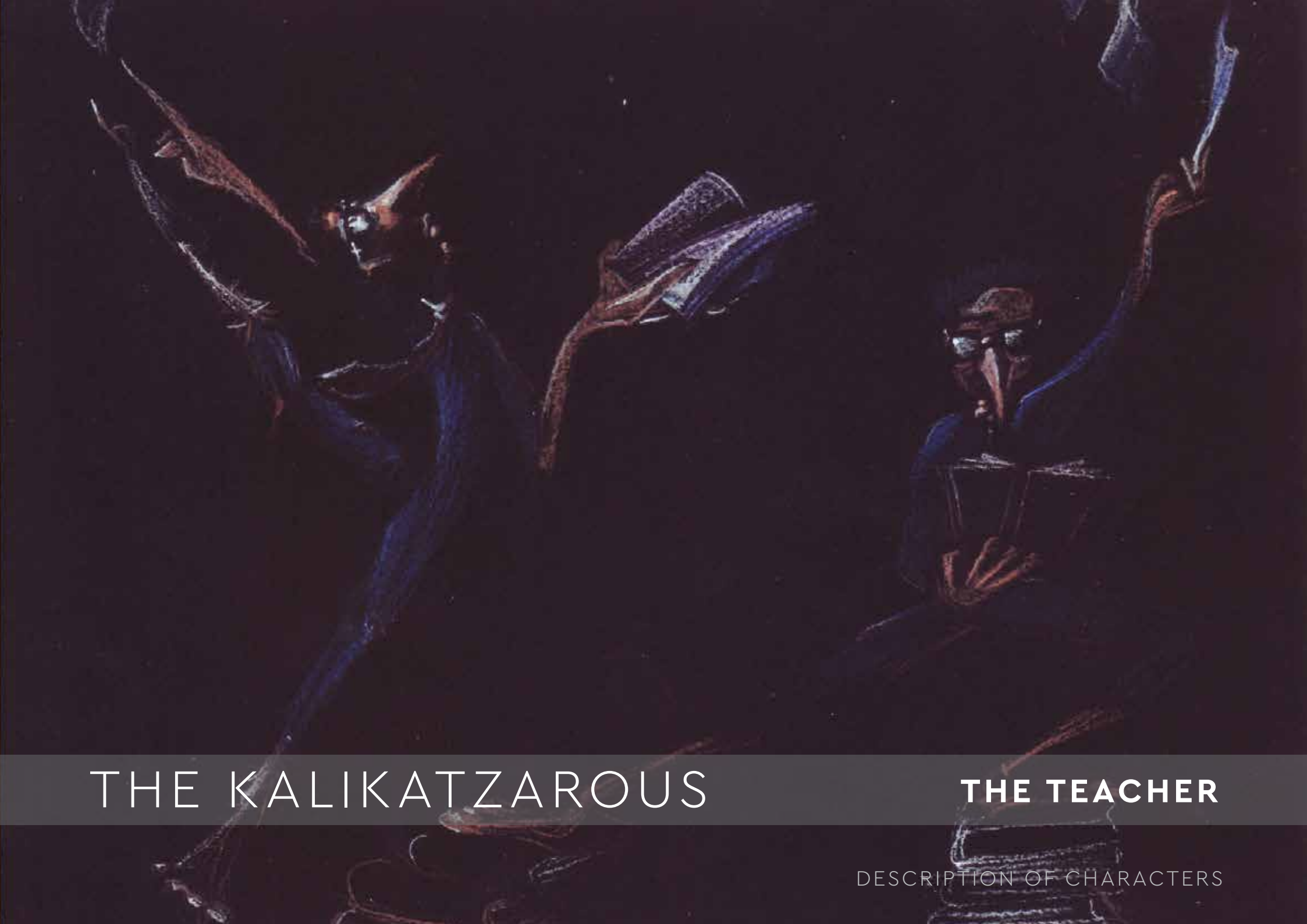
Kalikatzarous appears in the Greek folk tradition, with a playful mood expressing hidden and subversive aspects of man. It appreciates dancing and other forms of art and it is strict judge and, often, extremely dangerous on art issues.

The Kalikatzarous symbolizes the "other" and hidden nature of human being as it is appeared in Dionysian cult which in antiquity expressed at certain crucial moments of the cycle of nature. The world of the Kalikatzarous is under the earth and illustrates the world of humans overturned.

The presentation of the Greek version of the Kalikatzarous myth in the plot of the film highlights values that are identical to fundamental values of the Europe Union and poses important questions of its identity that become more relevant in our time where the battle with the darkness of fear and phenomena of intolerance and fanaticism are becoming more and more intense.

Hence, the Kalikatzarous in this film are the caricatures of the villagers and portray their flaws and weaknesses in a grotesque way. They are funny but also dangerous, they love and admire dance, and hate calculations. The rooster is a despised animal, since it announces the break of day.

Underneath, some of the Kalikatzarous who correspond to the Teacher and the Mayor and the Priest, two of the official residents of the village, are presented.



THE KALIKATZAROUS

THE TEACHER

DESCRIPTION OF CHARACTERS



THE KALIKATZAROUS

THE MAYOR

DESCRIPTION OF CHARACTERS

The Kalikatzarous



THE KALIKATZAROUS

THE PRIEST

DESCRIPTION OF CHARACTERS



THE KALIKATZAROUS

THE LEADER

DESCRIPTION OF CHARACTERS

*The Kalikatzarous
at the
Kalikatzarous*



THE KALIKATZAROUS

THE MUSICIANS

DESCRIPTION OF CHARACTERS

THE KALIKATZAROUS | MUSICIANS

The musicians of the Kalikatzarous are based on two respective characteristic bacchanalian figures. The bouzouki player, who is also their Leader, is based on the prominent Greek folk singer Yiorgos Zampetas, who introduced a Dionysian ambience in his performances.

The tambourine player is derived from an ancient Greek statuette of a Silenus, a companion of the god Dionysus, which is placed in National Archaeological Museum of Greece.



