

PRIMEIRA PESSOA DO PLURAL

by SANDRO AGUILAR

O SOM E A FÚRIA

in co-production with



LA SARRAZ PICTURES

presents

PRIMEIRA PESSOA DO PLURAL

FIRST PERSON PLURAL

a film by

Sandro Aguilar



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WORLD PREMIERE

TIGER COMPETITION



**OFFICIAL
SELECTION**

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2025



SYNOPSIS

Mateus Lagoa and his wife Irene will celebrate their 20th wedding anniversary at a most luxurious resort on a tropical island, leaving their teenage son dangerously adrift.

Before departure to paradise, during an unexpected night spent apart, the side effects of the vaccines strike them - fevers, fainting spells, shivers, hallucinations of all sorts. A melancholic mood creeps in and their world seems somehow fractured, capable of unsuspected and dangerous promises.



DIRECTOR'S STATEMENT

Beginning, middle, end. Introduction, development, conclusion. Perhaps the mathematical logic of the three acts always seems so fair to us (and appropriate when telling stories) because we recognise in it the structure with which our thinking produces an understanding of life. This could be the case if we were the linear result of our decisions, of our past, clearly expressed in the physical and emotional territory we inhabit; if we recognised ourselves as wholesome and conscious of our assumptions. I am epidermically averse to certainties because when the mystery of things in the world is extinguished or the movement of people is no longer unfathomable, something dies.

In recent times, I have watched with particular fascination as this issue literally expresses itself in a late middle-aged condition, full of divorces, frustrations, sudden abandonment of careers - second acts where vices are renounced or inaugurated, before the predictable physical decay sets in for good and with it a progressive but unstoppable loss of property. A frightening transformation takes place against the tide, as when at midnight, at the height of the ball, the carriage turns into a pumpkin and we prematurely discover ourselves naked, lost, with teeth falling out, nausea, cataracts, without words capable of producing a discourse that poetically resolves the chaos and fills the void.

This type of crisis naturally produces its victims, excesses and missteps - they are often the visible aspect of personal resolutions that are always difficult to map. This is the fundamental reason why I try to replace any moralistic threat with a kind of operative ambiguity: which begins with the mosaic structure of the script - alternately following the characters, respecting their idiosyncratic rhythms, producing symmetries, contaminations and tempering the instrumental sense of their journeys with a contradictory profusion of moods and genres to which I have tried to attribute a specific formal nature. Melodrama, horror or comedy of manners.

They wake up and say their goodbyes, drift off and transgress. Escaping from the sun in funeral parlours, storerooms, dark rooms, until they fall asleep again. It's not a question of rehearsing the umpteenth variation on the break-up of a couple, triggering the narrative circumstances so that any equilibrium created can be undone. Fantasies of adultery, tumours, fevers, suicidal or murderous impulses, neuroses or promises of pleasure exist here to articulate a kind of sick emotional loop, a borderline territory from which the characters cannot escape. These lovers are too similar to each other. Poisons, fainting spells and hesitant gestures serve precisely to provoke a persistent sense of ubiquity which is formally liberating.

When Mateus and his wife Irene wake up in their idyllic retreat and the whole landscape changes abruptly: luxury hotels, massages, cocktails, stereotypes of a reward on earth, everything takes on a ceremonial nature, everyone died several times before. By now everything should go unpunished, but this kind of post-mortem delirium, which conjures up an artificial paradise, seems to be orchestrated by a vaguely bored cruel demon who, although amused by offering romances and planting traps for his pawns, is powerless to undo their entanglement, their undying love.

CREDITS LIST

O SOM E A FÚRIA presents in co-production with LA SARRAZ PICTURES

FIRST PERSON PLURAL a film by SANDRO AGUILAR with ALBANO JERÓNIMO, ISABEL ABREU, EDUARDO AGUILAR, CARLA MACIEL, CLÁUDIO DA SILVA, CLÁUDIA EFE image RUI XAVIER
1st assistant director EMÍDIO MIGUEL art direction NADIA HENRIQUES sound director ALESSIO FORNASIERO original music MARCO FRANCO editing and sound design SANDRO AGUILAR
mixer TIAGO MATOS colour correction PAULO AMÉRICO production manager PATRÍCIA ALMEIDA
co-producer ALESSANDRO BORRELLI producers LUÍS URBANO, SANDRO AGUILAR written and directed by SANDRO AGUILAR distribution & sales: PORTUGAL FILM - PORTUGUESE FILM AGENCY

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TECHNICAL ASPECTS

Original Title _____ PRIMEIRA PESSOA DO PLURAL
English Title _____ FIRST PERSON PLURAL
Genre _____ DRAMA
Year _____ 2025
Country _____ PORTUGAL, ITALY
Language(s) _____ PORTUGUESE
Subtitles _____ ENGLISH
Duration _____ 119'
Premiere Status _____ WORLD PREMIERE
Screening Format _____ DCP
Aspect Ratio _____ 1.85
Frame Rate _____ 25FPS
Resolution _____ 2K
Sound _____ 5.1
Color/B&W _____ COLOR



