

GULLANE IN CO-PRODUCTION WITH IPANEMA FILMES AND KINOOSFERA FILMES present

directed by **Marcia Faria**

STATION



SHORT FILM
competition
FESTIVAL DE CANNES

(ESTAÇÃO)
2010

STATION (ESTAÇÃO)

BRAZIL, 2010, 15 MIN. COLOR.

CAST

Caroline Abras and Denise Weimberg

PRODUCTION

Gullane

CO- PRODUCTION

Ipanema Filmes and Kinoosfera Filmes

DIRECTOR

Marcia Faria

SCRIPTWRITERS

Leda Cartum and Marcia Faria

SCRIPT COLLABORATOR

Marco Dutra

CINEMATOGRAPHER

Heloisa Passos

PRODUCTION DESIGNER

Marcos Pedroso

COSTUME DESIGNER

Cris Camargo

EDITOR

Jair Peres

CAST COACH

Tomas Rezende

SOUNDTRACK

Claudia Dorei

DIRECT SOUND

Renê Brasil

SOUND EDITOR

Luiz Adelmo

LINE PRODUCER

Fernando Ribeiro

EXECUTIVE PRODUCERS

Guilherme Pinheiro and Sonia Hamburguer

CO-PRODUCERS

Guilherme Pinheiro, Fernando Ribeiro,
Debora Ivanov and Gabriel Lacerda

PRODUCERS

Caio Gullane and Fabiano Gullane



“In ancient Scandinavia, outcasts would take the doors to their houses with them, and in some cases throw them into the sea and build their new homes where the doors washed up on land. The doors were both passageways and compasses.”

Jean-Eduardo Cirlot.



SYNOPSIS

Ines, is 21 years-old and dreams of becoming an actress. In order to fulfill that dream, she decides to leave Brasília for São Paulo to appear as an extra in a popular soap opera. However, with no place to stay, she ends up staying at the Tiete Bus Terminal, the 2nd largest in the world.

The film's protagonist plays with this other character, the Station itself, and surprisingly transforms it into her own house. The adaptation to this public environment is quite complicated, so she cleans herself with personal cleansing wipes sitting on the toilet, sleeps on uncomfortable benches, where passengers wait for their buses, learns how to avoid the terminal's security guards. Ines focuses on details she sees all around, like small conversations and situations, so that her life can make some sense.

DIRECTOR'S NOTES

In 2007 I participated in a battery of tests involving over a thousand actors for picking the main characters for a TV series to be shown on HBO. During the tests the actors and actresses were asked to relate the most important fact in their lives. I heard many amazing stories but I was unable to forget one in special which provided the basis for this film.

It was the story of a young woman, twenty-two years old, who had come to São Paulo with the promise of being given a role in a soap opera on TV. As she didn't have any money to pay for the hotel, she lived in the Tiete bus depot, the second largest bus station in the world, for over a month. And even after being paid her first salary, and able to pay for a cheap room, she preferred sleeping in the bus depot which by now she considered as being her home.

I kept asking myself what does a place really need for somebody to call it home. Is a place to lie down and spend the night enough? Initially, the Tiete Bus Depot, through which millions of people pass everyday, seems to offer exactly the contrary of that which we would normally call home. An entrance and exit door to São Paulo, the terminal is no place to linger, but one in which to come and go; people's permanency there is unstable: all in a state of waiting. Waiting for their bus to arrive; waiting for somebody to come or go. The bus station is a passageway.

We do normally attribute existence to spaces and things, but in reality, without

us, they are nonexistent. Thinking a space as existing means thinking about oneself. To transform the Tiete Bus Depot in home is to recognize yourself in this space, it represents bringing into that space which to us is most intimate a microcosm of chaotic society, it means feeling secure in an intermission, to be held in-between, waiting

INTERVIEW WITH

Marcia Faria

by Noemi Jaffe

An epigraph to one of the texts tells of a tradition in a certain country in which local inhabitants, forced to leave their homes, take their front door with them, throw it into the sea and settle wherever it lands. The door would be used then as a vessel and a compass. Where, in your film, does the door's symbolism reside?

