



Outsider Pictures
Presents
A Gullane and TC Filmes production

A WOLF AT THE DOOR (O LOBO ATRAS DA PORTA)



Written and directed by Fernando Coimbra
Brazil, 2013, 100 minutes, Portuguese (English subtitles)

Release Dates: March 27 – NYC, Village East & Los Angeles, Laemmle Music Hall
with additional dates TBA

Country: Brazil, 2013

Running Time: 100 minutes

Rating: Unrated

Official Website: <http://awolfatthedoormovie.com/>

Distributor Website: www.outsiderpictures.us

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Starring
Leandra Leal, Milhem Cortaz, Fabíola Nascimento

Written and directed by
Fernando Coimbra

Produced by
Caio Gullane, Fabiano Gullane, Debora Ivanov, Gabriel Lacerda,
Pablo Torrecillas, Rodrigo Castellar

Executive produced by
Sonia Hamburger, Caio Gullane, Fabiano Gullane, Rodrigo Castellar

Logline

Based on a true story, a nerve-rattling tale of a kidnapped child and the distraught parents left behind that captures the darkness that ensues when panic breeds suspicion and love turns to hate.

Synopsis

Set in the suburbs of Rio de Janeiro, *A WOLF AT THE DOOR* is based on real events, and is a nerve-rattling tale of a kidnapped child and the terror of the parents left behind. When Sylvia (Fabíola Nascimento) discovers her six-year-old daughter has been picked up at school by an unknown woman, police summon her husband Bernardo (Milhem Cortaz) to the station for questioning. There Bernardo confesses his extra-marital affair with the beautiful young Rosa (Leandra Leal), whom detectives believe to be involved in the kidnapping. Brazilian filmmaker Fernando Coimbra's suspenseful debut feature captures the heightened anxiety of every parent's worst nightmare, casting a light upon the cruelties of which humans are capable.

The Film

This first feature film directed by Fernando Coimbra is a tragic tale of romance under the surface of an electric thriller. In a suburban Rio de Janeiro, a love triangle takes place driven by lies, desires and perversities.

Bernardo is played by Milhem Cortaz (“Elite Squad”) and his wife is played by Fabíola Nascimento (“Estomago: a Gastronomic story”). The actress Leandra Leal (“Cazuza – time doesn’t stop”) plays Rosa, the main suspect of the kidnapping, and Bernardo’s lover, father of the child.

Lula Carvalho, the awarded director of Photography of the film, responsible for “Elite Squad 1 and 2”, creates a dramatic atmosphere through his lenses, composing the suspenseful love story.

The film is produced by Gullane in partnership with TC Filmes.

The film World Premiered at the 2013 Toronto Film Festival, and has also played the San Sebastian Film Festival, 2014 SXSW Film Festival, and 2014 Miami Film Festival, where it won the Grand Jury prizes for Best Film and Best Director.

A WOLF AT THE DOOR – FESTIVALS & AWARDS

Winner: San Sebastian Film Festival 2013 – Horizons Award

Winner: Havana Film Festival 2013 – Grand Coral 1st prize

Winner: Miami Film Festival 2014 – Best Film & Best Director

Winner: Rio de Janeiro Film Festival 2013 – Best Film & Best Actress

Toronto Film Festival 2013 – World Premiere

SXSW 2014 – US Premiere

Director Bio

Fernando Coimbra majored in Cinema and Video at the School of Communication and Arts from the University of São Paulo (ECA-USP) in 1999. In 1995 he wrote and directed his first short-length film, “As Agruras de um Homem-Sandwich” (The Bitterness of a Sandwich Man) in partnership with Murillo Mathias. The film, which was taken to the Brasília Festival the same year, received numerous awards. The following year, 1996, in partnership with João Carlos Lemos, he writes and directs his second short-length, “O Retrato de Deus Quando Jovem” (God’s Portrait when He was Young).

In 2005, he writes and directs the short-length “Pobres-diabos no Paraíso” (Poor Devils in Paradise), 35mm, 23 minutes, called for the Proposal from the Ministry of Culture. The film participates in several film festivals in Brazil and abroad, and wins the Tatu de Ouro Award for Best Fiction Film at the 32nd Jornada Internacional de Cinema da Bahia (2005), among others.

In 2007 he directs and shoots the DVD of “Os Sertões – O Homem 1” in high definition video in a large structure with 11 cameras shooting the show, live, simultaneously. This year he also shoots and finalizes the short-length “Trópico das Cabras”, which wins the Festival de Brasília do Cinema Brasileiro, and takes part of more than thirty festivals in Brazil and abroad, winning more than 21 awards.