THE KALIKATZAROUS

THE MUSICIANS

DESCRIPTION OF CHARACTERS



THE KALIKATZAROUS

MASKED WOMAN

DESCRIPTION OF CHARACTERS



bells

THE KALIKATZAROUS

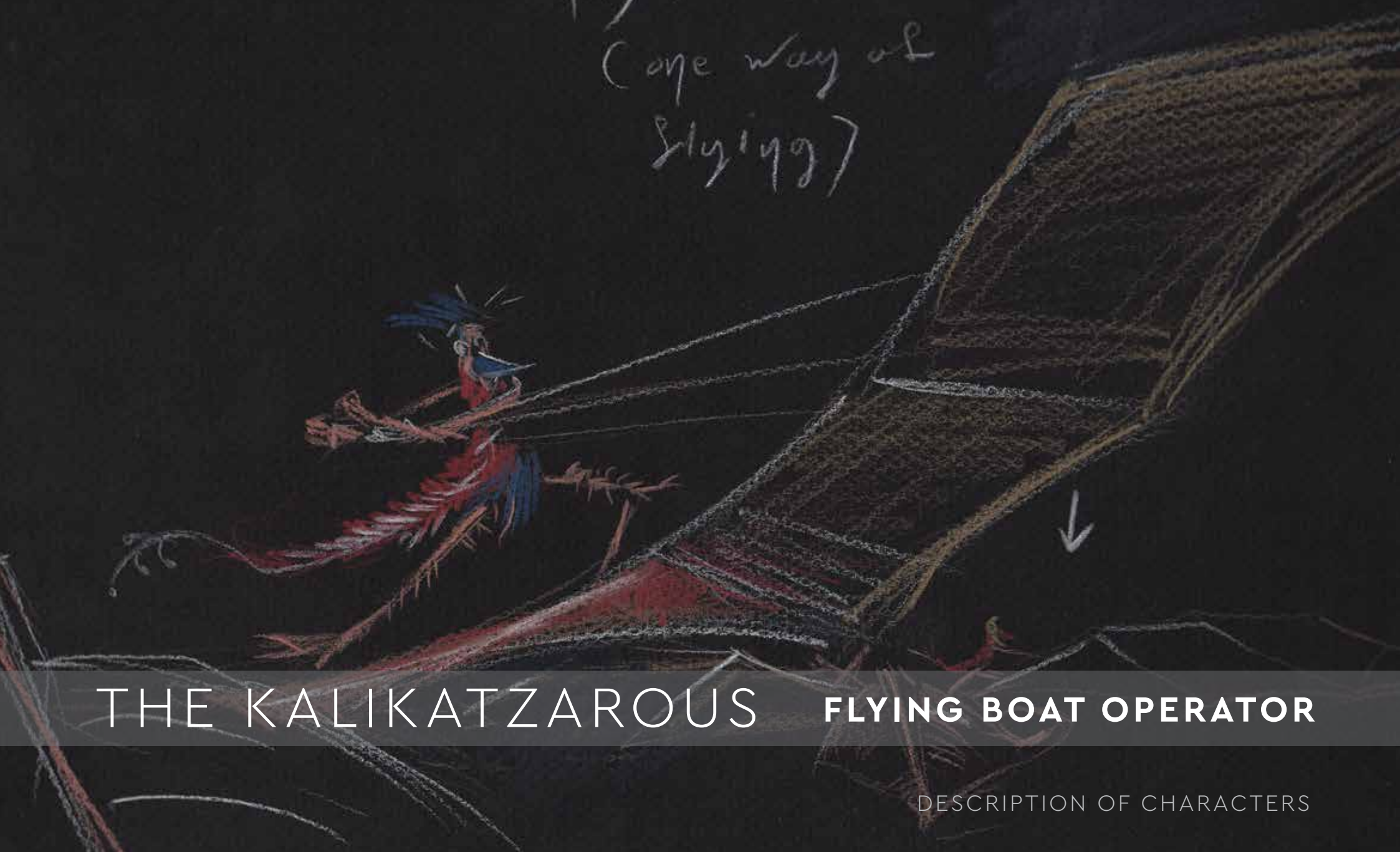
MONKS

"The dance of the monks."

DESCRIPTION OF CHARACTERS

(Signature)

of the
leader's boat
(one way of
flying)



THE KALIKATZAROUS

FLYING BOAT OPERATOR

DESCRIPTION OF CHARACTERS

THE PUPILS

The pupils express the aspect of critical thinking in learning and the balance between the tradition and innovative.

They act constructively in a conflict environment in the village characterized by the overwhelming fear of the inhabitants for the innovation and the tendency of the teacher, as an academic representative, to smoothen and add new elements in a naive and superficial way to powerful works of folk tradition.

STATHIS

Grandmother's grandson and a talented sketcher. Until the arrival of the Teacher he was marginalized and isolated because of his grandmother and her social status in the village, as well as because of his personality, similar to his grandmother's. To be more specific, he is critical of the villagers and his classmates, and expresses his criticism through his sketches (that are very often scathing) and not through words.

JENNY

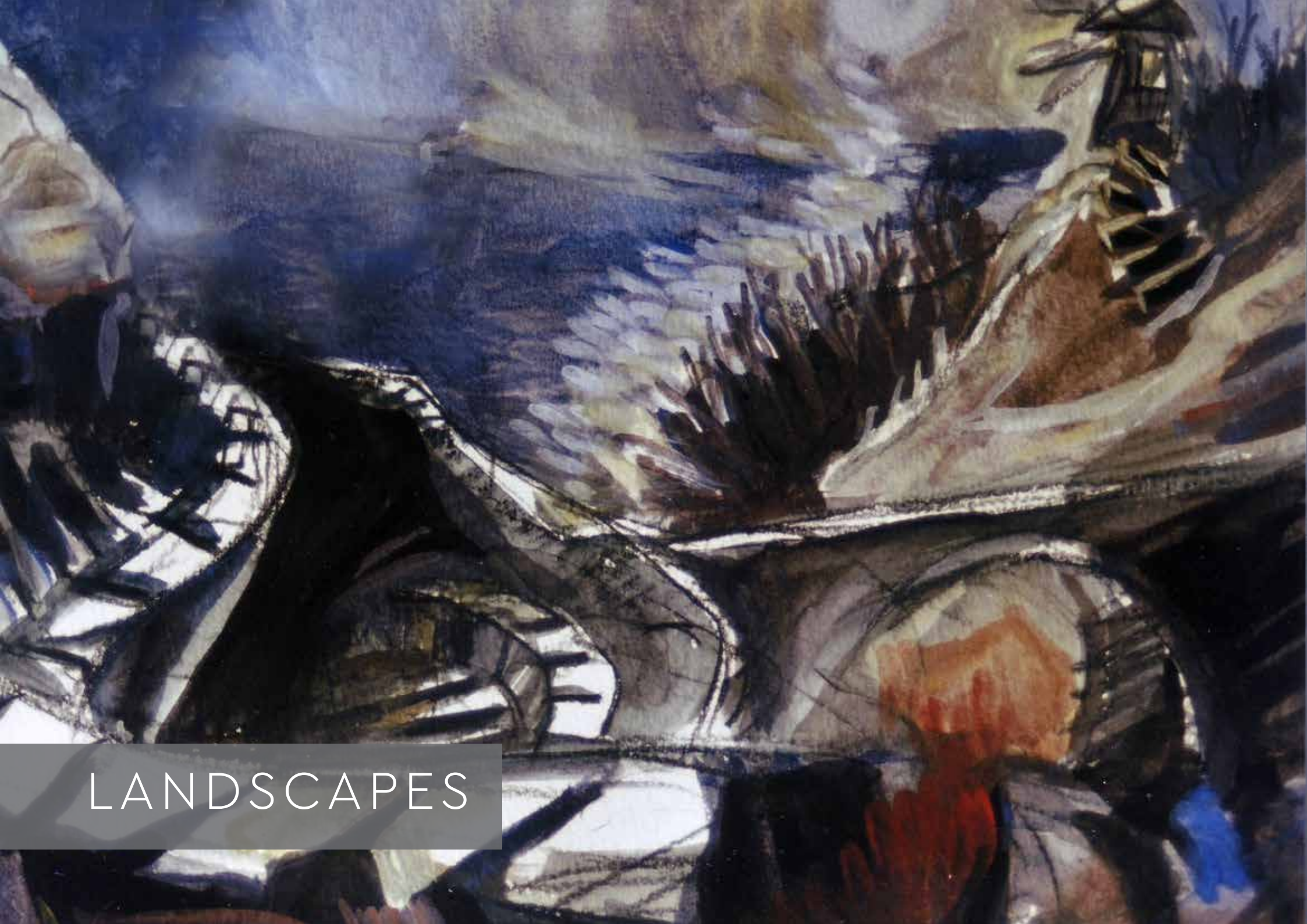
The President's daughter. Dynamic and sometimes brusque and bossy. She is fair in her judgment and talented in team coordination and in fast conflict resolution.

