

LIFE IS AN ACT WITHOUT REHEARSALS

RÉPÉTITION

A FILM BY GASPARD LEGENDRE

ANNE SERRA

NATHAN HAMILTON

SAFE HANDS PRODUCTIONS AND ZOYA FILMS PRESENT IN ASSOCIATION WITH SARACEN FILMS A SHORT FILM BY NATHAN HAMILTON
'RÉPÉTITION' DIRECTED BY GASPARD LEGENDRE EDITED BY FRÉDÉRIC GEFFROY DIRECTOR OF PHOTOGRAPHY ADRIAN PECKITT



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RÉPÉTITION

- *The Story*

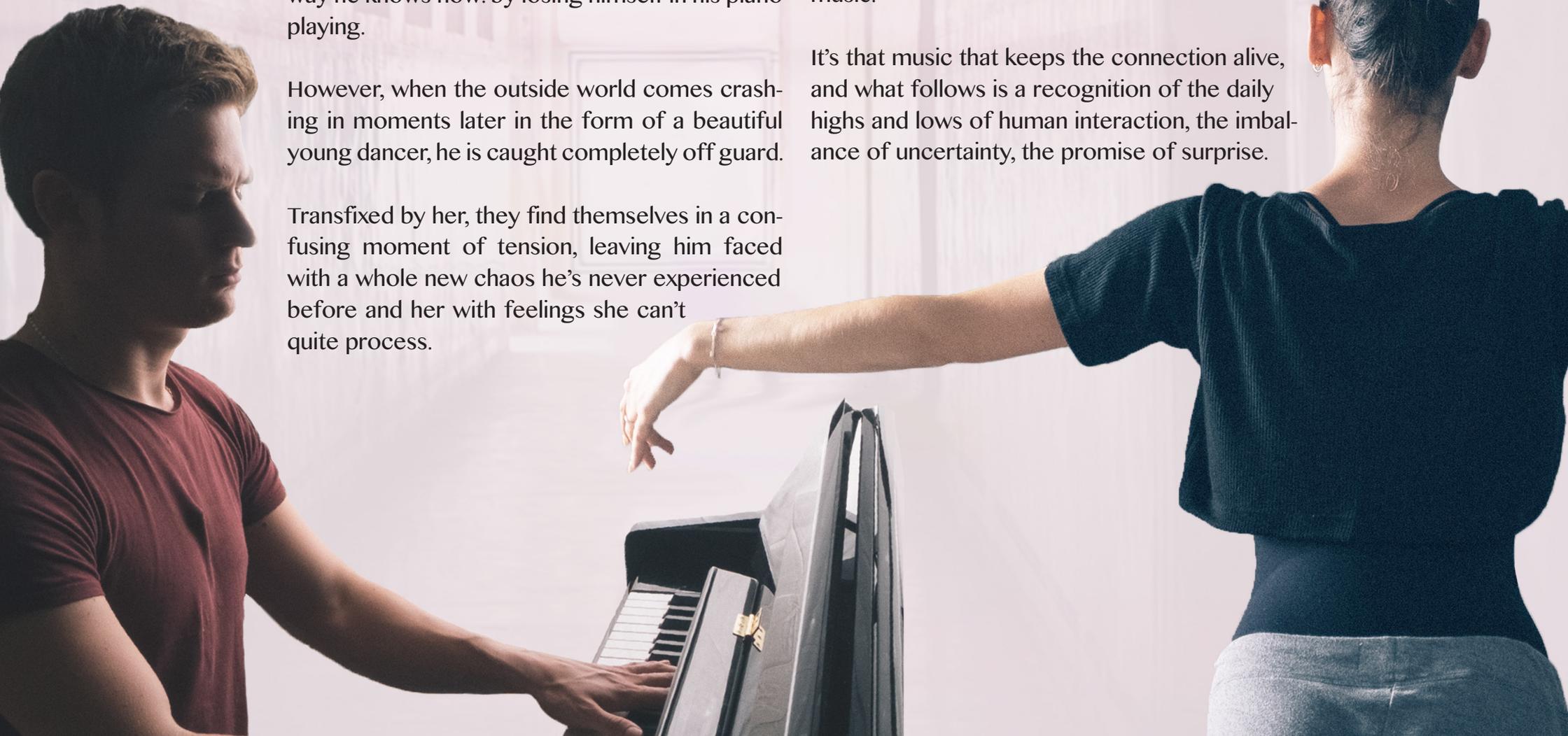
Having managed to find an empty practice room in the busy rehearsal studios, a young musician grabs his opportunity to escape the chaos of the loud and frenetic world outside the best way he knows how: by losing himself in his piano playing.

