

# A FEBRE

[THE FEVER]



# PRESS KIT

2019 | DCP | 1:1,85 | 5.1 Mix | 98 min

Languages spoken in the film: Tukano and Portuguese

Countries of production: Brazil, France and Germany

## DIRECTOR'S STATEMENT

“The initial idea for this project emerged while I was shooting two documentaries in the Amazon region, where I met some indigenous families who had left their traditional territories deep within the forest to live in the city. I was also confronted with a new generation of urban indigenous people, who carried their traditions with them as they struggled to find their place in Brazilian society. The stories they told me about their experiences revealed the complex and tense relationship between indigenous cultures and Western civilization, which has marked Brazilian history since colonial times. Urged on by these encounters, I began to jot down my first notes for a movie centered on the relationship between two generations, a father and daughter living in Manaus.”





## SHORT SYNOPSIS

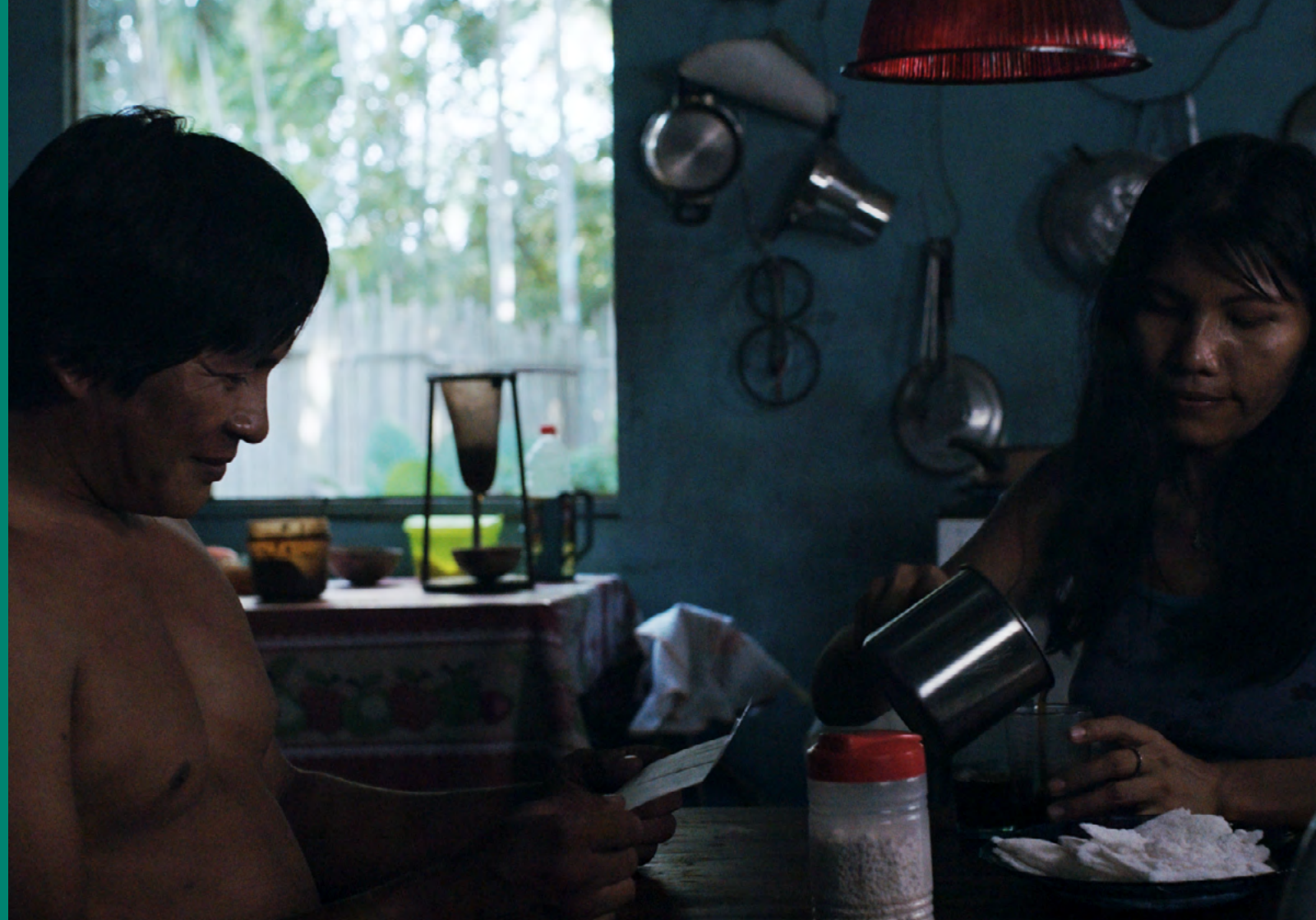
Justino, a 45-year-old member of the indigenous Desana people, is a security guard at the Manaus harbor. As his daughter prepares to study medicine in Brasilia, Justino comes down with a mysterious fever.



