

A woman with curly hair is looking through dense green foliage. The scene is lit with warm, golden light, creating a soft and intimate atmosphere. The woman's face is partially obscured by the leaves, and her expression is contemplative.

 DARK RED FILMS

ARRIBA BEACH

A FILM BY NISHCHAYA GERA



35 MIN — COLOUR — 2.35 — DOLBY 5.1 — 2024

SYNOPSIS

Summertime. Sam and Adele are on a beach holiday in Portugal. When Sam locks eyes with Miguel, the attraction between them changes the course of the afternoon. The shelter of the woods and the dynamism of the sea lead into a night of secrets and revelations.



DIRECTOR'S NOTE

Most stories start with a single image, a moment. The origin of this film was the first eye contact between Sam and Miguel, two strangers on a beach. In this fleeting exchange we think we see everything we need to know, and we assume we know exactly where the story is going.

The story has its origin in an invitation, a fluid and playful nexus point from which everything else flows, but we quickly move away from the predictable. In this story, queerness is less about who you're fucking and more about the way you can bend reality into something unforeseen.

We have an apparently straight couple as a central part of a queer story. We're not really telling a story about heterosexuality or showing queerness through a heteronormative lens. Rather, we're saying - People live more queerly than you might assume. We can all dream queerer futures where people stop policing others through their fears about desire. Our 'straight' couple knows how to play with the unpredictability of other people. Perhaps queerness is about knowing how to play when you're told you can't join in.

What might be seen as deception in the film could lead to the story being read through a lens of moralism and harm. This is something we wanted to work against. So much storytelling, especially around the question of identity, can be freighted with anxiety and fear and insist on always showing where the harm is coming from next. Pleasure and playfulness can often take a back seat.

We wanted to think about the experiences of cinema we've sometimes had where you're watching and waiting for the disaster to appear. We wanted to make a film where the appearance of harm is never realised. This is a film about cruising for pleasure, about the way anyone, no matter how normative they might seem, is capable of crossing boundaries in order to flourish and become more like themselves.

Why a beach? Why a hotel? These are central parts of our imagination but vacations are essentially weird. People go on holiday and enter into strange contracts with themselves. Hotels are places where we become someone else. We outsource all the tedium of domestic life and become sovereign for a while.



When you aren't thinking about your basic needs, what do you actually want? Most people are stymied by choice which is why leisure and tourism can be generic, slightly alienating and filled with déjà vu. The liberation of going on holiday can often reinscribe all the ways we're trapped, and we play with this in the film.

In the liminal space of the beach and hotel, Adele and Sam are tricksters. They alchemise their own and other people's desires.

Tricksters are figures who take people to crossroads and confront them with the choices implicit in their lives. They push people through playful manipulation and are neither good nor bad. They are agents of change and growth when things have become static and fixed.

How can you bend the world in your direction and undo its material and contractual rules? How can you make things that seem bolted into place become free and start to flow?

This is a puzzle for all of us. How can we cross boundaries without being frozen by fear of risk? It's the question every queer child must address at the threshold of desire. How can we meet what we want without the moralism that traps us in place, and which we use to trap others as well? In many parts of the film, the audience might feel invited to sort characters and actions into moral categories, into good and bad.

The hotel is called Hotel do Carnaval, and maybe this is a way to think about the film. We are watching a carnival where no one is really hurt because this is sacred play. Maybe the gods really want us to have fun.



CREW

Director	NISHCHAYA GERA
Producers	MARTIJN KREDIET, NISHCHAYA GERA
Writers	NISHCHAYA GERA, TREVOR NORRIS
Co-Producers	EDUARDO MILTÃO, INÊS RUEFF
Director of Photography	LEONOR TELES
Editors	HUGO SANTIAGO, MARIANA GAIVÃO
Assistant Directors	INÊS RUEFF, TREVOR NORRIS
Music Supervisor	RACHITA SENEVIRATNE
Music Composer	LUCY HOPSON
Casting Director	QUICK CASTING
1st AC	MAFALDA FRESCO
Stills	MIQUEL BRETIANO, JOÃO PAULO
Gaffer	FREDERICO GOMES
Grip	ANDRÉ COSTA
Script Supervisor	HUGO SANTIAGO
Boom Operator	MARCELLO TAVARES
Wardrobe	ANDREA AZEVEDO
Hair and Make-up	FRANSISCA SOBRAL
Props	TREVOR NORRIS
Set Dresser	MARTIJN KREDIET
Set Decoration Food	VASCO SANTA MARTHA
Catering	ARCÍLA PEREIRA
Production Assistant	RITA ABREU LIMA



CAST

Adele
Sam
Miguel
Santiag
Woman in toilet
Waiter
Child
Child's mother
Child's father
Man in bushes

INÊS HEREDIA
BEN STARR
NUNO NOLASCO
TOMÁS GARCEZ
PATRICIA MELO
EMANUEL CUNCHA
EDUARDO PAQUETTE
CANESSA PAQUETTE
GLAUCIO JUNQUEIRA
JOÃO PAULO

MUSIC

Original Score
LUCY HOPSON

Music Supervisor
RACHITHA SENEVIRATNE



NISHCHAYA GERA

DIRECTOR, CO-WRITER

Nish Gera is a director and screenwriter currently based in Brussels. His short films have screened in over a 100 film festivals worldwide and have won several awards. His first short film *Scar Tissue* was a finalist at the Iris Prize Festival in 2017.

Displacement, queer pleasure and the sexual politics of our times are central themes in his work. He is currently working on his first feature project *The Taj Motel*, which was selected for Torino Film Labs.

Nish was born in Udaipur, India and has lived in New Delhi, Mumbai, New York City, Brussels, Berlin and London.

