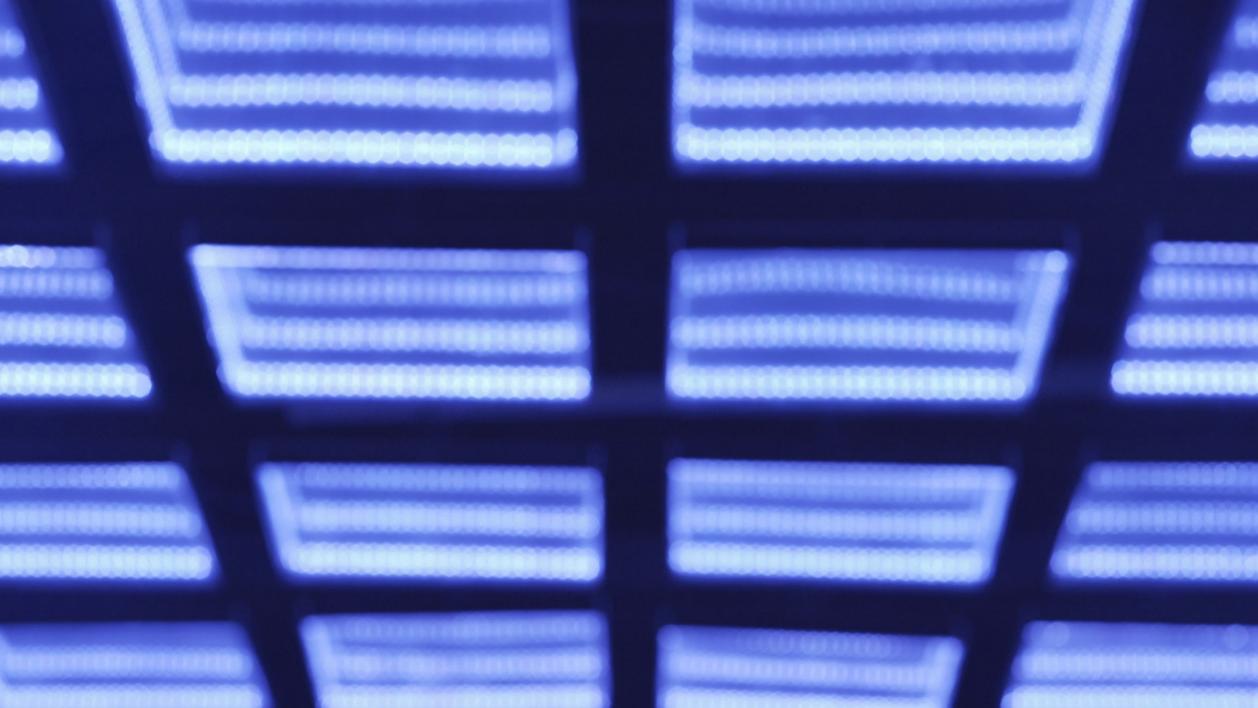
THE YOUNG FOLKS









The idea for this movie came to me in 2014 and a lot happened since then. Even though I had already begun to create this world, it was only in 2017 that I really decided to make things happen. The essence of the story remained the same but the script went through 13 versions to get to the last one, which was filmed. The crew also changed almost entirely in this process and, because of this reformulation, production had to stop for some time, interrupting several steps that had already started. But everything happens for a reason, right? If it wasn't for this hiatus our movie would be a different one and, probably, not the one I had in my mind. Anxiety and pressure (and how to deal with them) are themes addressed in the movie. And it was beating these two and thanks to everything that happened that I managed to transpose to screen exactly what I had in my head, and had drawn years earlier, with wonderful actors and crew that allowed me to achieve a better result than the one I hoped for.

Leo Maino, september 2018

In *The Young Folks*, cinematography and soundtrack are an intrinsic part of the story since they reinforce the main ideas and messages of the film.

