

# ANTÔNIO UM DOIS TRÊS



BRIGHT FUTURE AWARD COMPETITION

INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

2017



a film by  
Leonardo Mouramateus



*Praia à  
Noite*

**FILMES DO  
ASfalto**

**IF YOU  
HOLD A  
STONE**





## **SYNOPSIS**

António runs away from home and spends the night at his ex-girlfriend's apartment. There he meets an unexpected guest, a Brazilian girl. Johnny is struggling to stage his first play in Lisbon. The friendship with a young lightning technician leads him to face his own questions. After a long trip, Débora is passing through on her way back to Brazil. When she goes to the theatre she falls asleep and is woken by the protagonist. Three dimensions of the same story. ■







# DIRECTOR'S STATEMENT

After filming a dozen short films in Brazil, most of them in Fortaleza, I moved to Portugal to continue my studies in film and to live in a country familiar from previous visits. *António Um Dois Três* is both a continuity and a detour from my other films. The fabulous, narrative desire is still there, the same interest in the vibrant bodies of adolescents and young adults, a mixture of romantic encounters and urban landscapes. But now I am in an ancient city, a place where layers of history overlap from the center of the earth to the ground that we tread. I am in a country where cinema has its own

peculiarities, fruit of the work of authors that I profoundly admire. Just like my interaction with the city of Lisbon was significant for this film, another encounter offered me a new perspective: Mauro Soares, António's voice and body, whose mutant presence inspired many of the scenes. Since its conception in three parts (each of them written, filmed and edited six months apart from one another), I sought to combine a classic spirit (à la screwball comedy) with *António Um Dois Três*, with an interest in faces, streets, and lights... that illuminate and cast shadows on Lisbon. With an uninhibited spirit, a crew of

Portuguese and Brazilian people and I began this story of a young Portuguese boy without knowing if, in the end of the film, he would meet the Brazilian girl that always passes by. *António Um Dois Três* was filmed little by little, and little by little we were grasping more and more at the story we were filming, a game that António plays with no defined rules, though he seems to suspect that a mystery crosses his path. This mystery is the deep and inevitable blade of love, capable of cutting down all layers of reality, something only possible to exhibit in the 95 minutes of a film. ■







# INTERVIEW WITH THE DIRECTOR

***António Um Dois Três* is your first feature film.**

**How was your creative process altered in this new project and how does it relate to your previous work?**

As in my previous work, I try to extract a film from what already exist. Each landscape or gesture that is framed in the film came from experiences I lived, heard, or read. This film, like my previous ones, turns out to be a place where I collect sounds, landscapes, and objects that I want to make last, folded into some sort of narrative built together with each one of the actors and crew members. Translating this for a feature-length format only meant that the extent and size of the project was wider than before. Moving to Portugal brought me a change of landscapes and accent that facilitated the process of collection, since all the experiences were quite new to me. I used these

first impressions, this superficiality, to build a new version of the story with every turn. Each time António rings a bell in the movie a new story shows up behind the door.

**Your films, whether documentary or fiction, explore the relationship of the characters with the space they inhabit – formerly, the city of Fortaleza and the Maraponga neighbourhood, in Ceará. What changed in these relations due to your displacement in Portugal? What parallels are drawn between this country and Brazil, your homeland?**

Fortunately, at the end of the project I realized that *António Um Dois Três* was impossible in Fortaleza. Not only is the landscape different, but also because of the way in which relations are built in this place, desire takes another form, other paths, naturally more mysterious to me. The characters and the shape of



the film reflect that impression. It is neither a film that deals with postcolonial relations, nor a film that dwells in the discrepancies between the two places, but Brazil and Portugal are still present, more explicitly in the relationship between António and Johnny, because nationality is the first thing that creates a difference between the characters until they can assume that despite speaking and feeling in different ways they possess a mutual restlessness.

**The film deals with the way interpersonal relationships (romantic or not) transform and leave traces in characters, with youth and the passage to adulthood. These are recurring themes in your films. How are these themes explored in *António Um Dois Três*?**

One of the greatest possibilities of cinema is that here everything that is not writable as history can be made visible and can be beautiful; both a laborer and Bach lived similar pains and passions. Love is one of the experiences that transforms someone the most, what determines life and the people around them the most. I have always been interested in cinema as a way to

restore history, even if temporarily, giving a stage to chance, friendship, and love that are taken away in every event, every war, every catastrophe.

