

Berlinale
71st Internationale
Filmfestspiele
Berlin
Berlinale Series



THE LAST DAYS OF
GILDA

(Os Últimos Dias de Gilda)

created by **Gustavo Pizzi**

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Short Synopsis

Gilda loves cooking, men and life. But for her narrow-minded, religious neighbours this self-confident, independent woman who butchers pigs in her garden and has more than one lover, is increasingly becoming a thorn in the flesh.

THE LAST DAYS OF GILDA

Gilda (Karine Teles) is a free woman in the broadest sense of the word; she breeds pigs and chickens for slaughter in the backyard of her home and with her excellent culinary skills, produces recipes that delight her friends and lovers alike.

But her free-spirited behaviour and sexual confidence increasingly irritates her neighbours, especially Cacilda (Julia Stockler), wife of Ismael (Igor Campagnaro), who is running for public office through a local party linked to a religious group.

As tensions rise, Gilda flaunts her independence and continues with her multiple relationships, which are free from ties or labels. But if the prejudice, sexism and cruel gossip of everyone around her is not enough to bare, Gilda must also deal with an increase in urban violence where she lives and the fight between drug dealers, police and militiamen in search of control of her community.

The Last Days of Gilda presents a reflection on freedom, the role of women in society, self-acceptance and the dangerous alliance between religion and public power.

An adaptation of Rodrigo de Roure's theatrical monologue of the same name, the 4-part limited series has been created and directed by Gustavo Pizzi (Loving, Riscado) and co-written with Karine Teles. The cast includes Karine Teles (Bacurau, Loving), Antonio Saboia (Bacurau), Julia Stockler (Invisible Life), Lucas Gouvêa (Loving), Ana Carbatti, João Vitor Silva and Higor Campagnaro.







Crew

Created, Directed and Produced by **Gustavo Pizzi**
based on the original play by **Rodrigo de Roure**
Screenplay by **Gustavo Pizzi e Karine Teles**

Line Producer **Carlos Eduardo Valinoti**

Cinematographer **Pedro Faerstein**

Art Director **Dina Salem Levy**

Costume Designer **Diana Leste**

Editor **Alice Furtado**

Sound Recordist **Frederico Massine**

Sound Design and Mix **François Wolf**

Original Soundtrack **Pedro Sodré e Rudah**

Post Coordinator **Guga Nascimento**

Colorist **Hebert Marmo**

Cast

Karine Teles

Julia Stockler

Antonio Saboia

Ana Carbatti

Lucas Gouvêa

João Vitor Silva

Higor Campagnaro

Renato Luciano

Bruno Balthazar

Erom Cordeiro

Dida Camero

Inez Vianna

Camilo Pellegrini

Digão Ribeiro

Philipp Lavra

Mauricio Piancó



Gustavo Pizzi

Gustavo Pizzi is a director, screenwriter and producer. His first film was the documentary “Simple Past” (2008). His first fictional movie, “Craft” (2010), premiered on SXSW and was exhibited in more than 50 international festivals and museums like MoMA.

In 2018, he released “Loving”, which premiered at Sundance and attended several festivals like Rotterdam, Göteborg, Málaga, Karlovy Vary, CPH PIX, among others, totaling more than 80 festivals around the world. “Loving” was also negotiated for the commercial circuit of 25 territories like France, Benelux, Spain, Mexico, Portugal, USA, China, Australia, Serbia, and others. In 2021, Gustavo’s latest project, the mini-series “The Last Days of Gilda” was selected for the Berlinale Series 2021.

Creator’s notes

I keep wondering what would have happened to Gilda if she had lived in the Middle Ages. Maybe she would have been burned at the stake. Or in the 70s, in Brazil ruled by military dictatorships. She would most likely have been imprisoned, tortured, and killed. Gilda would certainly have to fight for her freedom at any given time. “Freedom is a constant struggle” as American activist Angela Davis reminds us in her speech – given at the Birbeck University in 2013 – whose title comes from a libertarian song uttered in Southern US during the 20th-century freedom movement, where the verses keep on saying, “They say that freedom is a constant dying / Oh Lord, we’ve died so long / We must be free, we must be free”.

Gilda wants to be at her home, to live near her son and her mother, to work, to have her lovers, boyfriends, and friends. She doesn’t mean to harm anyone, nor to impose on those around her a way of living or her way of being. But Gilda starts to bother some people around her, to the extent that these people feel entitled to gather and attack her.

Who wins with the polarization and division that has been going on between family members, friends, and neighbors? People that once loved each other start

to hate one another. Who wins with the new rise of fascism? Where are the sources of this whole worldwide campaign?

“The Last Days of Gilda” was shot in 12 days, between the two rounds of the 2018 Brazilian presidential election. We were all feeling anguished with the possible paths for our country and the cinema industry in Brazil. The spirit of that moment was very present in each sequence we would shoot. It was a sort of mimesis of what was going on in the streets, without us having planned any of that. Gilda represented each member of the crew and turned into a viable answer we were giving as artists and citizens, even if we were crushed between hope and fear.

Gilda is, after all, a metaphor for what we would like to be: she’s brave, fearless, and witty. But she’s also extremely human. She makes mistakes, she fights, she overreacts. She’s not a superheroine. She’s fragile, she’s delicate and she suffers. The violence to which she is exposed causes profound damages to her and those around her. And we try learning with Gilda it is through empathy and compassion that perhaps there is the possibility of building a future that might be starting now.



Production company

Associated production

**BALEIA
FILMS**

**85 - PARTIDO DO SENHOR
ISMAEL NOSTRO**

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do Cinema

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