BACURAU

A FILM BY
KLEBER MENDONÇA FILHO AND JULIANO DORNELLES
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Synopsis

A few years from now...
Bacurau, a small village in the Brazilian sertão, mourns the loss of its matriarch, Carmelita, who lived to be 94. Days later, its inhabitants notice that their community has vanished from most maps.
Interview
with Kleber Mendonça Filho and Juliano Dornelles

After years as friends and collaborators—with Juliano as production designer on Kleber's short film Recife Frio (2009) and subsequent features—you have reconfigured to co-direct. How did that come about?

Kleber Mendonça Filho: We were at the 2009 Brasilia Film Festival for the première of Recife Frio (Cold Tropics, a short film) when we first had the idea of a film taking place in a remote little one street village, with wonderful, non-urban characters. These people and these characters would mostly represent ourselves through a composite of local and regional history (which we admire through books, the spoken word, poetry, stories we just know or grew up with), but remixed through the lens of adventure and genre. We knew right from the start we would veer off into some kind of genre exercise, but were not entirely sure how. At the festival, we saw a number of films, narrative fiction and documentaries, which got us thinking about «what if.» scenarios. Some of these films were actually the polar opposite of what we had in mind. Then UFOs came in, this idea of the village making the most out of very little resources, a certain western feel, something sweet about this particular place, some graphic violence, the idea of shooting widescreen Panavision. We thought about what we always talk about, a film we would love to see. The plot itself came later, and even that is a classic set up, the small community which is threatened by outsiders.

Juliano Dornelles: Yes, at that major festival with its lavish budget, we had social contradictions before our eyes every day. Bacurau grew out of our observations, annoyance and desire to surprise people by showing this poor, remote part of the world getting revenge on people who consider them "simple," "funny" or "fragile" when they are just as complex and interesting as everybody else. Co-directing came quite naturally. We have always had shared affinities. And it's never anything less than fun and stimulating to be with Kleber.

How did your collaboration function from writing to post-production? On set, for example, did you each take on different tasks or do everything together?

KMF: We wrote together at my house for several months. If we weren't sure what to write, if we had a block, we picked a film out of my collection and watched it together. Bacurau took years to come to fruition. Neighboring Sounds came along, was shot and edited for over a year. Aquarius didn't take long to write and quickly went into production. And all the time Bacurau was there, constantly evolving and improving. The long process was no big deal. It took the time it needed to take.

JD: Occasionally, we had to divide things up on set. It was tough juggling actors' schedules, getting permission to shoot at certain locations, renting vehicles and so on. It was a major production in a place that is very hard to reach, so we had to split up at times. Our second unit was the equal of the first, and I think the result was interesting every time we shot separately and met up afterward to discover what the other had filmed. In post-production, we edited with Eduardo Serrano for eleven months, so there were times when Kleber wasn't there, and others when I was away, but for the last three months we were together, and that was essential in getting to the final edit.
Bacurau, a made-up town that vanishes from the map, possesses a mythical aura. It is also a hub of resistance with leaders guiding a community that becomes a sanctuary for the righteous.

KMF: Well, tricky aspect of the whole thing is to make this place interesting and cozy in a certain way, as a human settlement, isolated and quiet, but aware of what it is and where it is. And so small that it could conceivably suggest someone could try to play with it. It’s intriguing to think about outsiders having the power to turn a region off the radar, maps or GPS. It’s a display of power, it probably happens all the time... I once vanished from the system in a hotel, but no one asked me to leave. I was not registered anymore, but at the same time, my room seemed to be paid for, and occupied by someone the system did not know was me. Technically, I was not at the hotel, though I was, of course, even as I tried to explain I really was there. That was some kind of system error, but sometimes papers, bureaucracy, are used against someone. It is mostly about somebody flexing muscles and using power to destroy something. I remember the situation between Clara in Aquarius, and the young businessman, who keeps saying «this is a ghost building», to which she says «it isn't, I am here».

The film is set in the near-future but it is as if different temporalities cohabit in the world of Bacurau: the archaic and hypermodern alternate and combine as if there is no time.