TZANIS

Modern and a speed and motorcycles enthusiast. He is talented in mechanics and in making things up. He is in constant conflict with his father, the coffee house owner, who wants him to become his successor in a profession that he despises.

KOSTAS

The Priest's son. A bon vivant with a sweet tooth. He has a great sense of humor and is the life and soul of the party. Often, he uses the Kalikatzarous as a pretext to justify to his mother the missing sweets from the cupboard.



LANDSCAPES

LANDSCAPES

The scene of the film is a synthesis of cultural and landscape features of Greece. The main features of the scenery are, on the one hand, the stone, dominating on a mountainous landscape that creates corners of isolation and meditation and, on the other hand, the view from above the sea giving the prospect of flight and travel, as well as the exchange of thoughts and cultural elements. In order to illustrate this idea, references from the research stage will be used.

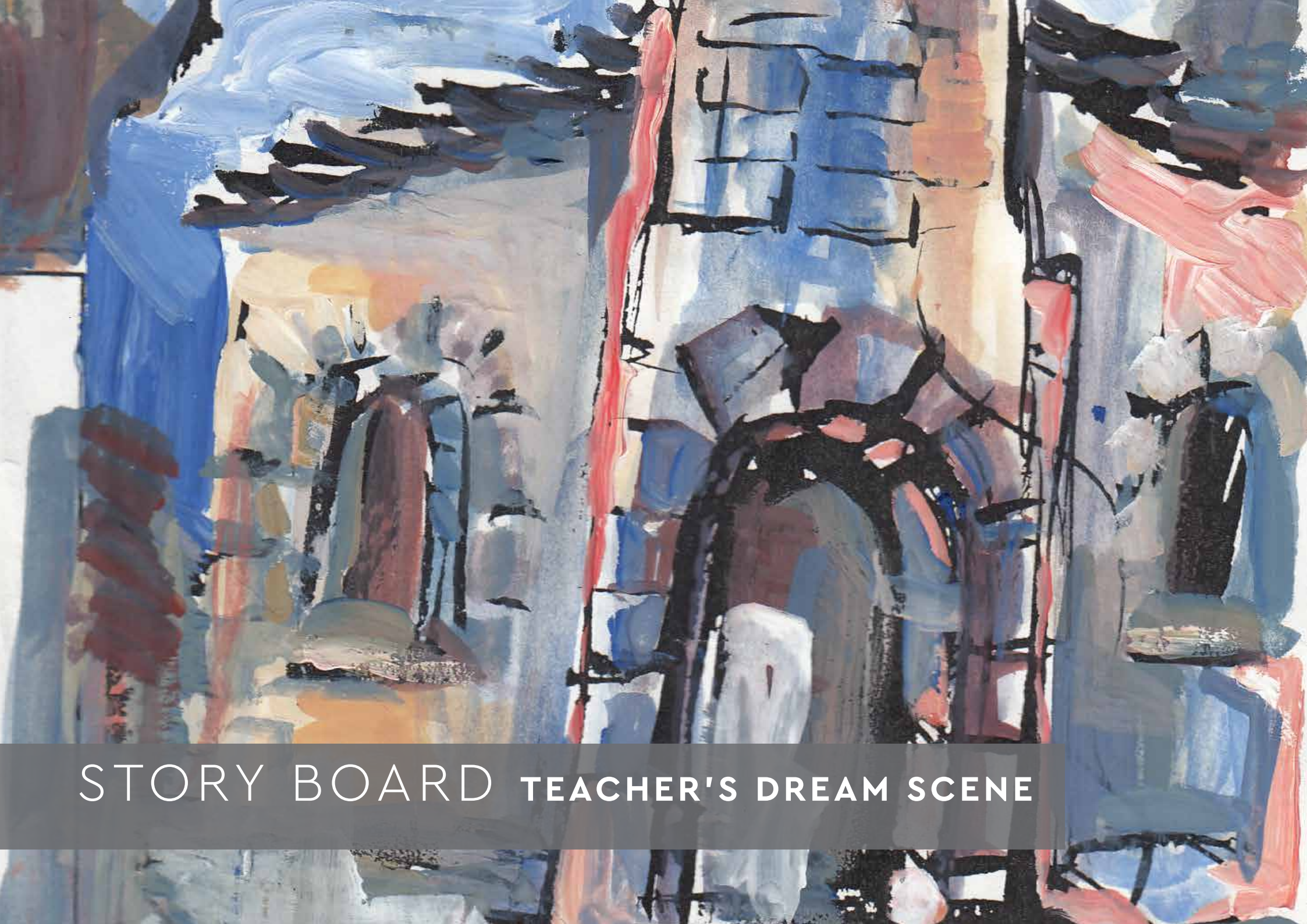




For the illustration of the supernatural elements presented in the real world, illustrations of mythological creatures from the ancient relevant tradition will be used..

The film presents two cultural elements of Greece, the Kalikatzarous myth and Karagiozis, the most popular Greek folk shadow theater. Kalikatzarous and Karagiozis share common characteristics: the popular humor and critical thinking.

Their representation in the plot of the film highlights contemporary issues relating to European culture and education such as critical thinking, tolerance, cooperation, openness and the encouragement of multi-culturalism in a setting that composes unique elements of Greek nature and folk culture.



STORY BOARD TEACHER'S DREAM SCENE



"ΓΙΩΡΓΑΚΗ ΔΕΝ ΓΡΑΦΟΥΜΕ ΣΤΟ ΒΙΒΛΙΟ"
ΣΤΟ ΑΚΟΥΣΜΑ ΤΗΣ ΦΩΝΗΣ ΤΟΥ ΔΑΣΚΑΛΟΥ,
Ο ΓΙΩΡΓΑΚΗΣ ΚΛΕΙΜΕΙ ΒΙΑΣΤΙΚΑ ΤΟ ΒΙΒΛΙΟ.



"ΛΟΙΠΟΝ, ΚΑΛΑ ΧΡΙΣΤΟΥΓΕΝΝΑ ΠΑΙΔΙΑ,
ΚΑΙ ΚΑΛΕΣ ΔΙΑΚΟΠΕΣ!"
"ΚΑΛΑ ΧΡΙΣΤΟΥΓΕΝΝΑ ΚΥΡΙΕ..."



