

# FILME

## CULTURA

### The Brazilian Cinema 1987

a Chronicle of Brazilian reality on the screen

Embrafilme presents a selection of feature films



Vera, by Sergio Toledo



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## FILME CULTURA

A special issue for the Internationale Filmfestspiele Berlin 1987. A selection of films made during past year and a few informations about films now in production. *Filme Cultura* is published (in portuguese) three times a year with articles, essays and interviews on brazilian cinema. Published by Embrafilme, rua Mayrink Veiga 28, 20090 Rio de Janeiro, Brasil • Telex (021) 22896 EB FL BR • Embrafilme also publishes books and three other magazines on brazilian cinema: *Caderno de Critica*, a critical's review; *Cadernos de Pesquisa*, a historical research; and *Guia de Filmes*, a bulletin with all the films screened each year.

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# A Chronicle of Brazil

There is one common denominator which forms the basis of the films made in Brazil between the end of the 1950s and the beginning of the '60s, and that is the type of film structure that arises from the desire to document. The film-maker chooses a dramatic model from direct contact with the social and political situation in which he lives. The film-maker does not have a regular, academic education. He does not learn to make films through studies or from copying the classic models. He learns from what he feels to be real around him. From this reality, he not only gets the subject matter for his film, but also, and above all, the way he tells the story.

From this basic idea, several models

arose each different from the other. For example, in 1963 to 1964, three films are made almost simultaneously in the same area (the Northeast of Brazil — the "sertão") and with the same kind of story (people threatened by lack of water, lack of food, lack of work and great wealth in the hands of the few). But each film was made in its own way. They were: *Deus e o Diabo na Terra do Sol*, *Os Fuzis* and *Vidas Secas*. The first, by Glauber Rocha, is nervous and uneasy and has very little to do with the second in style. The second, by Rui Guerra, is slow and spun-out and has very little to do with the third, by Nelson Pereira dos Santos, which is concise and direct, and has very little to do with the other two.



Cabra Marcado Para Morrer, by Eduardo Coutinho

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## A Chronicle of Brazil

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Many different types of films arose at the same time from this common desire to remind the audience of the connection between the dream on the screen and the real state of affairs outside the movie theater. Sometimes this desire has inspired films closer to the realist tradition, such as *São Bernardo* (1972) by Leon Hirszman, *Chuvvas de Verão* (1978) by Carlos Diegues, or the more recent *Memórias do Cárcere* (1984) by Nelson Pereira dos Santos. Other times this desire has inspired films closer to free, surrealist invention, such as *Macunaíma* (1969) by Joaquim Pedro de Andrade, or political reflection, such as *Desafio* (1965) by Paulo César Saraceni, or *Terra em Transe* (1967) by Glauber Rocha, or again *O Bravo Guerreiro* (1968) by Gustavo Dahl. It has inspired romantic stories, such as *Inocência* (1983) by Walter Lima Junior, and stories of violence, such as *Sargento Getúlio* (1983) by Hermano Penna. It has inspired numerous dialogs with contemporary brazilian literature, such as *A Hora e A Vez de Augusto Matraga* (1965) by Roberto Santos, or *Noites do Sertão* (1984) by Carlos Prates Correa, both taken from the works of Guimarães Rosa, and with Brazilian theater, such as *Toda Nudez Será Castigada* (1973) which Arnaldo Jabor took from Nelson Rodrigues. It has inspired numerous adaptations of true stories, such as *O Caso dos Irmãos Naves* (1966) by Luis Sérgio Person, or *Ato de Violência* (1980) by Eduardo Escorel. It has also inspired many documentaries, such as *Viramundo* (1964) by Geraldo Sarno, or *Cabra Marcado Para Morrer* (1984) by Eduardo Coutinho.

This desire is still part of film-making today and has been consolidated by many films over the last 25 years which together make up a kind of chronicle of Brazil. The same desire can be found at the base of a considerable number of films made by young directors, films that have been made from a dialog with reality and another parallel, simultaneous dialog with Brazilian cinema tradition over those 25 years.

During the last 6 years, over 30 new directors have made their first full-length feature



A Hora da Estrela, by Suzana Amarel

film and this desire to chronicle events in Brazil is still extremely strong. These 6 years have seen political liberalization which is entering its final stages. It is a process of democratization which is still continuing, since the president of the Republic has yet to be elected by direct vote and a new constitution has yet to be drawn up. This period has been noteworthy for the hitherto unheard-of number of strikes by both urban and rural workers and the mobilization of the people under Tancredo Neves for direct elections. There has been an unprecedented economic crisis with an annual inflation that grew from over 80% in 1980 to over 220% in 1985. The dollar shot from 43.86 cruzeiros in January, 1980, to 13,000 in December 1985. These distortions were corrected in February 1986 with the Cruzado Plan which changed the currency's name, froze prices and checked inflation.

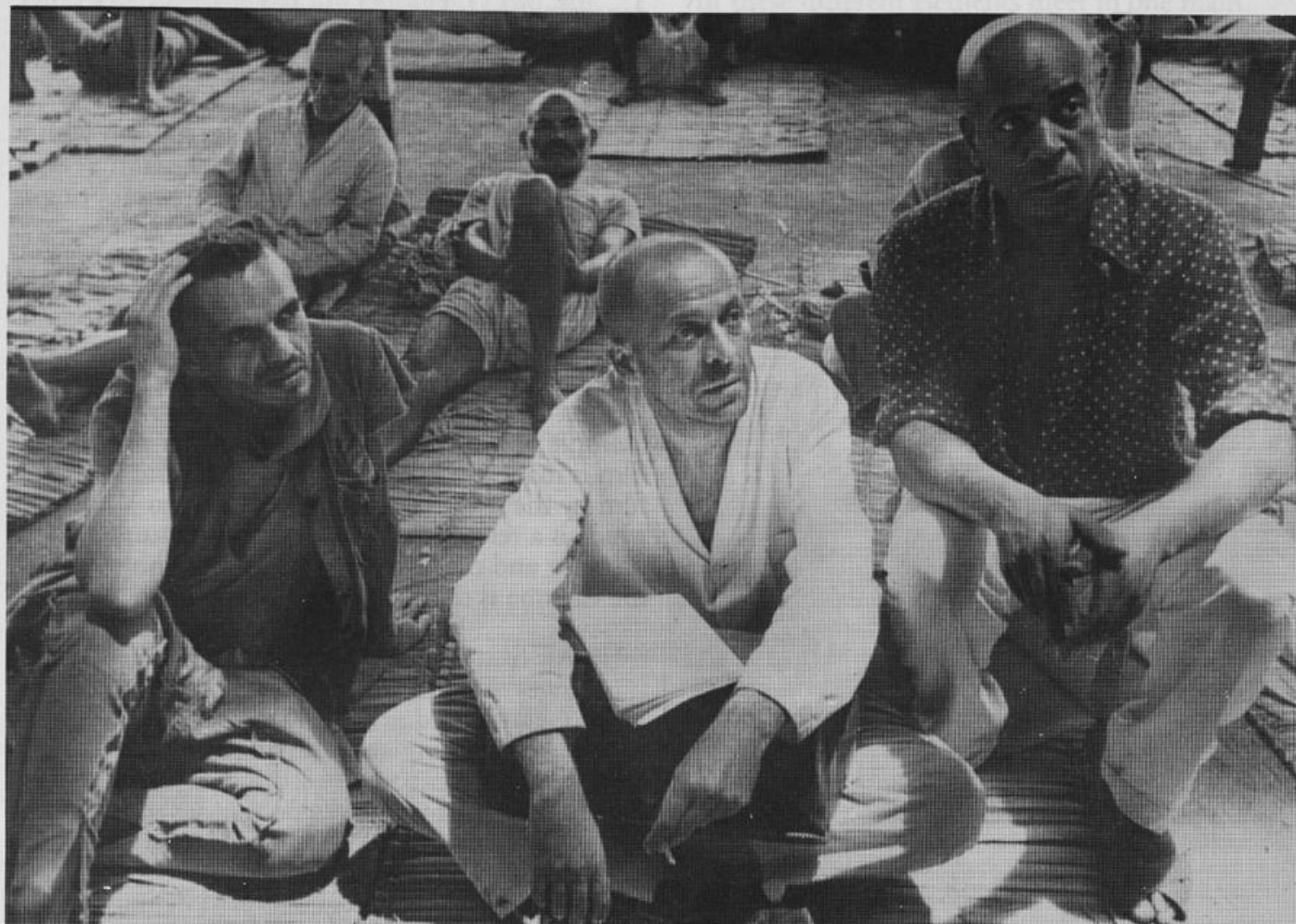
Films during this period have been inspired by the desire to document the daily life of the country through fiction, yet they are still in a certain way within the perspectives opened up by



