



BANTAM FILMS PRESENT

CADÊNCIA

A FILM BY DAREN BARTLETT





“Sport is one of the strongest cultural elements of the country. To look at a sport that is so strong symbolically to Brazil, such a vigorous symbol to Brazil and to Rio de Janeiro especially, like football... through football, you will find other manifestations of Brazilian culture.”





Cadência sets out to articulate the ambiguous essence of Rio de Janeiro's symbolic identity - through its people, passions and traditions. Exploring the underground phenomena of traditional 'pipa' (kite) culture, the manifestation of Clovis and of course, football. The film features commentary from academics, artists, footballers (including legendary 80's Brazilian captain Sócrates), and last but not least, 'O Povo' (the people).

Cadência is a picture of Rio's sports and cultures, the firm cohesion that creates the strong unified image Brazil projects to the world. This film explores the country's rhythm, its cadence.

Cadência is the opportunity to discover the make up of the city's communities and an insight to some unique and at times misrepresented phenomena - the unifying effect of sport and culture as it winds up for carnival, the biggest celebration of the year.

Cadência's rich audio dimension includes an original score by composers David Kennedy and Adrian Corker incorporating field recordings by sound recordist/mixer Stephen Goldsmith.

The romantic and poetic contribution to the narrative is also enhanced by original stop frame animation by artist Jiwon Park, a host of archive photography and stunning technicolour images.