KMF: KMF: The cheapest special effect in the film is the card at the beginning that reads, «A few years from now...» It turns the dial toward the future, so that audiences will look for futuristic accessories on screen. There are some, but very few. While we were editing last November, I saw the 4K restoration of Walter Salles’s Central do Brasil, and it jumped out at me that the North-East filmed by Salles in 1997 is clearly not the post-Lula, post-internet North-East of today. His North-East still had distinctive features from the 80s, 70s or 60s. Today, you will find mass-produced Chinese clothes or technologies, as well as colors, architecture, access to water and internet, which enable the region to escape its traditional image, or even a certain clichéd image that is still imposed by current films and television series. It is very beautiful to be able to show this modern North-East, which is no more or less than what we found on location with barely one or two alterations. Moreover, the film transcends the geographical issue by showing how the town fits into the world, which adds multiple levels of cinematic potential. I would emphasize the use of 1970s American Panavision C-series anamorphic prime lenses. In Bacurau, they give the North-East an industrial aspect that is uncommon in Brazilian cinema. The optical distortions of these particular lenses bring to mind a strain of American cinema that is very familiar but also quite foreign (we are Brazilian directors filming the North-East). We adore the visual impact of those lenses and think they bring something unique to the film.

"Bacurau" has several meanings in Portuguese, with a strong regional connotation. Why choose this as the name of the town and title of the film? What does it evoke for you?

JD: Bacurau is the last chance to make it home. It is a nocturnal bird with excellent camouflage when it’s on a branch. It's a short, punchy word that evokes the mystery of something that is there, in the darkness, alive but unseen, and that will only be noticed if it wants to be. The same is true of Bacurau the town: it is familiar with darkness; it knows how to lay low; in fact it prefers not to be noticed. It says so on the highway sign. If you go there, go in peace.

KMF: Ironically, in one draft of the script, the film opened with a crowd that included Teresa, running for the last bus, a.k.a. the bacurau. It’s a local term that even appears on bus destination signs. It was an ambitious scene made up of teenage memories. The word brings to mind nighttime adventures, and now it is being pronounced with some difficulty by people from different parts of the world.
The film is a genre movie combining multiple genres, including sci-fi, western, slasher, and the Brazilian cangaço genre, closely linked to the portrayal on screen of the sertão and embodied here by Lunga, another mythical character, who flits here and there like an apparition.

KMF: Lunga is probably a remix of different elements brought by history and popular culture. He always had that mythical vibe to him. He lives holed up in his fortress, a dam overlooking a dried-out reservoir, and we know from the start he is a wanted man, possibly a criminal. He’s also a popular, regional hero, and some kind of heir to the culture of ‘cangaço’, a gay man who sometimes goes by «she,». I thought he might have brought something back to who he is from witnessing a savage prison riot, an idea that’s not in the film. It was extraordinary to encounter the body and face of Lunga in Silvero Pereira, an actor with strong screen presence. As for the genre, we always saw Bacurau as a western. We were like kids whenever we shot with horses.

JD: I think Lunga is totally tied to this tradition of stories told to children. Lunga can be a monster as well as a hero. Such is the cangaceiro. That huge amount of rings in Lunga's hands and that extravagant style are not by chance. If you travel the dirt roads that even the GPS does not know, you will find unique images, such as a mud house between two mountains, and through the window of that house, you will notice that you are being observed. Who is the person who knocked on the window? Why did she hide? I think that’s how a character like Lunga is born.

The film is peppered with direct and indirect references to Brazilian history and society: American cultural domination, Coronelism, north-south rivalry, a problematic relationship with history. And you adopt a northeastern perspective.