"... ΚΑΙ ΝΑ ΠΡΟΣΕΧΕΤΕ ΤΟΥΣ ΚΑΛΙΚΑΤΖΑΡΟΥΣ!"
"ΤΟΥΣ ΚΑΛΙΚΑΤΖΑΡΟΥΣ; ΧΑ, ΧΑ, ΜΑ ΔΕΝ
ΥΠΑΡΧΟΥΝ ΚΑΛΙΚΑΤΖΑΡΟΙ ΠΑΙΔΙ ΜΟΥ!"

"Stathis, we don't write on the book"
hearing his teachers voice Georgie quickly
shut the book.

"Well, merry Christmas children and
happy holidays"
"Merry Christmas Sir...And..."

...beware of the Kalikatzrous".
"Ha, ha, but there are no
Kalikatzarouses my child."



ΜΕ ΤΟ ΛΑΛΗΜΑ ΕΝΟΣ ΠΕΤΕΙΝΟΥ...

By the crow of a rooster...



ΚΑΙ ΜΕ ΤΟΥΣ ΜΑΚΡΙΝΟΥΣ ΗΧΟΥΣ ΑΠΟ ΓΕΛΙΑ
ΚΑΙ ΤΡΑΓΟΥΔΙΑ ΠΑΙΔΙΩΝ ...

...and the distant laughs and singing of
children...



ΜΙΑ ΚΑΙΝΟΥΡΓΙΑ ΗΜΕΡΑ ΞΗΜΕΡΩΝΕΙ ΣΤΟ ΧΩΡΙΟ.

...a new day dawns at the village.



ΤΑ ΠΑΙΔΙΑ ΤΡΑΓΟΥΔΟΥΝ ΤΑ ΠΑΡΑΔΟΣΙΑΚΑ
ΚΑΛΑΝΤΑ ΤΩΝ ΧΡΙΣΤΟΥΓΕΝΩΝ



"ΧΡΟΝΙΑ ΠΟΛΛΑ..."



"ΚΑΛΑ ΧΡΙΣΤΟΥΓΕΝΝΑ ΚΥΡΙΕ..."

Children are singing the Christmas carol. "Happy Holiday..."

.. "Merry Christmas Sir...And don't forget the night with the..."



" ΤΟΝ ΚΑΛΙΚΑΤΖΑΡΟΝ ! "



" ΚΑΛΙΚΑΤΖΑΡΟΙ ; ΜΑ ΕΙΠΑΜΕ ΔΕΝ
ΥΠΑΡΧΟΥΝ ΚΑΛΙΚΑΤΖΑΡΟΙ . "



" ΑΚΟΥ ΚΑΛΙΚΑΤΖΑΡΟΙ ! "
ΣΤΟ ΑΚΟΥΣΜΑ ΤΗΣ
ΛΕΞΗΣ ΑΥΤΗΣ , ΤΟ
ΠΟΥΛΙ ΦΕΥΓΕΙ ΤΡΟΜΑΓΜΕΝΟ

...Kalikatzarouses!"

"Kalikatzarouses? We 've said that
there are no Kalikatzarouses!"

"Kalikatzarouses they say!"
Hearing these words a bird flies
away scared.



Η ΚΑΜΕΡΑ ΤΟ ΑΚΟΛΟΥΘΕΙ...

The camera follows it,



ΚΑΘΩΣ ΠΗΓΑΙΝΕΙ ΚΑΙ ΚΑΘΕΤΑΙ ΕΞΩ ΑΠΟ ΤΟ ΠΑΡΑΘΥΡΟ ΤΟΥ ΠΡΟΕΔΡΟΥ...

... as it flies to the window of the Mayor's house,



ΜΑΖΙ ΜΕ ΑΛΛΑ ΠΟΥΛΙΑ ΠΟΥ ΠΑΡΑΚΟΛΟΥΘΟΥΝ
ΤΟΝ ΠΡΟΕΔΡΟ ΝΑ ΕΤΟΙΜΑΖΕΙ ΤΟΝ ΛΟΓΟ ΤΟΥ.



Ο ΗΧΟΣ ΤΟΥ ΤΑΜΠΟΥΡΛΟΥ ΤΑ ΤΡΟΜΑΖΕΙ.



ΔΥΟ ΜΟΥΣΙΚΟΙ ΠΑΙΖΟΥΝ ΤΑ ΚΑΛΑΝΤΑ

... along with other birds, who are watching the Mayor preparing his speech.

The sound of a drum scares them away.

Two folk musicians are playing the Christmas Carol...



ΚΑΙ ΣΥΝΕΧΙΖΟΥΝ ΝΑ ΠΑΙΖΟΥΝ ΤΑ ΚΑΛΑΝΤΑ ΜΕΣΑ ΣΤΟΥΣ ΔΡΟΜΟΥΣ ΚΑΙ ΤΑ ΣΤΕΝΑΚΙΑ ΤΟΥ ΧΩΡΙΟΥ...

... and continue to play the song through the streets of the village...



ΓΙΑ ΝΑ ΦΤΑΣΟΥΝ, ΚΑΘΩΣ Ο ΗΛΙΟΣ ΔΥΕΙ, ΜΠΡΟΣΤΑ ΑΠΟ ΤΟ ΣΠΙΤΙ ΜΙΑΣ ΓΙΑΓΙΑΣ.



... , as the sun sets, up to the doorstep of an old Lady.



ΣΙΓΑ-ΣΙΓΑ Η ΝΥΧΤΑ ΠΕΦΤΕΙ ...



ΚΑΙ ΒΓΑΙΝΕΙ ΤΟ ΦΕΓΓΑΡΙ.
ΜΙΑ ΣΚΙΑ ΣΑΝ ΝΥΧΤΕΡΙΔΑ ΠΕΡΝΑΕΙ ΑΠΟ
ΜΠΡΟΣΤΑ ΤΟΥ ΣΤΙΓΜΙΑΙΑ.



Ο ΔΑΣΚΑΛΟΣ ΚΛΕΙΝΕΙ ΤΟ ΠΑΡΑΘΥΡΟ ...

The night falls.

The moon comes out. A shadow as
of a bat streams in front of it.

The teacher closes the window...



ΚΑΙ ΒΓΑΙΝΕΙ ΓΙΑ ΤΗ ΒΡΑΔΥΝΗ ΤΟΥ ΒΟΛΤΑ .

..and strolls for his night walk.



Ο ΔΑΣΚΑΛΟΣ ΑΠΟΦΑΣΙΖΕΙ ΝΑ ΔΕΙ ΤΙ ΣΥΜΒΑΙΝΕΙ ΚΑΙ ΠΑΕΙ ΠΡΟΣ ΤΑ ΕΚΕΙ.

As the teacher has decided to check out what is happening down there, where the bat shadow appeared, and sets along.



ΚΑΘΩΣ 'ΑΠΟΜΑΚΡΥΝΕΤΑΙ ΑΠΟ ΤΟ ΧΩΡΙΟ...



ΑΚΟΥΓΕΤΑΙ Ο ΧΤΥΠΟΣ ΤΗΣ ΚΑΜΠΑΝΑΣ.

As he drifts away from the village...