However, when the outside world comes crashing in moments later in the form of a beautiful young dancer, he is caught completely off guard.

Transfixed by her, they find themselves in a confusing moment of tension, leaving him faced with a whole new chaos he's never experienced before and her with feelings she can't quite process.

As he scrambles for something to say, his nerves fail him. Embarrassed, she exits almost immediately, leaving the poor musician with nothing but his regret, his frustrations and his music.

It's that music that keeps the connection alive, and what follows is a recognition of the daily highs and lows of human interaction, the imbalance of uncertainty, the promise of surprise.





RÉPÉTITION

- *The Logline*

After an embarrassing mix-up at a rehearsal studio, the lives of a musician and a dancer become intertwined on either side of a dividing wall.

DIRECTOR'S VISION

- *Gaspard Legendre*

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The essence of 'Répétition' is about how we can truly believe in ourselves and in our innate human feelings to live something special. It is about simplicity and emotions to appreciate what life gives to us without any expectation. It is about finding a way of connecting today.

The story is about how two people connect without knowing or even seeing one another. The musician and the dancer share an intense connection and transport the audience within the storm of their feelings. This unspoken relationship is created by the answer of her body to his music.

Without committing to touch, without the ability to kiss, to embrace, how can we have and how can we create a relationship together? With 'Répétition', we build up a shared rhythm of these two individuals to show how they could have something almost sexual without having any physical contact.

It is all about sharing something very human with the audience.

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DIRECTOR'S BIOGRAPHY

- *Gaspard Legendre*

Gaspard Legendre is a French director, choreographer and actor working in both film and theatre internationally.

His work has been produced in three different continents, from Beijing to Rome, Lisbon to Helsinki, Istanbul to Berlin. He is the recipient of the prestigious Weltenbauer Award in Berlin for his production of Moliere's *The Hypochondriac*, and his work continues to be recognised across the globe.

His recent film credits include : *Running Man, Backpack, Amor, Aotearoa, Anton* and *Répétition*. His work in theatre includes *Fairy Tale Heart, My Favourite Summer, The Hypochondriac, The Hunchback of Notre Dame, Mr Ibrahim And The Flowers of The Koran, The Bourgeois Gentleman*, and *Tom Sawyer*.

He trained in dance at the French conservatoires of Nadia Vadori Gauthier, Sophie Ardillon and at Harmonic Studios in Paris. His credits as a choreographer include *The Von Trumps* as well as *Trois Putes*.

He often collaborates with international choreographers for his shows (Eric Tessier-Lavigne - Canada, Nicolas Vogel or Franck Ragueneau). He worked in close collaboration with Anne Serra for the choreography for the short film *Répétition*.





Life is an act without rehearsals

- *Répétition*

WRITER'S THOUGHTS

- *Nathan Hamilton*

Sitting in a coffee house in Soho, I overheard a conversation between two young women. Not ordinarily accustomed to paying any attention to the excitable conversations that take place in Soho coffee houses, (first mistake as a writer,) I duly sipped on my tea and hoped the noise would go away. It didn't.

As the conversation swarmed ever-more excitedly into life, it evolved from painfully tedious to somewhat fascinating. Each delighted squeal was now an overzealous response to a defining 'swipe'. Dating Apps. And so it began, their voices in unison:

"Yes. No. No. NO! Ewwww no way! Ooh he's kinda hot? He looks like he'd kill your Grandma."

I began to wonder how long it had taken us to adjust to this relatively new model of technology-based dating – If there would be any negative repercussions or side effects in our ability to enter into those terrifying yet sometimes exhilarating social interactions with people we've unexpectedly met, whom we find attractive or interesting in some way. Would we eventually hide behind the safety of our Iphone screen and by doing so, sacrifice the adrenaline rush of that rare sense of fear that we actually, perhaps... enjoy, when face-to-face with the unknown?

