

MY ENGINE'S FRAGILE SOUND



MARCHÉ DU FILM

RECYCLED FILMS PRESENTS A PEDRO MENDONCA PRODUCTION A LEONARDO ANTÓNIO FILM ALEXANDRA ROCHA JOÃO VILLAS-BOAS GUSTAVO VARGAS PETER MICHAEL AND RUI LUÍS BRÁS
'MY ENGINE'S FRAGILE SOUND' MUSIC BY RODRIGO LEO COSTUME DESIGN MÉLANIE GUEDES MARQUES SPECIAL MAKE-UP FX JOÃO RAPAZ SARA MENITRA AND HELENA BAPTISTA
ART DIRECTOR JOÃO CAVALheiro DIRECTOR OF PHOTOGRAPHY PEDRO SOUSA ADDITIONAL PHOTOGRAPHY JOSÉ TIAGO EDITED BY ANA COSTA SOUND MIX BY JOÃO ELEUTÉRIO
EXECUTIVE PRODUCERS LEONARDO ANTÓNIO PEDRO MENDONCA JÉRÔME BONZON PRODUCED BY PEDRO MENDONCA AND LEONARDO ANTÓNIO WRITTEN AND DIRECTED BY LEONARDO ANTÓNIO





MY ENGINE'S FRAGILE SOUND

Genre: Thriller

Runtime: 182 minutes

Full HD

Written and Directed by: Leonardo António

Production: Recycled Films

Leading Cast: Alexandra Rocha, Gustavo Vargas, João Villas-Boas, Rui Luis Brás



74

SHOOTING DAYS

18

MONTHS OF PRINCIPAL
PHOTOGRAPHY

972

SHOTS

48

SETS BUILT AND DESIGNED

18

CHARACTERS

126

PEOPLE WORKED
IN THIS FILM



RODRIGO LEÃO
ORIGINAL SOUNDTRACK

AMAZING FOOTAGE
FROM PORTUGAL

WITHOUT STATE
FUNDING

FIRST TIME IN FILM HISTORY
THE NARRATOR IS A
BABY INSIDE HIS
MOTHER'S WOMB

CAST

Gabriela Torres	Alexandra Rocha
Vítor Guerra	João Villas-Boas
Pedro Torres	Gustavo Vargas
Mário Nogueira	Rui Luís Brás
Artur	Peter Michael
Clara	Suzana Farrajota
Joana Góis	Manoela Amaral
Fernando	Luís Oliveira
Médico-Obstetra	Bruno Simão
Sara	Carla Janeiro
Polícia do Hospital	Pedro Bargado
Nuno	Nuno Santos
Henrique	Bernardo D'almeida
Homem Velho	Francisco Brás
Teresa	Rita Pimentel
Duarte	João Quiaios
Mendigo	Tiago Nogueira
Voz de Bebé	Francisca Ferreira
Cantora	Ana Vieira
Pianista	Rodrigo Leão
Acordeonista	Celina Piedade
Violionista # 1	Viviana Toupikova
Violionista # 2	Bruno Silva
Violoncelista	Carlos Gomes
Guitarrista	João Eleutério
Baixista	Luís Aires
Baterista	Luís San Payo
Enfermeira Clínica	Maria Miguéis
Polícia do Interrogatório	João Canário
Diogo Silva	António Manuel
Pai de Diogo Silva	Pedro Vieira
Pai de Pedro	Albano Jerónimo
Mãe de Pedro	Flávia Gusmão
Pedro Jovem	Tiago Oleirinha
Enfermeira	Ana Costa
Assistente Enfermeiro	João Cavaleiro
Secretária da Esquadra	Amélia Sarmento
Noélia Correia	Catarina Peixoto
Helena Nogueira	Vanessa Freitas
Fernanda Vaz	Iryna Usova
Patrícia Ramos	Galya Padalkina
Adelaide Fonseca	Joyce Fernandes
Sara Castro	Luciana Pontes
Margarida Ruivo	Mónica Costa