The bell tolls.



"ΔΩΔΕΚΑ Η ΩΡΑ"



ΜΠΡΟΣΤΑ ΣΤΟ ΔΑΪΚΑΛΟ Ο ΠΑΛΙΟΣ ΜΥΛΟΣ.

"12 o'clock."

In front of the teacher stands the old millhouse.



Ο ΔΑΣΚΑΛΟΣ ΑΠΟΦΑΣΙΖΕΙ ΝΑ ΜΠΕΙ.



ΑΝΕΒΑΙΝΕΙ ΣΤΗΝ ΠΑΛΙΑ ΣΚΕΠΗ

The Teacher decides to enter. He climbs on the old rooftop.



ΑΠΟ ΕΚΕΙ ΠΑΝΩ ΦΑΙΝΕΤΑΙ ΤΟ ΠΑΛΙΟ ΑΛΩΝΙ
ΚΑΙ ΤΟ ΠΕΤΡΙΝΟ ΠΗΓΑΔΙ.

From up there he can see the old
threshing floor and the stone well.



ΚΑΙ ΞΑΦΝΟΥ ΑΠΟ ΕΚΕΙ...



ΞΕΠΕΤΑΓΕΤΑΙ Ο ΠΡΩΤΟΣ ΚΑΛΙΚΑΤΖΑΡΟΣ-ΜΟΥΣΙΚΟΣ!



And suddenly from there. ... jumps out the first Kalikatzarous-musician.



Ο ΔΑΣΚΑΛΟΣ ΔΕΝ ΜΠΟΡΕΙ ΝΑ ΠΙΣΤΕΥΕΙ
ΤΑ ΜΑΤΙΑ ΤΟΥ !



ΚΑΘΩΣ ΟΛΟ ΚΑΙ ΠΕΡΙΣΣΟΤΕΡΟΙ ΚΑΛΙΚΑΤΖΑΡΟΙ
ΕΜΦΑΝΙΖΟΝΤΑΙ ...

The teacher can not believe in his eyes!

As plenty more Kalikatzarouses appear...



Ο ΚΑΛΙΚΑΤΖΑΡΟΣ - ΠΡΟΕΔΡΟΣ ΒΓΑΖΕΙ ΕΝΑ
ΛΟΓΟ ΠΑΡΟ ΣΕ ΕΝΑ ΓΑΪΔΑΡΟ...



ΠΟΥ ΔΕΝ ΣΥΜΦΩΝΕΙ ΜΕ ΤΗΝ ΙΔΕΑ !



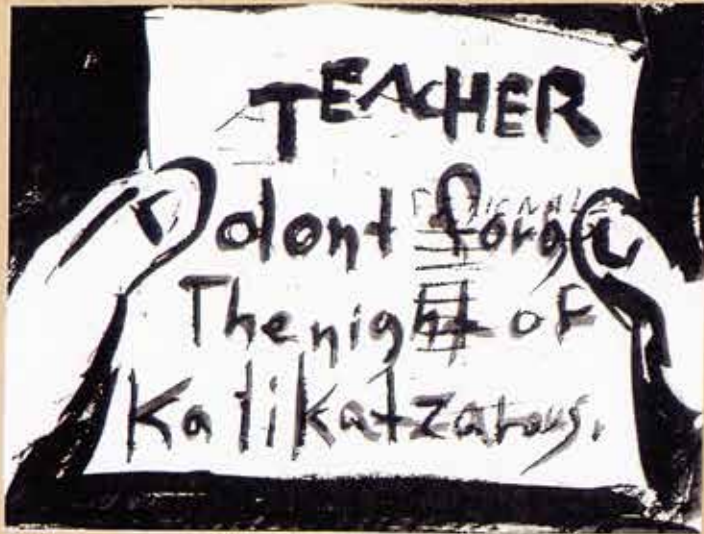
...the Kalikatzarous – Mayor makes a
speech on the back of a donkey...

... who doesn't agree with the idea!



Ο ΚΑΛΙΚΑΤΖΑΡΟΣ - ΔΑΣΚΑΛΟΣ ΑΝΟΙΓΕΙ, ΕΝΑ ΒΙΒΛΙΟ ΚΑΙ ΟΙ ΣΕΛΙΔΕΣ ΤΟΥ ΠΕΤΑΝΕ ΜΠΡΟΣΤΑ ΑΠΟ ΤΟ ΔΑΣΚΑΛΟ.

The kalikatzarous-teacher opens a book and its pages fly off in front of the teacher.



ΞΑΦΝΟΥ ΕΜΦΑΝΙΖΕΤΑΙ ΜΙΑ ΜΥΣΤΗΡΙΟΔΗΣ ΙΠΤΑΜΕΝΗ ΒΑΡΚΑ ΣΤΟΝ ΟΥΡΑΝΟ...
Η ΣΚΙΑ ΠΟΥ ΕΙΧΕ ΔΕΙ ΜΠΡΟΣΤΑ ΑΠΟ ΤΟ ΦΕΓΓΑΡΙ;

And in some of these, personal messages for the Teacher are written

Suddenly a flying boat mysteriously appears on the sky... Is it the shadow he had seen streaming in front of the moon?



Η ΒΑΡΚΑ ΠΡΟΣΓΕΙΩΝΕΤΑΙ ΣΤΟ ΑΛΩΝΙ ...



ΑΠΟ ΜΕΣΑ ΒΓΑΙΝΕΙ ΕΝΑΣ ΚΑΛΙΚΑΤΖΑΡΟΣ
ΜΕ ΜΠΟΥΖΟΥΚΙ.



"ΚΑΛΗ ΠΡΟΤΟΧΡΟΝΙΑ ΚΥΡ-ΔΑΣΚΑΛΕ."

The boat lands on the old threshing floor.

Out of it steps a Kalikatzaros holding a Bouzouki.

"Happy new year mister Teacher, Sir"



ΚΑΝΕΙ ΠΟΗΜΑ ΣΤΟΥΣ ΚΑΛΙΚΑΤΖΑΡΟΥΣ ΝΑ
ΤΟΝ ΑΚΟΛΟΥΘΗΣΟΥΝ...



ΚΑΙ ΦΕΥΓΟΥΝ ΟΛΟΙ ΜΑΖΙ ΑΠΟ ΤΟ ΑΛΩΝΙ

He signals the other Kalikatzarouses to
join him...

... and leave the old threshing floor
altogether.



Ο ΔΑΣΚΑΛΟΣ ΤΟΥΣ ΑΚΟΛΟΥΘΕΙ ...

The teacher follows them...



ΣΤΟ ΣΠΙΤΙ ΤΗΣ ΓΙΑΓΙΑΣ.



ΟΙ ΚΑΛΙΚΑΤΖΑΡΟΙ ΠΗΔΑΝ ΜΕΣΑ ΣΤΟ ΣΠΙΤΙ...



ΠΡΙΝ ΝΑ ΠΡΟΛΑΒΕΙ Η ΓΙΑΓΙΑ ΝΑ ΚΛΕΙΖΕΙ
ΤΑ ΠΑΤΖΟΥΡΙΑ.

