

QUINZAINE  
DIRECTORS' FORTNIGHT  
CANNES 2013

# ATÉ VER A LUZ

**(APRÈS LA NUIT)**

**A FILM BY BASIL DA CUNHA**

COM **PEDRO FERREIRA · JOÃO VEIGA · NELSON DA CRUZ DUARTE RODRIGUES · PAULO RIBEIRO**  
REALIZAÇÃO E ARGUMENTO **BASIL DA CUNHA** DIRECTOR DE FOTOGRAFIA **PATRICK TRESCH** MONTAGEM **RENATA SANCHO · BASIL DA CUNHA · EMILIE MORIER**  
SOM **FILIPPE TAVARES** SOUND DESIGN ET MISTURA DO SOM **PHILIPPE CIOMPI · ADRIEN KESSLER** ASSISTENTE DE REALIZAÇÃO E CHEFE DE PRODUÇÃO **PEDRO DINIZ**  
PRODUTORE **ELENA TATTI** PRODUTORES ASSOCIADOS **ELODIE BRUNNER · THIERRY SPICHER · JEAN PERRET** PRODUZIDO POR **BOX PRODUCTIONS E HEAD - GENÈVE**  
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DE **CINÉFORUM** E DE **LA LOTERIE ROMANDE DE POUR-CENT CULTUREL MIGROS** EM COLABORAÇÃO COM **O SOM E A FÚRIA WORLD SALES UDI**



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**ATÉ VER A LUZ (APRÈS LA NUIT)**  
**A film by Basil Da Cunha**  
**Switzerland 2013**

95 minutes, 1.85, 5.1 SR  
Original version Creole (Portuguese based)  
Subtitles french, english, portuguese



**Official screening**

**Wednesday 22<sup>nd</sup> may 2013**

18h, Théâtre de la Croisette.

Preceded by an on-stage introduction by the director and crew

**Other screenings**

**Wednesday 22<sup>nd</sup> may 2013**

9h, Théâtre de la Croisette.

Followed by a Q&A

**Friday 24<sup>th</sup> may 2013**

9h, Théâtre de la Licorne

**Saturday 25<sup>th</sup> may 2013**

22h30, Cinéma les Arcades





**SYNOPSIS**

**Straight out of jail, Sombra returns to his life as a drug dealer in the creole slum of Lisbon. In between the money he has lent and can't get back, the money he owes, a fanciful iguana, an invasive little girl and a ringleader who begins to mistrust him, he starts to think that he might have been better off in the clink...**

## **IN CONVERSATION WITH BASIL DA CUNHA**

### **Tell us about your point of view and your approach to film making.**

Each one of my films is the fruit of craftsmanship. They were all made within a family circle, with the people and about the people that surround me, whether it be in Switzerland or in Portugal. The actors, for the most part friends or neighbors, have been accompanying me for several years.

I wrote and shot "Até ver a luz" in close collaboration with the people who live in the Reboleira slum. The film is structured around the people and with the people and is like a kind of reinterpretation of their lives. The people become characters, fiction enhances reality however hard or incongruous it might be.

### **What is the driving force of your film making?**

One thing is certain, the source for many of my films, is the will to bring dignity to those to whom it is too often denied. That's the origin: restore their beauty to those I love. My films are never born of an idea or a concept. I don't give myself a specific subject or theme to write about. At first, there is the wish to film this person, or stage such and such a situation. Then there can also be a place that I find cinematographically powerful, or a musician who is magical and whose music can enhance

the story. And then, of course, there are the fragments of stories that you hear and that feed the imagination. Gradually, the story comes into focus led by this belief in all things that is the heart of the film.

### **"Até ver a luz" immerses us in an original visual world, blending different cinematographic genres, can you tell us about that?**

It's a genre movie in a realistic context. The film wavers between a thriller and documentary.

The audience witnesses the troublesome daily life of a dealer barely out of prison, but also the atmosphere and culture of a very particular place in Lisbon.

The film noir narrative style is used to allow you to grasp the evolution of the character. But the genre movie style fades from time to time to give room to some astonishing characters: an iguana, an intrusive little girl, a protective aunt, a crazy yet somewhat prophetic friend, a spell breaker. My ambition is to get beyond a certain kind of one dimensional and condescending socially conscious movie. So the idea is to blend a cinematographic language with the reality I'm working with, leaving room for poetry, tender and authentic relations between the characters. The highly realistic tone of the film noir is associated with moments of sheer madness, of the poetic absurdity of daily life and this contrast sometimes creates an offbeat humor.