KMF: Well, yes, this reminds me of that expensive map in the opening of the film. That «planet» was an idea written into the script, but when we finally saw a rough draft of it in post production, we realised how interesting it felt to zoom into a part of the world films don’t really zoom into. It is always North America or Europe, it felt right. It also makes me think of Recife Frio, which has an Argentinian character, a news reporter, making observations (which are my own scripted observations) about my own city, where I was born and where I live, in a fake documentary which in the film is a real TV show. So, quite a number of projected images and ideas filtered through a very specific character working in a medium I do not particularly care for, the TV travel show. I had to find a tone which would fit a certain Argentinian identity, its humor, its own prejudices about Brazil and the way someone with no emotional attachment to Recife would talk about it, or show it. In Bacurau, there are a number of ideas which we tried to develop from our own observations on Brazil and the world, trying to make it very local, parochial even. But I have to say, our «northeastern perspective» does feel natural to us, after all, we are Brazilians from the northeast.

JD: It is essential that the point of view is northeastern, and that it is ours. This is at the root of the desire to make such a movie. The cinema still owes a lot of space to the Brazilian northeast and even more so in the way I believe we did in Bacurau, where everyone is poor but nobody is to be pitied.
With all these socio-historical considerations, the film explores notions of identity: Who are "we"? Who is "the other"? Systematically, lines are blurred: between right and wrong, local and foreign...

KMF: At one point, I wondered if characters fitting archetypes (observer, hero, baddie, democratic leader, brutal fascist, victim) could be flipped with inherent contradictions, or if the very structure of this type of character prevented dramatic arcs that can just as easily be funny or scary. Is it acceptable for our hero Lunga to become a bloodthirsty killer? Is it okay for a fascist to have limited tolerance for the atrocities of the group? How does a certain type of Brazilian behave in an alien environment? Is Bacurau a remote corner of the world or an emotional sanctuary when seen from the sky by satellites and planes?

The film not only resonates powerfully in Brazil's current political context, with historical wounds being reopened, but also raises specific issues, such as killer dams, health care and gun control.

KMF: It's curious to note how Bacurau has been caught up by world history. The writing had been ongoing for years when political events took place that reflected things we had written. There are aspects that are a part of life in Brazil and a challenge to an irredeemably violent society, such as treating books like waste.

JD: We were dealing with a sort of race against reality throughout the writing of the script. The news we read daily were (and still are) so absurd and dystopian that Bacurau was gaining more and more plausibility that at the beginning was not what mattered to us anymore. But it was happening and still happens: Brazil and the world are providing us with weekly «teasers» of the film.

In aesthetic terms, you favor here long takes with minimal intercutting. How did that approach develop and determine your approach to shooting and the characters' relationship to the space?

JD: As we were writing, we tried to imagine the breakdown of the scenes, developing a mental picture of the shots and cuts. During editing, we got a better grasp of the timing of shots and how they contributed to our principal aim of creating constant, uninterrupted rhythm and tension, like on an uphill slope. The audience must be hooked by the story, not daring to blink for fear of missing an important detail. (phrase coupée) As for the space, Bacurau is surrounded by low rocky hills with lush but thorny caatinga vegetation. It had to be clear that there was a logic behind the invaders setting their game in this place. They could come in from all sides with the advantage over their prey of having a clear uninterrupted view from higher ground. They did not expect the population to be so good at hiding, however. That aptitude is suggested the first time mayor Tony Jr. comes into town. Perhaps they use some kind of very old and sophisticated tunnel network that is a well-kept secret among the inhabitants, who only use it when absolutely necessary.

KMF: In my experience, shot breakdowns end up in the trash on set, as soon as actors, an impossible shooting schedule and completely unpredictable weather—from sunshine to storm in ten minutes—are factored in. We were filming like madmen, often with two cameras, and sometimes shooting two different scenes at the same time in different locations. We decided not to use a Steadicam. All the camera movements (and we knew from the get-go that the camera would almost always be moving) are done on tracks. Our grips calculated that they laid 1,200 meters of track in two months, and they loved it!
The soundtrack features pop songs and instrumental pieces, including futuristic electronic compositions. What was your approach to the music?