EXTRAS

João Rapaz
Íris Peleira
Sara Menitra
Rafael Reis
João Fialho
João Sequeira
Brian Corpas
Cláudia Ferreira
Bárbara Isidro
Ângela Rocha
José Isidro
Ana Cristina Isidro
José Ramalho
Arlete Gonçalves
Patrícia Oliveira
Filipe Oliveira
Jérôme Bonzon
João Barreiros
Ghislain Chagniot
Bastien Vallier
Simão Marques
Margarida Matos
João Castanheiro
Celia Pina
Maria Magalhães
Carlos Dias
Luis Dias
Ana Luisa Luz
Carmo Barrento
Isabel Felipe
Emanuel Almeirante
Catarina Lopes Alves
Marta Ferreira
Rafael Lopes
Clara Farracho
Luís Ângelo
Rita Campos

STUNTS

Alexandra Viveiros
Ricardo Machado
João Henriques

CREW

Writer / Director	Leonardo António
Producer / Production Manager	Pedro Mendonça
Production Coordinator	Jérôme Bonzon
Production Assistants	Bárbara Isidro Aida Vinagre Mariana Fortuna Rita Horta
Director Assistants	Isabel Garcia Pedro Davim
Directors of Photography	Pedro Sousa José Tiago
Camera Assistants	Bárbara Isidro Rui Rodrigues Vasco Saltão Soraia Rego Nádia Baptista
Carmount	Manuel Ramos
Choreographers	Sérge Araújo Fátima Pessoa
Technical Consultant	Vítor Guerreiro
Art Director	João Cavaleiro
Set Dressing	João Cavaleiro Ângela Rocha
Gauntlet Artist	Miguel Quinas
Locker Artist	Júlio Pereira Manuel Lobão
Conceptual Artist	Rita Campos
Carpenter Chief of Staff	Júlio Barbas
Sound Mixers	Pedro Vieira Pedro Melo Filipe Sambado Ricardo Leal Amélia Sarmento Luís Bicudo
P.A. Mix	Paulo Abelho
P.A. Assistant	João Eleutério
Wardrobe and Costume Design	Mélanie Guedes Marques

Make-Up	Cláudia Ferreira
Additional Make-Up	Sandra Fonseca
	Marta Pedroso
Make-Up Fx	João Rapaz
	Sara Menitra
	Helena Baptista
	Íris Peleira
Guns	Moviedecor
Special Fx	Óscar Vasconcelos
Fire Fx	Fernando Monteiro
Editor	Ana Costa
Script Supervisor	Inês Pott
Script Consultants	Júlio Pereira
	João Marques
Editing Studio	Recycled Films
Adr Editor	André Veríssimo
Adr Supervision	Francisco Salema
Adr Studio	Blue Lab
Foley	Amélia Sarmento
Sound Mix	João Eleutério and Nuno Monteiro
Surround Studio	Obviosom
Music and Composition	Rodrigo Leão
Music Mix Studio	Armazém 42

MY ENGINE'S FRAGILE SOUND





SINOPSYS

The existential doubts of a soon-to-be human start within the womb. The story's narrator is an unborn child still dwelling inside his mother. Through a whispering voice, he tells the tale of his adventures along with his mother before she delivers him. The son, whose mother is unknown throughout the film, is apparently fascinated with the main character, Gabriela, a mid-thirties nurse in a hospital's Burn Unit. She is thrown into a world of misfortune as she is requested by her husband's long-time friend, Vítor Guerra, a police detective, to look after a surviving victim from a long series of serial murders which involve burning alive the murderer's targets. Jane Doe, lying in a coma with 95% of her body burned, is pregnant. Gabriela soon rushes on to discover her identity and her whereabouts before this murder attempt.

She lives in the cold countryside, in a wooden house, along with her crippled husband, Pedro, an ex-cop, in a wheelchair for life due to a bullet which damaged his spine a few years before. With a soon-to-end marriage due to Pedro's cold soul and lack of intimacy, Gabriela is driven into a passionate endeavour by her secret admiror, a letter-sending mysterious man who has fallen for her. She explores this relationship through a fantasy... blinding herself, at his request, so she cannot know who he is,

while they are together, in an old apartment deep into the urban dwell. Soon she realizes, along with Vítor's pursuits, that her lover could actually be the same man responsible for the serial murders.

As the story proceeds, a reliable number of suspects seem to be linked to her daily life: her sexually-twisted colleague, the burn unit's doctor; a deranged and paranoid burn unit patient, whose face is partially burned; Vítor himself, who has had in the long-run a series of passionate episodes with Gabriela; along with several other characters, all linked to Jane Doe's past and present.