## A considerable number of films by young directors

Brazilian Cinema in the '60s. In some examples the political struggles of the '70s are discussed, all of which are by young directors. These are films such as: *Memórias do Medo* (1981), Alberto Graça's first film, *Nunca Fomos Tão Felizes* (1984) Murilo Sales' first film and the first film by Roberto Gerwitz, *Feliz Ano Novo* (1987) discusses Brazilian political life before the military government took over. On the fictional side, *O Homem da Capa Preta* (1986), Sérgio Resende's second full-length film, is representative. There are the documentaries *Os Anos JK* (1981) and *Jango*

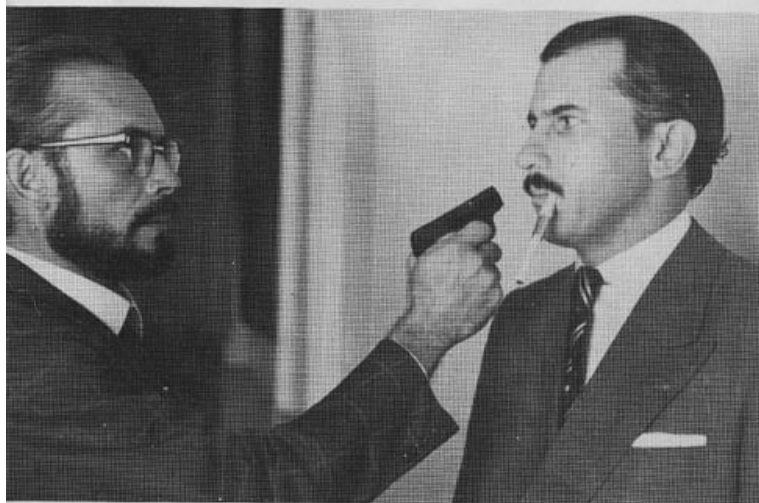
(1985), both by Sílvio Tendler. We travel to the Northeast in *Tigipio* (1984), Pedro Jorge de Castro's first film, and to the South in *Verdes Anos* (1983), first film by Giba Assis Brasil, and *Aqueles Dois* (1984), first film by Sérgio Amon, to discuss the presence of signs of authoritarianism in power. We visit the outskirts of Rio de Janeiro in *Com Licença Eu Vou à Luta* (1986), Lui Faria's first film, or we find the migrant from the Northeast in São Paulo in *A Hora da Estrela* (1986), Suzana Amaral's first film. Land reform in the country areas is discussed in *Fronteira das Almas* (1987),



*Memórias do Cárcere*, by Nelson Pereira dos Santos

Hermano Penna's second film. There is the history of Brazilian Cinema in *Sonho Sem Fim* (1986), Lauro Escorel's first film. There is a little of the traditional Brazilian Cinema in the character of the hillbilly, or yokel, in *A Marvada Carne* (1984), first film by Andre Klotzel. There is a little of the change from country to town, from farm to industry, in the '20s in São Paulo in *Gaijin* (1980), first film by Tizuka Yamasaki. The Revolution of 1930 is discussed in *Parahyba Mulher Macho*, and the campaign for direct elections in *Patriamada* (1984), Tizuka's subsequent films.

To put it briefly, it could be said that Brazil from 1980 to 1986 lived through 6 hard years of a slow recovery of a social conscience, plus the possibility of political practice (both on a personal and institutional level), while the dream of an economic miracle crumbled into dust. It is also possible to say that the most significant films made during this period had their eye on the future, attempted to understand the present and found the whole trip in time quite exciting. The question posed by the Cinema in the '60s is amplified — What are we and what do we want to be? This is seen through the characters (mostly young people) who go through a personality crisis.



O Homem da Capa Preta, by Sérgio Rezende

In *A Cor do Seu Destino* (1986), first film by Jorge Duran, a young Chilean boy living in Brazil with his exiled family does not want to see himself as Chilean. In *Vera* (1986), first film by Sérgio Toledo, a girl does not want to see herself as a woman. These two characters give substance to the question that is very much alive in Brazilian society and that, now, with the drawing-up of a new constitution, discusses social differences and contrasts, the depersonalizing influence of the multinational products of mass communication and tries to find what common denominators it has without losing its natural multiplicity of faces. What are we and what do we want to be? The question is transferred to the Cinema through characters that undergo a personality crisis and through a great concern with the way in which the film is made. The film industry as a whole is, to some extent, attempting to solve the same problems as its characters. We find an example of this concern with manner in *Anjos da Noite* (1987), Wilson Barros' first full-length film, *Fonte da Saudade* (1986), Marco Altberg's third film, *Cidade Oculta* (1986), Chico Botelho's second film, and *Brasa Adormecida*, Djalma Batista's second film. A more obvious example of this care with the manner in which a film is made is *Cinema Falado* (1986), the first film by the singer and composer Caetano Veloso, which is a relection on Art (music, literature, painting and the Cinema) and an essay on the way the Cinema is thought of and seen.

Over 30 new directors undertook their first films in these last 6 years. In other film/pages of this chronicle of Brazil, all the film-makers who started making movies about 20 years ago are still showing and thinking about the country in the same way that originally gave Brazilian Cinema the appearance it has today.