BIOGRAPHY

Born in 1974 in Portugal, Sandro Aguilar studied film at the Escola Superior de Teatro e Cinema. In 1998, he founded the production company O Som e a Fúria. His films have won awards at festivals such as La Biennale di Venezia, Locarno FF, Gijón, Oberhausen, Vila do Conde, Indielisboa FF and have been shown in the most relevant film festivals worldwide. Two times nominated for the EFA – Best European Short Film Award. Retrospectives of his work have been programmed at Rotterdam IFF, BAFICI, New York Film Festival, Arsenal-Berlin and Oberhausen FF. In 2013, he was invited into the renowned DAAD Artist Residency, Berlin.

FILMOGRAPHY

FEATURE FILMS

FIRST PERSON PLURAL [2025]
MARIPHASA [2018]
UPRISE [2008]

SHORT FILMS

EXOTIC WORDS DRIFTED [2023]
WORTH YOUR WEIGHT IN GOLD [2022]
THE DETECTION OF FAINT COMPANIONS [2021]
ARMOUR [2020]
BUNKER [2015]
FALSE TWINS [2014]
JEWELS [2013]
DIVE: APPROACH AND EXIT [2013]
SIGNS OF STILLNESS OUT OF MEANINGLESS THINGS [2012]
MERCURY [2010]
VOODOO [2010]
ARCHIVE [2007]
THE SERPENT [2005]
REMAINS [2002]
IN BETWEEN [2001]
MOTIONLESS [2000]

PRODUCER BIOGRAPHY

O SOM E A FÚRIA, created in 1998, works on film production with an art-house editorial line, managed by Luís Urbano (Eurimages/EFA coproduction award 2020; Academy Motion Pictures and EPC Member) and Sandro Aguilar (director, editor).

Co-productions with France, Germany, Switzerland, Italy, Brazil or Argentina are essential for the internationalization of the company.

The company has been working with Portuguese authors such as Miguel Gomes (“Tabu”- Berlinale Alfred Bauer, Fipresci Awards; “Arabian Nights”, “The Tsugua Diaries”- Cannes Director’s Fortnight), Manoel de Oliveira (“Gebo and the shadow” and “The Old Man of Belem” – Biennale Venezia), Ivo M. Ferreira (“Letters From War”- Berlinale Comp.), João Nicolau (“Technoboss” – Locarno Comp.), Salomé Lamas (“Eldorado XXI”- Berlinale Forum). But also with international authors as Ira Sachs (“Frankie” - Cannes Official Comp), Eugène Green (“The Portuguese Nun”– Locarno Competition), FJ Ossang (9 Fingers -Best Director award Locarno FF); Carolina Markowicz (“Toll”), Lucrecia Martel (“Zama”).

At the same time, the production company seeks to support new Portuguese talents emerging on the national scene, Daniel Soares with “Bad For a Moment” - Special Mention Palme d’Or Short Film Competition Cannes 2024), Denise Fernandes with “Hanami” - Best Emerging Director – Locarno Cineasti del Presente; Roger Ebert Award – New Directors Competition in the Chicago International Film Festival; Montgolfière d’Or in the Festival de 3 Continents).

All productions have been theatrical released in its origin country and most also in other territories.

Renewal and innovation capacity characterize this company with 25 years of work in Portuguese and International cinema.

LA SARRAZ PICTURES

CO-PRODUCER BIOGRAPHY

La Sarraz Pictures was born in Turin in 2004, founded by Alessandro Borrelli, with the idea of developing and producing cinema that, first and foremost, was able to tell and interpret through its films, documentaries and animations produced, the world around us, trying to offer authentic and original points of view through the authors' gaze.

A distinctive feature of its productions is that they are largely made as international co-productions, thanks to a continuous and meticulous work of presence and research in international markets, as well as training and participation in important European networks such as ACE (2011), EFP (Cannes, "Producer on the Move," 2012), EAVE and others.

We have, in fact developed projects and co-produced officially with Australia, Argentina, Belgium, Bosnia and Herzegovina, Brazil, Canada, Colombia, Croatia, France, Germany, Norway, Holland, Portugal, Czech Republic, Romania, Serbia, Slovenia, Spain and Switzerland, often creating virtuous reciprocal relationships.

Another distinguishing feature of the company is that it has often bet on young female authors, producing many creative films and documentaries, which have been the film debuts of many female directors.

In 2017 through the project La Sarraz Distribuzione, we decided to make more homogeneous also the part related to theatrical distribution not only of our films, but also for some titles not produced by us directly.

