

Mediendossier trigon-film

TWO SUMMERS

(Houve uma vez dois veroes)

von Jorge Furtado

Brasilien 2002

Verleih

trigon-film
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Bildmaterial

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Mitwirkende

Regie und Buch:	Jorge Furtado
Kamera:	Alex Sernambi
Montage:	Giba Assis Brasil
Ton:	Cristiano Scherer
Musik:	Leo Henkin
Ausstattung:	Fiapo Barth
Ausführende Produzenten:	Nora Goulart, Luciana Tomasi
Produktion:	Casa de Cinema de Porto Alegre
Sprache:	Portugiesisch/d,f
Dauer:	75 Minuten

Darstellende	Rollen
Andre Arteche	Chico
Ana Maria Manieri	Roza
Pedro Furtado	Juca
Julia Barth	Carmem
Victoria Mazzini	Violeta

Festivals/Auszeichnungen

12th Ceara Film Festival, Fortaleza, Brasilien 2002: Best Film (Critic's Choice), Best Director, Best Screenplay, Best Editing
 Fribourg Film Festival 2002: Competition internationale

Synopsis

Chico, ein Jugendlicher, der seine Ferien am «längsten und schlimmsten Strand der Welt» verbringt, lernt in einem Spielsalon Roza kennen und verliebt sich in sie. Sie schlafen miteinander in der ersten Nacht ihrer Begegnung, doch sie verschwindet spurlos. Mit seinem Freund Juca sucht Chico Roza am Strand, doch vergeblich. Erst nach den Ferien trifft er sie wieder. Als er ihr von ihrer gemeinsam verbrachten Nacht erzählen will, teilt ihm Roza mit, dass sie schwanger ist.

Vorfilm:
 ILHA DAS FLORES, Brasilien 1989 (14 Minuten)

Als Vorfilm zeigen wir den legendären Kurzfilm «Ilha das flores», den ebenfalls Jorge Furtado realisiert hat. Kurz, scharfsinnig, witzig, präzise, nachdenklich stimmend und vergnüglich in einem, führt er uns vor Augen, wie es um den Planeten Erde steht. Von den 61 Millionen Tonnen Tomaten, die weltweit jährlich angebaut werden, folgt der Filmemacher einer ausgewählten brasilianischen, gepflanzt von einem Japaner, von der Plantage, über den Supermarkt und die Küche bis hin zur «Blumeninsel».

Der Regisseur – Jorge Furtado

Jorge Furtado wurde 1959 in Porto Alegre in Brasilien geboren. Er gehört zu den Schlüsselfiguren des jungen brasilianischen Kinos und mit zur ausgesprochenen initiativen Gruppe der Casa de Cinema in Porto Alegre. Er ist bekannt geworden durch seine hervorragenden Kurzfilme, wirkte aber auch als Drehbuchautor und Regisseur in verschiedenen Produktionen fürs Kino und Fernsehen.

Filmografie

1984 Temporal

1986 O Dia em que Dorival encarou a guarda (Der Tag, an dem Dorival der Wache gegenüber stand)

1988 Barbosa

1989 Ilha das flores (Blumeninsel)

1991 Esta nao e a sua vida (Dies ist nicht Dein Leben)

1994 A Matadeira

1994 Veja bem

1995 Felicidade é... estrada

1997 Angelo anda sumido (Angelo ist verschwunden)

2003 Houve uma vez dois veroes (Two Summers)

Medienstimmen aus Brasilien

«If you are a teenager or have just come out of adolescence, you will recognize yourself in TWO SUMMERS. (...) This entertaining romantic comedy deals with the sexual initiation of two friends, Chico, the protagonist and narrator of the story, and the pragmatic Juca. While Juca is willing even to pay for sex, Chico goes searching for his first love when Roza disappears the morning after they make love on the beach – as director Furtado said, mentioning Shakespeare's characters, his script is about a Romeo in love with a Lady Macbeth and whose friend is a Falstaff.»

Ticiano Osorio, ZERO HORA, Porto Alegre, 19/Apr/2002

«The filmmaker has, from his first works, (...) sought to couple emotion with social criticism, entertainment with reflection. (...) In his first feature film, Furtado allows us a glimpse into his future work: a cinema that elects the character as main element, and through it seeks to reflect on our reality. (...) The protagonist, experiencing a moment in his life, is, in reality, becoming a character of an unwritten play, when he begins to act according to the designs of his first passion. That is what distinguishes the film from a superficial comedy. The story is about teenagers who

know little about the world, but it also highlights what reality itself, through “play-acting” – Furtado’s cleverest find, as he also wrote the screenplay – gradually teaches the main character.»

