



ABAETÊ

The soul of Amazon

Note: This document has been translated from Portuguese through google and may present some language problems

SYNOPSIS

The documentary aims to address the encounter between modern science and traditional knowledge in the largest tropical rainforest on the planet. As leaders of indigenous social movements, quilombolas and extractivists seek survival alternatives for their communities - trying to preserve their territories against the indiscriminate advance of livestock production, soy and illegal logging - satellites, cutting-edge technology and scientific teams work to understand the ecosystems of the Amazon and its socio-political importance.

The film begins with a trip in the Rios Voadores project balloon, led by researcher Gerard Moss, who traverses the Amazonian skies to understand the region's water cycles - rivers that fly like invisible atmospheric watercourses that pass overhead transporting moisture and water vapor from the Amazon Basin to other regions of Brazil. We entered the territory of the

Ikpeng tribe in the Xingu National Park (Mato Grosso) to record the work of the audiovisual director Natuyu Yuwioi Txicão, who decided to undertake a journey of 1,815 kilometers along the Xingu River - source of water, food and ritual for a population of about 25,000 indigenous people from 24 ethnic groups. Natuyu's goal is to know and portray in a documentary Sheyla Juruna, a 36-year-old indigenous woman, leader of the protection movement of the Xingu River. Juruna has been actively involved in the struggle for the defense of the Xingu River since the historic court victory of 1989 that paralyzed the Kakarô dam complex and is currently working to secure indigenous rights and the demarcation of their lands. During his trip, the chamber of Natuyu meets the story of the lawyer José Batista, in the city of Marabá.

Papers of court cases pile up on the desk of the lawyer's office, such as the killing of 19 landless workers in Eldorado dos Carajás in 1997, the murder of the American nun, Dorothy Stang in 2005, and the homicides of ecologists José Cláudio Ribeiro da Silva and his wife Maria do Espírito Santo. As a result of his work, José lives with frequent death threats. As a counterpoint to these stories, we go with the Mocoongo circus to visit the communities of the Tapajós-Arapiuns Extractive Reserve, made up of indigenous peoples, caboclos, mestizos and migrants. The popular educator Magnolio de Oliveira uses circus language and theater to bring a popular education project aimed at social organization, human rights, health, sanitation, income generation, culture and digital inclusion to the riverine population. Indigenous villages are no longer the same as 20 years ago: they have television and satellite dishes. But the rites remain, with dances, music, myths and tales that carry us to the other way of living and being.

Guided by scientist Flávio Luizão, we visited the facilities of the LBA National Program - Large-Scale Atmosphere Research in the Amazon - one of the world's largest scientific projects in the environmental field, currently undergoing research in eight Brazilian states, which is detecting the consequences of deforestation and burning in the region, their participation in the climate change landscape and its social effects. It brings us to know the results of the Amazon Scenarios Project, which includes scientists from the Geoma (Thematic Network on Environmental Modeling of the Amazon and the PPBio (Biodiversity Research Program) projects, in an effort of the Brazilian Ministry of Science and Technology to generate and synthesize together recent data and new discoveries about biodiversity, climate and the use of the Earth's cover in the Amazon. The objective is to know and debate about the geomorphological management of the Amazonian territory, which allows Brazil to hold the greatest genetic patrimony, the largest river basin and largest rainforest in the world - determining assets in the planet's climate regulation - and portraying the struggle of indigenous peoples to strengthen their identity, protect their territory and their cultures. In the documentary satellite images and simulations of modern software that illustrates the environmental deterioration produced by the timber industry, agribusiness and illegal burning are mixed with ancestral knowledge, daily life in the forest and interactive relations with the developed by the indigenous peoples.