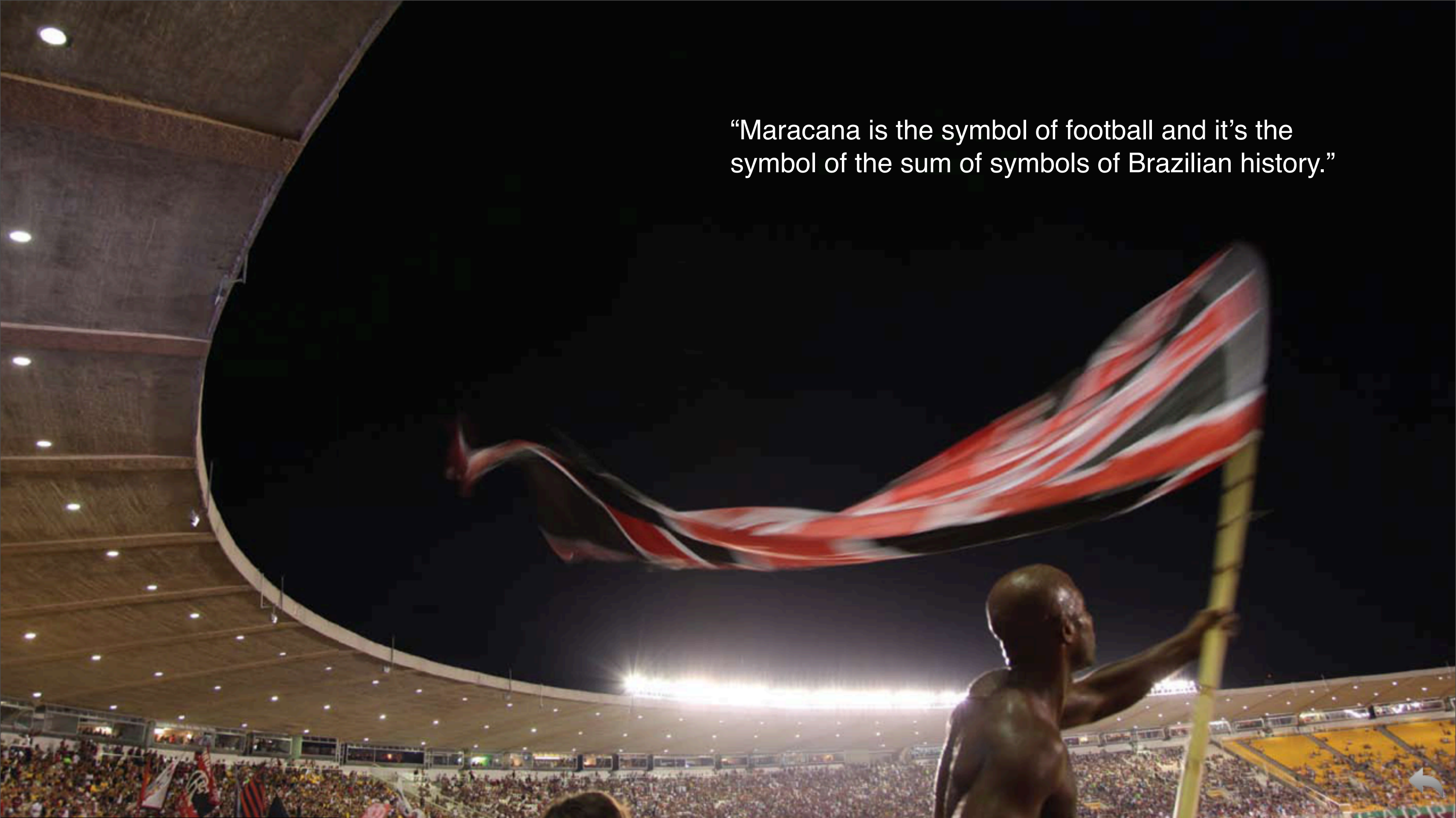




“When I get in the stadium, what I feel is the sensation of being alive, of being connected to so many other people who I don’t know and I probably won’t see again. (It’s) the feeling of an ideal family. We hug, we talk, we celebrate, we vibrate, we cheer without knowing each other. It doesn’t solve life’s problems because it’s temporary. But it points towards a great possibility of a new life, of a more generous life where people are more simple and closer to each other.”



“Maracana is the symbol of football and it’s the symbol of the sum of symbols of Brazilian history.”





“There is a whole language within flying a kite. You can call it kite, pippa, pina, papagay (parrot), cafifa. The whole identity, all the symbols of the collective cultures end up creating in major or minor scale, a language, its own language.”





“Clovis is really a great art. To be part of a Clovis a person has to be a stylist, an engineer, has to have ideas, imagination. (He) Has to have capacity of expression.”





daren bartlett

Co-founder of Bantam Films and director of Cadência

Films

O Zelador, 2007

Victory, post production

Kinetic, 2009

14 Bike Co., 2009

Cadência, 2010

BANTAM FILMS ARE COMMITTED TO MAKING DOCUMENTARIES OF BOTH FACTUAL AND ARTISTIC MERIT WHILST CONSTANTLY CHALLENGING NEW WAYS IN WHICH TO PRESENT THEIR STORIES.

DIRECTOR DAREN BARTLETT AND PRODUCER ABIGAIL CLARKE FOUNDED BANTAM FILMS IN 2006. THEIR FIRST FEATURE LENGTH DOCUMENTARY WAS MET WITH OUTSTANDING PRAISE FOR ITS INTIMATE PORTRAIT OF CAPOEIRA MASTER RUSSO. ENTITLED ‘O ZELADOR’, IT IS A FIVE-YEARS-IN-THE-MAKING OPUS THAT PLACES BOTH MASTER RUSSO AND CAPOEIRA FIRMLY IN ITS HISTORICAL, POLITICAL AND CULTURAL PLACE WITHIN BRAZILIAN SOCIETY. DAREN’S THIRD DOCUMENTARY ‘VICTORY’ CHRONICLES THE GRACIE FAMILY AND THEIR BRAZILIAN JU-JITSU DYNASTY WHILST HIS POETIC AND ATMOSPHERE SHORTS INCLUDE THE BLACK AND WHITE 16MM KINETIC FOR NIKE SPORTSWEAR AND A FILM FOR FIXED GEAR CREW 14 BIKE CO.

THEY ARE CURRENTLY DEVELOPING THEIR FIRST FEATURE LENGTH DRAMA FOR CINEMATIC RELEASE.

What is it that inspires you so much Brazilian culture?