Exploring the deepest of human's emotional ambiguities, the baby narrator seeks survival, trying to root for his mother, one we don't know how to identify in the story due to the several pregnant wombs we come across in the tale. Timeless and relentless, this universe shows people at their best... and at their worst!



ACTORS' BIO

ALEXANDRA ROCHA

Graduated in Film Acting at ACT in Lisbon, 2010. She stars on stage by the hand of Rui Luis Brás in the play “Listen to me”. Picked to the cast of “Provavelmente uma Pessoa” by Abel Neves in 2006, directed by Rui Luís Brás at Teatro da Trindade. Formed also in stage acting at the theatre company “O Bando” under the guidance of João Brites. In 2009, she performed a role at Teatro da Comuna and Teatroesfera in the play “Red Demon” by Hideki Noda. She is cast in the play “Flatspin” by Allan Ayckbourn a year later, “D. Vilaça” by Eça de Queiroz. She has worked on stage with the following directors: Sofia de Portugal, Dmitry Bogomolov, Chris Murphy, António Pires and Paula Souza. In Film, she starred in the short film “Ciência Política” by Bruno Soares, among others. She has worked with Marie Brand and Leonardo António in Film.

GUSTAVO VARGAS

Born in Lisbon 1980. Graduated in Acting at the Escola Superior de Teatro e Cinema. On stage, he worked with Emmanuel Demarcy-Mota (Tanto Amor Desperdiçado, by William Shakespeare), Martim Pedroso (Pentesileia, by Heinrich Von Kleist) and Alexandre Calado (A Lição, by Eugène Ionesco). Presently rehearsing for A Morte de Danton, at Os Artistas Unidos, staged by Jorge Silva Melo. In Film, he worked with Sérgio Brás D’Almeida (Corações Plásticos), Maxim Dierickx (Abrigo), Pedro Palma (A Casa), M. Reza Hajipour (O Bebê), Leonardo António (O Frágil Som do Meu Motor) and Claudi Bonivento (Anita). He has been working in television since 2006, having participated in soap opera, mini-series and TV feature roles: Doce Fugitiva, Chiquititas, Mar de Paixão, Feitiço de Amor, Laços de Sangue, Rosa Fogo, Aqui Não Há Quem Viva, O Amor é um Sonho, A Mulher do Soldado e Encosta-te a Mim. He has done commercials for Harmony, Carlsberg, Yoggi, Duracell, TMN and Toyota.



JOÃO VILLAS-BOAS

Graduated in Film Acting at ACT in Lisbon, 2010.

On stage, he worked with the following directors: Luís Miguel Cintra (*A Cacatua Verde*), Gonçalo Amorim (*O Jogador e Do Alto Da Ponte*) Dmitry Bogomolov (*Da Ratazana Vermelha à Estrela Verde*), Jean-Paul Bucchieri (*Mamet@Lx*) and António Pires (*Muito Barulho por Nada*).

In Film, he worked with the following directors: Raul Ruiz (*Mistérios de Lisboa*), Valeria Sarmiento (*As Linhas de Torres*) António Pedro Vasconcelos (*A Bela e o Paparazzo*) e Leonardo António (*O Frágil Som do Meu Motor*).

Actor in the recurring stage play *Os Improváveis* since 2009.

RUI LUIS BRÁS

Started his career in 1985, at the Instituto Franco-Português theatre drama group in *Le Roi Ubu*. He finished his Acting School at the Escola Superior de Teatro e Cinema in Lisbon. In 1988 he has his first debut at Teatro Aberto, under the orientation of João Lourenço, in *Romeu and Juliet*. He runs, since 2003 the theatre company *Pequeno Palco de Lisboa* being himself one of the founders. As a stage director he has his resumé filled with innumerable plays: *Noite Improvisa-se*, by L. Pirandello; *O meu pé de laranja lima*, by José Mauro de Vasconcelos; *Dining Room*, by Richard Gurney; *Jacques e o seu Amo*, Milan Kundera; *Provavelmente uma Pessoa* - by Abel Neves; *Falar Verdade a Mentir* by Almeida Garrett; *Em Chamas*, by Charlotte Jones with the *Teatroesfera* cast. In Film he had roles in the following long-features: *A Nuvem* (Ana Luísa Guimarães), *A Maldição de Maria Alva* (António de Macedo), *Un Ballon sur la Tête* (Michaela Weappton), *O Altar dos Holocaustos* (António de Macedo), *Amor e Dedinhos de Pé* (Luís Filipe Rocha), *Entre Mortos e Vivos* (Sérgio Godinho), *Os Imortais* (António Pedro Vasconcelos), *Debaixo da cama* (Bruno Neill) besides multiple french movies. In Television, he had roles in the following shows and soap operas: *Ricardina e Marta*, *A Grande Mentira*, *Telhados de Vidro*, *Verão Quente*, *O Grande Irã*, *Tapos e companhia*, *Esquadra de Polícia*, *O Conde de Abranhos*, *O Programa da Maria*, *Super Pai*, *Alves dos Reis*, *Ajuste de Contas*, *Fúria de Viver*, *Tudo por Amor*, *O Jogo*, *A Ferreirinha*, *Vingança e Resistirei*. Awards: Revelation Actor 1988 (*Romeu and Julieta*) and Revelation Actor 1989 (*Newspaper A Capital*).



