



PERLIMPS

A Film by Alê Abreu

PRESSKIT



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PERLIMPS

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— SYNOPSIS

Claé and Bruô are secret agents from enemy Kingdoms sent in a world controlled by Giants that is in the imminence of a terrible war. They must overcome their differences and combine forces to find the Perlimps, mysterious creatures who can ultimately find a way to peace.

A CONVERSATION WITH ALÊ ABREU

WHEN DID YOU FIRST START IMAGINING THE WORLD OF PERLIMPS?

I collect notes, dialogues, character design and background sketches, any element and scenes that come to mind when I am thinking about a new project, especially what has moved me, anything that brought me emotions. I do this for 2 or 3 years, usually while I am working on another project. A new universe starts to come to life with this process, and the story isn't quite clear to me yet at this point. When I began working on Perlimps, I scattered all these notes over the floor and I watched them for hours. I organized these elements and out of them came the storyline and a selection of drawings that showed me the way for Perlimps.

WHERE DOES THE NAME PERLIMPS COME FROM?

Initially, the movie was called *Voyagers of the Enchanted Forest*, but during production we felt that the movie asked for a different name.

The word Perlimps was a suggestion by Luiz Bolognesi (one of the producers), inspired by *pirilampus* (fireflies in Portuguese), for the beings that the two main characters are looking for. It was short, simple and inventive., and I thought that should be the name of the film as well.

WHERE DID YOU GROW UP? WHAT PLACE DOES THE FOREST HAVE IN YOUR LIFE?

I was born in São Paulo but I lived part of my childhood in a suburban area of the city - at the time, it was a very green place, with farms, creeks and trails.

The forest in Perlimps is also a symbolic space, related to childhood. A place in time, we could say, left behind when we transition to adulthood and the loss of innocence that comes with it.





YOU’VE SAID THAT THE STORY IS A REFLECTION OF CONTEMPORARY BRAZIL. CAN YOU EXPLAIN?

Claé and Bruô, the main characters, are secret agents from enemy kingdoms that are at war with each other.

They come from opposite worlds, from very different cultures, a century lasting conflict. I believe I made a relation to the political tension that exists in Brazil (and the world) and grows with each day.

Claé and Bruô should understand that dialogue, empathy and the union of differences will bring the strength they seek.

THE USE OF COLOUR AND LIGHT IN THE FILM IS VERY RICH, AND QUITE DIFFERENT FROM YOUR PREVIOUS WORK. HOW DID YOU DEVELOP THIS LOOK?

An important, if not fundamental, aspect of the language of this film is its color palette.

The “Perlimps” enter the forest in the form of a ray of light. I expressed this idea by letting the film become flooded by a multicolor spectrum, using the entire chromatic circle in the same scene. It’s an idea that transports me into a ludic and extremely free universe of childhood.

THIS IS THE FIRST TIME YOU’VE WORKED WITH OTHER ANIMATORS. WHAT WAS IT LIKE TO DIRECT THEM? WERE THERE ANY CHALLENGES?

Yes, that was a great experience. At first, I worked with Viviane Guimarães, the movie’s assistant director, animating the two main characters.

In a second moment, we’ve had Sandro Cleuzo animating João-de-Barro, a very important character in the plot. Cleuzo is one of the best animators in the industry. We got along very well and it was easy to find the acting the character needed.

IN YOUR ANNECY VIDEO PRESENTATION, THERE WAS A BOOK OF GHIBLI LAYOUTS ON YOUR STUDIO TABLE. IS GHIBLI A BIG INFLUENCE ON THE FILM?

You are very observant! Talking of Ghibli as a personal reference is almost commonplace nowadays, but it’s impossible not to admire these masters. I always learn so much with their movies. I am fortunate that my 4-year-old son is a big fan of Totoro, Ponyo and Howl’s moving castle. You have no idea how many times I have seen these movies over and over again lately.

But in the end, I have much more artistic inspiration from other areas besides animation.

WHEN DID YOU FIRST HEAR THE MUSIC OF ANDRÉ HOSOI AND WHAT EFFECT DID IT HAVE ON YOU? WHY DID YOU CHOOSE HIM AS THE COMPOSER FOR PERLIMPS?

André is a childhood friend, we studied in the same school. He’s one of the members of the

group BARBATUQUES - they use body percussion as their main instrument, and they had an important participation on the soundtrack of “Boy and the World” (soundtrack by Ruben Feffer and Gustavo Kurlat).

One day I heard part of a song that André posted on his social media and I thought it would be a great choice for Perlimps. It worked!

One must say that, besides the work of André Hosoi, we also have the work of the duo O GRIVO doing the sound design, creating a very special universe - there is a fine line between music and sound on Perlimps.

Anyway, these choices are not rational to me. Sometimes, I have the feeling that the film decides where it must go. It’s up to the director to listen to it.

A LOT OF THE FILM WAS MADE IN THE COUNTRYSIDE NEAR SANTO ANTÔNIO DO PINHAL. WHY DID YOU CHOOSE THIS PARTICULAR AREA, AND WERE THERE ANY

LOGISTICAL DIFFICULTIES IN CREATING AN ANIMATION STUDIO THERE?

Pre-production (2018) and the first phase of production (from 2019 until the pandemic) were completely produced in Santo Antônio do Pinhal. I did a good part of the development of the movie here on my own. I thought that the isolation of the mountains and the influence of nature would be essential for the creation of this film, and it was. On the other hand, building up a studio structure and bringing the professionals to the town was a big challenge. When we were finally getting into a more established phase, the pandemic struck.

WHAT EFFECT DID THE PANDEMIC HAVE ON THE PRODUCTION?

In March 2020 everyone returned to their cities and in the following weeks we had to face the fact that we wouldn't come back to the studio anymore, at least on this project.

