**Film Information Sheet**

*Original Title*: Soutzoukakia

*English Title*: Meatballs

*Runtime*: 14:30 mins

*Language*: Greek

*Subtitles*: English

*Director*: Chrys Barmpas

*Scriptwriter*: Yannis Diakakis

*Producers*: Stamatis Gerohristodoulou, Yannis Diakakis, Chrys Barmpas

*Cast*: Prometheus Aleifer, Nancy Boukli, Nikos Psarras

*Assistant director*: Betty Gkountani

*Director of photography*: Konstantinos Georgopoulos

*Assistant camera*: George Deirmentzoglou

*Editor*: Margarita Kokkiza

*Sound recording*: George Lignos, Thanos Karalis

*Sound design / Sound mixing*: George Lignos

*Original music*: George Lignos

*Set decorator*: Ntina Tsianti

*Production manager*: Stamatis Gerohristodoulou

*Production assistants*: Giannis Giannetakis, Stefanos Constantino, Stefania Papadima, Vasilis Zenetzis, George Chatzimanolis, Stavroula Ververi

*Synopsis*

Panagiotis, a young introvert architect, is in the perfect relationship. Lena, his partner, embodies everything he desires, just like he discusses with a particularly attentive man, in an office. But all the characteristics that once seemed heavenly to Panagiotis, now have become a living hell.

*Director’s Note*

This is a film of which I am especially proud, as the idea caught my interest from the first moment I heard it. Meatballs is a film that explores two subjects that are both totally timeless and acutely timely. On one hand it’s about man’s relationship first and foremost with himself/herself and then with the others and on the other hand, it’s about the unexplored long-term effects of the ever-expanding grip of technology on our daily life.

The plot of the film revolves, through two parallel narratives, around a young architect, Panagiotis. Panagiotis is a loner that has created a hard shell, to protect himself from the outside world. Not having the ability to find inside the features that he lacks –like power, confidence, freedom- he searches them outside. That’s what he discusses in an office with a particularly attentive man.

But how does Panagiotis feel when he has to live every day with the physical embodiment of all these “perfect” features? His partner, Lena, doesn’t want anything else other than his happiness, but Panagiotis doesn’t seem to be happy at all. The inevitable clash of fantasy and reality is intense and bitter, confusing him. He expresses this through rage, which may be directed towards Lena, but the target in reality is himself.

The turning point of the films comes when the two parallel narratives align thematically. It’s the moment that Panagiotis can’t escape facing his own choices. The image of an ostensible perfection is unveiled and what’s underneath is Panagiotis himself, stripped of everything and unbearably clear.

Concluding, the main focal point of this film is man’s pursuit of the “ideal”. Of course, this “ideal” inevitably mirrors ourselves; with our insecurities, peculiarities and hidden desires. But according to Immanuel Kant, conscience of oneself doesn’t equal knowledge of oneself. So, how would the above features look like to us if we’d have them in front us?