# LONG SYNOPSIS

Manaus is an industrial city surrounded by the Amazon rainforest. Justino, a 45 years old member of the indigenous Desana people, works as a security guard at the cargo port. Since the death of his wife, his main company is his youngest daughter with whom he lives in a house on the outskirts of town. Nurse at a health clinic, Vanessa is accepted to study medicine in Brasilia and will need to be leaving soon.

As the days go by, Justino is overcome by a strong fever. During the day, he fights to stay awake at work. During the night, a mysterious creature follows his footsteps. But soon the tedious routine of the harbor is broken by the arrival of a new guard. Meanwhile, his brother's visit makes Justino remember the life in the forest, from where he left twenty years ago. Between the oppression of the city and the distance of his native village in the forest, Justino can no longer endure an existence without place.



# PEOPLE OF THE UPPER RIO NEGRO REGION

The Desana, or Umuko Masá (“people of the universe”), belong to an ample intercultural complex consisting of more than 20 ethnic groups inhabiting the Upper Rio Negro region in the northwest of Brazil’s Amazonas state, near the country’s border with Colombia. In addition to the Desana, the region is home to the Tukano, Tariano, Karapanã, and Tuyuca peoples, among others. These are patrilineal, exogamous ethnic groups (in other words, members speak their father’s language, but marry with members of other groups), and they share many common characteristics, especially in terms of myths, subsistence activities, and material culture.

Although every one of these people has their own language, Tukano has become adopted as a lingua franca, which facilitates communication among different groups. The main actors in “The Fever” are Tukano speakers from the communities of the Upper Rio Negro region. Regis Myrupu (Justino) is Desana; Rosa Peixoto (Vanessa) and Jonathan Sodré (Everton) are Tariano; and Edmildo Vaz Pimentel (André), Anunciata Teles (Marta), and Rodson

Vasconcelos (Josué) are Tukano. The films is spoken in Portuguese and Tukano, with the Tukano dialogues conceived and translated by the cast during rehearsals

## *Cosmology*

Relations among humans, animals, and the forest form a crucial component of the cosmology of the people from in the Upper Rio Negro region. In their mythologies and shamanic discourses, animals and other beings that act intentionally are “people” and inhabit worlds that are similar to the human world: they live in communities organized in malocas (group houses or longhouses); they hunt, fish, and farm small plots of land to survive; and they participate in feasts and use ornamentations.

Therefore, what all these different beings have in common is their subjectivities, and as subjects, their way of life is that of human culture. But they also have differences, inasmuch as they have different bodies, customs, and behaviors, and they see things from distinct perspectives. If, in their daily lives, people emphasize their differences from animals, in the world of spirits – which they access through rituals, shamanism, and dreams – these perspectives are frequently reversed or inverted. This has important repercussions in daily life, because in societies infused with an extraordinary, metaphysical dimension,

all adults must have a certain ability to manage the forces of creation and destruction that surround them in order to survive and prosper, as well as to ensure the wellbeing of their families.

## *First Contacts*

Because it is immersed in dense forest and features numerous waterfalls that make navigation difficult, the Upper Rio Negro region remained relatively protected from the genocide provoked by the European invasion of South America, at least for a certain time. The first contact between the region’s indigenous people and outsiders came in the sixteenth century, when Spanish colonizers coming from present-day Colombia passed through the region. In the eighteenth century, large-scale Portuguese incursions in search of slave labor for sugarcane and cotton plantations arrived, followed by nineteenth-century arrivals who came searching for indigenous to work as rubber extractors.