Obviously for a film maker to be drawn to a particular subject there has to be an initial catalyst. Mine was in the form of Capoeira which I have been involved in for 16 years, which in turn led me to Brazilian Ju-Jitsu. These are both powerful and creative art forms that ask a lot from the participants. If you enter seriously into the art form, you will not only learn the art form but you will learn about yourself. So for me this was the door that opened into myself and ultimately fortified me to be able to apply the creativity that film making offers to such a rich vein of cultural diversity, to such an enthralling country as Brazil.

After living in Rio for nearly three years, learning the language, pursuing my chosen art forms to the highest possible standard I feel that the generosity, attention and care the Brazilian people have shown me is reflected in the work I can produce about their lives and their cultures.

What made you want to tell this story, the Cadência story?

The real inspiration for Cadência was to be able to address certain aspects of Brazilian culture that I had come across during the making of my two other documentaries that are shot there. The challenging dimension to Cadência was that the two other films were shot over several years, in contrast Cadência as a project could be measured in a few short months. This in itself was a real factor, being able to direct so much concentration and focus on a film is very rewarding and gives it drive and passion as a matter of course.

What were the most personal, memorable interviews for you?

Every interview can give you something, even if it is just a clear indication of what you are not looking for. I tend to make a lot of interviews. This helps me build a picture of the nuances of the subject but I am always very selective about the inclusion within the film as too many opinions can dissipate the overall thrust of a particular line of thought.

During the course of filming Cadência we made some truly wonderful informative and poetic interviews... Professor Mauricio Murad springs to mind. But for myself I would have to say that talking with Sócrates was a great experience, he conveyed a certain informed grace as well as great humour. Certainly worth the 36 hour, no sleep, round trip to get him.

Now that the film is finished, what does Cadência mean to you?

Finishing a documentary film is always a special moment of reflection and perhaps disbelief, that after so much endeavour you have arrived at the conclusion. The *process* of film making is the essence for a film maker. The beauty of collaboration, the exchange of ideas, the harnessing of emotions. All these and much more are channelled in a given direction, this is a moment of creative flux and can give varied results. We hope always to meet with approval, that is human nature. I believe William Blake once said, “All art is unceasing practice,” which for me means practice we must.



jiwon park

Artist behind the original animation drawings for Cadência



CURRENTLY STUDYING FINE ART 4D AT CENTRAL SAINT MARTINS, 23-YEAR-OLD ARTIST JIWON PARK CREATES INCREDIBLE FRAME-BY-FRAME ANIMATIONS, WORKING TRADITIONAL TECHNIQUES WITH A TRULY IMAGINATIVE, DYNAMIC AND RAW HAND STYLE. HER INSTINCTIVE AND DETAILED DRAWINGS VISUALISE NARRATIVES IN UNIQUE WAYS USING A PALETTE OF WATER COLOURS, CHARCOAL AND TEA AND COFFEE STAINING. THE SEQUENCES CREATED FOR CADÊNICA CONVEY THE ENERGY AND EMOTIONS OF LEGENDARY AND ICONOCLASTIC MOMENTS IN BRAZIL'S SPORT AND CULTURE HISTORY. FROM WHAT IS DUBBED THE GREATEST GOAL EVER SCORED BY BRAZIL, IN THE 1970'S WORLD CUP TO TEAM CAPTAIN SOCRATES'S SCORE AGAINST USSR IN 1982 AND A PIECE WITH CHARLES MILLER, THE BRAZILIAN-BORN, BRITISH-EDUCATED SPORTSMAN CONSIDERED TO BE THE FATHER OF BRAZILIAN FOOTBALL WHO INTRODUCED THE GAME TO BRAZIL IN THE LATE 1800'S.

Can you explain the creative processes behind your work?

Lots of drawings, lots of scannings and lots of imagining what is not there. It is the combination of instinctive creativity and time consuming labour.

Which visual artists inspire you?

I like David Shrigley, his drawings are very funny.

And how about filmmakers?

Walt Disney.

What art projects are you working on after Cadência?

I will be working on an animation project for the opera and of course I also need to work on college projects.

Who are you supporting in the World Cup?

Erm... I haven't decided yet.

