



The Moving Creatures

(O Que Se Move)



Written and Directed by Caetano Gotardo

A Cinema Slate Release

Running time: 97 minutes

Language: In Portuguese with English subtitles.

Year: 2013

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Synopsis:

In Caetano Gotardo's lyrical omnibus film *The Moving Creatures*, three very different mothers are confronted, through three very different trials-by-ordeal, with the limits of what a mother "just knows". With little fanfare (and not a whiff of the blatant "interconnectedness" often de rigeur among multi-story films), the daily rhythms and textures of three families unfold before us. And at the end of each story, all three mothers emerge from their private crucibles with an understanding — though one that can only be expressed in a way that erupts into the film's very reality.

In the film's first story, a mother (Maria Júlia, played by famed Brazilian actress, singer and performer Cida Moreira), learns about her son's most intimate secret maybe a minute too late. On the second tale, an enigmatically afflicted sound engineer (Eduardo, played by Rômulo Braga) skulks through his day of nausea and confusion, while his wife Silvia (Andréa Marquee) muses on the scope of infant wisdom with a friend, as the two gaze at the former's child. What happens next throws both parents into a state of trauma. The last story follows João (Henrique Schafer) and Ana (Fernanda Vianna), on their preparations to re-encounter their long-lost son.

While *The Moving Creatures* is largely as diegetically sober as a Rossellini or Dogme film, each act concludes with its respective mother breaking the codes of realism — and into song. For director Gotardo, who skeletally (and almost incidentally) gleaned the film's material from three news items, music was the fitting choice of expressing the inexpressible.

For some, such untrained speak-singing about sex crimes and the life-lessons of arcade games may induce titters, but for the receptive, these moments are salient entries in the inscrutable lexicon of the heart.



Cast:

Cida Moreira – Maria Júlia

Andrea Marquee – Silvia

Fernanda Vianna – Ana

Rômulo Braga – Eduardo

Wandré Gouveia – Pedro

Henrique Schafer – João

Gabriel dos Reis – Antônio / Fábio

Dagoberto Feliz – Afonso

Adriana Mendonça – Cecília

Larissa Siqueira – Larissa

Crew:

Writer and Director – Caetano Gotardo

Produced by Sara Silveira and Maria Ionescu.

Music by Marco Dutra, Caetano Gotardo, Ramiro Murillo

Cinematography by Heloísa Passos

Casting by Maria Clara Escobar and Lara Lima



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Directors' Bios

Caetano Gotardo - Writer / Director



Caetano Gotardo was born in Brazil and studied cinema at the University of São Paulo (USP).

He directed eight short films, including **Matéria**, **O Menino Japonês** and **Areia**. All of them were widely screened in Brazilian and international film festivals (including Cannes' prestigious Critics' Week series, in 2008). In October 2013, there was a special screening of all of Caetano's short films at the French Cinematheque.

The Moving Creatures (O que se move), his first feature work, was selected for several film festivals around the world and received a Best Film and Best Actress award at Germany's prestigious Lakino Film Festival (dedicated to Latin American Cinema).

Among the film's other prizes are awards at the prestigious IndieLisboa, Gramado Film Festival, Semana dos Realizadores (Brazil) and Hollywood Brazilian Film Festival (USA), among others.

Mr. Gotardo is a member of Filmes do Caixote, a filmmaker coop comprised of three up-and-coming Brazilian filmmakers, including Marco Dutra and Juliana Rojas. Gotardo edited Juliana Rojas and Marco Dutra's **Hard Labor** (Trabalhar Cansa), selected for Un Certain Regard in Cannes 2011. He also works in theater and published a poetry book.

Caetano Gotardo is now developing the feature film **All the Dead Ones** (Todos os Mortos), which will be directed in collaboration with Marco Dutra.



AN INTERVIEW WITH THE FILMMAKER

Writer/director Caetano Gotardo talks about the creative process behind ***THE MOVING CREATURES***:

Q: What was the origin of the film?



Caetano Gotardo: Between 2005 and 2007, I discovered three tragic (and very moving) stories about parents and sons in the Brazilian media. As time went by, these stories kept coming back to my mind, and when I thought about one of them, the other two would always come to surface as well. So I noticed that these stories were somehow connected, and that together, they sort of illuminated each other in really interesting ways. So I began thinking about

creating a film that would take them as an inspiration.

I knew that I didn't want to go back to the real stories and make a faithful portrait of what happened; what interested me was to imagine the characters and observe them in their everyday life, dealing with time and affect. So I started writing the screenplay without going back to read the original stories, just so I could feel totally free to create the characters and situations while staying true to the feelings I had when I first encountered these stories.

Q: You've directed five short films before making your feature debut with *THE MOVING CREATURES*. What are the main differences between your short films and this work?

Caetano Gotardo: One of my main interests in cinema is to think about time, the duration of things, the experience of being in the present. So a feature film allowed me to deepen this research. In this film, I was able to tackle different scene rhythms and also, be more faithful to a character's experience of time. It was also interesting to deal with a longer structure; even though the three stories are independent, the film was conceived as a single piece, with an emotional structure that moves from one segment to the other. But as far as the shooting experience goes, I've tried (as much as I could) to stay close to what I did with my short films. I certainly didn't want to feel tense or rushed. Instead, I wanted the crew to stay focused and create the right conditions for the actors. And we had a great experience that way.

Q: The songs play a major role in the film. How did you go about writing, editing, and choosing a place for them in each segment?

Caetano Gotardo: When I decided to create a film dealing with these stories, I knew I didn't want to have a fatalistic take on the characters. Because even though they go through tragic events, I wanted to give room for them to exist beyond these events. We're never just one thing; one event in our lives can't fully define us, and that's one of the film's themes, I think. So I wanted to look at these characters in simple, everyday situations. I wanted to see how they experience joy, even though they experience sadness in a deep way as well. And these ideas and feelings were



what made me create something lyrical for the most tragic moments. In other words, these mothers have to deal with a lot of pain, and the only way for them to express themselves in these moments is singing.



I wrote the lyrics as if they were part of the dialogue and yet, the songs say things that the characters wouldn't say in any other way.

So I've worked with Marco Dutra, the composer, to find the mood for each song. I thought about the characters, the specific moments in the film, and then, we recorded the voices live, during the shooting. (We just couldn't imagine those songs

being dubbed, since the music is so integrated with the emotion of the scene.)

Q: Your characters take time to think, consider the facts, elements, and space around them, and even stay silent. How did you work with the actors to achieve such a consistent tone?

Caetano Gotardo: I love working with the actors. It's always one of my main pleasures as a director. In this film, we rehearsed during the month before the shooting, and most important thing for me was to creating a connection between the different actors of each segment, and to let them start getting close to their characters.

We've improvised some scenes from the screenplay and also, some moments that are not in the film. I proposed some banal activities to them, so they could experience simple actions. I did a series of simple interviews, in which they had to answer as their characters, just to help create a subjective universe for them. And when the shooting started, the set was organized around the work of the actors.

We also had some time, in the set, to work before shooting started. That was an important part of the process of finding the inner rhythms of each character and scene. I wanted to see those characters thinking, looking at things, doing nothing... I wanted to construct them through action and inaction, for we are not in activity all the time.