Can the Amazon advance as a regional collectivity? Through transitions, parallel assembly and contemplative images of natural landscapes - similar to the documentaries *Terra* and *Home* - we will approach the particular temporality of the original native cultures, the ceremonies that ritualize their daily life, and the scientific and technological activities that promote the principles of sustainability as a viable option for the local economic production and for the social development of the communities of the Amazon

2. STRUCTURE

The documentary will be constructed in four stages: introduction, conflict development, climax and outcome. The objective is to contribute to the construction of a critical awareness regarding the social problems that are currently living in the Amazon. The function of the landscape images will be to represent part of the territory perceived by the protagonists, whose character is the result of the action of natural and human factors and the interrelation between them. Archival material, satellites photography and microscopic images of water and other elements will give a metaphorical and complementary meaning to the content of the narration. Long plots of villages, outlying urban landscapes, rivers, forest, fire and smoke produced by burning, aerial shots and travellings will be used to create meanings unique to each scene. In the case of one of the characters of the film, the native director Natuyu Yuwipo Txicão, the technique of the metacine will be used like own style of narration. The documentary is backed by an investigative process that allows a pre-planned shooting, but it also constitutes a quest where unforeseen and unforeseen events are as important as the original idea.]

PART I. Opening: The film begins with images of the sun, captured by NASA. We see in detail images of the sun's fire representing the energy that allows life on the planet. Dawn: small animals, plants, rocks and trees receive the heat of the sun and its light. An indigenous girl, who is being engraved in a black and white image, draws a circle on the floor of her village. Within the circle drawings and images merge in sequence that represent the pre-Columbian culture of the Americas. The narration in off takes us to a time dominated by the natural phenomena, that reveals a deep representation of the nature in distinct objects of art and cult. Gradually more contemporary representations arise and the narration tells us about the Western construction of a linear time, based on the idea of progress and technological development. We see modern and contemporary symbols of power, until it reaches the image of a satellite that observes the Earth. Satellite photos show the human occupation of the planet. We return to the circle drawn by the indigenous girl who now waves her farewell with her hands. The person who records these images, Natuyu, departs from the bank in a boat to begin his journey on the Xingu River. It begins the presentation of the other characters, in parallel assembly. Enter the title of the movie.

PART II: Gerard Moss traverses the skies in his balloon, collecting samples of water vapor. Through photos and archive images, we contextualize his personal history: his travels around the world, how he arrived in the Amazon region, how the Rios Voadores project was born, what are its objectives, what is its importance for the region and its communities. We begin to know the protagonists of the film one by one. In the Xingu National Park, the native Natuyu Yuwioi Txicão records the daily life of her village with a video camera. The audiovisual director seeks answers to the problems of the various ethnic groups living in the region. The waters of the Xingu River take you on a journey to the past, present and future of the region. In this quest, Natuyu intends to document the story of Sheyla Juruna, leader of the river protection movement and the rights of Amazonian peoples. But before that, an astonishing encounter leads her to learn the story of lawyer José Batista in the Marabá region. He works on the judicial cases related to the homicides of environmentalists José Ribeiro da Silva and his wife Maria do Espírito Santo, as well as the missionary Dorothy Stang, internationally known for its conservation role. Traveling along the river, Natuyu also meets the popular educator Magnolio de Oliveira, who takes the theater to the riverside populations of the Tapajós-Arapiuns Extractive Reserve. These stories connect on a backdrop of deforestation and burning. The destruction of the ecosystem is analyzed by the scientist Flávio Luizão, who seeks to know its impacts in the climate change landscape. He will soon realize the social effects of these imbalances.

PART III : The narrative structure is defined by the trip: Gerard Moss, balloon, Natuyu by boat, the researcher Luizão for the different observation towers scattered throughout the Amazonian territory, the clown by the riverside communities, the CPT lawyer for the landless settlements - all characters that they walk a path of internal transformation as they approach (or not) their goals. The dramatic tension of each personal story ends.

PART IV: Outcome and conclusion with an optimistic epilogue. The investigations revealed the environmental damage caused by the modernization process and the cross-cultural conflicts were present in the stories of the protagonists. The documentary leaves open reflections, so that the viewer - who was part of the trip - finds or not points in common in the different ways of understanding the social and its relation to nature. The image of the sun that crossed the whole film merges behind the rivers, after fulfilling another cycle.