In 2008 he shoots and finalizes “A Garrafa do Diabo” (The Devil’s Bottle), short-length, called for the Proposal for Short-Length Films with the topic on the Youngsters (known as the Short-Length for Kids), from the Ministry of Culture, in partnership with TVE. The film won the award for Best Fiction Film on the 1st Popular Jury Festival in 2009, taken place in several cities.

In 2009 he participates in the Olympic Short Film Contest, promoted by the International Olympic Committee. He wins the Brazilian Phase with the short “O Rim de Napoleão” (Napoleon’s Kidney). He goes to Switzerland where he shoots the short “Playing Tennis with Jean-Luc Godard”, for the final of the Olympic contest. The film wins the international phase, being in first place in the jury’s choice.

In 2010 he premieres “Magnífica Desolação” (Magnificent Desolation), winning the Stimulus Prize from the São Paulo Government, produced by Gullane, on the 21st São Paulo Short-Length International Festival where he wins the Canal Brasil-Acquisition Award.

“A Wolf at the Door” is his first feature film.

Director's Statement

A Wolf at the Door is a suburban Medea, a contemporary tragedy set in Rio de Janeiro in 2000. The film begins with officers investigating the disappearance of a young girl and later delves into the entrails and particularities of the relationships between its main characters. Under the surface of this thriller we find a tragic romance involving Bernardo, Rosa and Sylvia who become involved in a triangle of love and hate that leads them to a cycle of mutual aggressions culminating in Rosa's drastic attitude.

More than just love, be it carnal or metaphysical, the film is about deception. About what we hope for our lives and that which in fact really happens and how we react to this discrepancy between desire and reality.

The characters are seen as human beings in a brute state. They are guided by their most basic instincts – the hunt, conquest, seduction, possession, protection, surrender, and survival. The actors were coached in this direction and the decision to shoot much of the film in long sequence shots was taken precisely to better capture action in real time, with its silent moments and hesitations, giving the film a blunt, harsh, and realistic tone. The fact that we do not cut to different camera positions in a scene makes the spectators' task a bit more arduous, while at the same time more focused on one point of view and its duration.

Dialogues are fundamental in *A Wolf at the Door*. Not just to explain the characters' feelings, intentions and emotions nor to merely facilitate the narrative pace, but because suburban Rio de Janeiro is, in its essence, verbose. The characters talk so much that they sometimes don't even think properly before doing so. And this says a lot about the personality of each one, through what they say, the way they say it, what they say when they really mean something else. What matters here is not the communication between them, but their tainted attempts at communication. In this film the silent moments do not represent a lack of communication, but the only moments of sincere communication between the characters.

The idea to make this movie began in 1998, when I read about a crime very similar to the one depicted here in a magazine from 1960. The murderer, the lover of the child's father, committed a brutal crime and declined any defense at her trial. She was perfectly aware of her acts and, consequently, of her punishment, but said she regretted nothing. This attitude, together with the horrible crime she committed, led the media and public opinion as a whole to nickname her the "beast" and treat her as an inhuman monster.

My motivation for telling a story like this was the opportunity of investigating what makes a human being attain to this degree of cruelty and show how an attitude like this is not inhuman as it seems, but absolutely human if one were to take into consideration how often events like these are repeated, as if a behavioral pattern. A very similar event took place in Rio de Janeiro in early 2011. In Euripides' tragedy, Medea kills her own children through jealousy of her husband. This leads one to think that this type of extreme behavior is, after a manner, atavistic. And this provides the story with a tragic human dimension, beyond that of everyday dramas.

Every time a brutal passion crime hits the news, people in general glue their eyes to the newsreels in search of more information, details, clues, declarations, etc. The magnetism exerted by tragic events is unquestionable. But, why? Aristotle once said that tragedies provoke a mixture of "terror and pity" in the general public, causing a sort of purification of these emotions. Spectators experience these two extremes in fiction tragedies as well as in real ones that happen to others, to not have to experience them personally.

Before we started shooting the film I heard a Mexican producer once say that "you can't kill children in movies". I disagree, as I believe you can do anything in movies. We can produce

unimaginable cruelties on the screen, precisely to avoid from experiencing them in real life. Cinema is the place in which to broach all these taboos and purge them. To live extreme human emotions through the characters to better see what lies beyond the limits of our daily affairs.

Over the years, making this film became more of a necessity than a mere idea or whim. A necessity of talking about these obscure points in the cruel passions of mankind. Points which we make an issue of negating, of not seeing or which we classify as aberrations despite being a part of us all the same. When passion surpasses any individual's reason, they are able to do things they once thought impossible.