Nelson Pereira dos Santos is making his 16th. film, *Jubiabá*, based on the novel by Jorge Amado; Carlos Diegues is completing his 11th. film, *Um Trem Para as Estrelas*; Leon



# Films have been made from a dialog with reality

NINE SHORT ANIMATED FILMS  
produced by Núcleo de Animação Embrafilme

Hirszman has made a documentary (in three parts, lasting 3 ½ hours) on the Museum of Unconscious Images by Nise da Silveira called *Imagens do Inconsciente*, his 7th. full-length film; Roberto Santos has just finished his 8th. film, *Quincas Borba*, based on the novel by Machado de Assis; Carlos Reichenbach has made his 13th. film, *Anjos do Arrabalde*; Joaquim Pedro de Andrade is preparing his 7th. film, *Casa Grande e Senzala*, adapted from the book by Gilberto Freire; Arnaldo Jabor has made *Eu Sei que Vou Te Amar*; Pedro César Saraceni is preparing *Natal da Portela*; João Batista de Andrade has just finished *O País dos Tenentes*; Silvio Back is finishing his documentary *La Guerra del Brasil*; Ana Carolina Teixeira Soares is finishing her 5th. feature film, *Sonho de Valsa*;

Rogério Sganzerla has made *Nem Tudo é Verdade*; Francisco Ramalho Jr. is finishing his 6th. feature film, *Besame Mucho*; Julio Bressane has made *Bras Cubas*; Walter Lima Jr. is completing his 8th. film, *A Lenda do Boto*; Walter Hugo Khoury, his 21th. film, *Eu*; Haroldo Marinho Barbosa has made *Baixo Gávea*; David Neves has made *Fulaninha*; Geraldo Sarno is completing his documentary, *Deus é um Fogo* and Rui Guerra has made his 8th. film, *Ópera do Malandro*.

Documentaries, fiction, movies from first-timers, movies from old hands... All these different elements meet in one main concern: they all originate from the desire to discuss the everyday events to draw up something like a chronicle of Brazil.



Deus e o Diabo na Terra do Sol, by Glauber Rocha

# The Brazilian Cinema 1987

## Anjos da Noite

*A film by:* Wilson Barros

*Production:* Super Filmes and Embrafilme

To be released in april

*Photography:* José Roberto Eliezer

*Edition:* Renato Neiva Moreira

*Art Director:* Cristiano Amaral and Chiquinho Andrade

*Cast:* Marco Nanini, Zezé Mota, Chiquinho Brandão, Ana Ramalho, Marília Pera, Antonio Fagundes and Claudio Mamberti.

Two crimes are committed in a big city. One evening, an executive's private secretary is brutally murdered by a black travelling salesman during a traffic jam. The second crime happens at dawn. The naked body of a young man is found in the bloodstained bathtub in the apartment of a well-known actor. A collage of the nights of São Paulo is created by the relationships between a black ex-model, a ex-sex symbol, a malechauvinist theater director and a gay journalist. First feature film by Wilson Barros.

## Anjos do Arrabalde

*Direction:* Carlos Reichenbach

*Script:* Carlos Reichenbach

*Photography:* Conrado Sanchez

*Art Direction:* Sebastião de Souza

*Edition:* Eder Mazini

*Music:* Manoel Paiva and Luis Chagas

*Production:* A.P. Galante and Embrafilme

*Producer:* Antonio Polo Galante

*Cast:* Betty Faria, Clarisse Abujamra, Irene Stefania, Vanessa Alves, Enio Gonçalves, Emilio Di Biasi and Nicole Puzzi

This is a drama based on the real life of teachers at a public school in a suburb of São Paulo. It shows the efforts of four women who try to find meaningfulness and dignity in a hostile environment. Chaotic conditions and urban violence have great influence on behavior. The sphere of womens is subjected to ordeals created by the overwhelming growth of a large city like São Paulo. The film follows the same line of realism and violence and analysis of the behavior of the Brazilian lowermiddle class as previous films by this director, such as: "Lilian M, Relatório Confidencial" and "Amor, Palavra Prostituta", ("Lilian M, Confidential Report" and "Love - A Prostitute Word").



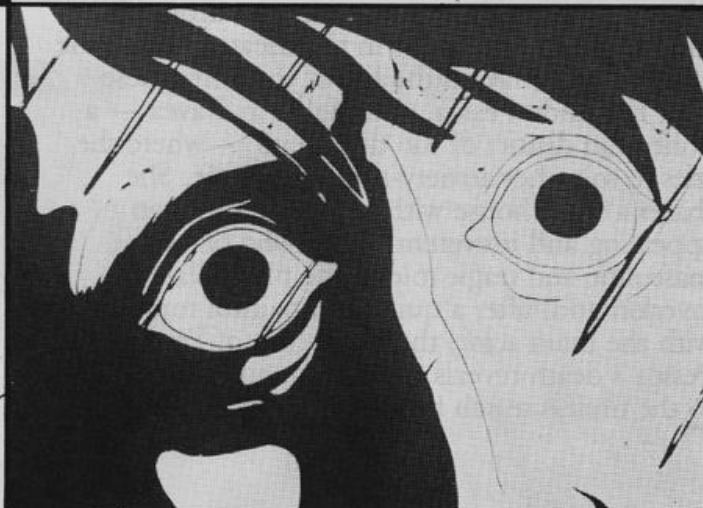
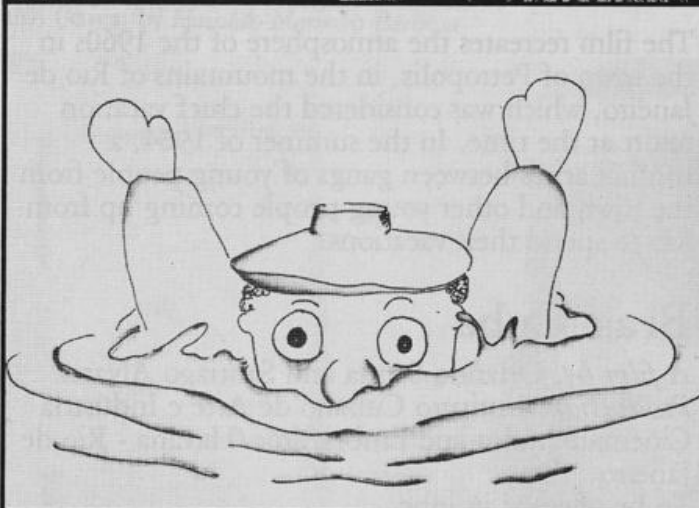
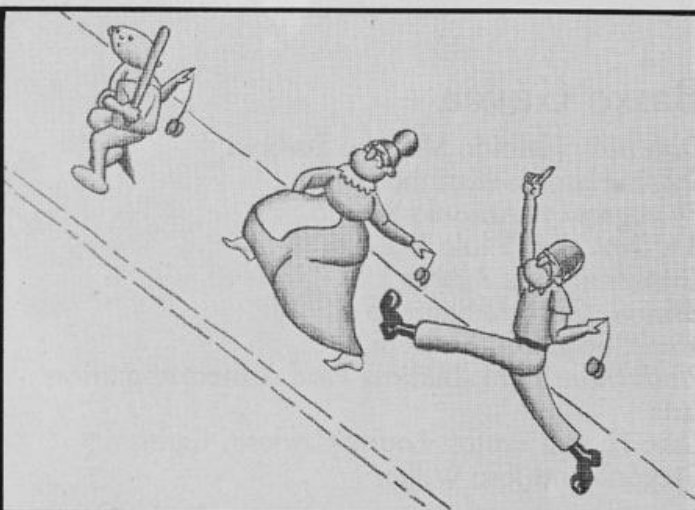
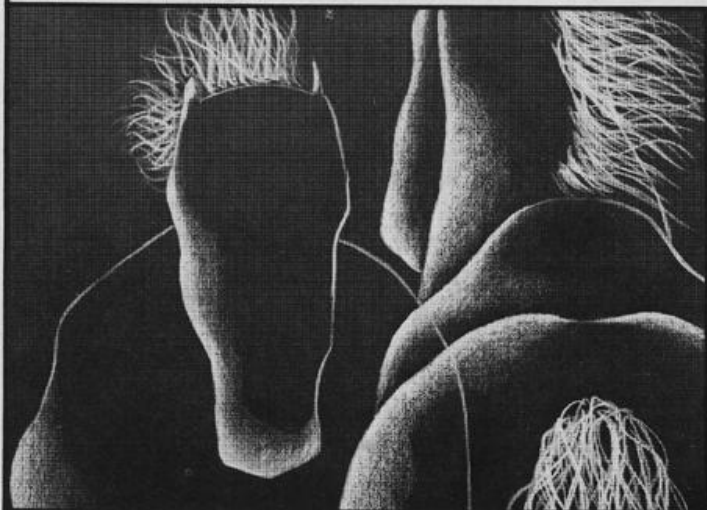
Anjos do Arrabalde, by Carlos Reichenbach