CREATION TIMELINE

IDEA

SCRIPT WRITING

SCRIPT FINISHING

PRE-PRODUCTION

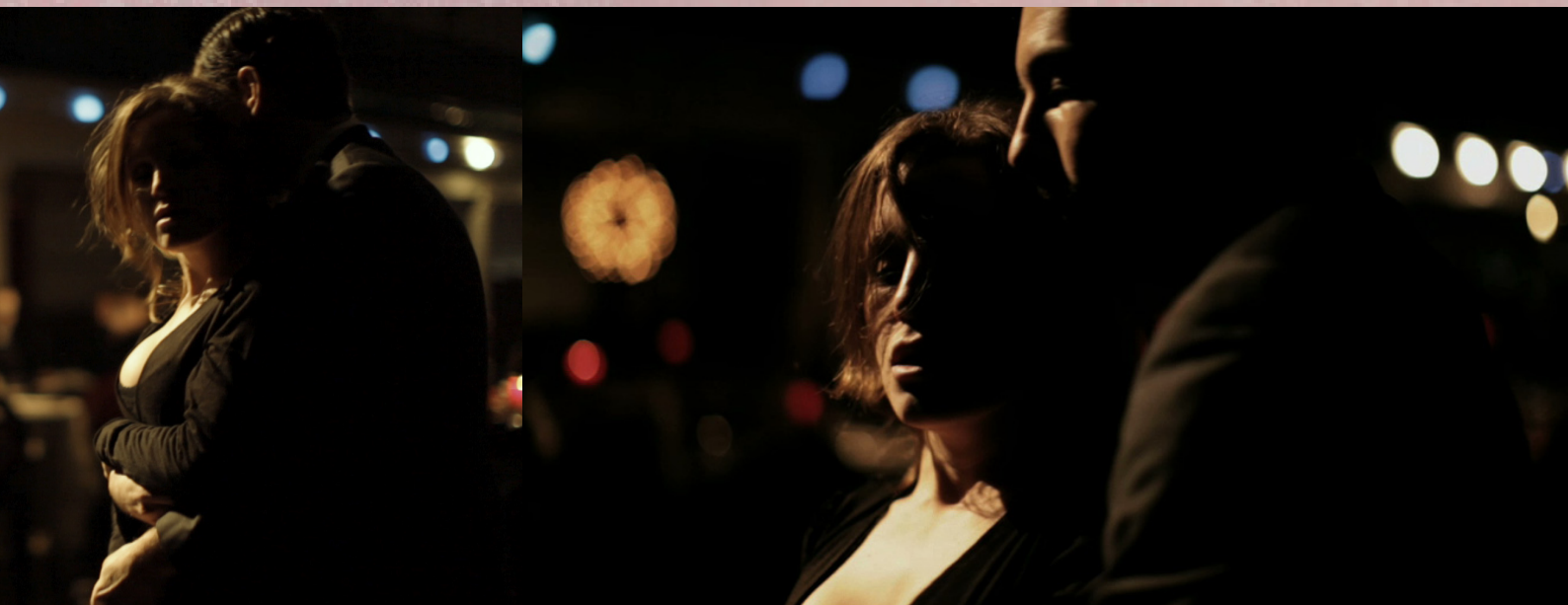
DEC 2003

JAN 2010

FEB 2010

MAR 2010

AUG 2010



PRINCIPAL PHOTOGRAPHY

POS-PRODUCTION

JUL 2011

FEB 2012



THE PRODUCTION

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 Spring 2010. The eight year long script writing finally comes to a final draft. The cast assembly quickly comes into place. The first readings and opinions shape up the drive to start the pre-production. After a few screen tests and project development meetings, Recycled Films production company assembles a first crew to shoot one of the film's last scenes which, technically, was the harder to shoot: a three-minute sequence shot on tracks involving extras, a ball room and a tango choreography. It was shot in August 2010. As soon as this shot was done, it quickly became the structure for the rest of the film. Firstly established as a three months shooting, the principal photography was quickly expected to last, at least, six months. The unavailability of most of the crew and cast to end the shooting made Recycled Films to re-think the schedule and the whole production. Some of the departments were changed and a few cast modifications were made. The whole movie's principal photography ended in July 2011. Between wheather-related problems, set dressings, exterior shootings, full stops due to cast's outside scheduled events and lots of travellings, the film was finally completed. With a budget far from any principal standard, the crew completed the schedule with more than forty different sets! By the end of the first cut, the film was two hundred and fifty minutes long! A total of eight hundred hours of film was made. The post-production started right after the end of the shooting, during the Summer of 2011.

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Shooting a hundred-year old train was a far-fetching experience. The shots took place in the Northern Portugal, by Douro's river town Peso da Régua where a weekly train ride is prepared for tourists, weddings and so forth. This particular train was used as a character of the film, which drives back and forth the main character Gabriela from the urban area to the countryside. The rail company was asked to support the shooting by lending the crew half a day to shoot on the trainstation's main platform. None of this seems difficult except for the fact that the train was not under the production's control and five shots of the train passing by were needed for the film. This made the crew to go on set twice, a town 300 miles away from production headquarters in Lisbon. The tough terrain, the river-high roads and the twisted lanes were hard for a film crew to shoot peaceful frameworks of the train. One of the shots was taken on a cracked wooden boat dock, two minutes after stepping out of the car which took a 100 miles per hour outrunning the train, on a two-way road dodging rig trucks and slow agricultural vehicles.