3. SIMULATION OF THE APPROACH STRATEGY

SEQUENCE OF OPENING Images of the night, starry sky. Night silence. Open plan of the forest. If a mechanical sound is heard, a telescope sets in motion, rotates, points to the starry sky. We cut to the very first plane of the sun. We see its gases, fire, its energy that extends ... it begins to dawn in the Amazon. **OFF NARRATION** Of all the forms of energy supplying our planet, the sun is undoubtedly the most important and vital. Formed 4.5 billion years ago, its light reaches Earth to feed and develop all living things. Distinct landscapes and vegetable shapes receive the sun's rays. Aquatic animals, mountains, rivers, rocky forms. We cut an indigenous girl who is being videotaped in black and white. She smiles, runs and draws a circle on the ground. We enter the circle and begin to relive the pre-Columbian history, through his pieces of art loaded with symbols of distinct natural phenomena, among them the sun, as the initiator of holistic thinking.

OFF NARRATION The daily and annual cycle of the sun was for the traditional people a proof of the harmony and complexity of the distinct ecosystems of the earth. The world is covered with the clothing of nature, with its heat, and thus, the seasons and the hours change. Symbol of constant movement, the sun represents the universal rhythm that precedes, constitutes and succeeds to any change of epoch, giving meaning to the cyclical thought of the first cultures. The symbols change, move in a linear direction. We now see modern symbols that represent the way to material progress and technological development, until we reach a satellite that observes Earth.

OFF NARRATION The gradual loss of the cyclical sense of time experienced by the West, from the rigidity of its culture, from the outbreak of the great cities, distancing itself from natural periods - and a growing individualization, gave to time the linear and chronological sense and established the concept of progress, as a foundation for being, understanding and living. Sequences of satellite photos evidence environmental degradation.

OFF NARRATION Our planet is changing. The material and technological progress that filled us with optimism as a metaphor for unlimited production and the expansive circulation of goods, messages and capitals, made us forget where life came from. The excessive exploitation of natural resources to obtain raw materials and energy has caused ecological and social damages that oblige us to go back and understand the cyclical rhythm of ancestral peoples.

Enter music.

We return to the home movie in black and white where the indigenous girl plays. She is reunited with what appears to be her family on the banks of a river. He's saying goodbye with

his hands ... the image drifts away from the river's edge as the group leaves, a motor noise can be heard and the waves produced by their departure can be seen. The Camera focuses on Natuyu's face, she looks ahead, the sun illuminates her eyes: she began her journey. It begins the presentation of the other characters in parallel assembly. We cut into a hot air balloon that is being inflated in the middle of a clearing in the jungle and starts slowly rising above the treetops. It is dawning and this soft sunlight penetrates the balloon as it inflates, Gerard Moss checks his equipment and releases the rope to start climbing: he smiles, he likes the idea of ascending the Amazonian landscapes. We cut Flávio Luizão, who is beginning to climb in one of the 16 research towers that are scattered throughout the forest. It is dawning, the sun backlighting with the tip of the tower, it begins to climb the stairs while listening to the natural noise of the forest. The Camera frames it through the zenith plane as it rises. We cut Magnolio Oliveira, who is making up clown in front of an improvised mirror hanging on the trunk of a tree, we see behind him a group of young men and boys waiting for him, he looks at them through the mirror. We traced her face in the foreground, watching how the makeup penetrates the skin.

Magnolio shouts in his clown voice: "Action! The camera climbs up to the sky amid the improvised circus in the forest and merges with the sun. Enter the title of the movie: In a sequence of closed planes, we see microscopic images of water molecules. Its texture, colors and shapes form lush landscapes.

OFF NARRATION The Amazon rainforest, or Amazon, is the most extensive rainforest in the world. Its extension extends to six million square kilometers distributed among nine South American countries: Bolivia, Colombia, Ecuador, Guyana, Peru, Suriname, Venezuela, French Guiana and Brazil - that owns more than 50% of this territory. It is the ecosystem with the greatest biodiversity of the Earth, maintaining approximately 60 thousand species of plants, thousand species of birds and more than 300 species of mammals. In Brazil alone, the Amazon rainforest is the natural space of 20 million people, including about 180,000 Amerindians and many more caboclos (traditional forest dwellers of Amerindian and Portuguese origin). These communities depend on the forest to live. The jungle provides them with everything from food and shelter to tools and medicines, and also plays a crucial role in their culture and religious belief system. A microscopic molecule of water slowly melts with a cloud of vapor. We cut to the route of the balloon and the possibilities of aerial shots that it offers us of the amazonian landscape. They are the first general plans that show the natural splendor of the territory.