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Quando os Morcegos se Calam, by *Fábio Lignini*

Instinto Animal, by *Lea Zagury*

Presepe, by *Patrícia Alves Dias*

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O Músico e o Cavalo, by *Telmo Carvalho*

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## Baixo Gávea

*Direction:* Haroldo Marinho Barbosa  
*Script:* Haroldo Marinho Barbosa  
*Photography:* Antonio Penido  
*Art Direction:* Paulo Dubois  
*Costumes:* Mila Achcar  
*Edition:* Gilberto Santeiro  
*Music:* Sergio G. Saraceni  
*Production:* H.M. Barbosa Prod. Cinematográficas Ltda.  
*Cast:* Lucélia Santos, Louise Cardoso, Carlos Gregório and José Wilker

Clara is a young theater director who divides her time between afternoons in the theater, where she is directing a play on the life of the Portuguese poet Fernando Pessoa, and nights in Gavea — a bohemian district of Rio de Janeiro — where she tries to solve her anxiety-ridden love life. She shares a small house with her friend Ana, an appealing and irreverent actress who plays a masculine and tragic role in the play. Clara is loverlon and, after a quick and painful romance with the main actor, the final scene of Fernando Pessoa's death reveals Clara resigned to her return to the tireless search for love.

## Banana Split

*A film by:* Paulo Sérgio Almeida  
*Production:* Banana Split Produções and Embrafilme  
To be released in april  
*Screenplay:* Gilberto Loureiro, Mário Prata, Flávio Moreira da Costa and Paulo Sérgio de Almeida  
*Photography:* Antonio Penido  
*Art Director:* Paulo Flaksman  
*Music:* Erasmo Carlos, Sérgio Saraceni  
*Cast:* Mirian Rios, Marcos Frota, André Felipe, Lou Modesto, Tássia Camargo, Andrea Avancine, Ernesto Avancine.

The film recreates the atmosphere of the 1960s in the town of Petropolis, in the mountains of Rio de Janeiro, which was considered the chief vacation resort at the time. In the summer of 1964, a conflict arises between gangs of young people from the town and other young people coming up from Rio to spend their vacations.

## Bras Cuba

*A film by:* Orlando Senna and Santiago Alvarez  
*Production:* Instituto Cubano de Arte e Indústria Cinematográfica and Embrafilme/Havana - Rio de Janeiro  
To be released in june  
*Screenplay:* Orlando Senna and Santiago Alvarez  
A documentary that poses one question: why is it that the people of two different countries — Brazil and Cuba — are so similar? According to Orlando, the film will be very danceable and very musical, because both populations are very good dancers and come from the same roots.





Baixo Gávea, by *Haroldo Marinho Barbosa*



Banana Split by *Paulo Sérgio Almeida*

## Besame Mucho

*Direction:* Francisco Ramalho Jr.

*Script:* Mário Prata and Francisco Ramalho Jr.

*Photography:* José Tadeu

*Art Direction:* Marcos Weinstock

*Costumes:* Domingos Fischini

*Edition:* Mauro Alice

*Music:* Wagner Tiso

*Production:* Hector Babenco and Francisco Ramalho Jr.

*Cast:* Antonio Fagundes, Christiane Torloni, José Wilker, Glória Pires, Paulo Betti, Giulia Gam and Isabel Ribeiro

This is the story of two friends, Xico and Tuca, who are married to two friends, Olga and Dina, who have lived through the golden years of the 60's, the "dark ages" of the 70's and the final fall of the 80's. The film starts at the end and goes back to the beginning and shows the relationships of these couples like a trip back into the past. At the present day, Xico and Olga are separating and Tuca goes crazy and threatens Dina with a knife. The end of the film is the beginning of their romances with the two innocent girls to the sound of the bolero "Besame Mucho". We see debutante balls, machismo and feminism, the political struggles of 1968, Sunday nights at the movies...

## Cidade Oculta

*Direction:* Chico Botelho

*Script:* Chico Botelho, Arrigo Barnabé and Walter Rogério

*Photography:* José Roberto Eliezer

*Art Director:* Ana Mara Abreu

*Costumes:* Ana Mara Abreu

*Edition:* Danilo Tadeu

*Music:* Arrigo Barnabé

*Production:* Orion Cinema e Vídeo

*Cast:* Carla Camurati, Arrigo Barnabé, Cláudio Mamberti and Celso Saiki.

This movie is a violent urban adventure involving star and crook Shirley Sombra, a wanted ex-con Anjo, his old friend Japa and a corrupt cop called Ratão (Big Rat).

After release from 7 years imprisonment, Anjo meets up with Japa again and, through him meets Shirley. Much against his will, he ends up involved with them in new capers and acquires the mortal enmity of Ratao. His trust in Japa waivers often and he becomes more and more involved with Shirley. He tries to remember and uncover the mystery of his imprisonment, and, little by little, enters the labyrinth of police corruption. After car chases and gunfights, they are cornered by Ratão in a house in Liberdade — the "Chinatown" of São Paulo — which causes a showdown. When the night is over, the story is finished. Only the survivor is left to tell the tale.