It took me back to my own experience of this, in a rehearsal room at Drama School. In a quiet moment, I found an empty rehearsal room and attempted some uninspired piece on the piano with very little skill. As in the film, a beautiful French student walked through the door... well. Watch the film for the rest of the story!

There is no designing that first connection between two people who have never met but feel an instinctive attraction towards one another. In those moments, you're forced to give up all notion of control, and you succumb to a situation that is totally out of your hands; you free-fall. For some people, it will be just another moment in life that passes by and is forgotten in time. For others, it can be a life-long source of regret. And for the lucky few, it could prove to be the single most important moment of their lives. And so, the story in our little film, *Répétition*, is one of risk, of hope and of consequence.

The film captures 9 minutes in one extraordinary day, shared between two young people who started out simply looking for a space to rehearse. We are introduced to both characters in a way that tells us that they are not only here to rehearse, but also to escape. That escapism would ordinarily take the form of isolation, indulging in their given talents alone. However, this idea of singular escapism is challenged when they cross paths, and we explore what happens when on this day, they are met with the unexpected.

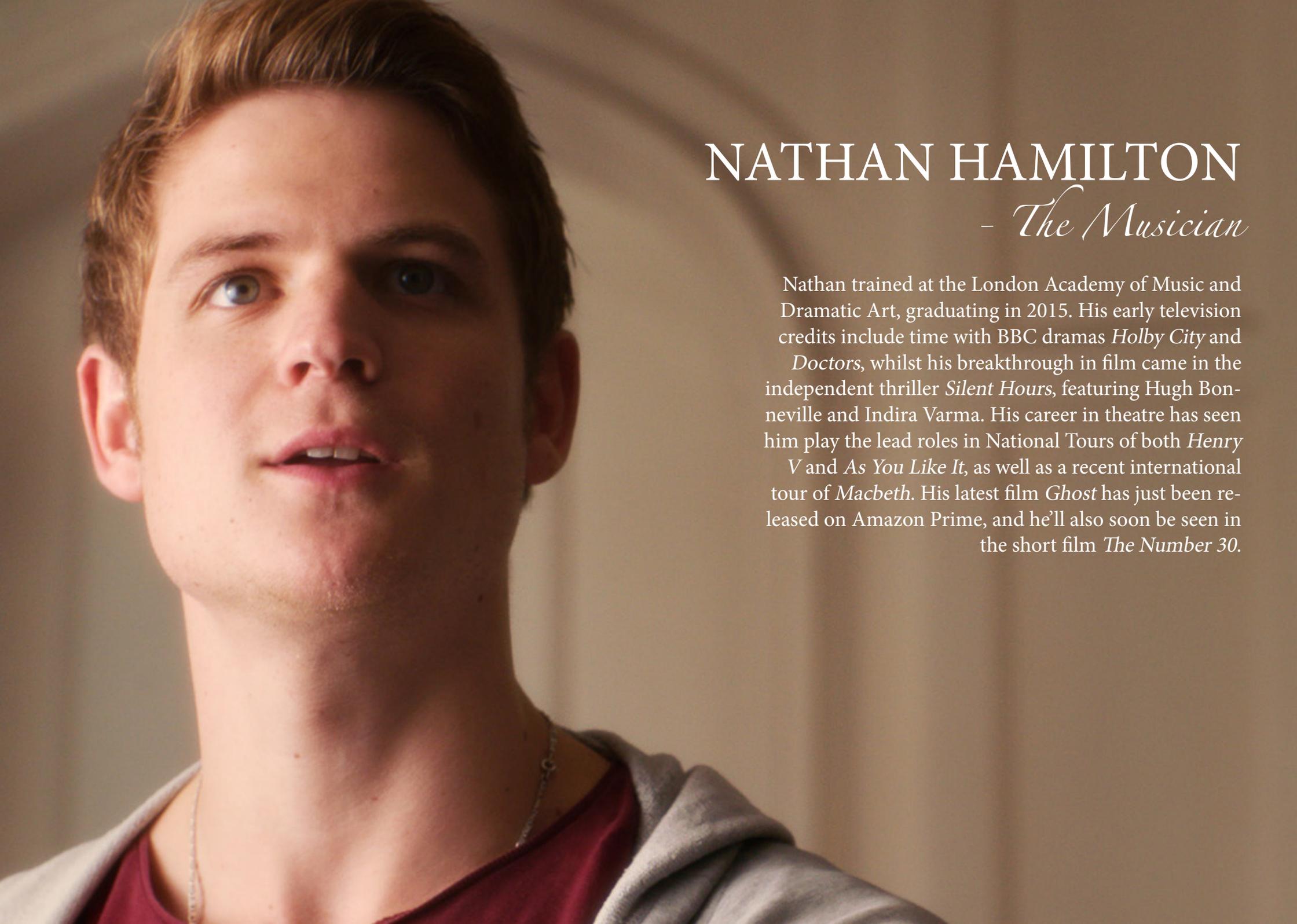
We take a case of human interaction and make it uncomfortable. We then create a situation in which artistic expression becomes the pulsating channel in which these two shy, awkward and insular individuals connect and become irrevocably intertwined. The expression in his music, though stilted at first, calls to her, and soon she is compelled to explore it further through her own form of creative escapism: dance. As the piece picks up, so does her understanding of his rhythm, his tempo, his personality that breathes and bleeds through every note that he plays. It is a form of romance that seems reserved for these two unique individuals, and we wait to see where the rest of the journey will take them. *Répétition* is a gentle nod to the idea that sometimes life is better when simplified. Life has a funny habit of providing something from nothing when you least expect it. Hope must exist, strength must prevail and connections happen daily, in any number of ways. You just have to be open to them.