**JD:** Each piece of music has its inherent logic. It can mark the start of a new chapter or foreshadow something very strange happening. We have a lot of original music, as well as songs that are part of Brazilian or international culture. The musicians, Mateus Alves and Tomaz Alves Souza are very talented brothers. They experimented with lots of different ideas before we selected the tracks that are in the film. The score was kept in quarantine for a long time. We tested it out in various ways. It's a good idea to think about the music at an early stage, when you're writing. It's dangerous not to give it time to filter through. That can result in regrets. We had songs in the script that didn't make it out of the editing room, for example.

**KMF:** Mateus and Tomaz are cinéphiles with very different styles. They mixed up a cocktail of Geraldo Vandré, Jerry Goldsmith and something electronic, and we really liked it. I have to admit that it was also a real pleasure to be able to buy the rights to such a powerful piece as Night by John Carpenter, one of the directors who most made me want to make movies. The greatest challenge for the music in the movie is knowing when to shut up, which often happens with me. When you embrace the genre with all its narrative twists and turns, it's better to have music. And when it all comes together, it's very beautiful.

*Bacurau* is an ensemble piece with some key individuals and the participation of two famous actors, Sonia Braga and Udo Kier, as leading figures of their respective communities. How did you establish the balance between characters and groups, and between actors?

**JD:** That was undoubtedly one of the most delicate yet stimulating aspects of the process. All along, we wanted to give equal attention to the various social groups, taking care that no group of characters was stronger or weaker than another.

In the real modern-day sertão, there are few black people for historical reasons: people of African origin tended to move to Zona da Mata to work in the sugar cane mills. Nonetheless, quilombos grew up inland, where escaped slaves lived in villages that formed pockets of resistance. Bacurau could well have been one such place. It is not a regular backwater town because it is built on the idea of diversity like the rest of Brazil. There are people of all origins and colors. At one point, for instance, we even thought that the character of Tony Jr. could be of Japanese extraction.

**KMF:** We didn't use diagrams, analytics, meters of tension, and so on. The screenplay must be a living object, both amusing and a little serious, a little crazy. In Neighboring Sounds, I had a sense of spinning plates without letting any of them fall, like in a circus ring. I am happy with the way the numerous characters in Bacurau work together like in a school orchestra. Sonia and Udo are movie legends, and they shared a set with people who had never acted in their lives. It's always a fascinating mixture, and the secret is in the faces and the people who inhabit the frame, I think.

*Interview by Tatiana Monassa*
Born in 1968 in Recife, northeastern Brazil, Kleber Mendonça Filho was raised and continues to live in his hometown. After graduating college, Kleber worked as a journalist on Jornal do Commercio, while also writing for Folha de S. Paulo and other publications. In the 1990s, he made several documentaries and experimental shorts, produced through his own company, CinemaScópio. In 2012, Kleber made his debut feature, NEIGHBORING SOUNDS, in Recife. In 2016, AQUARIUS his second feature film is selected in Competition at the Cannes Film Festival. It wins Best Foreign Film from the French Syndicate of Cinema Critics and is nominated in the Best Foreign Film category at the Cesar.

Filmography

FEATURES

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<th>Film</th>
<th>Role</th>
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SHORT FILMS

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<th>Year</th>
<th>Film</th>
<th>Role</th>
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<tr>
<td>2009</td>
<td>RECIFE FRIO</td>
<td>Director</td>
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<td>Director</td>
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<td>Writer and Director</td>
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<tr>
<td>2004</td>
<td>VINIL VERDE</td>
<td>Writer and Director</td>
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<tr>
<td>2003</td>
<td>A MENINA DO ALGODÃO</td>
<td>Director (with Daniel Bandeira)</td>
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Born in 1980 in Recife, Juliano Dornelles is a founding member of the creation group ‘Símio Filmes’. Working as a Production Designer since more than 16 years, his partnership with Kleber Mendonça Filho started on the set of the short film ELETRODOMÉSTICA (2004). He was also the Production Designer of NEIGHBORING SOUNDS and AQUARIUS. As a director and writer he directed short films and video clips. His first feature film ATELIÊ DA RUA DO BRUM is currently in post production.