PICTURES



NATUYO AND XINGU RIVER



SHEYLA JURUNA



Testimony of the indigenous leadership Sheila Juruna

https://www.youtube.com/watch?time_continue=128&v=Q4ujp25tUe0





RIOS VOADORES PROJECT AND GERARD MOSS EXPEDITION





CIRCO MOCORONGO AND MAGNOLIO OLIVEIRA



COMISSÃO PASTORAL DA TERRA / MARABÁ CITY



DOROTY STANG - ASSASSINATED ENVIRONMENTAL ACTIVIST



SOYBEAN PLANTING ADVANCES OVER THE FOREST



BURNS AND DEFORESTATION



Deep in Brazil's Amazon jungle, more than a hundred miles from the nearest city, stands South America's tallest structure, the Amazon Tall Tower Observatory (ATTO). Reaching 325 meters (or 1,066 feet) into the sky above the trees, the ATTO is taller than the Chrysler Building or the Eiffel Tower.







Built in a collaboration between Germany's Max Planck Institute and Brazil's National Institute for Amazon Research, the tower will be equipped with high-tech instruments and an observatory to monitor relationships between the jungle and the atmosphere beginning in July. According to the institutes, ATTO will gather data on heat, water, carbon gas, winds, cloud formation and weather patterns.





PICTURE: CHARLES HAMILTON JAMES/NATIONAL GEOGRAPHIC

VARIOUS BANDS NOMADES OF AWAS - AN ISOLATED OR NOT CONTACTED PEOPLE WHO LIVES IN THE EASTERNEST PART OF THE AMAZON, WHIP FOR THE MATAS OF THE CENTER OF THE TERRITORY, LIVING IN ALMOST CONSTANT LEAVES OF THE CHAMPIONS OF MOTOSERAS, AND IN THE DRY SEASON, OF THE SMOKING OF BURNS.

UNTIL THE LITTLE EXPLORED DETAILS OF THE PLUVIAL FOREST IN THE OLYMPIC DIVIDE OF BRAZIL WITH PERU, ISOLATED GROUPS HAVE TO LIVE IN ESCAPE TO ESCAPE THE DEVASTATIONS OF THE ILLEGAL EXTRACTION OF MADEIRA, MINERAÇÃO AND GOLD, AND NOW, OF NARCOTRÁFICO. THROUGHOUT THE AMAZONIAN BASIN GROWTH THREATS TO THE SAFETY OF THE FIFTEEN 50 TO 100 ISOLATED AND NOT CONTACTED TRIBES - MAYBE FIVE THOUSAND PEOPLE IN THE TOTAL. THESE GROUPS CONSTITUTE THE MOST OF THE REMAINING ISOLATED TRIBES IN THE WORLD.



FOTOS CHARLES HAMILTON JAMES/NATIONAL GEOGRAFIC

The only of the so-called uncontacted tribes known to exist outside the Amazon live in the shrub forest of the Paraguayan Chaco, the Andaman Islands, the Indian Ocean, and western New Guinea, Indonesia. The numbers may seem small, but indigenous rights advocates say that something much bigger is at stake: preserving the last vestiges of a way of life that has virtually disappeared from the planet and still survives outside our industrial economy.

TEAM



DIRECTOR – MÔNICA LINHARES

Mônica Linhares is a journalist, brazilian filmmaker, director of the International Socio-Environmental Film Festival Planeta.doc (www.planetadoc.com), which arrives this year to its sixth edition in Brazil.

