

Domingo

A film by
Clara Linhart & Fellipe Barbosa



REPÚBLICA PUREZA, GAMAROSA and DAMNED FILMS present 'DOMINGO' with ÍTALA NANDI CAMILA MORGADO AUGUSTO MADEIRA MARTHA NOWILL MICHAEL WAHRMANN ISMAEL CANEPEPPE SILVANA SILVIA CLEMENTE VISCAÍNO CHAY SUEDE MANU MORELLI MARIA VITÓRIA VALENÇA JOÃO PEDRO PRATES FRANCESCO FOCHESATO CECÍLIA SOARES DONALD MARSHALL JOÃO HENRIQUE DOMINGUES Producers MARCELLO LUDWIG MAIA YOHANN CORNU In coproduction with ARTE FRANCE CINÉMA CANAL BRASIL and GLOBO FILMES with the participation of ARTE FRANCE Associate producer CARLOS DIEGUES Screenwriter LUCAS PARAIZO Cinematographer LOUISE BOTKAY Editor and Sound editor WALDIR XAVIER Sound PEDRO SÁ EARP Executive producer PIMENTA JR Art director RAFAEL FAUSTINI Costume designer PAULA STRÖHER Makeup ANA THORELLY Casting SIMONE BUTTELLI Gaffer MÁRCIO LUIZ MAGRINHO Grip DJALMA REIS DE CARVALHO Colorist CHRISTOPHE BOUSQUET Mixer MÉLISSA PETITJEAN Project coordinator GISELLA CARDOSO Controller MARQUINHOS MENDONÇA Directed by CLARA LINHART and FELLIPE BARBOSA Brazilian distribution ARTHOUSE International sales FILMS BOUTIQUE

República Pureza, Gamarosa & Damned Films
present



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in coproduction with
Globo Filmes, Canal Brasil, Arte France Cinéma

International Sales

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Cast & Crew

Ítala Nandi
Camila Morgado
Augusto Madeira
Martha Nowill
Michael Wahrmann
Ismael Caneppele
Silvana Silvia
Clemente Viscaíno
Chay Suede
Manu Morelli
Maria Vitória Valença
João Pedro Prates
Francesco Fochesato
Cecília Soares
Donald Marshall
João Henrique Domingues

Laura
Bete
Nestor
Eliana
Eduardo
Miguel
Inês
José
Mauro
Valentina
Rita
Marcelo
Carlos
Fernanda
Diego
Mateus

Screenplay
Cinematography
Editing
Sound
Production design
Costumes
Productions

Producers
in co-production with

With the participation of
With the support of

World sales

Lucas Paraizo
Louise Botkay
Waldir Xavier
Pedro Sá Earp
Rafael Faustini
Paula Ströher
República Pureza, Gamarosa,
Damned Films
Marcello Ludwig Maia & Yohann Cornu
Globo Filmes, Canal Brasil,
ARTE France Cinéma
ARTE France
Aide aux cinémas du monde,
CNC, Institut français
Films Boutique

Synopsis

SHORT SYNOPSIS

January 1st, 2003. While Brazil celebrates the historical inauguration of president Luis Inácio Lula da Silva, two families of the Brazilian landed gentry get together in an old, poorly maintained mansion, around a barbecue seasoned with champagne, family secrets, yearnings and frustrations. “Domingo” could be just like any other day – if it wasn’t for the boiling hormones of teenage boys, a sudden rainstorm and a little box full of cocaine hidden in the closet.

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Laura, the family matriarch, wants her granddaughter Valentina to try on her debutante gown. Nothing else matters to her besides this party of her dreams. Her two sons are Nestor and Miguel. The former and elder inherited the estate, the latter inherited the mother. Nestor is married to Bete, and the two have a son, little Mateus, besides the adolescents Marcelo and Valentina, resulting from his failed first marriage.

Bete has tennis lessons every Saturday, at the tennis court which her husband built. She has an affair with her tennis coach, who is also sleeping with her stepdaughter Valentina, but no one seems to know about it - or pretends not to know – or drank too much to pay attention.

Close by, but a universe apart – in the kitchen – lives Inês, the subordinate cook, together with her teenage daughter Rita, who spends her days listening to romantic shows on the radio.

Through this genuine portrait of Brazilian decadence, stumbles José, the eternal housekeeper, oblivious to all that’s happening around him.



Director's Note

In late 2002 and early 2003, the unthinkable happened in Brazil: After three failed attempts, the former metal worker Luis Inácio Lula da Silva was finally elected president upon the promise of addressing Brazil's vast social and economic inequality. The effects of this shock to the established Brazilian power structure are still very much with us and still dominate Brazil's political landscape. To us, New Year's Day 2003, when Lula was sworn in as president is very much a watershed moment for our recent and still unfolding history, and it seemed an interesting experiment to capture this in a film. "Domingo" portrays the fear and uncertainty that overwhelmed the Brazilian aristocracy in the wake of Lula's election. It's a film about the economic and moral decadence of the old oligarchy, unsure of its place in a new, transforming country.

Working closely with Lucas Paraizo, who wrote the script, it became clear to us early on that in order to make sense of something that at the time was experienced as a mystifying, unsettling rush of events by the people we portray, we had to impose formal restrictions on our story. One of our inspirations for this approach was Ettore Scola's *Una giornata particolare* and its ingenious, oblique way of relating vast societal changes through everyday events in a single day. Another influence was Lucrezia Martel's *La Cienaga*, another story of a privileged family unable to cope with the passing of their accustomed way of life.