Filmography

FEATURES
2018  CURRAL dir. by Marcelo Brennand – Production Designer
2016  AQUARIUS dir. by Kleber Mendonça Filho – Production Designer
2016  O ATELIER DA RUA DO BRUM (in post production) – Director and Writer
2014  PERMANÊNCIA dir. by Leonardo Lacca – Production Designer
2014  BRASIL S/A dir. by Marcelo Pedroso – Production Designer
2012  LES BRUITS DE RECIFE dir. by Kleber Mendonça Filho – Production Designer
2007  AMIGOS DE RISCO dir. by Daniel Bandeira – Production Designer

SHORT FILMS
2014  LOJA DE RÉPTEIS dir. by Pedro Severien – Production Designer
2011  MENS SANA IN CORPORE SANO – Director and Writer
2009  RECIFE FRIO dir. by Kleber Mendonça Filho – Production Designer
2005  BIODIVERSIDADE - Director
2005  ELETRODOMÉSTICA dir. by Kleber Mendonça Filho – Production Designer
Sonia Braga was born in 1950 and made her acting debut in the 1968 feature O BANDIDO DA LUZ VERMELHA before achieving fame in Brazil as a star of telenovelas. Bruno Baretto’s 1976 hit DONA FLOR AND HER TWO HUSBANDS introduced Sonia to international audiences. In the 1980s, she moved to Hollywood to work with directors such as Robert Redford and Clint Eastwood, and also worked on American TV series, including SEX AND THE CITY. After THE MILAGRO BEANFIELD WAR in 1988, Sonia Braga returned to Cannes in 2016 with AQUARIUS, the second feature by director Kleber Mendonça Filho.

**Filmography**

2018  GOING PLACES dir. by John Turturro
2017  WONDER dir. by Stephen Chbosky
2015  AQUARIUS dir. by Kleber Mendonça Filho
2010  LOPE dir. by Andrucha Waddington
2007  THE HOTTEST STATE dir. by Ethan Hawke
2006  BORDERTOWN dir. by Gregory Nava
2003  EMPIRE dir. by Franc Reyes
2001  ANGEL EYES dir. by Luis Mandoki
2000  FROM DUSK TILL DAWN 3 : THE HANGMAN’S DAUGHTER dir. by P. J. Pesce
1996  TIETA DO AGRESTE dir. by Carlos Diegues
1995  TWO DEATHS dir. by Nicolas Roeg
1990  THE ROOKIE dir. by Clint Eastwood
1988  MOON OVER PARADOR dir. by Paul Mazursky
1988  BEANFIELD WAR dir. by Robert Redford
1984  KISS OF THE SPIDER WOMAN dir. by Hector Babenco
1983  GABRIELA dir. by Bruno Barreto
1976  DONA FLOR AND HER TWO HUSBANDS dir. by Bruno Barreto
1968  O BANDIDO DA LUZ VERMELHA dir. by Rogério Sganzerla
Bárbara Colen

Bárbara Colen is an actress from Belo Horizonte trained by the CEFAR Theatre technical class (Artistic Formation Center - Fondation Clóvis Salgado/ Palácio das Artes). She will be playing in the TV Show «Onde está meu coração», directed by Luisa Lima which will be broadcasted on Rede Globo in Brazil. She is also starring in the TV Movie «Dia de Reis», directed by Marcos Pimentel (Globo Minas, 2018). She acted in several theatre plays : «Desvios Urbanos» by Lenine Martins, «Play Me» by Rodrigo Campos, «O menino do dedo Verde » by Ivanete Mirabeau and in the performance «Eu sou o que você gostaria de ser» by Raul Belém Machado.