Besame Mucho, by *Francisco Ramalho Jr.*



Cidade Oculta, by *Chico Boteão*

## Cinema Falado

*A film by:* Caetano Veloso

*Production:* Guilherme Araújo Produções Artísticas Ltda and Embrafilme

*Screenplay:* Caetano Veloso

*Photography:* Pedro Farkas

*Edition:* Mair Tavares

*Art Director:* Levy Domingos

*Cast:* Regina Casé, Hamilton Vaz, Dedé Veloso, Chico Díaz, Elza Soares, Antonio Cícero, Felipe Murray, Paula Lavigne, Caetano Veloso.

The film is in the form of an essay on literature, music, dancing, the Cinema and the fine arts in which the experiences of the author are portrayed. The song "Língua", sung by the author and director Caetano Veloso with a participation by Elza Soares; the actress Regina Casé's impersonation of Fidel Castro when he gave an interview to Brazilian TV; a monolog by a woman on her ideas about sex in films and a text by Heidegger on the future possibilities of society are some examples from the film. First feature film by Caetano Veloso.

## Com Licença, Eu vou à Luta

*Direction:* Lui Farias

*Script:* Lui Farias

*Photography:* Walter Carvalho

*Art Direction:* Maurício Sette

*Edition:* Martha Luz

*Music:* Marina and Tim Rescala

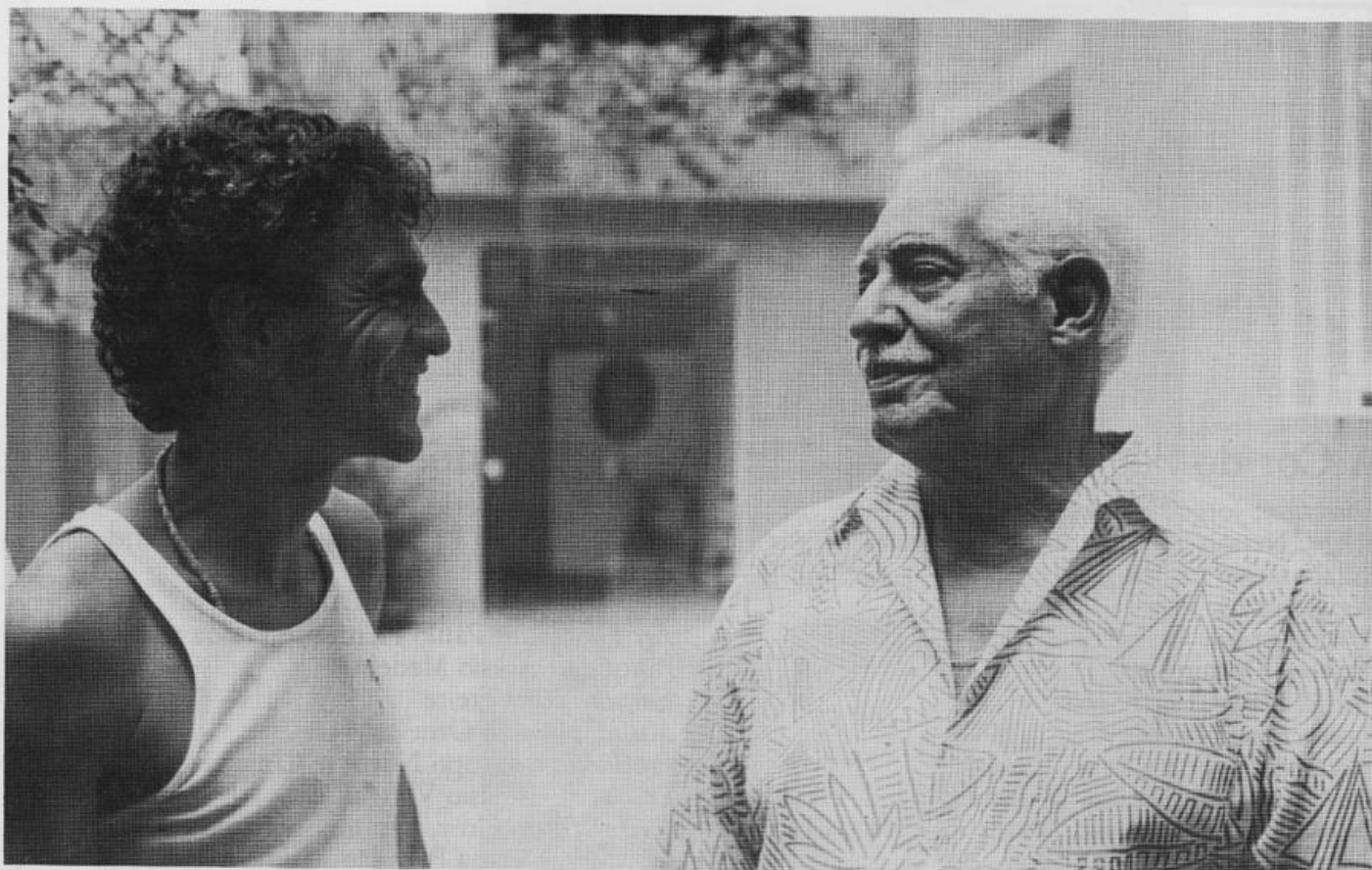
*Production:* Prod. Cinematográfica R.F. Farias, Embrafilme and Time de Cinema

*Cast:* Fernanda Torres, Carlos Alberto Strazzer, Marieta Severo and Reginaldo Faria

This film is focused on a middleclass family who live in a poor suburb of Rio de Janeiro. It is a story of love and stubbornness.

On one side we have Eliane, a 15-year-old girl who is in love with Otavio, a man of 33 who is separated from his wife and is not seen with good eyes in the area. On the other side, Eunice, a domineering, possessive mother who will go to any lengths to prevent her daughter's romance. The movie deals with the neuroses of a family in turmoil at the loss of the only daughter's virginity, and the story is treated with humor. First feature film by Lui Farias.





Cinema Falado, by *Caetano Veloso*



Com Licença, Eu Vou à Luta, by *Lui Farias*

## A Cor do Seu Destino

*Direction:* Jorge Duran

*Script:* Nelson Natolli and Jorge Duran with the collaboration of Jose Joffily

*Photography:* Jose Tadeu Ribeiro

*Art Direction:* Clóvis Bueno

*Edition:* Dominique Paris

*Music:* David Tygel

*Production:* Nativa Filmes

*Producer:* Jorge Duran

*Cast:* Guilherme Fontes, Norma Bengell, Franklin Caicedo, Julia Lemmertz, Andréa Beltrão, Chico Diaz and Antonio Grassi.

Paulo, 18 years old, was born in Chile but lives with his parents in Rio de Janeiro. Apart from going through the normal upheavals of adolescence, he lives a normal life, including dating girls, drawing and painting.

Santiago, 1973. A military coup overthrows Allende's government and a dictatorship is set up. Paulo, 6 at the time, is witness to his brother Vitor's arrest.