“Domingo” unfolds gradually in one single day and location – the family country house – with each character’s small action becoming the piece of a larger puzzle. Once combined, the pieces reveal a complex mosaic that reveals the fears and prejudices of a bourgeoisie that wasn’t able to adapt to the country’s incisive changes. Like in a Chekhov play, they seem to be stuck in time, at most half-aware of what is happening around them.

Within this almost Aristotelian unity of form, we devised a three-act structure to serve as a guide to constructing the full tableaux. Everything is set in motion by Laura, the family matriarch, who wants to celebrate her granddaughter’s 15th birthday in the house in which she grew up. A series of small events - the tennis teacher’s arrival, the rain that forces the characters inside the house, the power shutdown – conspire to bring things to a boil in an almost claustrophobic atmosphere to an inevitable and yet surprising climax. – But not even the dramatic events of the day can stop all elements from converging towards the debutante party.

One challenge in the writing of the script was that we had to make viewers understand what motivates our characters even though that often isn’t very clear to themselves. We settled on an approach in which we show rather than tell: they are exposed by what they do, by what they say and by what is said about them. This creates a triangle of possible interpretations that contradicts itself constantly, generating intrigue and expectation as to the character’s next step. In that sense, there is no logical implication to favor one single character’s point of view “Domingo” is as a true ensemble piece, in which each character is the protagonist of a story that interweaves with the others’.



We were interested in the characters' movement in space, and how the mise-en-scène establishes the power relations among them. In this house, power is negotiated physically, as doors are opened for some and locked for others. In Bunuel's "Exterminating Angel", there is a sense of claustrophobia in the depiction of the bourgeoisie that we have always connected to deeply and that influenced us when we thought about these scenes.

Outside the family house, the camera is wide and static, revealing the farcical staging in long uninterrupted takes. We watch the theater of this family with some distance and objectivity, as they try hard to keep their appearances. Inside the house, the camera is fluid and subjective, following the characters up close – taking sides with either the oppressed or the oppressor. Every scene is a sequence shot, as if we are plunged into a character's subjectivity.



Another element that was crucial to us in “Domingo” is the sound. One of its main functions is to connect the house’s different spaces. The characters lock themselves in rooms, in order to share secrets, unaware of who is on the other side of the door, about to catch them in some forbidden act. But the sound connection is always incomplete; it’s never as clear for the character that he is outside the action as it is for the audience. From this difference of knowledge emerges dramatic irony, a key element in a film that deals with the secrets that permeate this family gathering.

Many of these secrets have a long history and will never be fully revealed. Perhaps the greatest one lies in the relationship between Laura and José – the matriarch and the housekeeper. What happened between the two will never be said; on the contrary, Laura wants to have him fired in order not to deal with the truth. To us, these silences and omissions are as important to what is said and done on screen.

Clara Linhart & Felipe Barbosa



Biographies

CLARA LINHART

Clara Linhart holds a bachelor's degree in Social Sciences from PUC-Rio university and a postgraduate degree in Documentary Cinema from FGV-Rio University. Having worked in the film industry since 2001, she started her directing career in 2007 with the documentary "O mundo de um filme" ("The World within a Film"). In 2010, she directed the short film "os sapos" ("The Frogs"). She also directed the short film "Luna e Cinara" in 2012. That same year, she won sponsorship from the municipal government of Rio de Janeiro to make the documentary short "Em Paz" ("In Peace", 2014). In 2017, "La Manuela", her first feature-length documentary, was shown at festivals in Brazil, Ecuador and France.

FELLIPE BARBOSA

Fellipe Barbosa holds an MFA in film directing at Columbia University. His short films screened at Sundance, Clermont-Ferrand, NYFF. In 2007, Fellipe was named one of Filmmaker Magazine's 25 New Faces of Independent Film. His feature "Laura" won Best Documentary at the 2011 Hamptons Film Festival, and then played at Hot Docs, Visions du Réel, Bafici, among others. His fiction debut "Casa Grande", supported by the Sundance Labs, premiered at the 2014

Rotterdam Tiger Competition and was selected at festivals such as San Sebastián, London, Munich, Cairo and Havana, having won 13 awards, including the Fipresci, French critics and audience awards at Toulouse's Cinélatino, the audience award in Rio de Janeiro and the critics' in São Paulo. Fellipe recently wrapped his latest film, "Gabriel and the Mountain", about the mysterious disappearance of his childhood friend in Malawi. Coproduced by ARTE France with aid from the CNC, the film premiered at the 2017 Cannes Critics' Week, where it won the Visionary Award by the official jury and the Distribution award by the Gan Foundation.

LUCAS PARAIZO

Lucas Paraizo (Rio de Janeiro, born in 1978) is a film and TV screenwriter graduated by EICTV - International School of Cinema and Television, San Antonio de Los Baños, Cuba.

His curriculum include the feature films "Laura", by Fellipe Barbosa; "Divine Divas" by Leandra Leal (Audience Award SXSW, 2016); "Gabriel and the Mountain", also by Fellipe Barbosa (Critics' week France 4Visionary award, 2017); "Liquid Truth", by Carolina Jabor (Best Screenplay Rio Intl. Film Festival; Signis Award Havana Film Festival, 2017); "Domingo", by Clara Linhart and Fellipe Barbosa (2018) and "Divine Love", by Gabriel Mascaro (2019).

On TV, he wrote Emmy International nominee best drama "Above Justice" (2016) and currently is the head writer of the drama series "Under Pressure" (Toronto International Film Festival best series nominee and winner of FIPA D'Or 2018 - Best Series, Screenplay, Actor and Actress).

In addition to writing, Lucas has a solid career in academia. He is the author of the book "Writer's Word", teaches scriptwriters in the film courses of PUC-Rio and EICTV in Cuba and is member of CILECT (International Center of Liaison des Ecoles de Cinéma et de Télévisión).



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