Filmography

2019  BACURAU dir. by Kleber Mendonça Filho and Juliano Dornelles
2017  MIRAGENS dir. by Eryk Rocha
2017  DESTERRO dir. by Maria Clara Escobar
2016  BAIXO CENTRO dir. by Samuel Marotta and Ewerton Belico
2016  NO CORAÇÃO DO MUNDO dir. by Gabriel Martins and Maurilio Martins
2016  AQUARIUS dir. by Kleber Mendonça Filho

Thomás Aquino


Filmography

2019  BACURAU dir. by Kleber Mendonça Filho and Juliano Dornelles
2018  SERIAL KELLY by René Guerra
2018  CURRAL by Marcelo Brennand
2018  TODOS OS MORTOS by Marco Dutra and Caetano Gotardo
2018  A FEBRE by Maya Da-Rin
2017  PATERNÓ by Marcela Lordello
2014  PRAIA DO FUTURO by Karim Aïnouz
2011  TATUAGEM by Hilton Lacerda
Udo Kier

Udo Kier is born in Cologne (Germany) in 1944. He started his career as Rainer Werner Fassbinder’s protégé. Famous for his different vampire characters, he also appears on a regular basis in films directed by Lars Von Trier and Gus Van Sant.

Filmography (Selective)

2018 DRAGGED ACROSS CONCRETE dir. by S. Craig Zahler
2018 FIGLIA MIA dir. by Laura Bispuri
2018 DON’T WORRY, HE WON’T GET FAR ON FOOT dir. by Gus Van Sant
2017 DOWNSIZING dir. by Alexander Payne
2011 MELANCHOLIA dir. by Lars von Trier
2010 SOUL KITCHEN dir. by Fatih Akin
2008 FAR CRY dir. by Uwe Boll
2007 HALLOWEEN dir. by Rob Zombie
2003 DOGVILLE dir. by Lars von Trier
2002 BROKEN COOKIES dir. by Udo Kier
2001 INVINCIBLE dir. by Werner Herzog
2000 DANCER IN THE DARK dir. by Lars von Trier
1996 BREAKING THE WAVES dir. by Lars von Trier
1995 DIE GEBRÜDER SKLADANOWSKY dir. by Wim Wenders
1991 MY OWN PRIVATE IDAHO dir. by Gus Van Sant
1991 EUROPA dir. by Lars von Trier
1987 EPIDEMIC dir. by Lars von Trier
1981 LILI MARLEEN dir. by Rainer Werner Fassbinder
1980 LULU dir. by Walerian Borowczyk
1979 LA TROISIÈME GÉNÉRATION dir. by Rainer Werner Fassbinder
1977 SUSPIRIA dir. by Dario Argento
1973 FLESH FOR FRANKENSTEIN dir. by Paul Morrissey
Emilie Lesclaux – Producer

Filmography (Selective)

FEATURES
2019 BACURAU dir. by Kleber Mendonça Filho and Juliano Dornelles
2016 O ATELIÊ DA RUA DO BRUM dir. by Juliano Dornelles
2016 AQUARIUS dir. by Kleber Mendonça Filho
2014 PERMANÊNCIA dir. by Leonardo Lacca
2012 NEIGHBORING SOUNDS dir. by Kleber Mendonça Filho
2008 CRÍTICO dir. by Kleber Mendonça Filho (Documentary)

SHORT FILMS
2014 SEM CORAÇÃO dir. by Nara Normande and Tião
2009 RECIFE FRIO dir. by Kleber Mendonça Filho
Saïd Ben Saïd – Producer

Filmography (Selective)

2019    FRANKIE dir. Ira Sachs
2019    BACURAU dir. Kleber Mendonça Filho and Juliano Dornelles
2019    SYNONYMS dir. Nadav Lapid
2018    PLACE PUBLIQUE dir. Agnès Jaoui
2018    PAUL SANCHEZ IS BACK! dir. Patricia Mazuy
2017    REVENGER dir. Walter Hill
2016    LOVER FOR A DAY dir. Philippe Garrel
2016    AQUARIUS dir. Kleber Mendonça Filho
2016    ELLE dir. Paul Verhoeven
2016    RIGHT HERE RIGHT NOW dir. Pascal Bonitzer
2015    IN THE SHADOW OF WOMEN dir. Philippe Garrel
2015    VALENTIN VALENTIN dir. Pascal Thomas
2014    MAPS TO THE STARS dir. David Cronenberg
2013    JEALOUSY dir. Philippe Garrel
2013    A CASTLE IN ITALY dir. Valeria Bruni Tedeschi
2012    PASSION dir. Brian de Palma
2012    LOOKING FOR HORTENSE dir. Pascal Bonitzer
2011    CARNAGE dir. Roman Polanski
Michel Merkt – Producer