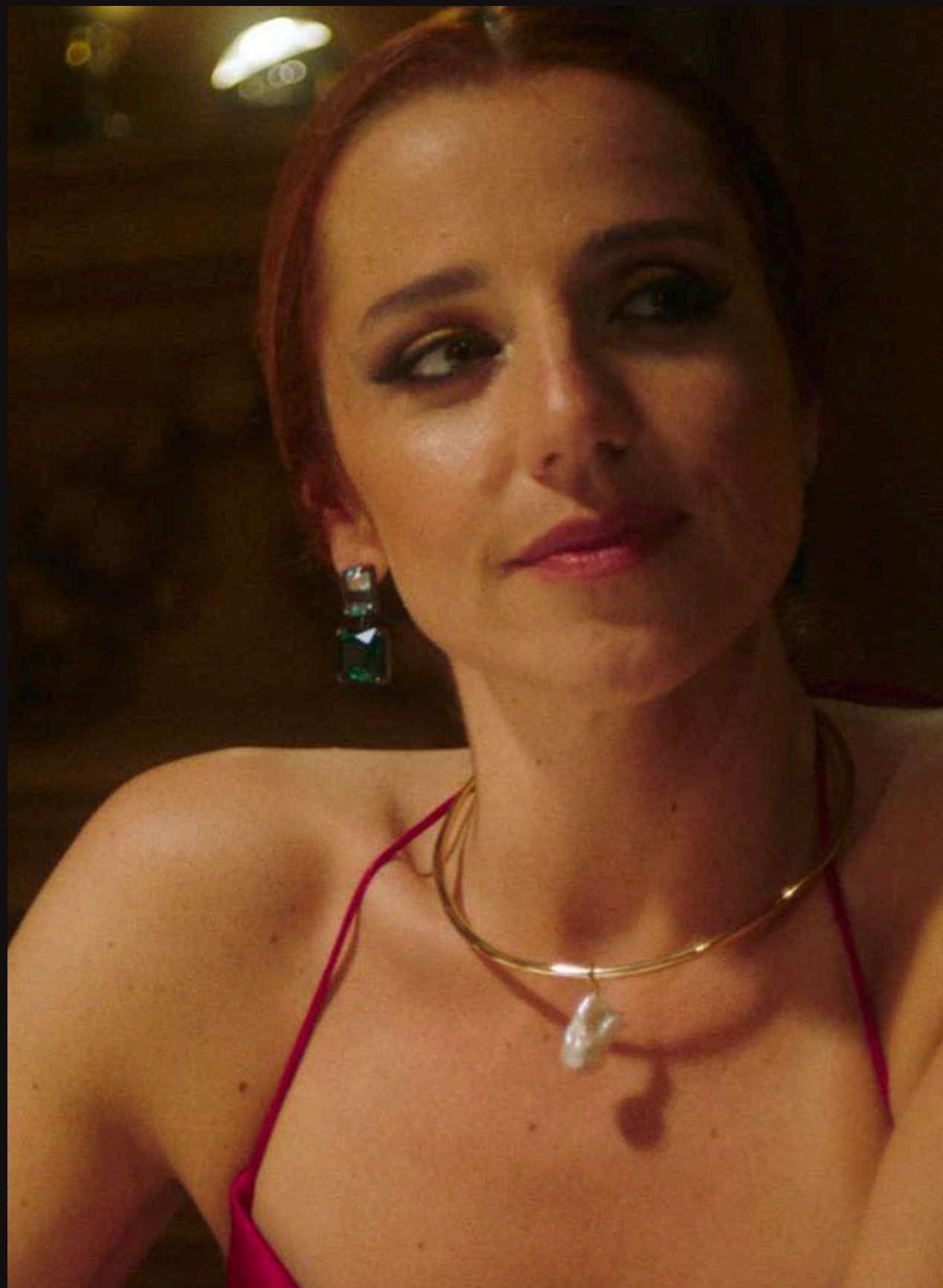
LEONOR TELES

DIRECTOR OF PHOTOGRAPHY

Leonor is a Portuguese director, writer and DOP. Her films have screened in various top festivals including *Berlinale*, *Venice* and *Locarno*.

Leonor's short film *Batrachian's Ballad* won the Golden Bear at the *Berlinale* in 2016. Her 2019 short *Dogs Barking at Birds* premiered in *Orizzonti* at *Venice* and was nominated for the *European Film Awards*.

As DOP, her recent film *Mal Viver* won the Silver Bear at the *Berlinale* in 2023.



INÊS HEREDIA

SELECTIVE FILMOGRAPHY

2021-2024 **Festa é Festa** - TV Series

2024 **Charité** - TV Series

2022 **Nem a Gente Janta** - TV Series by Inês Sá Frias

2020 **Quer o Destino** - TV Series by Luis Ponce

2017-2018 **Paixão** - TV Series



BEN STARR

SELECTIVE FILMOGRAPHY

2024 **Final Fantasy XVI: The Rising Tide** - Video Game

2023-2024 **You & Me** - TV Mini Series

2023 **You** - TV Series

2017-2019 **Jamestown**- TV Series



NUNO NOLASCO

SELECTIVE FILMOGRAPHY

2023-2024 **Papel Principal** - TV Series

2024 **Erro 404** - TV Series

2021 **Bem Bom** - Film

2021 **Infinite Sea** - Film

2018 **The Dead Queen** - Film



TOMÁS GARCEZ

SELECTIVE FILMOGRAPHY

2023 **Queridos Papás** - TV Series

2020 **Estrada do Moinho** - Short

2021 **A Consoada** - TV Movie





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