The hospital set was hard to dress. The production had the support of one of Lisbon's oldest hospitals, Curry Cabral. The administration lend the crew, for a total of two weeks, one of the oldest buildings for the total amount of required sets. The set dressers had to manipulate a 1.500 square feet building into a hospital burn unit. The building hadn't been used for ages and during the winter, it rained and it got cooler. The production had to rig lights and heaters



to warm up the place safely without any risk of roof fallings or water floods. Some of the shots were taken side-by-side with water buckets and damp tissues on the floors. Also, shots were fired during the night for some of the scenes. Luckily, no intern patient heard it.

Relying on the Special Effects Crew's experience, most of the production problems were solved. The weapons, the fire, the gore and the massive make-up effects were, from day one, a startling issue. Soon after a few tests and mock-ups, the crew was able to cost-effectively recreate some of the most amazing effects to recreate the script into picture. The most difficult one was on the pregnant burn victim. A full body make-up of burn tissue along with an eight-month pregnancy womb had to be built to fit the actress (Manoela Amaral). During the shootings, the make-up crew and the actress had to go through a six-hour session before the daily shooting begins. It was physically demanding but incredibly accomplished. Just for a few shots and takes, this was one of the most difficult challenges, not only in the damp hospital set but also in the whole production.

After scouting most of Portugal's northern peak, a perfect exterior setting was found in a forest glaze where supposedly a winter snowy haze would be in place during the winter. A total of three months was the amount of time the crew had to wait for the snow to fall. In February 2011, the whole crew stood ground on the cold environment with a bit

of snow, enough to fulfill the director's vision of a harsh countryside. Fogs, frosty winds and zero temperatures weren't enough to stop the six-day shooting on the top of a forest hill, 4.500 feet high. Not challenging enough, another problem was yet to be solved: the chosen area had no wooden house for the story to take place. A local production manager had to bring a two-ton pre-fabricated house to the forest hill, through muddy roads and harsh terrain. After placing it on the bumpy swamp, it had to be covered in wooden stripes along with a wooden porch which was non-existent. This was done with a six-men carpentering crew, two rig trucks in a two days period of time! Amazing accomplishment if we look at the terrain, the road map, the wheather and the cherry on top of all of it: this was shot in a preserved natural park where local wildlife bear names and protected species forced the government to display this area as forbidden for hikes with more than six people, for vehicles (including bicycles), for camp fires or fires of any kind and, most of all, for film crews! It is the first time this natural area has ever been shot for film. By the end of the local shooting, the crew was told they were shooting in a viper snake pit – the frozen swamp where the house was laid on!