But it was the arrival of Salesian missionaries at the beginning of the twentieth century that provoked the most significant transformations in the region. The maloca longhouse structures, considered to be “licentious and

promiscuous dens,” were substituted with single-family houses, and children were removed from their families by force to be educated in boarding schools. Feasts with dances were seen as occasions of “indecentcy and drunkenness” and pajés (shamans) were seen as “charlatans” who held the people in their thrall . Under the strict regime of boarding schools, children were taught to reject their parents’ values and ways of life, encouraged to marry within their own ethnic groups, and forbidden to speak in the languages that gave them multiple, interconnected identities.

## *Migration to the Cities*

In the late 60s, during the heyday of developmental policies aimed at the occupation of the Amazon, the creation of the Free Economic Zone of Manaus attracted thousands of migrants looking for work in its Industrial Hubs. In the wake of riverside dwellers coming from the interior, many Indigenous people also abandoned their traditional hunting grounds and headed for Manaus, looking for work, healthcare and education. Lacking any urban or social expansion projects that could provide homes for these migrants, Manaus’ urban sprawl advanced quickly into the forest. At that time, Manaus had 200,000 inhabitants; today, it has over two million, and new indigenous immigrants from all over the Amazon region arrive daily.





## INTERVIEW WITH MAYA DA-RIN

*How did you begin the project of making “The Fever”? How did the idea for the film arise, and how do you situate it within your own personal trajectory?*

The initial idea for the project emerged while I was shooting two documentaries in the Amazon region, where I met several indigenous families who had left their traditional territories deep within the forest to live in the city. I became close to one of these families, and this relationship formed the spark for the story. So I decided to set the film in Manaus, a city that I had already visited several times and had always intrigued me. In a certain way, real stories were my jumping-off point. They interested me mostly because they were stories of characters with whom I could interact in my everyday life. We all know about cinema’s propensity to “exoticize” indigenous cultures and of the tendency to see them through a romantic, positivist prism, as remnants of that which Western culture once was, rather than as complex, contemporary societies. But the initial idea for the project was very different that what the film became. It took six years of work and lots of travel to Manaus before filming even began.

*What was the research process like? The film deals with specific languages and cultures: what material served as a basis for the film, and how did this material become incorporated into the script (or not)?*

The script was written during the time that Miguel Seabra Lopes, my coauthor, and I spent together in Manaus. Manaus is a city saddled with many of Brazil’s contradictions. During our time in Manaus, we spent time in indigenous communities around the city, as well as followed the cargo’s port worker routine and the one of the nurses in a local clinic. We lived through situations that later became incorporated into the script, and we were able to imagine other situations that we did not live through directly, but that would not even have occurred to us without these experiences. I think that this is a method that I inherited from my work with documentaries, and that translates much of my interest in the cinema: namely, being close to people and listening to what they have to say. It is very difficult for me to imagine a film while I’m sitting in front of the computer. Soon afterwards, I invited Pedro Cesarino, an anthropologist and writer friend, to work with me on a new version. And during our rehearsals, I also collaborated with the actors, who made important contributions in developing the script.

*How did you cast the film? Did you always want to work with non-professional actors in the main roles?*

Casting the film took more than a year, and included the collaboration of a team of young filmmakers and actors from Manaus. For me, previous acting experience was not important. I always wanted to work with people who knew the story that we wanted to tell up close. Because people of many different ethnicities have migrated to the Amazon, I decided not to determine the ethnic roots of the characters before casting the film. During the casting process, we visited indigenous communities in the areas surrounding Manaus and São Gabriel da Cachoeira, inviting anyone who was interested in participating in the film to talk to us. I met with over 500 people in order to cast the film. Reginaldo (Régis Myrupu) grabbed my attention with his presence and the precision of his movements. Rosa had something that I couldn't access, like a secret, which is what I was looking for in Vanessa's character. Both of them had acted before in smaller roles, but this was their first time participating in a more intense, longer filming process.