... to the old Lady's house.

The Kalikatzarouses jump into
the house...

Before the old Lady manages to close
the window shutters.



ΟΜΩΣ Η ΓΙΑΓΙΑ ΕΙΝΑΙ ΣΚΛΗΡΟ ΚΑΡΥΔΙ.
ΚΑΙ ΤΟΥΣ ΚΥΝΗΓΑΕΙ.



ΞΑΦΝΟΥ ΑΚΟΥΓΕΤΑΙ ΜΟΥΣΙΚΗ ΑΠΟ ΤΗΝ
ΠΛΑΤΕΙΑ ΚΑΙ ΟΙ ΚΑΛΙΚΑΤΖΑΡΟΙ ΤΡΕΧΟΥΝ
ΝΑ "ΣΥΜΜΕΤΑΣΧΟΥΝ" ΣΤΟ ΓΛΕΝΤΙ ΠΟΥ
ΑΡΧΙΖΕΙ...



ΑΠΟ ΠΙΣΩ- ΤΟΥΣ ΚΑΙ Ο ΔΑΣΚΑΛΟΣ

But the old Lady is a tough nut and
chases them away.

Suddenly music starts to sound
from the town square and the
Kalikatzarouses rush to
participate to the fest.

The teacher follows them closely...



ΚΑΙ ΜΟΛΙΣ ΦΤΑΝΟΥΝ ΣΤΗΝ ΠΛΑΤΕΙΑ, Ο ΚΑΛΙΚΑΝΤΖΑΡΟΣ ΧΟΡΕΥΤΗΣ...



... the Kalikatzarous – dancer..



... ΤΟΝ ΠΑΡΟΥΣΙΑΖΕΙ !

...presents him!

... and as they reach the town square



"ΚΑΛΟΣ ΤΟΝ ΚΥΡ-ΔΑΣΚΑΛΟ"!

ΚΑΙ ΑΡΧΙΖΕΙ Ο ΧΟΡΟΣ .

"welcome mister Teacher, Sir!"

And the dance begins.



ΟΜΩΣ ΕΜΦΑΝΙΖΕΤΑΙ Ο ΠΑΠΑΣ ΚΑΙ ΦΕΝΑΖΕΙ:
"ΣΤΑΜΑΤΗΣΤΕ!"



"ΑΜΑΝ... ΘΑ ΒΓΑΛΕΙ ΤΟ ΣΤΑΥΡΟ!"



Ο ΠΑΠΑΣ ΒΑΖΕΙ ΤΟ ΧΕΡΙ ΣΤΗ ΤΣΕΠΗ...

But the Priest appears and shouts:
"Stop you all!"

"Yeaks... He'll sign the Cross!"

The priest reaches in his pocket...



... ΑΛΛΑ Ο ΣΤΑΥΡΟΣ ΔΕΝ ΕΙΝΑΙ ΕΚΕΙ !

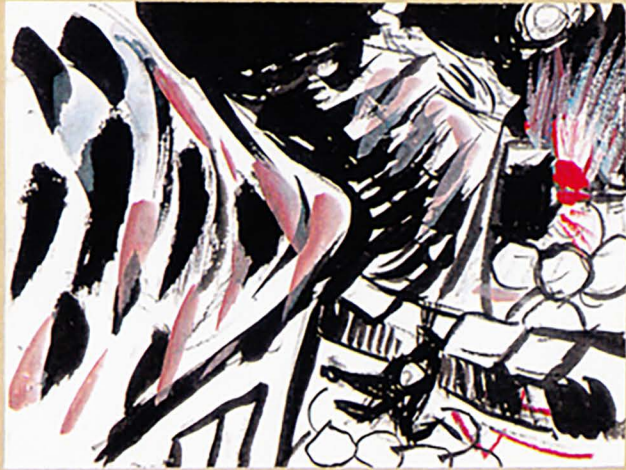
...but the cross is not there!



" ΚΥΡ-ΔΑΣΚΑΛΕ, ΤΡΕΧΑ ΝΑ ΦΕΡΕΙΣ ΤΟ ΣΤΑΥΡΟ ! "

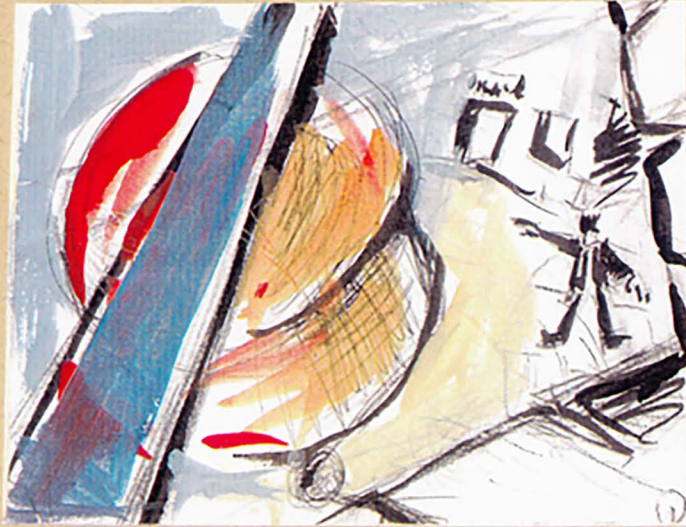
" Mister Teacher, go fetch the cross."





ΚΑΘΩΣ Ο ΔΑΣΚΑΛΟΣ ΤΡΕΧΕΙ ΝΑ ΦΕΡΕΙ ΤΟ ΣΤΑΥΡΟ Ο ΗΛΙΟΣ ΑΡΧΙΖΕΙ ΝΑ ΒΑΦΕΙ ΚΟΚΚΙΝΕΣ ΤΙΣ ΣΤΕΓΕΣ ΤΩΝ ΣΠΙΤΙΩΝ.

As the teacher runs to get the Cross, the sun starts to shine the village's rooftops.



ΟΤΑΝ ΟΜΩΣ ΦΤΑΝΕΙ Ο ΔΑΣΚΑΛΟΣ ΣΤΗΝ ΠΛΑΤΕΙΑ
ΜΕ ΤΟ ΣΤΑΥΡΟ, ΔΕΝ ΥΠΑΡΧΕΙ ΚΑΝΕΝΑΣ ...

But when the Teacher returns
to the town square with the Cross,
nobody is there.