To recreate a city which doesn't exist in real life, several sets were needed to recreate a single urban space. The urban site where the main character meets her unknown lover portrayed in the film was shot in four different places in two different portuguese cities, Lisbon and Porto. This narrative/



set technique was accomplished in order to portray this unknown and nameless city, for it would be impossible to give the film that quality of unfamiliar placing if it were shot in one singular set. It would have been recognizable and therefore identifiable as a named city. This way, the narrative universe stands ground for the story.

The film bears two tango sequences, each one with different challenges besides the fact that the actors were untrained in tango dancing. After a few lessons, they embodied the choreography for the first sequence shot in the beginning of the production. The second scene, in a different and wider ball room, also had extras, three times more than the first scene, and it had a playing band: the star Rodrigo Leão, a female singer (Ana Vieira) and seven musicians, all of them with a five-hour window of scheduling. The scene is ten minutes long in the film and there wasn't much time to shoot both the actors and the musicians at the same time along with a long dialogue between three of them and a two-minute long tango show. It was shot in two separate days. The toughest accomplishment was the lighting continuity, since most of it was based on candle-looking lighting and a major spot light to the tango couple. Twenty-five extras were needed to perform a fifty people background. More than twenty shots were made in less than twelve hours.

One other set was very hard to come by: the interior of the wooden house, the same which was brought

onto the forest hill. The production concluded that cost-effectively, the best way to shoot the scenes which take place inside the house would have had to be shot inside a sound stage, due to the long period of exposure to the cold environment and to easy access to water and fire safely, both of which present in the scenes' action. The whole interior was recreated in an old locksmith, roughly about as wide as the set itself – ten by thirty feet. It was done in a locksmith because most of the set dressing included sawing wood to fit in the right places and most of the furniture and props were made out of wood. In order to recreate this set, after a careful design, the same local production manager from the forest hill took a long journey to the outskirts of Lisbon in order to build the set with the same wood which was removed from the house on the swamp. The same “skin” was used for continuity. In order to recreate a fireplace, lighting techniques with no fire were performed. It was dangerous to set a fire in a wooden set, which drove the production to a safer solution. The result was astonishing and no fire was needed. It was an amazing accomplishment.

One of the last sets to be shot was in a very beautiful beach. It was supposed to be shot during the sunset and on tracks. The whole crew arrived at the beach four hours before the sunset. During those four hours, tracks were installed on the sand and during a five minutes window, the last shot of the film was taken. After shooting, no crew member believed it was finally over in July 2011. And they were right. After the principal photography, one of the major



challenges and most troubling shots were yet to come to life: to shoot an unborn baby inside his mother's womb. Long after principal photography and only after a few screen tests, these shots were finally accomplished, still during post-production, in November 2011. The wonderful special effects crew designed a prop worthy of a thousand words.



DIRECTOR'S STATEMENT

“My Engine’s Fragile Sound” was basically a story which I wanted an unborn baby to tell as a narrator. It sounded like a cool idea for a movie but wasn’t cool enough if this would be a story about a teenager mother or about a character with ordinary pregnancy issues like any other drama genre movie. To be cool enough I wanted the story to be about some baby and some mother the audience wouldn’t know who they were exactly throughout the film. This way, pushing the envelope a bit more, I would have to find an “out-of-the-womb” story which could put the audience on the edge of their seats. I quickly concluded that it had to be a thriller.

By choosing to write a story about a serial-killer and mixing it with that first thought-of element, I had to let go anything I’ve ever been exposed to and think outside the box. This would be the first time we would ever see on screen, a story about a human being who hasn’t been able to even open his eyes yet, let alone to be able to tell a story about something he doesn’t know about which is life outside the womb. I concluded soon enough that his narrative input had to be metaphoric and/or poetic and nothing clearly objective.