*What were your preparations for filming? Did you rehearse, or did you prefer to improvise? What*

*was the dynamic between actors and the script while you were filming?*

There were a lot of rehearsals and also a lot of improvisation. Together with Amanda Gabriel, my partner in preparing the cast, I spent two months rehearsing with the actors before we started filming. In the beginning, I still did not know how the scenes would develop. I had a few clues, and I wanted to experiment with certain things, but the answers came from the actors. We almost always began improvising based on the intentions of the script. Little by little, we built the scenes together with the actors. We could spend days working on a single scene, and we always had a lot of conversations about everyone's impressions. This is how we got to know each other and discovered what the film that we wanted to make was.

Filming was the continuation of this process. Often, we rehearsed the same scene several times, until fatigue made the actors capable of accessing a zone of lesser control and greater surrender. As we repeated each scene, the intentions that the actors and I brought with us diluted, bit by bit, allowing us to open a space for a more active presence, simply by being there, drinking coffee, catching a bus, talking or sleeping. The repetitions brought a more exact tone to the film than the freshness of the first takes.

But I only discovered this during the first weeks of filming.

*How did the choice of locations come about? The port district, with its immense shipping containers and cranes, seems especially graphic. But Manaus also has tenuous limits between where the city and the forest meet.*

I was interested in working with relations in proximity and contrast between the spaces through which Justino moves. For example, in the forest, Justino is always on the same plane as the vegetation that surrounds and camouflages him. It's a space in which the distinction between figure and background is more tenuous. In the port district, on the other hand, we have those enormous concrete patios full of shipping containers. Besides the difference in scale between bodies and machines, there is also a clear separation between figures and backgrounds, between people and their environment. It is a naked, uncovered space, where Justino seems much more vulnerable.

On the other hand, the corridors that form between the piles of shipping containers recall the labyrinthine sensation that we experience when we walk through the forest. And Justino's movements as he works as a security guard often made me think of the movements of a hunter stalking his prey in the forest. I tried to work these re-

lations into the images, the mise en scène, and the editing. Although they are subtle, these relationships accumulate throughout the film and are important to the construction of Justino's character.

*How did relationship between natural and urban spaces in images carry into the work with sound?*

The film has very few songs, with the exception of a Catholic song sung in Tukano during the Mass and the song that accompanies the closing credits. But we aimed to create a musicality in the sound design based on ambient noises and sounds. During our sound research, the sound director Felipe Mussel perceived an approximation between the high timbre of insects in the forest and certain machines in the port district. We began to pay more attention to these sonorities, and during sound editing, we worked to create compositions with noises from the port and from the forest so that we would no longer be able to identify the origin of each sound. These are repetitive sonorities that bring us into a hypnotic state and help bring a febrile dimension to the film.

*Questions regarding healthcare and medicine are among the film's narrative thread. Justino is stricken with a fever, but he doesn't seem to believe that doctors can cure it. Rosa is a nurse and is going to study medicine. The title is also highly suggestive of this aspect of the film. How do you see the relation between these elements?*

The Desana people, like Amerindian people in general, understand illness in a complex way. In order to make a diagnosis and find a cure, medical treatment must consider an ample web of relationships between the sick person and other beings in the forest (animals, spirits, and other humans). This is normally done by shamans, pajés, or kumu, as they are called by ethnic groups in the Upper Rio Negro region: people capable of generating various alterities that act on the subject, thereby reestablishing balance. It is a work of translation and mediation among animals, spirits, and humans. As such, pajés are often referred to as diplomats.

The Tukano language, for example, does not have a word for nature, nor does it differentiate between humanity and the environment. All creatures that act with intention are considered to be “people”, which signifies that they are subjects and not objects. This completely alters the way

in which relations take place within a society. It is a very different premise than our own, which has always negated or suspected the humanity of the Other. This is how it was when Europeans arrived in the Americas and in Africa, saying that indigenous and Black people didn't have souls, so as to enslave them. It is what happens when we raise animals in cruel conditions to slaughter them on a mass scale, or when we deprive the forest of resources and believe that we are acting to benefit our own species, without considering all the others that live there. I believe that our society is sick because it is no longer capable of relating to the Other or of tolerating differences. We are a species that exterminates itself. This has happened throughout centuries of colonization and it continues happening today, when we close our eyes to immigrants and refugees, or when we are indifferent to climate change and deforestation.