### **How do you work with your actors?**

I'm not interested in recreating a reality. And I don't expect my actors to imitate reality. I hope to capture things that happen in front of the camera. Life. Otherwise, I'm bored. The film shoot for me is a space of freedom. It's a time of research and risk, since even if we want to get somewhere, we're never quite sure how to get there. And that's what we're filming: the journey. To sum up, the essence of my work is to create a space where it's possible to live.

The actors never rehearse and do not read the screenplay. They are only given acting intentions, certain cues they can't miss and the rest is a bit like jazz, a kind of orchestrated improvisation. They produce a kind of reinterpretation of their own lives.

My work, with each take, is to surprise them, to reinvent the tools they will play with to live something that is real.

The rule when I'm shooting is that the outcome of the power struggle between the movie and the life of the neighborhood has to be to the latter's advantage, because even if we shape it and stage it, we give it its own space. So we work with a small crew of four: the director of photography, the sound engineer, a friend who multitasks and me. For the rest, the people who live in the neighborhood give a hand here and there when possible, covering several different professions of film making. It's important that more things take place in front of the camera than behind.

### **But you had a written screenplay?**

For "Até ver a luz" as with « Os vivos também choram » or even « A Coté », (unlike « Nuvem ») there was a script with dialogue that mostly served to clarify and solve the narrative questions. It's very useful before shooting to anticipate the ellipsis, the off screens. But we didn't use the screenplay with the actors before shooting and even less so during the shoot. I only kept a paper with one sentence for each scene.

### **In the end, does the film match what you imagined as you were writing the screenplay?**

That's never happened to me, luckily. Of course, the essence remains the same. But what is given to me is always so much better than what I could have written.













**BASIL DA CUNHA'S  
BIOGRAPHY**

Swiss of portuguese origin born in 1985, Basil da Cunha joins the Cinema Department at the Geneva University of Art and Design in 2007. In 2011 and 2012, his short films "Nuvem" and "Os vivos também choram" are selected by the Director's Fort-night where "Os vivos..." receives a Special Mention from the Illy Jury. "Até ver a luz" is his first feature film.

## CAST LIST

### **Sombra**

Pedro Ferreira

### **Olos**

João Veiga

### **Nuvem**

Nelson da Cruz Duarte  
Rodrigues

### **Mix**

Paulo Ribeiro

### **Tchicks**

Francisco Mota

### **Franguinho**

Ruben Dias

### **Osfera**

José Milton Moreira

### **Kikas**

Carlos Rodrigues Fonseca

### **Clarinha**

Ana Clara Baptista de Melo  
Soares Barros

### **Tia do Sombra**

Susana Maria Mendes  
da Costa

### **Kiki**

Euclides Mendes  
Fernandes

### **Dr Julio o Bruxo**

José Zeferino da Cruz

### **Camps**

Luis Fernandes Pereira

### **Castaloni**

Pedro Armando  
Delgado Piedade

### **Carica**

José Carlos Rei

### **Alex**

Alexandre Mota Silva

### **Alison**

Alison Teixeira

### **Machine**

Pedro Diniz

### **Zico**

Elias Lopes

## CREW LIST

### **Directed by**

Basil da Cunha

### **Written by**

Basil da Cunha

### **Director of photography**

Patrick Tresch

### **Editing**

Renata Sancho,  
Basil da Cunha, Emilie Morier

### **Sound**

Filipe Tavares

### **Sound design and mix**

Philippe Ciompi,  
Adrien Kessler

### **Assistant director**

Pedro Diniz

### **Set Decoration**

Carlos Baessa De Brito

### **Production**

Box Productions

### **Coproduction**

LA HEAD – Genève (Haute  
Ecole d'Art et de Design  
– Genève), Département  
Cinema/cinéma du réel,  
HES-SO Genève

### **Coproduction**

RTS Radio Télévision Suisse  
Alberto Chollet,  
Sophie Sallin

### **With support of**

Office fédéral de la culture  
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### **With support of**

Pour-Cent culturel Migros

### **With the collaboration of**

O Som e a Fúria  
Luis Urbano, Sandro Aguilar

### **Producer**

Elena Tatti

### **Associate producers**

Elodie Brunner,  
Thierry Spicher,  
Jean Perret



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### Swiss distributor

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## Portuguese distributor

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