Vitor's body is returned to the family some days later.

Rio de Janeiro, 1985. The arrival of his Chilean cousin stimulates Paulo into reliving scenes and dreams of his childhood in that country. His desire to return becomes obsessive. First feature film by Jorge Duran.

## A Dança dos Bonecos

*Direction:* Helvecio Ratton

*Script:* Helvecio Ratton, Tairone Feitosa and Angela Santoro

*Photography:* Fernando Duarte

*Art Direction:* Paulo Henrique Pessoa and Juliana Junqueiro Anísio Medeiros

*Edition:* Vera Freire

*Music:* Nivaldo Ornelas

*Production:* Grupo Novo de Cinema

*Producer:* Tarcísio Vidigal

*Cast:* Wilson Grey, Kinura Schettino, Ezequias Marques, Divana Brandão, Cintia Vieira, Rui Polanah and Cláudia Gimenez.

Mr. Kapa and his assistant Geleia are traveling actors who get around in a gaudily-colored van. They stop by a waterfall when the Goddess Yara appears, tinting the river with violet. Geleia fills his water flask with this colored water.

On arrival in Beleleu, they meet Ritinha and her three puppets, and they try to sell their "Minerva's Balsam", prepared from the enchanted water. Ritinha pours some of this water over her puppets and at night, they come alive.

## Deus é um Fogo

*A film by:* Geraldo Sarno

*Production:* Saruê Filmes and Embrafilme

To be released in april

*Screenplay:* Geraldo Sarno

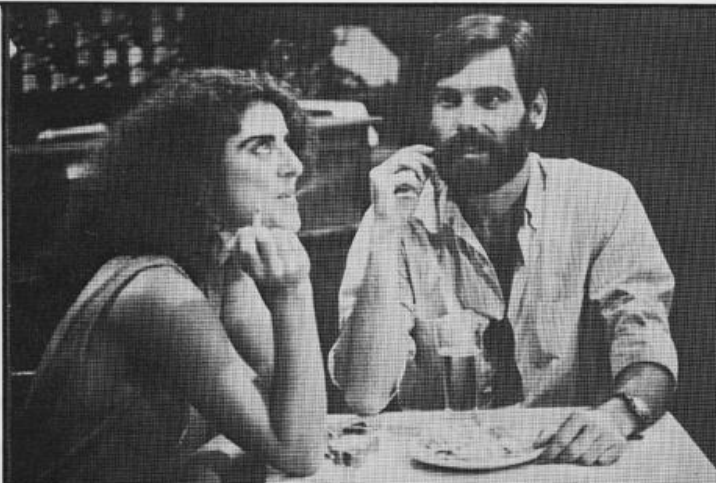
*Photography:* Carlos Ebert and José Tadeu Ribeiro

*Edition:* Geraldo Sarno and Walter Goulart

Filmed in Peru, Equador, Colombia, Venezuela, Mexico, Nicaragua, Argentina and Brazil, this documentary portrays the significant historical landmarks in the transformation of the Church in Latin-America and shows what it is doing with the native populations, the peasants, workers and Outlaws On the Outskirts of the big cities.



# SHORT FILMS



Amor que Fica  
by Alain Fresnot



Mulheres da  
Terra  
by Marlene  
França



O Dia em Que  
Dorival  
Enfrentou a  
Guarda  
by José Pedro  
Goulart and  
Jorge Furtado



A Espera  
by Mauricio  
Farias and Luiz  
Carvalho

A selection of new brazilian  
short films is available on  
Embrafilme Stand

## Eu

*Direction:* Walter Hugo Khouri  
*Script:* Walter Hugo Khouri  
*Photography:* Antonio Meliande  
*Art Direction:* José Duarte de Aguiar  
*Costumes:* Marineida M.C. Massaini  
*Edition:* Luiz Elias  
*Music:* Julio Medaglia  
*Production:* Cinearte Prod. Cin. Ltda.  
*Producer:* Aníbal Massaini Neto  
*Cast:* Tarcísio Meira, Bia Seidl, Nicole Puzzi, Monique Lafond, Christiane Torloni and Walter Forster.

Marcelo Rondi, 50 is heir to a fortune that allows him to control his business with very little effort and spend much of his time in his beach house on an island surrounded by beautiful women. During the Christmas festivities on the island, Marcelo and his guests are surprised by the unexpected arrival of Berenice, Marcelo's daughter. He truly worships Berenice. His feelings for her are ambivalent and have never left him. Her arrival causes tension and precipitates events in which tumultuous relationships put Marcelo in an existentialist conflict with his own daughter.

## Feliz Ano Velho

*A film by:* Roberto Gervitz  
*Production:* Tatu Filmes and Embrafilme  
To be released in June  
*Screenplay:* Roberto Gervitz  
*Photography:* César Charlone  
*Edition:* Galileu Garcia Jr.  
*Art Director:* Clóvis Bueno  
*Music:* Luis Henrique Xavier  
*Cast:* Malu Mader, Marcos Breda, Eva Wilma, Isabel Ribeiro, Odilon Wagner and Beth Gofman.

A film adaptation of the best-seller of the same name by Marcelo Rubens Paiva. It tells of the experiences of the author after an accident that left him paralytic. He suffers the consequences of the disappearance of his father at the hands of the national security institutions of the military regime and makes a desperate attempt to overcome the situation of a young, middle-class boy who is suddenly bedridden and subjected to endless physiotherapy sessions. First feature film by Roberto Gervitz.