*The film ends with a song. Where does this song come from, and who sings it? Was this the outcome you planned from the beginning?*

The song at the end of the film was created by Rosa, the actress who plays Vanessa. It is part of a musical tradition of the people from the Upper Rio Negro region called Ahābeki or Hāde Hāde, consisting of melodic improvisations that women sing while working or carrying out rituals. The words are always improvised, but it follows a consolidated metrics taught by older women to younger women. In one of our rehearsals, we asked the actresses

if any of them would like to sing a Hāde Hāde, and Rosa brought this one. Even though she moved to Manaus when she was still a child, she knows the melodies that her mother sang. At that moment, though, we still didn't know that the film would end in that way. The idea came to us during the editing process with Karen Akerman.

*Did any particular films inspire you?*

Today in Brazil, there is a strong tradition of films made by indigenous filmmakers. These were a major reference point for me, including films like “Tatakox” (2007) and “Xupapoyñāg” (2012) by Isael and Suely Maxacali. These are films that establish a very free relationship in terms of temporality and in constructing narratives. Some of these films remind me of early years of cinema, when narrative conventions had not yet been so firmly set, and filmmakers had much more freedom.

In addition, certain other films made by non-indigenous directors were important for developing “The Fever.” “Os Exilados” [The Exiles, USA, 1961] is a film in which Kent Mackenzie accompanies a group of indigenous migrants who had recently arrived on the urban periphery of Los Angeles. It's a mixture between fiction and documentary, and it has very interesting acting. The Brazilian film “Iracema, uma transamazônica” [Iracema, Brazil, 1975], by Orlando Sena and Jorge Bodanzky, is a classic that I watched sev-

eral times while preparing “The Fever.” And “O Homem Leopardo” [The Leopard Man, EUA, 1943] is a film that, back in the 1940s, already presented a scathing critique of prejudice against indigenous people, in addition to having Jacques Tourneurs' genius work in constructing suspense and atmosphere.





## INTERVIEW WITH REGIS MYRUPU

*Where were you born, and where did you grow up?*

I was born in the Tukano village in Pari-Cachoeira, and I lived there until I was 15 years old. I was very lucky to be born into a family of shamans, or pajés. From a very young age, when I was three or four years old, I was always near my grandfather, who told me stories about our culture and about nature in general. When I turned six, I began school. I would go to school in the morning, and when I got back, I would eat something, play with my friends, and then stay right by my grandfather or my father, his successor in keeping the knowledge of our culture.

*Why did you and your family go to Manaus?*

Pari-Cachoeira was a very large village. Indigenous communities from twenty-three different ethnic groups live there, because of the schools and other

things. The community grew a great deal, and food became increasingly scarce. On some days, all we had to eat was quinhapira, a pot of water, salt, and peppers, which we heated and ate with biju wafers made from manioc. When a goldmine was found near the village, my father went and worked there for three months to sustain us. Because it cost him a great deal of sacrifice to find that little bit of gold, he wanted to sell it for a better price, and so he found a way to go to Manaus. During his journey, he encountered my uncle, who had left more than twenty years before, and who invited him to live close by. So my father said, "Fine, but I have to go back to my village because I cannot decide alone." He asked what we thought, and we reflected for a bit, because moving was not simple. One month later, we bought tickets and went to Vila dos Carvoeiros, a community in the town of Barcelos, where we spent six years. Later, we went to São João do Tupé, 25 kilometers from Manaus.

*How did you come to be involved with "A Febre"?*

To tell the truth, the film came to me. In 2014, I began to work with tourism and with cultural preserva-

tion for indigenous peoples. As I was responsible for this group, Dheik Praia [a producer from Manaus, responsible for casting research for “The Fever”] asked if I knew anyone between 45 and 50 years old who would participate in a film. Dheik began to explain the profile of Justino, a calm, reflexive man who knows his own culture well. I responded that no one in my group fit that profile, and that I was too young, because I was 38 years old at the time. But when she saw my way of conversing and expressing myself, she told me to sign up. Finally, one day, my phone rang, and I was invited to audition. This was all new for me, I’d never been in situations like this. Maya greeted me and asked me a few questions, I spoke a bit about myself, and she asked me to make some movements. She did not give me a response right then, but as I told her before leaving that I would soon travel to Italy, Maya asked me when and for how long I would be travelling. I realized then that she would choose me.