We rearranged our pipeline to make it 100% online and in 2 months we were back to the same rhythm. It was a great surprise and I intend to keep working like that on my new projects.

WHAT IS THE FILM'S BUDGET? DID THE SUCCESS OF BOY AND THE WORLD HELP YOU FIND PARTNERS?

About 2 million dollars. Without a doubt, Boy and The World's success helped us fund 100% of the film in Brazil, with the important contribution of Sony, Globo Filmes and the Fundo Setorial do Audiovisual (Brazilian state fund for the film industry).

IN ANIMATION, BRAZIL DOESN'T DO MANY CO-PRODUCTIONS – LESS THAN NEIGHBORING LATIN AMERICAN COUNTRIES, FOR EXAMPLE. IS THIS JUST BECAUSE OF LINGUISTIC DIFFERENCES OR ARE THERE OTHER REASONS?

I don't believe language is a restriction. Unfortunately, for bureaucratic reasons or due to local legislation, it wasn't possible to do co-productions with some partners in Europe.

Folivari, Studio 352 and Nørlum were colleagues with whom we discussed for a long time and who ended up leaving their mark on the film.

I hope to still be able to work with them, whom I admire, someday on my new projects.

THE CLIMATE FOR FILM PRODUCTION HAS CHANGED A LOT UNDER JAIR BOLSONARO. CAN YOU IMAGINE MAKING ANOTHER FEATURE IN BRAZIL IN THESE CIRCUMSTANCES?

It will be a big challenge to keep producing in Brazil and it might get worse, depending where things lead to. Artistic freedom is fundamental to my work. I have two new projects in development.



— BIOGRAPHY

ALÊ ABREU

Director

Alê Abreu is a Brazilian film director, animator and screenwriter. In 2013, he released “The Boy and the World”, his second feature film. He won the Cristal for best feature film and the Audience Award at the Annecy Festival in 2014; among many awards, and was nominated at the Oscar for Best Animated Feature in 2016.

Creator and supervisor of the preschool animation series “Vivi Viravento: launched by Discovery Channel in 2018 in Brazil and Latin America. He is going to launch his third feature film “Perlimps” in June 2022 at the Annecy Festival.



— FILMOGRAPHY

ALÊ ABREU

2022	PERLIMPS
2013	BOY AND THE WORLD (O MENINO E O MUNDO)
2007	COSMIC BOY (GAROTO COSMICO)
2009	VIVI VIRAVENTO, TV Series
2007	PASSO, short
1998	ESPANTALHO, short
1993	SÍRIUS, short

BIOGRAPHY

PRODUCERS

LAÍS BONDANZKY

Laís Bodanzky, founded Buriti Filmes in 1997 together with Luiz Bolognesi. Her debut film **Brainstorm** was in the official competition of the Locarno Festival in 2001. The film projected actor Rodrigo Santoro to the world and became a classic in Brazilian cinematography.

She has also directed other acclaimed films: **The Ballroom** (2007), a co-production with France - Canal Arté and **The best things in the world** (2010), which premiered at the Rome Film Festival. Besides diverse documentaries for cinema and TV.

Her film **Just Like Our Parents** was selected for the 2017 Berlinale (Panorama Special) and nominated for the Teddy Award. It received excellent reviews in the specialized international media and was the most awarded film in Brazil in 2017.

Her most recent film **Pedro between the devil and the deep blue sea** will be released in Brazil in 2022.

Laís Bodanzky has also served as president of the São Paulo Film Commission/Spicine between 2019 and 2020.

She is currently producing the animation feature film **Perlimps**, directed by Alê Abreu (The Boy and the World - nominated for an Academy Award in 2016).



LUIZ BOLOGNESI

Writer, director and producer, cofounder of Buriti Filmes. He recently directed of the feature documentary **The Last Forest** in the 2021 Berlinale (Panorama) where it received the audience award. He also directed **Ex-Shaman**, a film that received honorable mention for best documentary at the 2018 Berlinale (Panorama) and the critics award for best film at the 2018 It's All True documentary festival.

In animation, Luiz Bolognesi directed **Rio 2096: A Story of Love and Fury** which received the Crystal Prize for best animation feature in Annecy 2013.

He is currently producing the animation feature film **Perlimps**, directed by Alê Abreu (The Boy and the World - nominated for an Academy Award in 2016).



ERNESTO SOTO

Journalist, screenwriter and producer. Founding partner of Misti Filmes and producer of the feature films: **Joaquim**, selected for the Official Competition of the Berlin Festival in 2017; **Waiting for the Carnival** (documentary), selected for the Panorama of the Berlin Festival in 2019 and **Tale of a Certain Orient** (in post-production), all of them directed by Marcelo Gomes. He is currently producing the animated feature film **Perlimps**, by Alê Abreu.



CAST VOICES

Lorenzo Tarantelli	Claé
Giulia Benite	Bruô
Stênio Garcia	John Ovenbird
Rosa Rosah	Mother
Nill Marcondes	Father

CREW

Director	Alê ABREU
Screenplay	Alê ABREU
Animation	Alê ABREU Sandro CLEUZO
Assistant director	Viviane GUIMARÃES
Casting director	Melissa GARCIA
Editing	Alê ABREU
Sound Design	O GRIVO
Music	André HOSOI O GRIVO
Production	Buriti Filmes Sony Pictures Globo Filmes Gloob
Producer	Laís BODANZKY Luiz BOLOGNESI Ernesto SOTO Alê ABREU
Associate producer	Rosane SVARTMAN
Country	Brazil
Latin American Distribution	Sony Pictures
Brazilian Distribution	Vitrine Filmes
French Distribution	UFO Distribution
International Sales	Best Friend Forever

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