## Um filme 100% Brasileiro

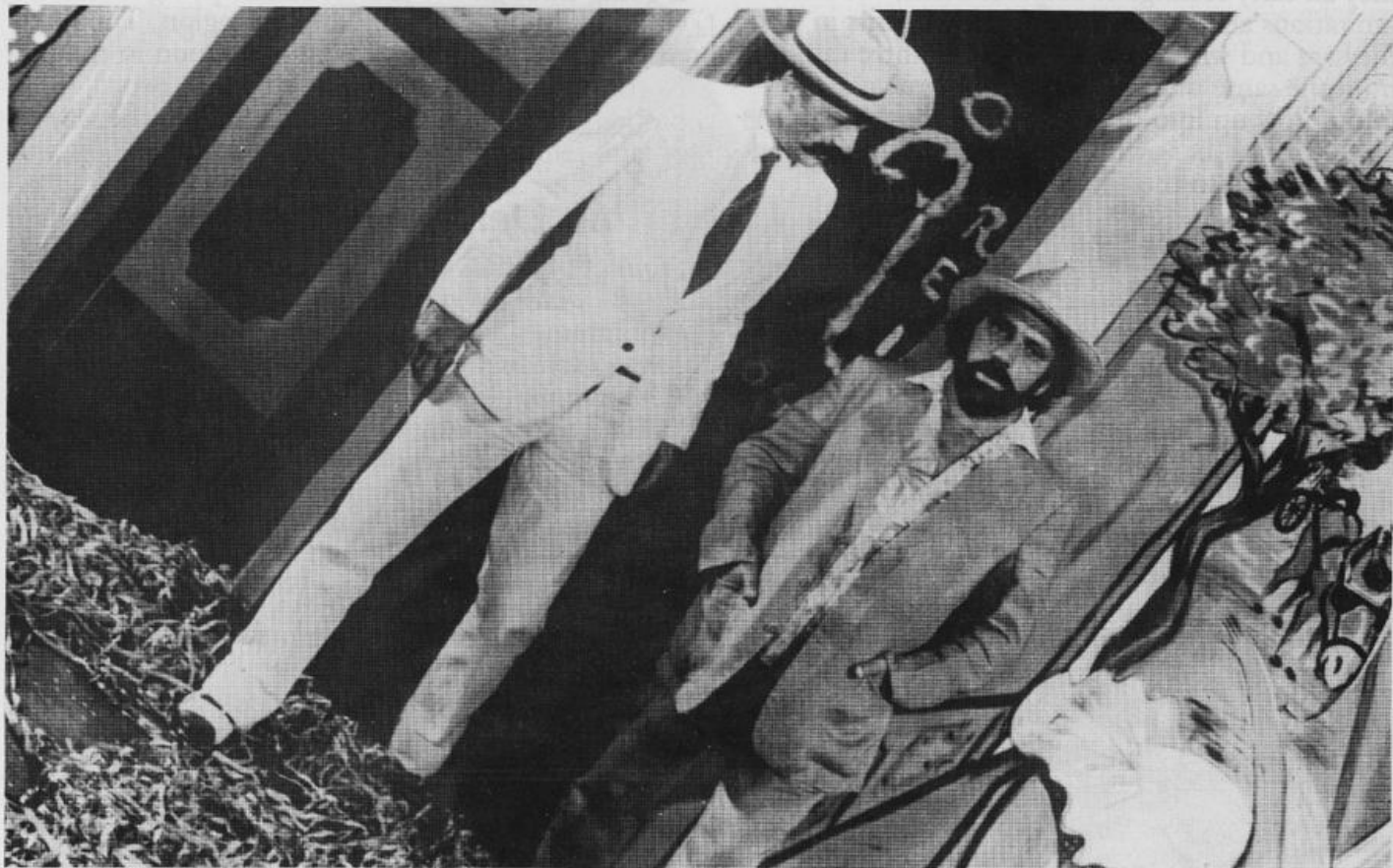
*Direction:* Jose Sette  
*Script:* Jose Sette based on Blaise Cendrars  
*Photography:* José de Barros  
*Edition:* José Tavares de Barros and Amauri Alves  
*Music:* Luiz Eça  
*Production:* Grupo Novo de Cinema  
*Cast:* Paulo César Pereio, Odete Lara, Maria Gladys, Guarã Rodrigues, Wilson Grey, Savero Roppa

This is a fantasy about a poem, broached by two foreign poets who arrived in Brazil within six decades of each other. The French poet Blaise Cendrars, who arrived in Rio de Janeiro during the modernist movement and the anthropofagic esthetics in 1924. The other poet, in 1985, arrives in the same city and sees it with the same eyes as Blaise.





Eu, by *Walter Hugo Khoury*



Um Filme 100% Brasileiro by *José Sette*

## Fonte da Saudade

*Direction:* Marcos Altberg

*Script:* Julia Altberg

*Photography:* Pedro Farkas

*Art Direction:* Carlos Prieto

*Edition:* Carlos Brajsblat

*Music:* Antonio Carlos Jobim

*Production:* Diadema Produções Ltda.

*Cast:* Lucélia Santos, Norma Bengell, Cláudio Marzo, José Wilker, Paulo Betti, Xuxa Lopes, Thales Pan Chacon and Chico Diaz

Three women, Barbara, Guida and Alba, have the same past to remember — that of a child who sees her father leave, never to return. All three live in the same square in Ipanema, Rio de Janeiro.

Although they are quite different from each other, they all carry feelings of abandonment, the same limitations and the feeling of being misfits in who they are and what they do. They are three casts from the same mold. It is as if the same child could grow up into three different people. All three, each in her own way, try to understand and give meaning to their existences.

## Fronteira das Almas

*A film by:* Hermano Penna

*Production:* Cine Documentos and Embrafilme

To be released in april

*Screenplay:* Hermano Penna and Murilo Carvalho

*Photography:* Antonio Luiz Soares

*Edition:* Laércio Silva

*Art Director:* Jefferson Albuquerque Jr.

*Music:* José Luiz Penna

*Cast:* Antonio Leite, Marcélia Cartaxo, Suzana Gonçalves, Fernando Bezerra, Joel Barcellos and Orlando Vieira.

Two parallel stories connect two brothers of a widespread family. One is in the south of the State of Para and the other is in Rondonia. The former is struggling to gain possession of his land. The latter is going through the process of occupying land as a wandering farmer in the Amazon region. The film portrays the present agricultural situation in the North through the experiences of these two brothers and makes clear the obstacles in the way of land reform.

## Filme Demência

*A film by:* Carlos Reichenbach

*Production:* E.M. Cinematográfica Ltda. and Embrafilme

*Screenplay:* Inácio Araújo and Carlos Reichenbach

*Photography:* José Roberto Eliezer

*Editing:* Eder Mazini

*Art director:* Campello Neto

*Music:* Manoel Paiva

*Cast:* Ênio Gonçalves, Emílio Di Biasi, Imara Reis, Rosa Maria Pestana, Alvamar Tadei, Fernando Beinini and Vanessa Alves.

Fausto inherits a small, traditional cigarette factory from his father but soon goes bankrupt at the same time as his marriage breaks up. He seeks refuge in a vision of paradise where he can find peace, portrayed by the picture of a beach on the cigarette packets. Fausto then starts off on a journey to the hell of the night in the big city.





Fonte da Saudade, by *Marcos Altberg*



Filme Demência, by *Carlos Reichenbach*



A Guerra do Brasil, by *Silvio Back*

## O Homem da Capa Preta

*Direction:* Sergio Rezende

*Script:* Sergio Rezende, Tairone Feitosa and José Louzeiro

*Photography:* Cesar Charlone

*Art Direction:* Alexandre Mayer, Pedro Nanni and Barbara Mendonça

*Costumes:* Rita Murtinho and Isabel Paranhos

*Edition:* Marco Antonio Curi

*Music:* David Tygel

*Production:* Morena Filmes and Embrafilme

*Cast:* José Wilker, Marieta Severo, Carlos Gregório, Jonas Bloch, Chico Diaz, Isolda Creta and Jurandir de Oliveira

The story of a politician from the Northeast of Brazil, Tenório Cavalcanti, a Congressman who made his fortune and his legend in an atmosphere of violence and demagogic attitudes from the 40's through 60's. Wearing a black-cape which hid his machine gun, even at the Congress, he stood for the poor people and became their legitimate protector and representative while his newspaper was the most popular one in Rio de Janeiro. On the other hand, the middle classes and the political elite just hated him; the forty seven bullet scars on his body demonstrate the violence of his enemies.

