**Chameleon’s Game**

**Released in 1986. Country: USSR. Genre: Adventures.**

**Running time 130 minutes**

**Directed by Arunas Djebrunas**

**Cast:** Grigory Gladiy, Regimantas Adomaitis, Juosas Budraitis, Lia Akhedzhakova, Mikhail Svetin, Algimantas Masulis, Ingeborga Dapkunayte, Vaiva Mainelite, Vitautas Tomkus, Vitautas Grigolis.

Film based on Jean Paul Sartre’s play titled “Nekrassov” (1955). Paris, 1955. A swindler named George de Vallera hiding from police impersonates himself as minister Dubov who had left USSR, with a help of Sibilleau, correspondent of a reactionary newspaper. The fraud is aimed on slandering progressive journalists with an assistance of pseudo-Dubov.

**An excerpt from an article titled “Pamphlet called “Chameleon’s Game” written by Irina Arefieva and originally published in book titled “Arunas Djebrunas”:**

Djebrunas was known as a psychological movie director after he shot “ Rich Man, Poor Man”. And it means that his professionalism had grown as sure as a gun, formed by a keen interest in man and personality of an actor. “Director’s stuff” isn’t appealing for him anymore. But he is convinced that dramatic psychology lives long, as it is based on science of soul that have no borders.

In an interview for “Soviet Culture” newspaper (24.07.1986) Djebrunas told: “There is one mission among all of the director’s duties – and I try to fulfill it carefully – a mission of feeling of all of secrets and mysteries hidden in actor’s personality and to protect them from themselves. It links to another responsibility: to free an actor’s intuition which has unlimited chances in favorable circumstances. For example I feel how Juosas Budraitis creates his own world in front of the camera. It is not that he is a supernatural person. He just builds his own inimitable world, for example a vagabond journalist’s world for the film we shoot based on J.-P. Sartre’s “Nekrassov”. But each detail is essential because it comes from an actor’s inner demand to accustome the character.<…>

A role of appeared Dubov is played by talented adventurer George de Vallera, <…> hiding from police. Ukrainian actor G.Gladiy depicts his multi faced character in a smart and sculpturesque manner. His duets with J. Budraitis (Sibilleau) and I.Dapkunayte (Veronika) create the atmosphere of a movie Djebrunas told about.<…>

The rules of a game offered to audience contain conventional environment of the action, game where credibility borders are imaginary like on a photomontage published in “Soir de Paris” where Soviet marshal enters burning Notre Dame de Paris on a horseback.

The movie is stuffed with oddities and discordances to match George Vallera’s existentialist sentences like: “Life is a fire in the theatre. Everyone tries to find an exit but nobody is lucky to find”. <…>

Director has written the screenplay by himself inspired of Sartre’s play. A. Djebrunas tries all of the diversity of comic mediums of the genre he never tried before – from irony to grotesque. And as in the early scenes with vagabonds there are soft humor and sympathy for the poor people, the scene where impostor Dubov is placed into apartments full of roses locked like a safety deposit box, there is draft of a genuine sarcasm.

The “ball of future communists” is accompanied with a series of comic techniques from “political cancan” to a cake crushed on face.