### *How was your experience preparing for and recording the film?*

Before, because we worked with tourism, television

crews came from all over to make all sorts of different recordings. With “The Fever,” I discovered what it means to make a film. We had rehearsals with two very well taught people: Amanda Gabriel and Maya Da-Rin, the director. They woke up something that was asleep inside of us, they made us see what we did not know. With their help, I felt calm and let myself continue. I think that it was very good and new for me. I discovered new knowledge and a new opportunity arose, an opportunity for survival. In addition, we were also free to express ourselves and to do things our way, the Desana way.

### *How did you contribute to the script?*

Before rehearsals began, Maya came to São João do Tupé, where I still live, and she stayed for two or three days. We worked on the script. As the protagonist was Desana, the film needed to follow our behaviors and our dialogue. So I helped Maya construct this side, especially the dialogue, because dialogue in Portuguese is very different from indigenous dialogue. It was very subtle, very delicate, and really very difficult to construct. But if indigenous people belonging to my group, which consists of twenty-three different tribes, come to see the film and hear this version, they will understand and confirm that this is how it

really is.

### *What is your life like today, and what do you hope for from the film?*

Since 2014, when we began to work on the Herisārō Cultural Forest project, my greatest concern has been rescuing our culture, because almost half of our culture was lost when missionaries arrived. This is also why it was very important to me to participate in “The Fever,” and to have the opportunity to show our culture through it. This was one of my father’s major concerns. Normally, we indigenous people marry early, and when I was 24, I was still single. And he always said: Son, you have to think of yourself, but also of the future. The future, for him, meant marrying and having children, so that I could pass on our knowledge. In 2013, a radical change took place in my life when I met my wife. She is Italian, a foreigner. I wanted to marry someone who would value and respect my culture, and she is exactly that person, maybe even more than indigenous women themselves. In our family, we live our culture in a superficial way, because it is a natural thing for us. But from her point of view, our culture is a very valuable thing. So her way of seeing was very strengthening for me. I began to

study more with my father and to research. But I still didn’t have children who would be the successors of this knowledge. We tried, but it wasn’t the time, until our first child was born in June 2019. I had hoped for a boy, in accordance with our tradition, and we had a girl. But when she arrived, she arrived with all her strength. She arrived superior to me, that is what I felt. After me, she will bring forward everything that her parents and grandparents spoke.

We left the village of Pari-Cachoeira at the end of 1995, and we arrived in Barcelos just before 1996 began. We stayed in Barcelos for six years, and I went to Barcelos to study in 1997. At the beginning of 2002, we went close to Manaus, which is where we live now. Just to correct the dates.





## INTERVIEW WITH ROSA PEIXOTO

*“The Fever” is your first full-length feature film, but it’s not your first experience in the cinema. How did you become an actress?*

I was born in Iauaretê, an indigenous territory in the Upper Rio Negro region, and I spent my childhood there. In 2002, when I was 14, my parents decided to move to Manaus, because they wanted a better education for me and for my siblings. The next year, I started to play small roles in films, because my family had already worked with film for many years, ever since my grandparents participated in “Brincando nos campos do senhor” (“Playing in the Lord’s Fields,” Hector Babenco, 1991). When I was 21, I had the lead role in the short film “Uayná – Lágrimas de veneno” (“Uayná – Poison Tears”), and before “The Fever” I participated in the documentary “Ser ou não ter” (“To Be or Not to Have”). Because I am indigenous, many people don’t recognize me as an actress. But that doesn’t bother me, it only makes me stronger.

*How do you come to be involved with “The Fever”?*

A friend of mine knew that they were looking for indigenous actors and told me. But obviously, like any other film, I went through different stages of auditions until, much later, when I had honestly forgotten about it, I got a call from Maya [Da-Rin, the director] telling me that I had been chosen to play the part of Vanessa. During our preparation, I got to know the other actors and to adapt to my character. We had lots of rehearsals. I had participated in films before, but nothing compared to this, because before they had always been small roles. The process was long and tiring, because it was the first time I’d had such a major role, and I needed to go through various stages before I could embody Vanessa.

