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HOW THE DOCUMENTARY RESEARCH PROCESS IS RELATED TO THE FINAL FILM PRODUCT

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Research on a topic with multiple individuals and events can be endless. I knew that the foundations of what happened in 1968 receded in time: Anthropophagy, Gilberto Freire's concepts, the period in which Edgar Santos was the chancellor of Federal University of Bahia, Rogério Duarte's ideas, Solar da Fossa, etc. I also knew that the ideas that had been planted then still influence Brazilian artists of today. It was necessary to establish some boundaries, establish a clear parameter on what should stay and what should be left out. My first boundary was temporal; I chose to portray solely the events of 1967, 1968, and 1969 and the researchers Eloá Chouzal and Antônio Venâncio began gathering only material about that period. This decision often gave rise to comic situations in which the researchers would come across pearls of information from 1972 and I had to remind them that they lay outside the scope of this work. I became a slave to these set boundaries, but they also helped to institute a clear territory in which to operate. Without them I certainly would have gotten lost.

The artists were reticent about the documentary and were not willing to be interviewed at first. According to them, this subject has been overdiscussed. Other directors had already worked on this subject such as Adilson Ruiz's medium-length film "Infinita Tropicália" or the material shot on 16 mm, but unedited by Silvio Darin in 1978, the television specials by Walter Salles in 1988 and Tadeu Jungle in 1998. Documentaries had also been made on specific artists, e.g., Rita Lee, Rogério Duprat, Arnaldo Batista, Caetano Veloso, and Gilberto Gil. Production contacted the directors and producers of these documentaries in order to gain access to their raw footage. I have always known that documentarians

are people who enjoy going through different life experiences and that they often take advantage of their profession to experience these situations and to come into contact with different worlds. In addition, as a rule, the material generated by these experiences is much more extensive than the final product; the final product always puts aside many hours of raw footage. Then I started to use some of this material, previously shot by others, to compensate for the interviews I was not doing.

Besides the archives and footage reutilization, a third and valuable source was obviously Brazilian cinema from that period. This source generated a huge amount of information and insights on the path taken by other directors. Today I see that it had a huge impact on my approach, more than the knowledge of all other points of view. My closest partners were my assistant Fernando Honesko and editor Oswaldo Santana. Informed by several sources, I had drawn a timeline with my first assistant, Aza Pinho. With Honesko I did a compilation that gave rise to a 5-hour material based on that timeline. Not only did we organize the material chronologically, but we also tried to sense which aspects were particularly interesting, amusing or entertaining.

As I said, there was some rejection on the part of the artists as to the idea of taped interviews. Also, I didn't feel like 'courting' the artists or trying to seduce them. They knew about the subject better than anyone else, but they must have had good reasons to avoid it. As Gil said at a meeting in London: "But this topic again!" Tom Zé also said he would do it as long as he was left for last: "I'll speak after they all speak." Rita Lee and Gal Costa never answered our emails. Only Caetano Veloso was patient enough to receive me at his apartment in Ipanema. Since he was a cinephile himself, he was ready to talk at all times, but repeatedly warned us: "There is almost nothing interesting in Brazil's archives, maybe abroad..."

Then my strategy focused on working with these diverse archival sources. Eloá Chouzal had begun researching long before. As she was an experienced researcher, she had already mapped the topic when I contacted her and knew where to go and the difficulties she would encounter. She lent me many books to read and think about, which became an obsession for me: I read just about everything that was given to me and even tried other books on my own. That helped me find important clues, which led me, for instance, to the recordings at RTP on the way to London, Maria Helena Guimarães' and Paulo Ramalho's super-8 films, and José Agripino's films that Lucila Meirelles had compiled and shown at several exhibits about his work. There was also valuable material gathered by Carlos Ebert and Marcello Bartz, who interviewed almost all of the artists for their

2005 DVD "Tropigal." This material constituted the basis for the chronological edition we did, during the finalization of which I had the assistance of Oswaldo Santana.

When we reached the limit of this material, we selected approximately 10 minutes of it to show to each of the artists. In place of interviews, I suggested they tape testimonials, promising to show them sneak peeks of their careers. We organized the taping session in the form of what I dubbed "Memory Cave." I showed them the pearls of information we had found during research, always in a darkened room and projected onto a large screen. I wanted them to plunge into the material because I knew there was a lot unheard, forgotten or unseen information. I was counting on the protagonists' surprise and so we did. The result was extraordinary.

When we started to edit pictures, films, and videos from 1967, 1968, and 1969, juxtaposing them to the testimonials taped in the present, it became clear that we had two different moments of the artists' lives in hand. The option for letting them tell the story in polyphony and under the images (off) made it possible to transport the audience to that period, allowing them to appear only at the apex of our bow: prisons and exile. From then on, the film becomes less voiced, more sensorial, and the material ends up speaking for itself.