Helio Nascimento, JORNAL DO COMERCIO, Porto Alegre, 26/Apr/2002

«The first great find of the film is the almost documentary form that Furtado utilizes to tell the story of Chico, Roza, Juca, Violeta and Carmem. As it is shot with a digital camera, there is total mobility of action, doing away with fake sets in the style of Globo TV soap operas. (...) The characters talk and act the way they really are, like teenagers, trying to administer the activity of their hormones, the need for sex, the search for a relationship more stable than a one night stand. (...) For all those reasons, TWO SUMMERS has a very particular local feel.»

Goida, ABC DOMINGO, Novo Hamburgo/RS, 28/Apr/2002

«Whoever saw it liked it. A lot. TWO SUMMERS (...) grabs conquers grown-ups and teenagers who recognize themselves on the big screen, in the adventures experienced by the teenage trio Chico-Roza-Juca on the beaches of the Northern coast of the state of Rio Grande do Sul. (...) After seeing the movie, we all leave the theatre with a feeling of having accomplished something. Furtado and his team, for having made an entertaining and moving film, that brings generations closer together, and us, spectators, adults and teenagers, for having enjoyed a film that moved us and brought us closer together. All of us, city people from the south of Brazil.»

Fernando Mascarello, ZERO HORA, Porto Alegre, 04/May/2002

«What matters is that everything is light, quick and fun, and the dialogues delightful. A humanist look, both ironic and tender, at the teenagers of Porto Alegre and of the whole world. (...) The digital video not only gives agility to the narrative but also an interesting chromatic treatment and texture to the image, that acquires a peculiarly nostalgic atmosphere, as if the film regretted the fugacity of those green years, about to become past. In the same way, the choice of a young cast with little or no experience gives the characters a freshness and vitality that would be hard to achieve with more experienced actors. The sound track is another find: songs that made their mark in the sixties and seventies, rerecorded specially for the film by new artists and bands. (...) Generations pass, but the idea of youth remains intact. This is the feeling communicated by TWO SUMMERS, with talent and tenderness.»

Jose Geraldo Couto, FOLHA DE SAO PAULO, S.Paulo, 13/May/2002

«LOVE SEES FAR: The first feature film of Brazil's most important director of short films is unpretentious but wise. (...) The actors stand out for their truthfulness and the images captured on digital camera contribute to the poetic atmosphere. But the strongest point is the generosity with which he treats his characters. Furtado never slips into a moralistic posture, he never judges young girls of questionable character and he stays well away from the vulgarity of American teen comedies. (...) The director's wisdom is in showing that not only is love not blind, but it sees the essence behind the actions. It sees far enough to detect beauty in persons behaving in ways that common sense would deem reprehensible.»

Cleber Eduardo, Revista EPOCA, 02/Sep/2002

«There is a beauty in this unpretentious film that is perhaps in the background, and it involves the actual nature of the act of love. No one is realistic when in love. When you manage to be objective, it is because the passion is gone. When your loved one disappoints you, what happens is not that you start telling yourself lies. This would be very simplistic. You start to develop an elaborate type of thought

process, perhaps delirious, which will consist in attributing hidden reasons and motivations for the acts of your beloved, in such a way that these acts come to be, if not excusable, at least understandable. And thus you will maintain the belief in the predictability of your beloved's acts, and feed the hope in the future. When this mechanism falls apart, that is a sign that the passion has passed, like summers pass.»

Luiz Zanin Oricchio, O ESTADO DE SAO PAULO, 06/Sep/2002

«HOUVE UMA VEZ DOIS VERÕES (TWO SUMMERS) succeeds in portraying teenagers, their doubts and anxieties with irreverence and truthfulness. Furtado builds characters whose merit is their apparent normality. They are young people without any affectation or labels stuck on their foreheads, ordinary people you could meet anytime anywhere. (...) Instead of technological pyrotechnics, Furtado made use of other weapons: a well structured screenplay, with subtle humour, and a classical way of shooting, secure, without any big inventions.»

Guilherme Werneck, FOLHATEEN, Sao Paulo, 16/Sep/2002

«Stop for a moment and think. How many times has Brazilian cinema produced films for the teenage audiences? Perhaps due to this deficiency, the beguiling HOUVE UMA VEZ DOIS VERÕES (TWO SUMMERS) is like an oasis in the desert. (...) With its colloquial language, juicy dialogues and rocked to the underground sound of Wander Wildner, Ultramen and Sombrero Luminoso, among other southern rock bands, the film's only pretension is to amuse the spectator for just over an hour. And it succeeds.»

Miguel Barbieri, VEJA SAO PAULO, 01/Oct/2002

«HOUVE UMA VEZ DOIS VERÕES (TWO SUMMERS) does not suffer from the intellectual anaemia that is so typical of current teen movies, while at the same time it is healthily pop. (...) This rather short film (it is just over one hour and ten minutes) stands out due to its excellent script and the very funny dialogues that keep well away from any clichés. Furtado says the actors collaborated in creating the characters.»

Jefferson Lessa, O GLOBO, Rio de Janeiro, 10/Jan/2003