*What is your work with the Dyroá Bayá group like?*

My family has been working in the arts since my grandparents appeared in the film “Brincando nos campos do senhor” (“Playing in the Lord’s Fields”) in 1991. When we came to Manaus, in 2002, my parents and siblings were invited to participate in a play by the theatre group Salamandra. Soon after, in 2003, we formed the Dyroá group, with which we’ve produced theatre and dance, and par-

ticipated in films. The group showcases culture and ancestral art in present-day society. We hold workshops, and give presentations in schools, public squares, tourist “trade” hotels, and conferences, as well as acting in films, TV series, music videos, commercials, and plays. Since January 2019, the group has continued this work in São Paulo.

*What does your character have in common with your own trajectory, and how are they different?*

One of the things I identified with was the fact that she and her family still maintain native traditions and speak their native language, even though they are living in the city. I also identified with the fact that she is very worried about her family. Vanessa is a strong, determined, and hard-working woman. One thing that has nothing to do with me is the fact that she’s a nurse, and also her decision to leave her father in order to pursue her dream. I wouldn’t have the courage to leave my parents.





## DIRECTOR'S BIO

Born in Rio de Janeiro in 1979, Maya Da-Rin is a filmmaker and visual artist. She received her bachelor's degree from Le Fresnoy – Studio National des Arts Contemporains in France, holds a master's degree in Cinema and Art History from Sorbonne Nouvelle, and has participated in film workshops at the Cuban School of Cinema. Her work has been shown in film festivals and art institutions throughout the world, including Locarno, DokLeipzig, MoMA and the Vilnius Contemporary Arte Centre. Her 2010 documentary "Terras" (Lands) was shown at over forty film festivals, and her first full-length feature project, "A Febre" (The Fever) was selected for residency at the Cannes Festival (Cinéfondation) and for the laboratories La Fabrique des Cinémas du Monde and TorinoFilmLab, among others.



## DIRECTOR'S FILMOGRAPHY

E Agora José? (The World Tilts to Here), documentary, 2002, 27'

Margem (Margin), 2007, documentary, 2006, 54'

Terras [Lands], 2009, documentary, 2009, 70'

Version Française [French Version], short film, 2011, 19'

Horizonte de Eventos [Event Horizon], video-installation, 2012, 45'

Camuflagem [Camouflage], video-installation, 2013, 6'

A Febre (The Fever), fiction, 2019, 98'





**RÉGIS MYRUPU'S BIO (Justino)** Régis Myrupu was born in Pari-Cachoeira, an indigenous community of people belonging to twenty-three different ethnic groups in the northwestern Amazon, near Brazil's border with Colombia. He belongs to the Desana ethnic group, which is part of the Uaupés intercultural system. His name, Myrupu, means "the blowing wind." Like his grandfather and father before him, he learned particular elements of the Desana culture and became a spiritual leader, or shaman. In 1995, when he was 15 years old, he and his family moved to the town of Barcelos, and in 2002, he moved to the São João do Tupé community near Manaus, the largest city in the Brazilian Amazon. Since 2014, he coordinates the Herisârã Cultural Forest project where, based on his ancestral knowledge, he works to create sustainable exchanges between responsible tourism and indigenous culture. "The Fever" is his first film.

**ROSA PEIXOTO'S BIO (Vanessa)** Rosa Peixoto belongs to the Tariano ethnic group, part of the Tukano intercultural system. She was born in 1988 in Iauaretê, the largest population center on indigenous land in the Upper Rio Negro region of Amazonas state. When she was 14, she and her family moved to Manaus, and at 15, she began to act with the Dyroá Bayá arts group, a theatre, music, and dance collective dedicated to showcasing indigenous culture, to which her family belongs. At 21, she had her first leading role in the short-length film "Uayná – Lágrimas de veneno" ("Uayaná – Poison Tears," Júnior Rodrigues, 2010). In 2018, she moved to São Paulo, where the Dyroá Bayá group continues their work of preserving and disseminating indigenous cultures.



# PRODUCTION COMPANY PROFILES

**TAMANDUÁ VERMELHO** After graduating in film and visual arts at Le Fresnoy, Maya Da-Rin starts her own company, bringing on board the documentary “Lands” (which premiered at Locarno and was screened at over 40 festivals around the world, winning nine different awards) and “Margin” (shown at festivals such as Toulouse, Havana and Uruguay).