Márcia: The door is the element which opens, it is a fissure, an opening which allows for passage, establishing an inside and out, a connection. One can think of the character's transitory state as a translation of this image in the film, the place where the character finds herself at the present and the place where she wants to go, where she intends to insert herself. In reality we could imagine that more than one door exists, at the same time that the bus depot functions as an entrance door to the city, there is the turnstile leading into the subway, which also creates a physical line dividing dreams, desires, of the depot's brutal reality.

In the text, you say that there was a point in which she already had enough money to leave and get a room in a cheap hotel, if she wanted to...

Marcia: Inês wasn't being forced to remain where she was, she could find another place to live, but she felt comfortable there. It was her own choice. She transformed the bus depot, a place of passage, a place of waiting, a non-place, in her home. The bus depot doubles as a labyrinth for Ines, a familiar and recurrent labyrinth, a perpetual engine referring to this transition zone in which she found herself.

Do you think your character resembles the bus depot?

Marcia: They complement each other. Bus depots and airports are designed for people to orient themselves in anyplace in the world, so you don't feel lost. In an airport in Frankfurt, or a bus depot in Paris or São Paulo, you'll feel the

same thing. The signs, illumination, spatial organization, all planned to make you feel safe and aware of your whereabouts, located. But Ines is lost inside the bus depot, not physically, but with no bearings in her life. The bus depot turns into a moment of gestation, a moment in which the character stands face to face with the city of São Paulo. The Tiete Bus Depot is the second largest bus depot in the world, it is a microcosm of the city, anything can happen inside. On the other hand, this story could have taken place in any large city in the world, which makes it a contemporary film. It is a story about moving from one place to another. Ines is in transit, chasing her dream.

As if she were in a tadpole stage.

Marcia: Yes, she is in a transformation stage. We never intended to make her a victim of her conditions, in a sufferer and that is why we didn't portray her as a migrant stereotype facing bad times in the big city. What makes Ines different is that she is there on her own free will, by her own choice. Chasing her dream of becoming a big movie star, of standing out amid the masses. Of changing her life, her city, trying to change her "pre-programmed" destiny, of dreaming about something that doesn't exist in her hometown. She isn't being excluded. Her desire is to become part of the world.

What interested you the most in this story?

Marcia: In the first place, I'm from Rio and I've been living in São Paulo now for some time, but, in reality, my filmmaking activities have led me to be constantly on the move. It is a theme which is particularly familiar to me. On the other hand, the fact that Ines is struggling to construct her own reality, her life interests me because it alludes to my own trajectory, it is a process that requires placing yourself in evidence which generates doubts, something that must be done during the creative process.

What scene moved you the most, emotionally, after the film was finished?

Marcia: There is this really simple scene, where the camera is set at a certain distance from the character, which really moved me. When, near the end of the movie, Ines returns to put her clothes in the locker, we used an establishing shot, in which we see her small in the midst of all the lockers, where she is just one more person in the crowd. I think this scene is moving, and reminded me of Billy Wilder's movie *The Apartment*. The distant camera allows to set Ines's small world into perspective, her locker, in face of all the other lockers which surround her. In another moment of the film, we shot a documental scene of a woman who I had already seen before at the bus depot, in one of the many days and nights I

spent there before we started shooting, which inspired us to include the character of the crazy woman. In this scene, Ines is trying to get to sleep, and this woman takes a locker key out of her pocket. She has a locker also and lives there as well, just like Ines. It was pure coincidence that we were shooting the moment she took out the same key that Ines had, it was like a present.

What does the metaphor of the crazy woman mean?

Marcia: She is the only character that acts alongside Ines. The others have their backs toward her, appear only partially or don't appear at all, as is the case of the mother, who's voice we don't hear, Ines stands alone in emptiness. And the crazy aquarium woman acts as Ines's shadow, representing the fear of becoming someone who is completely lost, who stands on the outside, who only participates in her own personal fantasies, living on the outskirts of the real world. The scene with the crazy woman and the aquarium is followed by



the scene in which she tries to get to sleep and the aquarium takes on a larger perspective in her dream. The fear of getting lost takes hold of the character. The fear of being a loser, of having to stay there forever, of becoming she herself a crazy woman inside the bus depot, of losing her bearings, of not finding the Ariadne thread leading out of the labyrinth.

