

BEFORE THE NIGHT COMES

ANTIGONE SPEECH



FUGIR DO MEDO FILMÓGRAFO AND CCAVANCA PRESENTS A FILM BY JOAQUIM PAVÃO SCREENPLAY ISABEL FERNANDES PINTO AND RUI PENA

FROM THE ORIGINAL NOVEL "ANTES QUE A NOITE VENHA" BY THE AUTHOR EDUARDA DIONÍSIO WITH ISABEL FERNANDES PINTO RUI PENA AND CLAUDINEI GARCIA

"BEFORE THE NIGHT COMES - ANTIGONE SPEECH" PHOTOGRAPHY JOSÉ OLIVEIRA SOUND DIRECTOR XAVIER MARQUES SOUND OPERATOR BRUNO BOARO

EXECUTIVE DIRECTOR A. COSTA VALENTE DIRECTOR / EDITOR ORIGINAL MUSIC BY JOAQUIM PAVÃO ASSISTANT DIRECTOR SARA LEMOS COSTUME DESIGNER TUCHA MARTINS COREOGRAPHY CLAUDINEI GARCIA

SCENOGRAPHY ÍCARO PINTOR CHARACTERIZATION VICTOR VALENTE AND ANDREYA SILVA



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SYNOPSIS

This woman has been following us for twentyfive centuries, since Sophocles introduced her to the Athenian democracy in the Great Dionysians.

This version, by Eduarda Dionísio, take us to the intimacy of the woman-heroine-sister. This woman, who dares to challenge a despot in defense of the supreme law of love, reveals us, perhaps, the contours of the Democratic State.

How far can we go, in power? When will that power stop serving democracy and begin to destroy the human being?

A PERSONAL VIEW | JOAQUIM PAVÃO

First it was text. You have to love the word, think it like music. Then discover the actress able to feel it as his part. Draw the world in which you find yourself immersed. This was a difficult text for theater, impossible in the cinema, someone told me.

The risk, countless essays, dicussions, attempts to understand the woman behind the character. From the text of Eduarda Dionisio, a film about three emotional states, a woman in the abyss. Three ways to edit, to breathe with it, to turn a character into a woman.



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REVIEW

Before the Night Comes

First of all, the respect for the Theater. The breath, the word, the appreciation for the text of Eduarda Dionísio from the *Antigone* of Sophocles, transformed into monologues of precise moments and, using the game of words and meanings, also precious and necessary moments. Joaquim Pavão's first short film fiction, not the first cinematographic work, is a stage of a delicate and delicious penumbra in its immense strength, of course, with that load of text that fortunately draws the Beautiful of the Greek tragedy associated to justice and injustice.

Joaquim Pavão, as director, was interested in the strength of the Woman and her condition two thousand years later. And this already unyielding force of a classic gains contours of a good exaggeration with the interpretation of Isabel Fernandes Pinto. If the play with Eduarda Dionísio's text became a Portuguese scenic milestone when it premiered at the Cornucopia in 1992, with Adriano Luz' staging, this short film has in Isabel Fernandes Pinto a milestone in the way of feeling the sister who wants to bury a body with dignity, the condemned woman who does not resign herself to Power, using the natural Law ignored by the States. Where the actress and *Antigone* begin will always be a mystery, because in this border, art is made and a cinema which takes advantage of the latter to follow it.

The cinema is about the respect referred to when beginning this text, and the commitment to have a cinema of its own without conventional models is well for those who like the association to escape the fear - producer of the film - fight and do against inertia, without fear of consequences. Before the night ... The film is called, like the book, *Before the Night Comes*, and gives us a literal look so close to *Antigone* that one can guess the breath, the rot ... that the real death is felt and the breath of many lives around a *Femina* that is giant without effort. It is giant because it suffers and surrenders in this suffering of going to the end for the Other and for the dignity of the Other.

Here it is the currentness of the classics and the pertinence of this *Before the Night Comes*, presented in a time of live murders, walls that stand on the borders, bodies to be buried and, much, the requirement of being a Woman. In light of what is constant, for example, in the struggle for more support for the arts in Portugal, this is a film that makes the slow movement a ballet of secondary actors that are not mere supportive extras and extras that are not just landscape. They are almost contemporary dance bodies in a song that is a persistent lament and a melody that goes into the ear much more than a soundtrack. Music is like another word that has no definition. Here the arts are gathered for 29 minutes under the power of the word and the minimum light to focus on what matters ... before the night ... before the world falls into the void, working like a stubborn plow.