Tamanduá Vermelho begins its activities producing the feature film “The Fever”, a project selected for the Cinefondation residence and for the La Fabrique co-production meeting (both organized by the Cannes Film Festival), as well as the Script & Pitch and FrameWork programs by TorinoFilmLab. It also won the Hubert Bals development fund (from the Rotterdam Festival). The project was also supported by the ANCINE Audiovisual Sector Fund, the Aide aux Cinémas du Monde, from CNC, and the Berlin Film Festival World Cinema Fund for its production, in addition to the Île-de-France fund, for its postproduction. The film will now have its world premiere at the Concorso internazionale of the Locarno Festival. In addition, the company also develops the upcoming Maya Da-Rin feature film, currently being written.

**ENQUADRAMENTO PRODUÇÕES** Enquadramento Produções is a Brazilian independent film production company, based in Sao Paulo, founded by producer Leonardo Mecchi, focused on the development and production of cultural and cinematographic projects, mainly first or second feature films from promising filmmakers. Among its productions are works selected for some of the most important national and international festivals, such as Cannes (Los Silencios, by Beatriz Seigner), Locarno (The Fever, by Maya Da-Rin), Rotterdam (Sultry, by Marina Meliande), among others.



# PRODUCTION COMPANY PROFILES

## STILL MOVING

Still Moving is a Paris based international production and distribution company founded by Juliette Lepoutre and Pierre Menahem. They recently co-produced “Pendular” by Julia Murat (Brazil) Fipresci award at the Berlinale 2017, “Tlameess” by Ala Eddine Slim (Tunisia) selected at the Director’s Fortnight in 2019, and “The Fever” by Maya Da-Rin (Brazil), Locarno 2019. They are currently in pre-production of “Feathers of a Father” by Omar El Zohairy (Egypt). Their sales line-up includes “The Black Frost” by Maximiliano Schonfeld (Argentina) Panorama Berlinale 2016, “In the Last Days of the City” by Tamer El Said (Egypt) Forum Berlinale 2016, “The Last of us” by Ala Eddine Slim” (Tunisia) Venice Critics Week - Lion of the Future 2016, “Pendular” by Julia Murat (Brazil) Berlinale Panorama 2017, “Djon Africa” by Filipa Reis and Joao Pedro Miller (Portugal) Rotterdam Tigers 2018, and “The Fever” by Maya Da-Rin (Brazil) Locarno competition 2019.

## KOMPLIZEN FILM

Komplizen Film was founded in 1999 by Janine Jackowski and Maren Ade during their studies at the University of Television and Film Munich (HFF Munich). Since 2010, Jonas Dornbach has also been a producer and managing director of Komplizen Film.

Komplizen Film focuses on the development of feature films, international co-productions and high-end series. We produce local films for an international audience, films that take risks. We work with filmmakers distinguished by a unique signature and believe in long-term cooperation with our directors and production partners



## CAST

Regis Myrupu as Justino  
Rosa Peixoto as Vanessa  
Johnatan Sodr  as Everton  
Kaisaro Jussara Brito as Jalmira  
Edmildo Vaz Pimentel as Andr   
Anunciata Teles Soares as Marta  
Lourinelson Wladmir as Wanderlei

## CREW

Director – Maya Da-Rin  
Scriptwriter – Maya Da-Rin, Miguel Seabra Lopes, Pedro Cesarino  
Producers – Maya Da-Rin, Leonardo Mecchi, Juliette Lepoutre  
Co-producers – Pierre Menahem, Janine Jackowski, Jonas Dornbach  
Production Company – Tamandu  Vermelho, Enquadramento Produ  es (Brazil)  
Coproduction companies – Still Moving (France), Komplizen Film (Germany)  
Executive Producer – Leonardo Mecchi  
Assistant Director – Milena Times  
DoP – B rbara Alvarez  
Sound – Felipe Schultz Mussel, Breno Furtado, Romain Ozanne  
Art Director – Ana Paula Cardoso  
Costume Designer – Joana Gatis  
Make-up – Helena d’Ara jo  
Film Editor – Karen Akerman  
Sound mix – Emmanuel Croset





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Produção

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