What's amazing is that she's both lost and found at the same time.

Marcia: She is lost within familiar surroundings, she knows each nook and cranny of the bus depot, her disorientation is internal. She is struggling to find a place in the world, despite not having any explicit scene about her doubts, if her desires will be fulfilled or not, if everything isn't just all craziness and that she should just go back home, this is all translated in the scenes in which she wanders through the bus depot, looking for a place to sleep, in the bus depot's brutality. Am I doing the right thing? Maybe I should just give up and go home, get on a bus and leave?

Many times, people who are in tough situations wind up losing all their dignity and forget about hygiene, personal care, making them lose themselves, but not with Ines, the movie makes this very clear. She tries to dress well, she wants to use her earrings, wash. This shows that she is on the right track to be able to fulfill her dream.

Marcia: She is struggling to not let the shadows engulf her. She wants to return the aquarium, she doesn't want it to be part of her life, "here, take this aquarium back, it's not mine, it doesn't belong to me". The Karaoke scene is the moment when she fulfills her dream, the dream of becoming a movie star. The film has a dramatic curve, when she leaves to go to a party, she dresses up, puts on her best dress and later, when she comes back, lies to her mother and takes a bath with moist hand-tissues, puts on her clothes to face another night in the bus depot, and we see what happens during the night, her calvary through the depot until the Karaoke scene where her will to be happy comes to the surface, which fuels her to be able to face her harsh reality, to be able to start all over again the next morning. Within this "life and death" trajectory resides her dreams, her desire to find another place in the world. Filled with doubt, then certainties and then doubts again. It's like the creative process where, after each stage, you have to renovate your beliefs.

So, it's as if the film could be a metaphor of cinema itself?

Marcia: A metaphor of the creative process, the process of making a film. If you propose to say something, you create doubts, nobody is sure of the path, where it will lead or if it will end at all.

MARCIA FARIAdirector

Was born in 1968 in Rio de Janeiro, Brazil. Worked as assistant director for over 15 years in films such as “Carandiru” by Hector Babenco, “Lower City” by Sérgio Machado, “Motorcycle Diaries” and “Behind the Sun” by Walter Salles. Made her debut as director with two episodes of the TV series for HBO “Alice” working under the general direction of Karim Ainoüz and Sérgio Machado. In 2008 won an award sponsored by the São Paulo Secretary of Culture and produced her first film, the short “STATION”.

She is presently working on the screenplay for the feature film “A Procura de Martina”, which she won an award from the Rio de Janeiro State Culture Secretary.

GULLANEproduction company

Founded in 1996 Gullane’s main goal is combining high artistic and technical standards in order to produce projects with potentiality for festivals and commercial results. A focus on international co-productions is the company’s trademark.

In recent years it has produced major successes in both, critics and audience, in Brazil and abroad, as “Brainstorm” (Bicho de Sete Cabeças), by Laís Bodanzky, Official Selection at Toronto and Locarno in 2001; “Carandiru”, by Hector Babenco, Competition at Cannes 2003; “The year my parents went on vacation”, by Cao Hamburger, Competition at Berlin 2007; “Birdwatchers”, co-production with Italy directed by Marco Bechis, Competition at Venice 2008; “Plastic City”, co-production with China / Hong Kong directed by Yu Likwai, Competition at Venice 2008; “I travel because I have to, I come back because I love you”, directed by Marcelo Gomes and Karim Ainouz, Orizzonti at Venice 2009.

Besides cinema, Gullane has also projects for TV. In September 08 it released with HBO the first season of the successful fiction TV series “Alice”. Besides its second season, which is already in development, Gullane presents this year a whole line-up of Television projects.

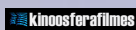


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SÃO PAULO
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