Graduated in journalism and cinema, she specialized in documentary film at the Madrid Film Institute (www.institutodelcine.es). He holds a Master's degree in *Latin American economic development* and *International Relations* in Universidad Internacional de Andalucía and a doctorate in *Audiovisual Communication, Public Relations and Advertising* in Universidad Complutense de Madrid (UCM). Worked as assistant director in several audiovisual jobs, she was part of the team of production and directorial assistance of feature films by Olhar Imaginario, directed by São Paulo filmmaker Toni Venturi.

She worked as assistant director of the film *Gaijin 2* by Tizuka Yamazaki, was a producer on Canal Cuatro, Spain and Ibero-American Television (ATEI) in Madrid.

Mônica developed her work as a journalist in numerous companies and institutions, having integrated projects of the United Nations Industrial Development Organization and the Chico Mendes Institute of Biodiversity. She was the winner of the World Wild Foundation Award for Journalism in Brazil.

This is her first movie as a director.



LOCAL PRODUCER – MARCELO CORDERO

Marcelo Emilio Cordero Quiroga is a bolivian critic, curator and distributor of cinema.

He is currently director of Yaneramai Films, a private cultural company dedicated to audiovisual management in the areas of sales, distribution, programming, exhibition and training, based in the state of Acre, in Brazil.

He is the artistic director of the International Pachamama-Cinema Festival of Fronteira, where he previously served as director of programming and curatorship. He is also the curator of the Brasil Rádical Festival in the Radio Film Festival of the city of La Paz and curator of the Environmental Film Festival of Espírito Santo - Brazil. He is a programmer at Cine Teatro Recreio in the city of Rio Branco, State of Acre - Brazil. He was part of the selection committee of the Fenix Film Awards until 2018.

He was director of the cinema magazine Fotogenia, professor of Audiovisual Communication at the Franz Tamayo Private University of La Paz - Bolivia, host of the weekly program "El Placer de la mirada", dedicated to film criticism on Radio Deseo in La Paz - Bolivia Director of Market and Samples at the Bolívia Lab from 2011 to 2013 and creator of the Latin Film Distribution Network Latinopolis Filmes. He writes regularly in various media related to the world of cinema, and Bolivian journalism, as well as his blog Lagaña de Perro. Creator and promoter of the Microcines Network project, in partnership with the Chaski Group of Peru.

In the area of Audiovisual Production he began his career as a production assistant for the Bolivian TV series Fuego Cruzado and Historias del Vecino. He was a producer and cameraman of the NGO Gregoria Apaza and of the La Paz production company Metamorfosis. He was a cameraman and producer of the Project: "Urban Cultures in Latin America from Imaginarios

Sociales" by the Patiño Foundation of Bolivia. I work in the production of documentaries for the Friedrich Ebert Stiftung Foundation, the UNIR Foundation and the Yaneramai Cultural Center, among others.

He is a screenwriter of the feature film *The Last Function*, in the process of pre-production. He was the winner of the Prize for the best script proposal in short film and Post Production contest "From our looks, from our voices" convened by CONACINE with the support of the Royal Embassy of the Netherlands. He also obtained the National Recognition for the cinematographic contribution in the field of film distribution and diffusion in Bolivian territory. Awarded by the Bolivian Cinematheque, Ministry of Cultures and National Film Council.

He is the assistant director of the Brazilian television series *Nokum Txai* and the Brazilian film *Empate*. In this Project he will work within the production company Visionary.



EDITOR – FEDERICO BARDINI

Editor at Bardini Productions, Federico Bardini is Argentine, with 25 years working in films, documentaries and series of fiction and nonfiction in Argentina, Cuba, Mexico, Dominican Republic, Portugal and Brazil.

He has worked in productions for TV channels Globo, Bandeirantes, Multishow, Canal Off, Canal Brasil, Canal Futura, TV Brasil, CineBrasil TV, ON Direct TV, Prime Box Brasil, Music Box Brazil (Brazil) Fashion TV, HTV, Paka-Paka (Argentina).

