

If grief had a soundtrack

**Everything I
didn't say but had
the chance to**

LOGLINE

On his first birthday without his mother, a young musician drifts through the city's subway system, where grief and memory guide him toward transforming loss into music



Short Lyrical Drama

Digital // Color

1.33:1 (4:3)

12 - 15 minutes

Set in Brazil

Language: Brazilian Portuguese

Director / Writer: Pedro Henrique Chaves

Production Company: Cebola Filmes



DIRECTOR'S STATEMENT

At twenty-one, I killed my mother.

Even though I was living inside the pressure cooker that was my parents' home, I chose to ignore everything that came from her. I left the country in a conscious escape from my family. Living abroad forced me to reinterpret my past and allow my mother to occupy a new place in my life.

My mother and I often clashed, yet we always celebrated our birthdays together, like good Geminis born almost on the same day. Reflecting on mortality and revisiting that conflicted past helped me understand that her imperfections never made her less my mother.

This film emerges from that realization. It is an attempt to transform guilt into tribute and to speak about mortality, masculinity, and the silences that shape our relationships. There is an urgency in expressing what we feel before it is too late. Memory does not have to be a burden.



CHARACTERS



THEO

The absence of his mother is the invisible force behind every gesture he makes. Unable to surrender to what he feels, vulnerability becomes his greatest challenge. His journey is an inner descent through memory, music and pain until he finds a way to transform grief.



MOTHER

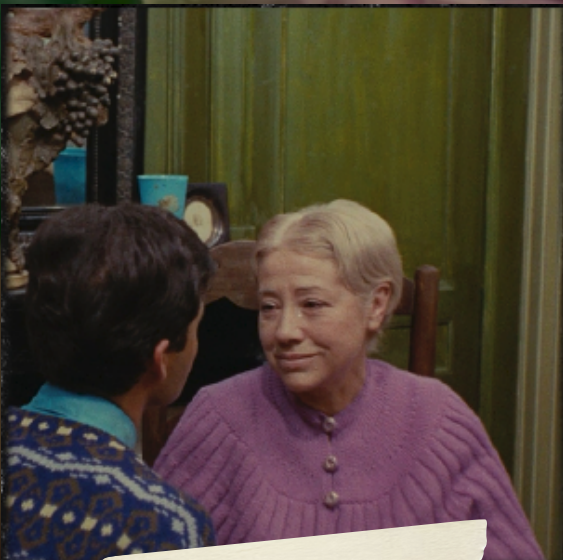
The mother exists as memory. Her absence echoes through photographs, recollections and in the voice that resonates through the subway loudspeakers.

CHARACTERS



FATHER

The father embodies a form of masculinity shaped by emotional repression. Distant from his son, he processes grief through silent rituals and restrained gestures.



GRANDMOTHER

The grandmother is an emotional anchor. As the keeper of family memory, she offers warmth and affection in the midst of grief.

PLATFORM 4
SOUTHBOUND
←
CHARING + BALHAM
WATERLOO MORDEN



VISUAL / SOUND PROPOSAL

The film's visual language is built around intimacy and emotional proximity to the characters. Shot in the 1.33:1 (4:3) aspect ratio, the narrow frame mirrors Theo's emotional confinement and his difficulty in expressing vulnerability.

The Brasília subway system functions both as a real location and as a symbolic landscape. Corridors, platforms, and moving trains become spaces of psychological transition, reflecting Theo's inner journey through grief.

At key moments, the narrative shifts into scenes staged in an "infinite black space," where the subway is suggested through minimal elements rather than fully represented. Inspired by the spatial minimalism of Dogville, these sequences place the focus on the characters' bodies, gestures and emotional states.

Sound plays a central narrative role. The music Theo composes becomes his way of screaming. The sonic environment of the subway, announcements, mechanical rhythms and echoes, gradually blends with the film's original score, blurring the boundaries between external reality and Theo's internal world.

In terms of tone and sensibility, the film draws inspiration from the emotional intimacy of Aftersun, the poetic intensity of family relationships in Mommy, and the idea of artistic creation as emotional expression in Tick, Tick... Boom!

The film seeks to create a delicate balance between silence and sound, realism and abstraction, allowing the audience to experience grief not as a dramatic spectacle but as a quiet, internal transformation.

The project is currently in an advanced stage of script development. At this stage, the project is seeking financing and development support to move toward production.



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