**In this film, structure seems to be as important as the plot. Why did you structure it into three parts, and to what extent do these parts exploit or shift the issues presented at the beginning of the film?**

The first image to be conceived for the film was of a sheet of paper that one folds, into an airplane for example. Once folded, one unfolds the sheet and folds it into another shape, but we know the traces of the airplane will remain present in the ship now created, and so on. We developed the script, rehearsed, filmed, and then edited each part separately and successively. The film was all made that way. To some extent this process is evident in the film itself. I wanted to build a film about a young man in Lisbon who could, in his own way, project the film's own issues, such as chance, falling in love again, strange and fun relationships between life and creating a work of art.



**Music plays a central role in your work, whether as diegetic score that reframes actions, triggers moments of climax or as beats that choreograph bodies. This is a quieter film, in which you choose to put the main theme song, “I Put a Spell on You”, into the mouths of the characters. What does the song tell us about this film?**

I heard Mauro Soares, the actor who stars in the film, singing this song once, when the film was being developed. This song talks about a spell, about a mysterious force that may cross or conduct destiny, and although *Antônio Um Dois Três* is not directly a mystical film, it is in this way that music seeps through it. This song is one of the elements that is repeated and that reconfigures itself in each version of the story. Music enters the film like something that goes through the temporal dimensions, the logic of the present, and announces that although we are distracted there is a strange force acting to make encounters possible.

**You work collaboratively with a team, actors, crew, and producers that create bonds with the project.**

**Why do you choose this type of production? What do you expect afterwards?**

First of all, I owe a lot to the collective spirit that theatre gave me when I was a teenager. I also discovered early that the idea that “making film is something expensive” was a fallacy, especially nowadays. Those who develop technology are only trying to convince us to buy their new machines. To say that it was the lack of resources that drove me into making films exploring my surroundings and small things is a mistake since these small things are exactly what interest me in cinema and in my daily life. Fortunately, I was always surrounded by people who wanted to film these types of things with low budgets, which isn’t novel rather has always been the cutting edge of the industry. Luckily, I’ve always found people who inspire me for the films that I make and for the ones to come. I want to continue making films in this way, while retaining a rampant spirit that does not limit the film to its budget. ■







# LEONARDO MOURAMATEUS

*Producer / Director*

Leonardo Mouramateus was born in 1991 in Fortaleza, Brazil. He wrote and directed a number of award-winning shorts screened at festivals such as Festival del Film Locarno, Cinéma du Réel, Festival dei Popoli and IndieLisboa, among many others. The films also were showed in museums like the Centre Pompidou in Paris or MASP in São Paulo. Recently, retrospectives of his work were presented at select institutions, most notably at La Cinémathèque Française. Leonardo is partner and producer of *Praia à Noite*. *Antônio Um Dois Três* is his feature debut.

2015 *História de uma Pena*, 30 min.

2015 *A Festa e os Cães*, 25 min.

2014 *O Completo Estranho*, 25 min.

2014 *A Era de Ouro*, 20 min.

2013 *Lição de Esqui*, 23 min.

2012 *Mauro em Caiena*, 19 min.

2012 *Charizard*, 15 min.

2011 *Europa*, 20 min.





# MIGUEL RIBEIRO

*Producer*

Born in Lisbon, in 1992, where he works and lives. Graduated in Communication Sciences by the School of Social and Human Sciences – New University of Lisbon. Is since 2012 programmer and programme coordinator of Doclisboa – International Film Festival. Member of the board of Apordoc – Portuguese Documentary Association, the association behind projects like Doclisboa, Panorama, or Doc's Kingdom. After some time producing films as a freelancer, founded Filmes do Asfalto in 2016 and is since 2013 member of Rabbit Hole artistic collective.