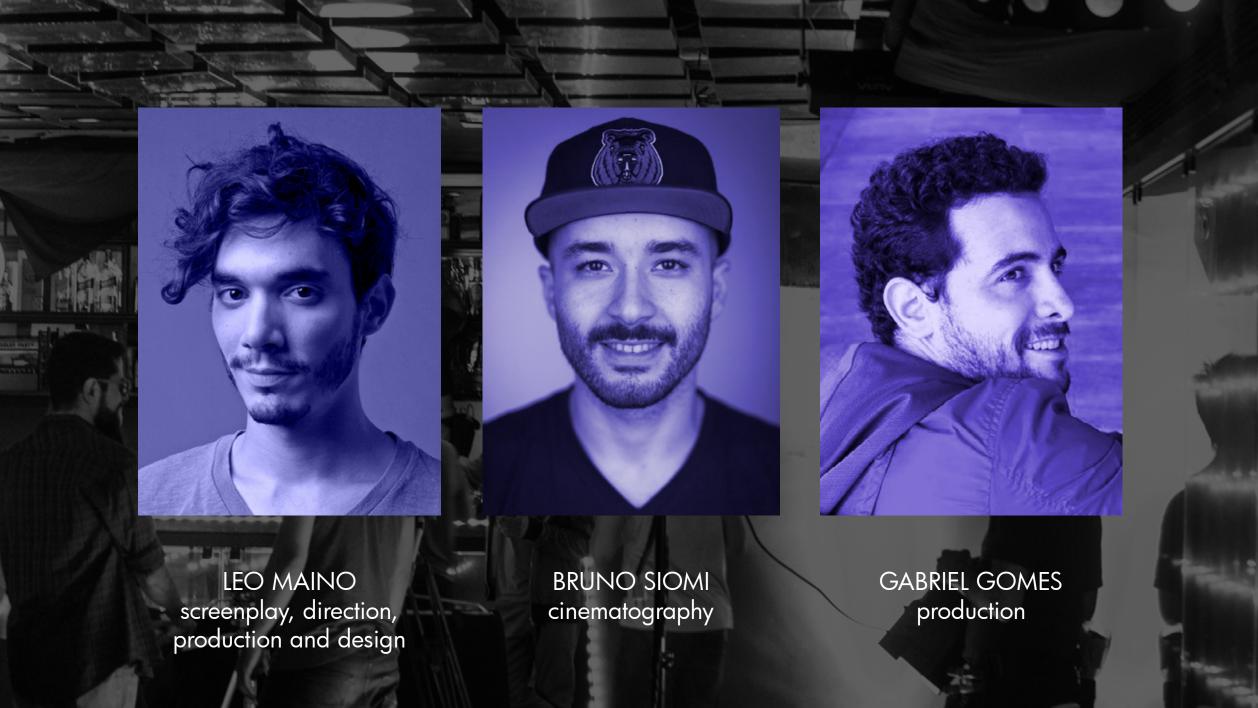
The big differential of this movie would be the fact of its soundtrack being made only by different versions of the song on which it is based. But this has proven to be difficult to achieve due to the clearance of the rights of the songs. In the end the solution was to create two versions of the short: one following this original idea and another with a soundtrack composed exclusively for the movie. The latter, the version to be distributed and shown in the film festival circuit.

The colour scheme of *The Young Folks* has great importance: the conversation scenes on the street have hot hues, representing the heat of new thoughts and discoveries happening inside the characters. In the nightclub scenes they are dancing

without worries or thoughts, so the hues will be cold ones.

The plot shows a specific situation in the lives of the characters: when their path is crossed by another person and, unexpectedly, they create a moment that will last forever. The important is not their past nor their future, thus, none of these are really shown. The important is who they are and what is going on now. And how does someone of that age going through that kind of thing thinks? How do they see Life? Just because they're not completely mature does not mean that their opinion, their knowledge or their wisdom would not be valid. The message is transmited in a straightforward way, natural with the vision from someone who's not a teenager anymore, but is not an adult yet.

















MIGUEL MONORI sound

VINICIUS NIPOTE original soundtrack

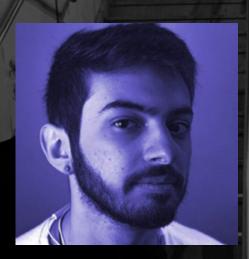
ANITA LISBOA art direction













RAPHAEL LUPO sound mixing

CAIO SENA editing and colour grading

LARISSA BENEVIDES costumes and makeup

JÚLIA SONEHARA 1st assistant director

PAULO ERNESTO assistant producer

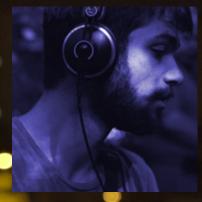


SUE ADUR cinematography assistant

NAIA CARRASCO cinematography assistant

















DAYVID OLIVEIRA security



CLARA JARDIM sound assistant



RAFAELA SCAFF cinematography assistant



NOEL FILHO gaffer







This film coud not have been made without the support of:

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