Filmography (Selective)

2019  FRANKIE dir. Ira Sachs
2019  BACURAU dir. Kleber Mendonça Filho and Juliano Dornelles
2019  IT MUST BE HEAVEN dir. Elia Suleiman
2019  THE TRAITOR dir. Marco Bellocchio
2019  SYNONYMS dir. Nadav Lapid
2019  PHOTOGRAPH dir. Ritesh Batra
2018  THE SISTERS BROTHERS dir. Jacques Audiard
2018  THE DEATH AND LIFE OF JOHN F. DONOVAN dir. Xavier Dolan
2018  CAPERNAUM dir. Nadine Labaki
2018  AYKA dir. Sergei Dvortsevoy
2017  MEKTTOUB MY LOVE CANTO UNO dir. Abdellatif Kechiche
2017  ZAMA dir. Lucrecia Martel
2017  WESTERN dir. Valeria Griesbach
2018  HAPPY AS LAZZARO dir. Alice Rohrwacher
2017  LOVER FOR A DAY dir. PHILIPPE Garrel
2017  STRONG ISLAND dir. Yance Ford
2016  THE ASSIGNMENT dir. Walter Hill
2016  ELLE dir. Paul Verhoeven
2016  MY LIFE AS A ZUCCHINI dir. Claude Barras
2016  TONI ERDMANN dir. Maren Ade
2015  LIFE dir. Anton Corbijn
2014  MAPS TO THE STARS dir. David Cronenberg
Cast

Sonia Braga
Udo Kier
Bárbara Colen
Thomas Aquino
Silvero Pereira
Thardelly Lima
Rubens Santos
Wilson Rabelo
Carlos Francisco
Luciana Souza
Karine Teles
Antonio Saboia

Domingas
Michael
Teresa
Pacote/Acacio
Lunga
Tony Jr.
Erivaldo
Plinio
Damiano
Isa
Foreigner
Foreigner

THE VILLAGERS
Buda Lira
Clebia Sousa
Danny Barbosa
Edilson Silva
Eduarda Samara
Fabiola Liper
Ingrid Trigueiro
Jamila Facury
Jr. Black
Márcio Fecher
Rodger Rogerio
Suzy Lopes
Urâ Dos Reis
Val Junior
Valmir do Côco
Zoraide Coleto

THE FOREIGNERS
Jonny Mars
Alli Willow
James Turpin
Julia Marie Peterson
Brian Townes
Charles Hodges
Chris Doubek

Terry
Kate
Jake
Julia
Joshua
Chris
Willy

Claudio
Angela
Darlene
Robson
Madalena
Nelinha
Daisy
Sandra
DJ Urso
Flavio
Carranca
Luciene
Bidê
Maciel
Raolino
Madame
Crew

Written and directed by  Kleber Mendonça Filho and Juliano Dornelles
Produced by  Emilie Lesclaux – CINEMASCÓPIO PRODUÇÕES
Saïd Ben Saïd and Michel Merkt – SBS PRODUCTIONS
Associate Producers  Carlos Diegues, Kevin Chneiweiss, Kateryna Merkt
Executive Producer  Dora Amorim
Cinematographer  Pedro Sotero
Editor  Eduardo Serrano
Production Designer  Thales Junqueira
Costume Designer  Rita Azevedo
Sound  Nicolas Hallet
Sound Editing  Ricardo Cutz
Sound Mixing  Cyril Holtz, Ricardo Cutz
Casting  Marcelo Caetano
First Assistant Director  Daniel Lentini
Production Manager  Cristina Alves & Dedete Parente
Original Score by  Mateus Alves and Tomaz Alves Souza
Make-up, Hair Stylist and Special Effects  Tayce Vale