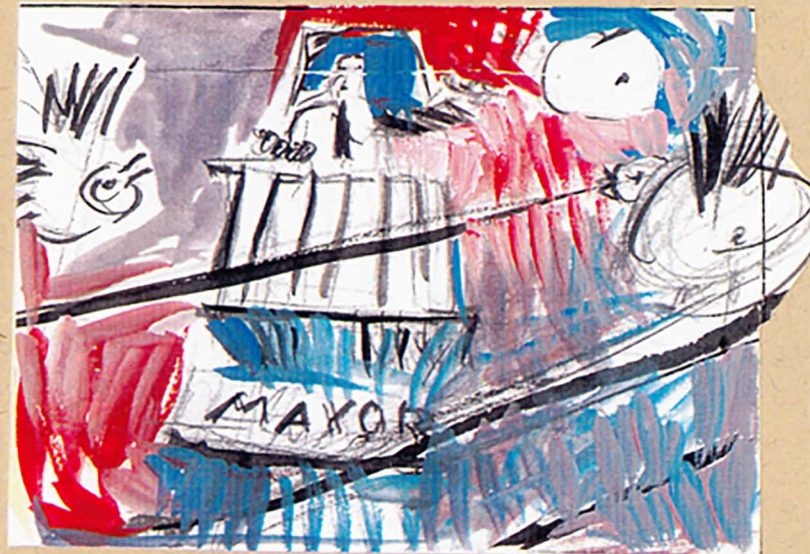
... ΕΚΤΟΣ ΑΠΟ ΚΑΤΙ ΚΑΚΚΟΡΕΣ .

Apart from some roosters.



"ΜΑ... ΤΙ ΕΓΙΝΕ;"

"What happened"



"ΚΑΛΗΜΕΡΑ, ΚΑΙ ΚΑΛΗ ΧΡΟΝΙΑ ΔΑΣΚΑΛΕ!"
ΦΩΝΑΖΕΙ Ο ΠΡΟΕΔΡΟΣ ΑΠΟ ΤΟ ΜΠΑΛΚΟΝΙ ΤΟΥ.

"Good morning and happy New Year dear Teacher!"
The mayor shouts from his balcony.



ΤΕΛΟΣ.

The dream ends to the loud sounds
of the ticking clock.
The Teacher wakes up
by the same sound on his door.



ADMINISTRATIVE ELEMENTS

BUDGET & FUNDING PLAN

ESTIMATED BUDGET: €1 400 000

Having received the development support of the Greek Film Center, the project has secured initial viability of the project, which helped to open up the potential of international co-productions. Only part of the financing outlined here below is secured (the parts corresponding to development), while rest is still TBC.

Apart from the production sources of finance, the co-production partnership will invest own resources, at the same time that we will apply for available public funds at each co-production country.

In Greece, the main sources will be the co-producers, with EDUTEL contributing with in-kind services of € 96 000 (studios for MOCAP) and Mabrida with almost €30 000 in in-kind services for sound, while structured financing tools such as the GFC, cash rebate and public TV will be mobilized.

GREECE

- Differed fee producer €13 000
 - GFC development fund € 10 500
 - The MEDIA development € 60 000
 - Author's rights € 37 000
 - Director's rights € 72 000
 - GFC co-production grant up to € 150 000
 - WeirdWave (Greek distributor) €15 000
 - ERT (Greek Public Television) €60 000
 - Eurimages €80 000
 - MABRIDA €29 000 in-kind for sound production
 - EDUTEL €96 000 in-kind for MOCAP
 - ASIFA €3 000 for travels
 - EKOME (national centre of audiovisual media and communication) 35% Cash Rebate of the funds spent in Greece, calculated €170000
- TOTAL GREECE: €795 300

In Serbia and Cyprus, the sources will come from co-producers' investment, distributors' acquisition and the relevant public fundings.

SERBIA

- €120 000 Serbian Film Center for the "Co-financing the production of minority co-productions"
 - DIGITAL KRAFT Co-producer €40 000
 - FAME Distributor €15 000
 - Eurimages €20 000
- TOTAL SERBIA €195 000

CYPRUS

- TOONACHUNKS Co-producer €12 000
 - CYPRUS CINEMA ADVISORY COMMITTEE FUND €120 000
 - Eurimages €20 000
- TOTAL CYPRUS €152 000

BELGIUM

- WMN Co-producer €12 000
 - TAX SHELTER €50 000
- TOTAL BELGIUM €62 000

A similar strategy will be followed with potential co-production partners from France, Germany and the NL so that we can complete the total budget of €1 400 000

CV

SPYROS TH. SIAKAS

Assistant Professor 3d and 2d Animation in the Department of Graphic Design and Visual Communication of University of West Attica and Adjunct Academic Staff of Hellenic Open University.

Founding Member of ASIFA HELLAS and Art Director of Synthesis, Short Film Educational Film Festival, Member of the Scientific and Organizing Committee of the International Conference, ICODL and the Open Education Journal, The Journal for Open and Distance Education and Educational Technology.

During his PhD studies in the field of Distance Learning in Hellenic Open University and his M.A. in the field of Animation in SIAD, UK, he has developed prototype educational multimedia applications which contribute to the introduction of the animation technique in the learning process.

Also he has directed short animated films which has been participated and awarded in many international animation festivals, including the ASIFA award for his film "The Mirror Stage" in 2005.

SELECTED ANIMATED FILMS

Ikaros 2014, 15 min, Educational 3d animation for the Archaeological Museum of Ikaria-Greece

The mouse and his daughter, 2012 15 min.

Animation film for the puppet theater performance named The Mouse and his Daughter. The film screened in interaction with the puppet marionettes. Puppet Theater of Mairivi Athens – Greece

The Square's Tale 2006 5 min

Distinction in the 9th Olympia International Film Festival for Children and Young People – Camera Zizanio

Prize for the best Greek animation film in the 4th International Short Video Festival of Naousa

The mirror stage (2005) 9 min.

Distinction in the 28th Drama Short Film Festival.

Diploma by the ASIFA jury in the Balkanima, 2nd International Animated Film Festival, Belgrade.

Prize for the best Greek animation film in the 3d International Short Video Festival of Naousa

Star system (2002), 5 min. (Shot directly in 16 mm film)

Prizes:Distinction in the 5th Olympia International Film Festival for Children and Young People

SELECTED BOOKS

- Siakas, S.,(2016). Animation as Learning Tool. [in Greece] Neaniko Plano. (ISBN 978-960-87121-5-7).
- Siakas, S., (2014). Methodology of creating script for animation film. In the digital book " Innovatiive teaching strategies- Scientific writing. Lets learn how to learn" [in Greece] EDAE Greece. (ISBN 978 – 618 – 81051 – 8 – 8)
- Siakas, S., (2006). Methodology of developing an animation educational project [in Greece] Drama Short Film Festival (ISBN 960-89230-0-X)
- Siakas, S., (2008). Animation with Puppets [in Greece] Neaniko Plano. (ISBN 978-960-87121-4-0)

SELECTED PAPERS

- Siakas, S. (2016). 3d design and animation: Traditional Stop Motion Techniques and 3d Computer Animation (Blender 3d), Lecture in University of Salamanca [in English]
- Gkousios Ch., Siakas S., (2014). New technologies to learn the French language, Athens conference proceedings. [in Greece]
- Piliouras,P., Siakas, S., Seroglou, F. (2010). Pupils Produce their Own Narratives Inspired by the History of Science: Animation Movies Concerning the Geocentric–Heliocentric Debate. Science&Education(pp.1-35)[inEnglish]