Regarding the universe outside the womb, I wanted to write about a serial-killer stalking soon-to-be mothers. This way, it would trigger the audience to root for the narrating baby as a surviving hero. In order to genuinely create a human monster, the serial-killer, I had to let go all classic aspects of movie villains and think of a vulnerable character as most people really are. That way, I had to go through all movies I could think of involving disturbed people so I could create a new type. Hannibal Lecter, Leatherface, Jonathan Doe and a few others I studied all had a unique characteristic I didn’t want my character to have: they all excluded intimate socialization. So I decided to create a killer who could be practically anyone. A passive-aggressiveness pathology which would only come out if the psychopath would be cornered or confronted, a singular aspect which is quickly misunderstood in daily interactiveness in the social world and, therefore, an aspect which makes it hard to identify the killer. Starting from there, I wrote about a universe which opposed to the warmth of the womb, a clash of oppositions that could make the audience feel bad about the chaotic and troubled world this child is going to be born to. The “reality” of the world described in



the story had to be dark and cold, in which the people around it were all ethically incorrect by some or several aspects. It had to be a feel-bad kind of surrounding. I wrote it and described it as a few steps before “hell on earth” kind of scenario, where every character would quickly be on the devil’s list. For some, if not most, people, this is how the world is. So trying to paint it otherwise, would not be realistic, specially if you’re trying to contrast it with a baby’s perfect world: a mother’s womb, no effort and no corruption. This leads to the main aspect of the story focus: morality. From start to end, we cannot find a single character ethical enough to point out who has done right or wrong. This aspect of the story was the one I focused the most, so the audience could, at an internal level, identify with the baby alone, the only character innocent and pure enough and yet uncorrupted by human temptations.

Shooting this film as a first long-feature was probably because I don’t find myself identified to thriller or slasher movies. I appreciate them and respect the genre. But I always had the feeling that nothing new was made in the last decade in this particular genre: the cop, the victim, the killer, the

doubt, the whodunnit experience... The formula has always been unshifted. With this storyline, I wanted to find out if that was really the truth. That was what drove me and gave me strength to complete it; by mixing a few other ingredients from other genres, whether they are dramatic or not, the audience could be exposed to a whole new and different kind of movie experience. Hopefully, I didn’t think the same way most writers or directors did in their thriller movies from the last decade. Therefore, it drove me to create it and I suspect I’ll never write and direct a film with this genre mix again. My first and last will probably be this one. An entertainment-packed thriller for an audience to experience an ending like no other.

MY ENGINE'S FRAGILE SOUND



PRODUCING COMPANY

RECYCLED FILMS is a portuguese Film & TV production company managed by creative and innovative people with the purpose of conceiving differentiating projects which stand out by their authorship, new and strong creative potential. Mostly long-feature films oriented, it also acts on advertisement, documentaries and corporate videos.

In the last six years it developed its own projects along with partnerships which include Instituto do Cinema e Audiovisual (ICA – Portuguese State Film Funding), Sociedade Independente de Comunicação S.A. (SIC TV network) and the European Media Program.

Its curriculum has three short films, “CIÊNCIA POLÍTICA”, directed by Bruno Soares; “LE MONDE MAGIQUE”, directed by Hervé Guillon and “SATÉLITES”, directed by Sérgio Brás D’Almeida, co-produced with Lucinda Filmes; a TV fiction show “NOCTIVAGUS”, directed by João Barreiros and written by Leonardo António and an international long-feature film “MAMI BLUE”, directed by Miguel Buttini and co-produced with Jaleo Films.

PEDRO MENDONÇA

Born on August 1978, in Faro. Graduated in Photography at 23, in Instituto de Artes e Design de Lisboa in 2003. Graduated in Film Arts in 2005, in Universidade Moderna de Lisboa, on the same year he joined the production office at Utopia Filmes where he worked in several film projects, such as “O Crime de Padre Amaro” and “Contos de Natal” to SIC and RTP networks respectively. After several TV & add works, he retired from Utopia Filmes and started up Recycled Films along with Leonardo António.

LEONARDO ANTÓNIO

Born on July 1981, in Lisbon. Graduated in Directing for Film & TV in Escola Técnica de Imagem e Comunicação de Lisboa in 2000. Graduated in Architectural Sciences at 26, in Universidade Lusíada de having started to work in TV and Advertisements at the age of 18. His first short film, “Aqua”, produced by Utopia Filmes, was awarded at Ekotop Film Festival in Slovakia with the International Jury Award. Started up Recycled Films along with Pedro Mendonça.



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