Individual Works and Projects

Chewing Gum, 2007, clay animation

The Snail, 2007, frame-by-frame animation

The Room, 2008, short film

The Room – A Night Event, 2008, music video

The Park: Observation, 2008, animation

So On, 2008, animation

Dancing Man on the Paper, 2008, animation

An Insect, 2008, short film

Mother Earth, 2008, short film

I Will Not Pick My Nose On The Dinner Table, 2009, animation

A Speech, 2009, animation

Untitled Opera, 2009, short film

Self Portrait, 2009, video installation

Look In Your Mirror, 2009, short film

Sonnet 56, 2009, video installation

Heaven, Heaven, Heaven, 2009, animation

Laugh, 2010, animation



david kennedy

Co-composers of Cadência's film score



How did you get involved with Cadência?

I met Daren through Soul Jazz Records and have been working on other projects with him for over a year now, including other film work for Nike as well as his film Victory. He asked if I'd like to get involved with Cadência and it seemed like a great idea so I accepted.

Can you explain the creative processes behind your work?

It's quite simple really, I just like to create relatively minimal pieces to underline the mood or message of a scene. I think that often the music may not really stick out and immediately hit you, but it serves to reinforce the message of the scene or film. I've really enjoyed composing music to moving images recently, as it's quite liberating from writing more dancefloor, electronic music. For example, most of the music for Cadência has no beats, as they can end up dictating where a shot should be cut, so you have a lot more freedom and can let atmospheres and pads evolve over the course of minutes without it getting boring.

How about working with field recordings from Brazil?

What sets this project apart is using field recordings from Brazil intertwined with my compositions which I find evokes a certain sense of longing, as well as giving a flavour of, say, the atmosphere inside a Brazilian football stadium during a derby match.

What inspires you about Brazilian culture, its rhythms, its cadence?

Brazil seems a very open place. My housemate who has lived there for a while in the past has told me how open the culture is, how people play football in the streets, eat and socialise outside. I think it's unique due to its fusion of Africa, Europe and indigenous culture - for example musically, some Brazilian music uses African rhythms and adapts them to create something new. A lot is a product of colonialism - the effects of which I'm very interested in through my university studies.

And finally, who will you be supporting in the World Cup?

England, naturally!

www.myspace.com/hessleaudio

THE ORIGINAL SCORE FOR CADÊNCIA IS A COLLABORATION BETWEEN COMPOSERS DAVID KENNEDY AND ADRIAN CORKER, INCORPORATING FIELD RECORDINGS MADE IN RIO BY SOUND RECORDIST/MIXER STEPHEN GOLDSMITH. ALL THREE HAVE WORKED ON PREVIOUS PRODUCTIONS FOR BANTAM FILMS AND HAVE JOINED CREATIVE FORCES TO PRODUCE THE SCORE FOR THIS PROJECT.

adrian corker



Adrian Corker is a musician, composer of music for feature films and music supervisor. He has composed extensively for film and tv including co-composing the score for Bantam Films feature length documentary O ZELADOR. His music has been licensed extensively for film/tv features, documentaries and advertising. He is a founder member of creative collective 4waylab.

stephen goldsmith



CADÊNCIA

Director: DAREN BARTLETT

Producer: ABIGAIL CLARKE

Camera: GUY CORBISHLEY, DAREN BARTLETT

Sound Recordist: STEPHEN GOLDSMITH

Sound Designer/Mixer: STEPHEN GOLDSMITH

Sound Installation Re-recording Mixer: VINCENT WATTS

Editor: DAREN BARTLETT

Online Editor: JOHN MCMULLIN

Original Score Composed by: DAVID KENNEDY AND ADRIAN CORKER

Researcher: CLICEA MARIA AUGUSTO DE MIRANDA

Title Design: HANNA SAHLÉN

Animation: JIWON PARK

Special Thanks to: SÓCRATES - Brazilian Team Captain 1982

MAURICIO MURAD - Prof. Rio State University





Bantam Film is an independent film production company founded in 2006. The company is dedicated to the art of independent film-making.

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