- Siakas, S. & Lionarakis, A. (2007). Contribution to a categorization of a model for developing learning material based on animation: the case of the Educational Animated Video in Lionarakis, A., (ed.) In the Conference Proceedings of the 4th ICODL. Athens: Propompos. (ISBN 978-960-7860-76-3) [in Greece]
- Siakas, S.& Spanaka, A.(2006). Construction of ODL Educational Multimedia Material Using the Classical Holywood Mode of Narration, In the Conference Proceedings 2nd International Open and Distance Learning Symposium – Lifelong Open and Flexible Learning in the Globalized World, (pp 283 - 298). Anadolu University, Turkey. [http://www.aof.edu.tr/iodl2006/\[inEnglish\]](http://www.aof.edu.tr/iodl2006/[inEnglish])
- Siakas, S. (2004). Case study of a power point educational presentation using the principles of the "classical Hollywood" narrative. 1st National Workshop with International Participation on Distance and Lifelong Learning in the Information Society. University of Crete, pp.323-333[in Greece]



NOTES

PRODUCER'S NOTE

The KALIKATZAROUS is about the conflict between creativity and conservatism. The background is an isolated Greek village of the 50s, where a Young Teacher, in close collaboration with a group of creative and smart pupils, and despite the hesitations expressed by the local villagers' community, tries to prepare a shadow theater performance for the Christmas school celebration. The main protagonists of the shadow play will be the mythical creatures, which in the popular culture are known as the "kalikatzarous" and represent the obscure side of the community's double nature.

The teacher's good intentions and effort to present a performance, where traditional and modern elements are combined, is confronted by the villagers who, led by the enigmatic figure of the village's Postman, refuse to question their traditional customs and fear the Kalikatzarous. The teacher's collaborative spirit and the pupils' creative & critical interpretation of the "kalikatzarous myth" are in contrast with the conservatism of the local community. The confrontation of ideas and attitudes is unavoidable and creates intense and often funny situations, while it is gradually becoming obvious that the fear and conservatism that the Postman implants to the community has its counterpart in the creative approach of the pupils and the teacher. The critical attitude of the pupils challenges the perception of both the teacher and the villagers about what is concerned as "traditional" and "innovative".

In the end, on the New Year's Eve, the Kalikantzarous actually appear in an ending scene where the dual nature of the Postman, the villagers and the pupils is revealed. The film closes in a festive mood where the values of participatory, active learning and critical thinking are highlighted.

DIRECTOR'S NOTE

The idea of depicting Greek folk tradition through the animation technique was conceived during my postgraduate studies at the Surrey Institute of Art & Design, UK, with the basic argument that the expressive possibilities of animation can effectively capture invisible forces and mythical creatures of folk tales. In fact, the possibility of stop motion technique to combine several artistic expressive media in movement, added more potential to the fulfilment of my artistic pursuits, while expanding them with the potential of animation.

The pursuit in and of itself, the question of how artistic expressive media and mixed media techniques can be exploited in animation and lead to new expressive and narrative forms, enhancing the expressive field of animation and visual arts, has preoccupied me in all my creative projects thus far.

The addition of 3d animation possibilities and open source philosophy creates two new parameters and challenges in my pursuit, as an artist and professor in the field of animation, of new expressive forms and their decoding, based on specific expressive and narrative objectives.

In this framework, the main objective of the film's aesthetics is to exploit traditional stop motion and painting techniques in a 3d animation environment, with the open source program, blender 3d, and 3d modeling and animation techniques, such as photogrammetry and motion capture.

As an example of the key influences on the film's animation aesthetics, one could say that the film combines the paint-on-glass technique of Aleksandr Petrov, the rotoscoping of Loving Vincent, and the shadow cutouts of Lotte Reiniger, in a 3d animation environment.

Concerning the script and its depiction through animation, classical narrative forms were used in order to create a solid foundation that can support the development of a distinct expressionistic stylization.

The question that arose during my postgraduate studies and is posed again in this film, is why the international audience would be interested in Greek folk tradition beyond the framework of the folklore.

The answer lies in what is hidden behind simple folk tales. The values revealed through the interpretation of myths are universal and embrace all mankind, since they are related to the cycles of nature and their connection with human existence, with specific needs, fears and joys. The way they emerge, with each country's special cultural and morphological elements, creates a breeding ground for human exchange and debate in a colorful and interesting mosaic.

The myth of Kalikantzarous, which is approached in this film, is placed time-wise in a critical moment of nature's cycle, in the Twelvetide, where darkness momentarily vanquishes light, and shows up the dark side of both nature and man. The Kalikantzarous in Greek folk tradition reveals man's reverse side. According to N. Politis, Kalikantzarous is distinctly a creation of Greek folklore, arisen from oral narratives of performances and events (either fictional or real) of the Roman Saturnalia, where disguises and riotous situations prevailed.

The folk story-teller's imagination gave the Kalikantzarous elements that are missing from prudish men, but could emerge in the dark, or -in the presence of light- be revealed by their shadow. In addition, Kalikantzarouses are depicted only in oral tradition since they are not depicted in illustrations of the era of their origins.

Hence, it is a challenge for me to depict their image and to nail down their nature, guided by specific morphological and cultural elements of Greece and narratives of Greek oral tradition, giving prominence to values that could intrigue a wider universal audience. For instance, the key role of the various Kalikantzarouses in the conflict between the school community and the villagers, who were backward and afraid of anything new, points out contemporary issues of defining the European identity in an ever changing environment and an ongoing battle for the maintenance of its basic principles.

Pictorially, the form of Kalikantzarouses is related with the shadow as an expressive medium, and with disguises as a raw material of folk narratives. Initially, the Kalikantzarouses appear as shadows that change and allow the audience's imagination to create their image, as does the audience in Shadow Theater. Gradually, as the predominance of darkness escalates, the forms of the shadows become more specific to end up with the Kalikantzarous' final representation as a caricature of persons in real life. Each villager has a corresponding Kalikantzarous caricature.

To conclude, I would like to add, in a more personal tone, that after 25 years of service as an active teacher, and being a member of a family of teachers who worked under circumstances similar to those described in the film, one of my objectives is to pinpoint the importance of the teacher's role in the development of social conscience and education, as well as in the realization of practicing active learning theories in the classroom.

Therefore, in the film, the interaction between the pupils and the teacher gives prominence to values prevailing in the contemporary debate on educational and cultural issues, such as critical thinking and active learning.

In the film, the phobic Postman is well concealing his peculiarity and dual nature (he is both Kalikantzarous and human) and turns against it, troubling humans and Kalikantzarouses. As it is evident in the film, the person responsible for his attitude is an authoritarian teacher in an environment full of irony and disdain. On the contrary, pupils in an environment promoting tolerance and creativity not only do they manage to carry out the shadow theater, but they also exorcize the curse of the authoritarian teacher and free the village from the fear of innovation. In a way, they liberate the village from the fear of its coming to age and of its exposure to a changing society. Thus, the film becomes topical for an international audience, characterized by values such as creativity, non-acceptance of fear and critical thinking.

To sum up, my objective in this film is to raise questions to the young audience, to promote values and to allow them to identify with creative processes and practices of critical thinking.



THANK YOU

CREATED BY Spyros Siakas | +306976314001 | sthsiakas@hotmail.com | www.siakas.com
PRODUCER: Michalis Kastanidis | +306970268687 | fabula productions@yahoo.com