ANNE SERRA

- *The Dancer*

Anne is a French actress and model based in Paris. Her training in classical dance from an early age soon lead to opportunities to tour globally, performing in countries such as Brazil and Cambodia. Her most recent film credits include *The Sweeney: Paris (Antigang)* featuring Jean Reno, *Brice 3* starring Jean Dujardin, *Le Lion* directed by Ludovic Colbeau-Justin and featuring Dany Boon and *Parenthèse*. Her work in short film includes *Love U Hiroshima*, *Dennis Et Les Zombies*, *Paris by Night* and *Rien Ne Peut T'arrêter*. She has appeared in the acclaimed Television series *Munch*, as well as *Les Innocents*, *Falco* and *Very Bad Blague* and can be seen in commercials across the globe, including ads for Stella Artois, Samsung, Pandora and Old Spice.



A close-up portrait of actor Nathan Hamilton, looking slightly upwards and to the left. He has short, light brown hair and blue eyes. He is wearing a maroon t-shirt under a grey hoodie. The background is a soft, out-of-focus interior with a white archway.

NATHAN HAMILTON

- *The Musician*

Nathan trained at the London Academy of Music and Dramatic Art, graduating in 2015. His early television credits include time with BBC dramas *Holby City* and *Doctors*, whilst his breakthrough in film came in the independent thriller *Silent Hours*, featuring Hugh Bonneville and Indira Varma. His career in theatre has seen him play the lead roles in National Tours of both *Henry V* and *As You Like It*, as well as a recent international tour of *Macbeth*. His latest film *Ghost* has just been released on Amazon Prime, and he'll also soon be seen in the short film *The Number 30*.

TITLE Répétition

YEAR OF PRODUCTION 2020

DURATION 9.17 mins

COUNTRY OF PRODUCTION United Kingdom

GENRE Romantic Drama

VIDEO FORMAT Red Camera

ASPECT RATIO 2:39

LANGUAGE English

SUBTITLE English

CAST Anne Serra, Nathan Hamilton

DIRECTOR Gaspard Legendre

WRITER Nathan Hamilton

PRODUCERS Nathan Hamilton, Ben Cohen, Anatole Sloan

D.O.P. Adrian Peckitt

EXECUTIVE PRODUCERS Ken Brown, Sebastian Brown

EDITOR Frédéric Geffroy

1st AD Ben Cohen

ORIGINAL MUSIC Nathan Hamilton

SOUND DESIGN Benjamin Lecuyer

MAKE UP & HAIR Emma J Slater, Naomi Tolan

SOUND RECORDER Andrei-Tudor Grigore

STEADICAM OPERATOR Matt Allsop

1st CAMERA ASSISTANT Gary Long

2nd CAMERA ASSISTANT Isabel Boddy

GAFFER Amy Rixon

PRODUCTION COMPANY Safe Hands Productions, Zoya Films, Saracen Films

POST-PRODUCTION Hapax Films

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