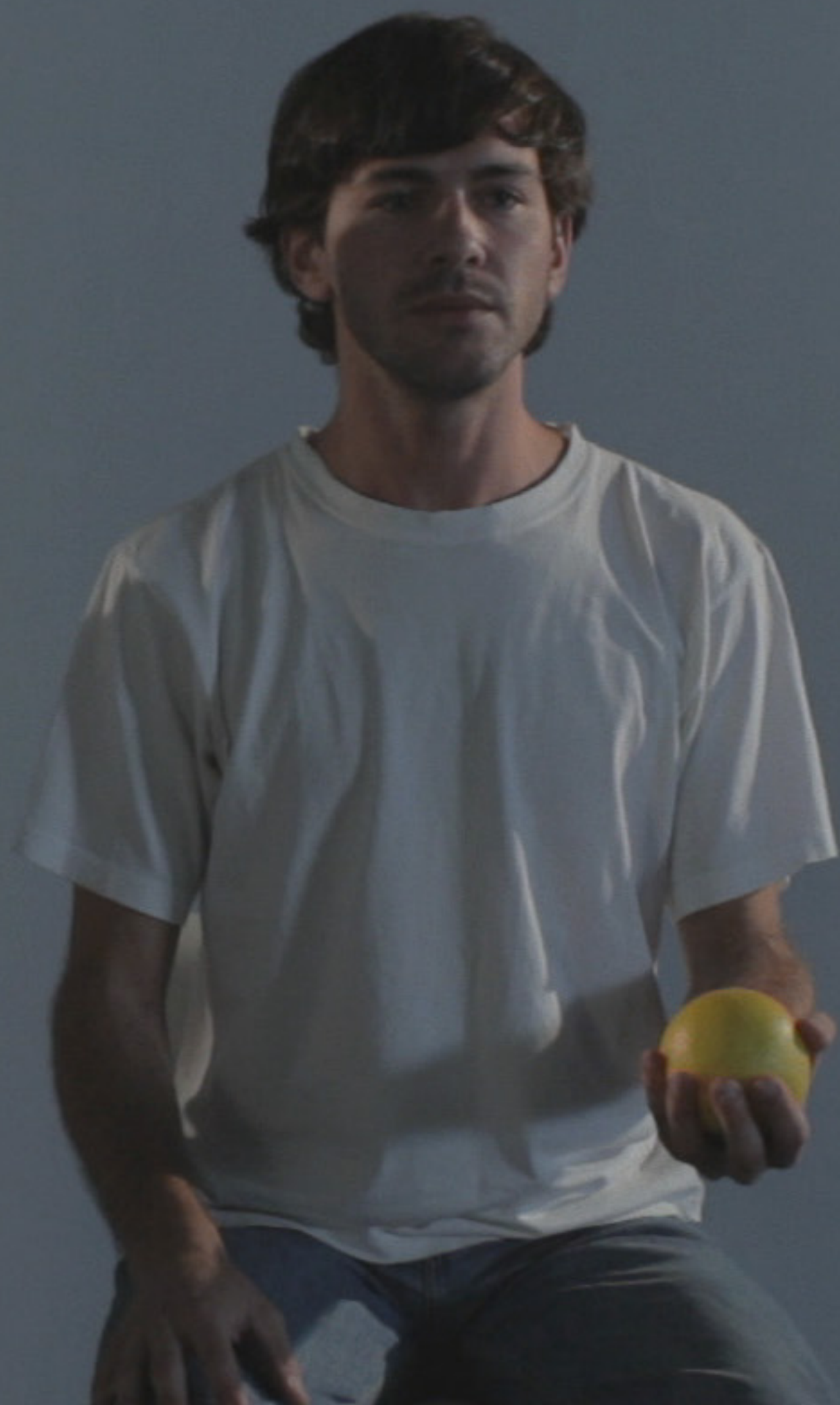
# GUSTAVO BECK

*Producer*

Gustavo Beck produced *Antônio Um Dois Três* (2017), *El Futuro Perfecto* (2016), *Muito Romântico* (2016), *Il Solengo* (2015), *A Morte Diária* (2015), amongst many others. Furthermore, he is the Head of Programming of Olhar de Cinema - Curitiba International Film Festival, Brazil. He is also a member of the Selection Committee for Cinéma du Réel in France, a member of the Selection Committee for IndieLisboa in Portugal, consults Latin American films for the International Film Festival Rotterdam in The Netherlands and is a regular contributor to select film publications such as Cinética, Desistfilm, Filmidee and Mubi.









# ANTÓNIO UM DOIS TRÊS

A Praia à Noite  
production

In co-production with  
Filmes do Asfalto and  
If You Hold A Stone

Brazil/Portugal

95 min. – DCP – 1.77:1 – 5.1  
– Portuguese

## **Written and Directed**

Leonardo Mouramateus

## **Produced**

Leonardo Mouramateus

Miguel Ribeiro

Gustavo Beck

## **Cast**

Mauro Soares

Deborah Viegas

Mariana Dias

Daniel Pizamiglio

João Fiadeiro

Sandra Hung

Hugo Pereira

Carolina Thadeu

Sofia Dinger

Miguel Nunes

Joana Cotrim

Filipe Pereira

## **Cinematography**

Aline Belfort

## **Production Design**

Irina Batalha

Mafalda Miranda

Patrícia Ameixial

## **Sound Design**

Tomás Von der Osten

## **Sound Editor & Mix**

Diego Martínez

## **Film Editing**

Raul Domingues

Leonardo Mouramateus

## **Music**

Aerep

## **Color Grading**

Alexandre Veras

## **Poster Artwork**

Raisa Christina

## **Graphic Design**

Artem Zaitsev

## **Trailer**

[vimeo.com/praiiaanoite/  
trailerantonio](https://vimeo.com/praiiaanoite/trailerantonio)

## **Festival contact**

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## **Press**

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## **Production company**

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