In this film, Bernardo and Rosa reveal themselves to be capable of anything when driven to extreme situations, acting in the name of pride, jealousy, fear, feelings of possession, frustration, the illusion of maintaining a reality alive that exists only in their delirious desires – the reason we chose to tell the story in two versions. The film's reality is subjective for each character. Leading thus not to one sole "truth" but to different and conflicting truths. The diverse manners in which each character understands their own story as well as the major contradiction of their points of view become the film's reality or truth. And it is this subjective conflict that leads to the aggressive trespassing into the other characters' individuality and intimacy and, consequently, to the tragic outcome – unhappily unavoidable in this story.

PRINCIPAL CAST

LEANDRA LEAL (Rosa)

Leandra Leal started acting on stage by the age of 7 and never stopped acting. In 1994 she participated of the big success from TV Cultura, "Teenager confessions" (Confissões de Adolescente). She played main characters in successful soap operas like "Explode Coração", "A Indomada", "Pecado Capital" and "O Cravo e a Rosa". In cinema, she acted in important productions like "Cazuza – Time doesn't stop", "The Man who Copied", "Zuzu Angel", "Sunstroke", among others.

MILHEM CORTAZ (Bernardo)

Actor from Sao Paulo, with an Arabic-Italian progeny. His first role in theater was on the play "O Santo Milagroso", from Laura César Muniz. Still a teenager, he went living in Italy and participated on the Piccolo Company, from Milan, in which he travelled the country doing street theater. He came back to Brazil in 1990 and worked with Antunes Filhos and Ulisses Cruz. After making some short films, he worked in the features "Through the window", "Nina", "Querô", "Elite Squad 1 and 2", among others. His first main role in cinema was the murderer Peixeira, in "Carandiru" (2003), from Hector Babenco.

FABIULA NASCIMENTO (Sylvia)

Fabiúla Nascimento works with cinema and television since 2005, when she premiered in the short film "Sem Ana". Soon after that, she acted in "Estomago, a Gastronomic story", film that gave her the Best Supporting Actress award in Premio Contigo. In television, she acted in important series and soap operas like "A Grande Família", "Força Tarefa", "Tapas e Beijos" and "Avenida Brasil".

ADDITIONAL CAST

Juliano Cazarré

Paulo Tiefenthaler

Karine Teles

Antonio Saboia

THE PRODUCTION COMPANIES

GULLANE

Gullane, founded in 1996 by brothers Caio Gullane and Fabiano Gullane, is one of today's better known and most respected Brazilian production companies. Its 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", by Marcelo Gomes and Karim Ainouz, Orizzonti at Venice 2009; "The Best Things in the World", by Laís Bodanzky, Alice nella Città Rome 2010; "All In", co-production with Argentina and Spain by Daniel Burman, Competition at Tribeca 2012; "Tabu", co-production with Portugal, Germany and France by Miguel Gomes, Competition at Berlin 2012; "Till Luck Do Us Part", by Roberto Santucci; "Rio 2096, a Story of Love and Fury", by Luiz Bolognesi, winner at Annecy International Animated Film Festival 2013; "Amazonia", co-production with France, by Thierry Ragobert, Venice 2013 and Toronto 2013.

TC FILMES

Founded in 2001, TC Filmes was involved, through its partners, in some of the major film productions of recent years in Brazil. In 2012 the company presented some of their own productions and co-production including 6 features films in co-production like "Raul - The beginning the end, the middle", by Walter Carvalho; "My Country", by André Ristum; "Prime Time Soup" by Odilon Rocha and 2 films as producers. "Boca" by Flavio Frederico and "Marighella" by Isa Grinspum Ferraz.

Moreover, TC Filmes has under production the feature film "Police Complaint", by Tomas Portella; and under development the feature films "Goodbye my brother", by Sérgio Machado; "The world of Putu" by Philippe Haïm; "Summer Hit", by Pablo Stoll, "Quietness", by André Ristum and "The eye and the knife" by Paulo Sacramento.

KEY CREDITS

Direction: Fernando Coimbra

Script: Fernando Coimbra

Cinematography: Lula Carvalho

Production Designer: Tiago Marques

Editing: Karen Akerman

Soundtrack and Sound Mixing: Ricardo Cutz

Executive Producers: Sonia Hamburger, Caio Gullane, Fabiano Gullane, Rodrigo Castellar.

Producers: Caio Gullane, Fabiano Gullane, Debora Ivanov, Gabriel Lacerda, Rodrigo Castellar, Pablo Torrecillas.

Co-producers: Fernando Coimbra, Karen Akerman, Lula Carvalho, Ricardo Cutz.

A Gullane and TC Filmes production in co-production with Cabra Filmes and Pela Madrugada