LAST WORKS

Editor Finisher of the film *Jorginho Guinle - \$ ó if one lives once*, directed by Otavio Escobar Geminiani, for ProDigital Filmes

<https://www.youtube.com/watch?v=ai377E7Ga1k&t=3s>

Producer of Finalization of the award-winning film *Humberto Mauro*, directed by André Di Mauro, for Di Mauro Filmes

<https://vimeo.com/265407939>

Editor of 2 episodes of the Cuba series, The Last Refuge (Channel Off), directed by Gustavo Gama Rodrigues for Cinemauro Produções.

<https://globosatplay.globo.com/canal-off/cuba-o-ultimo-refugio/>

Editor of 3 episodes of the series Paradisiacas Islands (Channel Off), directed by Sylvestre Campe to Cinemauro Productions

<http://cinemauro.com.br/producoes/series-para-tv/ilhas-paradisiacas-canal-off>

Editor of 1 episode of the series Outdoors Families (Channel Off), directed by Sylvestre Campe to Cinemauro Produções.

<http://cinemauro.com.br/producoes/series-para-tv/familias-ao-ar-livre-canal-off>

Editor of 12 episodes of the reality show Alto Leblon directed by Rodrigo Ponichi, for Plano Geral Filmes e E! Entertainment

<https://www.youtube.com/watch?v=OB7sKI9BRas>

Editor of 2 episodes of the series 60 Days in the Amazon (Channel Off), directed by Sylvestre Campe.

<http://cinemauro.com.br/producoes/series-para-tv/60-dias-na-amazonia-canal-off>

Editor of the documentary film Brazil - Africa, a natural link, directed by Dener Giovanini, for DGCA Filmes.

<https://vimeo.com/279572928>

password: dgcafilmes

Editor of the Os Sambas series - 13 episodes (Music Box Brazil) for Inova.tv, directed by Jodele Larcher.

<https://www.youtube.com/watch?v=Lv9JPkbRhFQ>

Editor and Producer of Finalization of the series Foliar Brasil Doc - second season (CineBrasil TV), for Flora Filmes, directed by Carolina Paiva, with premiere scheduled for the second half of 2019.

<https://vimeo.com/157193420>

password: fbrdocleg

Editor of 1 episode of the Futura Profession series (Canal Futura), for Cine Group SP.

<https://www.youtube.com/watch?v=52JxO8Aw06E>

Editor of 1 episode of the series Ski in New Zealand (Channel Off), directed by Gustavo Gama Rodrigues for Cinemauro Prod.

<http://canaloff.globo.com/programas/ski-na-nova-zelandia/index.html>

Editor of TV specials from Rock In Rio 2015 to ON DIRECTV for Latin America (Inova.tv).

https://www.youtube.com/watch?v=mbmk3v7_jdw

Editing and Post-production of the fiction series Republic of Peru (TV Brasil), directed by Carolina Paiva.

<https://www.youtube.com/watch?v=XSXdHM2diIM>

<http://www.florafilmes.co>



CO-PRODUCTION – ADRIENNE HALL

Adrienne Hall is an Emmy Nominated, Clio Award Winning California-based, international producer specializing in documentary storytelling, branded content and traditional commercial production. Her non-fiction background delivers a distinctive approach and set of problem-solving skills to the projects she produces. Adrienne relishes working in the field and assembling domestic and international crews. Although the bulk of her work is traditional, she has experience and is confident producing on boats and in the water being a PADI Dive Master with over 300 logged dives. Adrienne works direct to brand, with agencies and non-profits to develop and execute successful productions. She can very effectively contribute from start to finish of a project and enjoys collaborating from bid to award, through production and onto post-production. Adrienne got her start in advocacy-documentary filmmaking working as an Associate Producer on RACING EXTINCTION for Louie Psihoyos (2010, THE COVE). After working with the Oceanic Preservation Society, Adrienne re-located to San Francisco to work with other documentary filmmakers. Her move inevitably led her to tell stories for many of the world's biggest brands including, Facebook, Google, Microsoft, Nike, The North Face, Infiniti and Toyota. In 2014, she co-founded [Sound Off Films](#) with partner, Annie Costner. With offices in Ventura, CA, Sound Off Films focuses on documentary storytelling with a focus on environmental and social issues.