



FEELING BLUE

IN MEMORY OF SUZY CAPO

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Cast and Crew

Directed by: Daniel Guarda and Aline Ridolfi

Written by: Aline Ridolfi

Produced by: Mariana Cobra

Cinematographer: Bruno Zanardo

Second Unit Cinematographer: Mariana Sampaio

Art Director: Dan Zabuski

Second Unit Art Director: Pedro Paulo de Souza

Cast: Hugo Guimarães e Juliana Gaia Leite

Assistant Director: Fred Kling

Editor: Daniel Guarda

Music: Marc Bour

Sound Design: Fernando Cappi e Marc Bour

Costume Design: Heloísa Cobra e Glauco Sabino

Make up: Eliza Menezes

Production Assistant: Mari Kuhl Leme

Art Assistant: Paula Rocha

Catering: Dinalva Ridolfi

Camera First Assistant: Thalita Scomparin

Camera Second Assistant: Pedro Karg

Artworks of: Marcus André, Pedro Paulo de Souza e Tito de Alencastro

In Memory of: Suzy Capó

Made With the Support of: Companhia de Cinema, Curau Estúdio de Criação, Eva Comunicação, Kung Fu Produtora de Áudio e Amazônia Films.

São Paulo, Brasil, 2015





Feeling Blue

05' 53"

Colour

Country: Brasil

Format: Digital - HDV 1920x1080

Contact:

Daniel Guarda - danguarda@gmail.com

Aline Ridolfi - liridolfi@gmail.com

Directors

Daniel Guarda



Born in Sao Paulo, Brazil, in 1981. After graduating from UMESP, worked in advertising as first assistant to several directors. Had his debut as director with the short film "Id" (2005) and, from then on, directed many video installations and web series. "Feeling Blue" is his second fiction short film.



Aline Ridolfi

Aline Ridolfi was born in Santo Andre, Brasil. Studied filmmaking and screenwriting in New York and graduated from a Masters Program on Media Studies at The New School, focusing her studies on new media art and immersive/experiential storytelling. Directed several interactive projects of her own, including the mixed media short film "Wildlife" - now in post production, and the dance study "Kaka", shortlisted at Cor3 Festival, in Panama. She currently works as a creative strategist and art director at experiential design agency Fake Love. "Feeling Blue" is her third short film.

Director's Statement

"It is like being in a dream." That was the answer I gave to the producer when she asked me what it was about. "Does that answer your question?", I asked. "No.", she replied. "I do hope it doesn't.", I said. We were in pre-production then, and many details were still to be defined.

That was two years ago, and here I am writing about the film. Those were two delightful years, albeit tough. On occasion I considered quitting. Looking back now, I feel we did our best, as a team, to fulfil the vision I and the co-director Aline Ridolfi had. Nonetheless, the difficulties of making guerrilla cinema are always there, smouldering.

This is a film made by youths that are struggling to accept adult life – an unpleasant situation I somehow had to come to terms with. That might have been my major inspiration to begin with.

As a starting point for the language, I wanted to build images and sounds inspired by the magic realism and the Islander post-rock. That was the only given. That was how I wanted to express myself.

Speaking of which, I have to admit that I have been committed for years to the subconscious realms of David Lynch's films, as well as to the beige palette of Swedish and Danish cinema. Magic realism fascinates me. But Lynch's films go beyond fascination. They attract us to worlds that actually repel us.

This is the sort of world we present in our short.

"Feeling Blue" is a tribute to the time of my life, and that time is now. The time to set me free from some things that I love, and to bring new things into play. The time to finally become an adult.



Synopsis

"Feeling Blue" is a surreal representation of a morning crowned by depression; the struggle and the dreamlike beauty of life seen from a darker point of view. In this short film, a boy wakes up to a world of broken dreams, past disappointments, distortion and heavy burdens that, as present as they can be, culminate in the most obvious but also unthinkable way.

Shot in Sao Paulo, Brazil, it plays with the limits of reality and the dialogue between the imponent decadence of the downtown area with the greyish tone of the story, that gently combines itself to the color pallet of the city. It explores the lingering melancholia of those who suffer internally, day by day, in silence, and who (dis)gracefully live by, one day at a time.





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