Nuno F. Santos
Journalist and critic



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“Before Night Comes – Antigone Speech” by Joaquim Pavão

In times where pop culture seems to have obliterated all traces of past literature from the public debate, it is very important to bring back eternal pieces of greek tragedy to life in a new form. In this very interesting portuguese short film “Before Night Comes – Antigone Speech” by Joaquim Pavão, we see Sofocles’ Antigone staged for the screen in a way that has more than one strength.

This version of Antigone is staged in a film with a mixture of different arts. It is a choreography of dance, theater and film, that finds its center and propulsion in the performance of the leading actress Isabel Fernandes Pinto, which gives us a very touching character. The greek chorus is represented by a multitude of dancers and characters which act on the background, moved by a theatrical direction.

Costumes, make up and set design give the short a very peculiar form, creating a meta-cinematographic stage where the act can be performed as the grecians would have done it: without creating a complete fictional world.

While editing is kind of invisible – and therefore serves his purpose well – cinematography is high contrast and de-saturated, creating a very hard light look that is part of a greater atmosphere.

We watched and enjoyed this representation of Sofocles with much curiosity and, in the end, we were very happy to see that it was done with good taste and with exquisite culture.

by “Rome Prisma Film Awards”

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DIRECTED BY JOAQUIM PAVÃO

CINEMATOGRAPHY JOSÉ OLIVEIRA
SOUND XAVIER MARQUES

SCRIPT
ISABEL PINTO & RUI PENA
FROM THE BOOK "ANTES QUE A NOITE VENHA"
BY EDUARDA DIONÍSIO

PRODUCER A. COSTA VALENTE

A FILM BY

FILMOGRAFO
FUGIR DO MEDO
CINE-CLUBE AVANCA

ISABEL FERNANDES PINTO
ANTIGONE
RUI PENA
POLINICES
CLAUDINEI GARCIA
HEMON

CHOIR

ALFAIA DINOPARLAR ANGELO CASTANHEIRA BRUNA HERCULANO
CAROLINA RODRIGUES CAROLINA FERREIRA DANIELA CARDOSO INÊS LOPES
ISILDA MESQUITA IVAN PINHO JOANA MADUREIRA LAURE GIVILY LIDIA ROCA ALMOR
LUCIANA SANHUDO NATÁLIA COSTA PAULA SANTOS SANDRA PEREIRA SUSANA SANTOS

VOICE RUI PENA ASSISTANT DIRECTOR SARA LEMOS COREOGRAPHY CLAUDINEI GARCIA
MUSIC JOAQUIM PAVÃO SOUND OPERATOR BRUNO BOARO COSTUMES TUCHA MARTINS
MAKE UP ARTIST VITOR VALENTE ANDREYA SILVA ART DIRECTION GIL MOREIRA ÍCARO PINTOR
DESIGN SUZANA NOBRE STORYBOARD GIL MOREIRA PAINTINGS ÍCARO PINTOR
ASSISTANT ARTIST ANGELA SALDANHA IVAN PINHO CENOGRAPHY JOSÉ ALBINO BORGES BAPTISTA
EDITOR JOAQUIM PAVÃO
ASSISTANT PRODUCTION MANUEL BAPTISTA BORGES DALOTINO FERNANDO DIAS NUNES
DELEGATE PRODUCTION ISABEL FERNANDES PINTO JOAQUIM PAVÃO JÚLIA ROCHA



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AWARDS

21° AVANCA FILM FESTIVAL

WORLD PREMIERE

**AIP BEST CINEMATOGRAPHY
(SHORT) 2018**

AIP BEST CINEMATOGRAPHY (SHORT)
2018

**EUROPEAN
CINEMATOGRAPHY AWARDS
(ECA) AUG 2018**

BEST CINEMATOGRAPHY
BEST ACTRESS
BEST SOUND DESIGN
BEST ORIGINAL SCORE

**FALCON INTERNATIONAL
FILM FESTIVAL LONDON
OCTOBER 2018**

BEST SHORT FILM
BEST DIRECTOR
BEST CINEMATOGRAPHY

**RED CARPET FILM AWARDS
2018**

BEST CINEMATOGRAPHY
BEST ACTRESS



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