For those who are wondering, our name, "La Sarraz," comes from the "Congrès International du Cinéma Indépendant" that was held in the old castle of La Sarraz, Switzerland, in 1929 and was organized by Serghej Ejzenstejn.

It was the first and historic occasion when "independent cinema" was discussed, and what inspired the name of the company, was the central theme of the short film made by Ejzenstejn himself, for the closing of the Congress, in collaboration with the participants themselves.

The eternal battle of a knight armed with only a spear with a camera at its tip, representing precisely "independent cinema", fighting to safeguard the identity and freedom of cinema, which in our own small way, we hope to always succeed in doing.

Our logo and animated theme song, are inspired precisely by the frames dedicated to the "knight" of independent cinema fighting against the ghosts of censorship and homologation.

co-production Portugal - Italy
with the financial support



with the participation



with the support



support for development



le riprese in Trentino
sono certificate



O SOM E A FÚRIA

in co-production with



distribution and world sales



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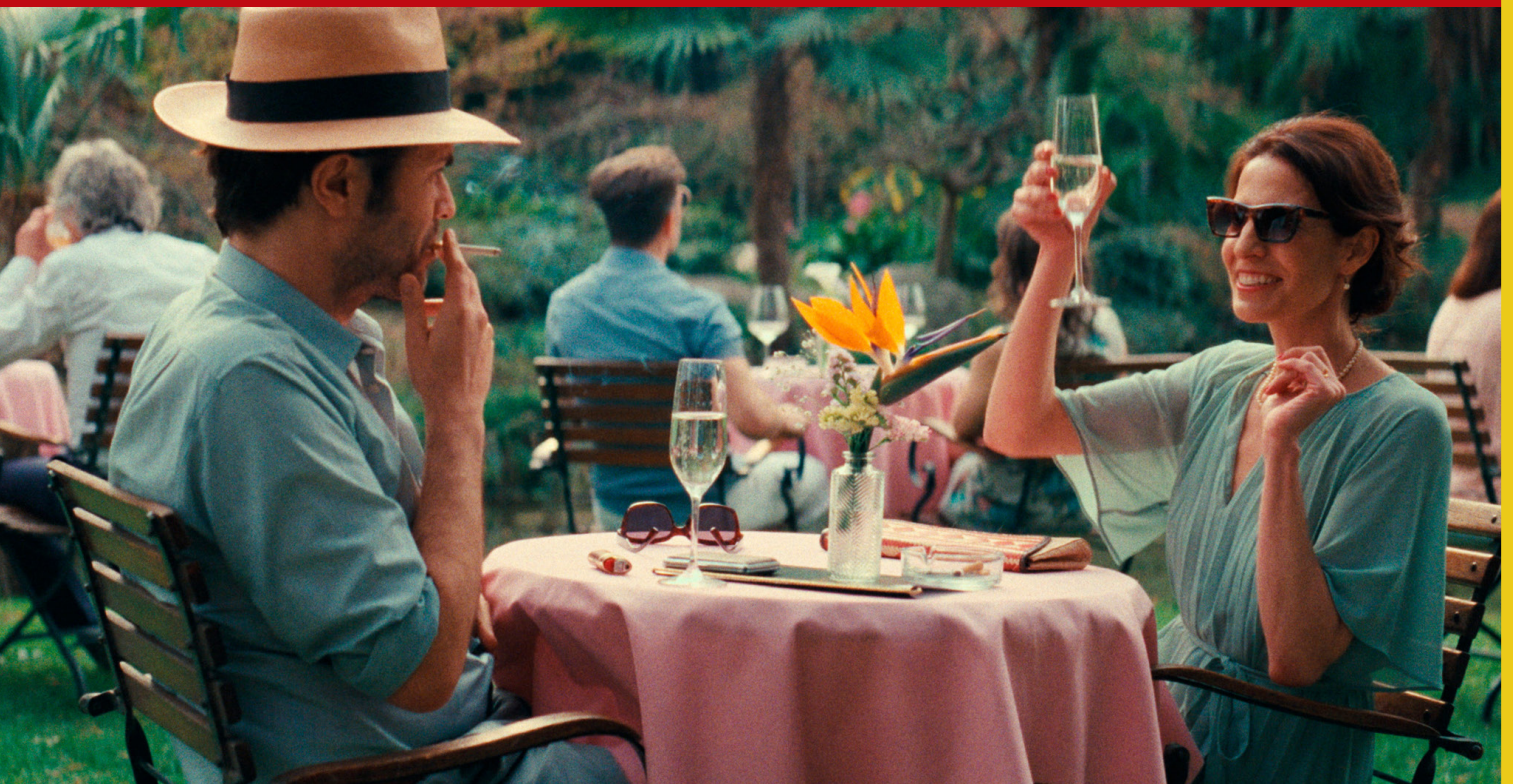
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