## A Guerra do Brasil

*A film by:* Silvio Back

*Production:* Silvio Back Prod. Cinematográficas and Embrafilme

To be released in april

*Screenplay:* Silvio Back

*Photography:* José Medeiros and José Francisco dos Anjos

*Edition:* Laercio Silva

A documentary on the Paraguayan War, the largest armed conflict in South America in the 19th. century. The film portrays through history and popular imagination a war which involved Brazil, Paraguay, Argentina and Uruguay and killed almost one million soldiers and civilians. While creating a faithful reconstruction of the events of the period, it also revives the musical repertoire of the period between 1864 and 1870.

## Imagens do Inconsciente

*A film by:* Leon Hirszman

*Production:* Leon Hirszman Produções and Embrafilme

*Screenplay:* Leon Hirszman

*Photography:* Luis Carlos Saldanha

*Editing:* Luis Carlos Saldanha

*Music:* Edu Lobo

Stimulated by the work of the psychiatrist Nise da Silveira, Fernando Diniz, Adelina Gomes and Carlos Pertuis, patients at the Pedro II Psychiatric Center in Engenho de Dentro, a suburb of Rio de Janeiro, construct a work that, in the words of Mário Pedrosa, is "a cultural heritage of the Brazilian nation". The film, a trilogy, investigate the causes of mental illness in those patients and discusses what led them to express themselves through art.





Imagens do Inconsciente, by *Leon Hirszman*

## Jubiabá

*A film by:* Nelson Pereira dos Santos  
*Production:* Regina Filmes, Embrafilme and Sociedade Francesa de Produção/Paris  
*Screenplay:* Nelson Pereira dos Santos and Ney Sant'Anna  
*Photography:* José Medeiros  
*Editing:* Ivon Lemier  
*Art director:* Juarez Paraíso  
*Music:* Gilberto Gil  
*Cast:* François Guissard, Zezé Mota, Betty Faria, Charles Baiano, Catherine Rouvel, Raymond Pellegrin, Ruth de Souza and Grande Otelo.

Antonio Balduino, a poor black orphan, is brought up by the sorcerer Jubiabá until he is given over to the care of the rich family of the Comendador Ferreira. He is eventually thrown out because he falls in love with Lindinalva, the landowner's daughter. Black Balduino and white Lindinalva lead completely different lives until a quirk of fate brings them together again.



Jubiabá, by Nelson Pereira dos Santos

## A Lenda do Boto

*A film by:* Walter Lima Jr.  
*Production:* L.C. Barreto and Embrafilme  
To be released in april  
*Screenplay:* Walter Lima Jr. and Tairone Feitosa  
*Photography:* Pedro Farkas  
*Edition:* Mair Tavares  
*Art Director:* Paulo Flaksman  
*Cast:* Cássia Kiss, Ney Latorraca, Carlos Alberto Ricceli, Maria Sílvia, Paulo Vinícios, Dira Paes and Rui Polanah.

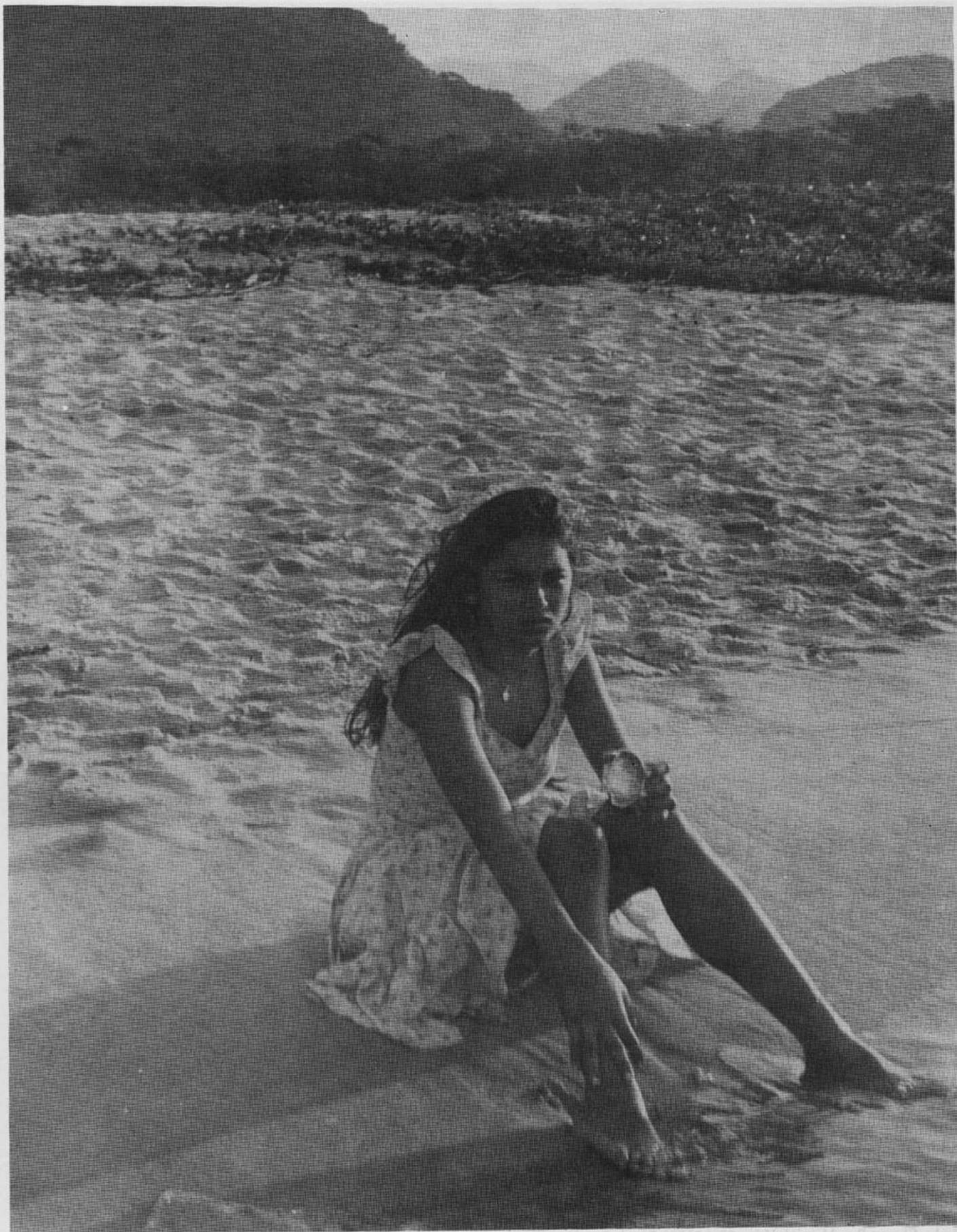
Based on a story by Lima Barreto, the film reinterprets the myth that appears in almost all the regions of Brazil. The scene is a isolated village which has almost no contact with the big cities, and which begins to witness the destruction of the harmony between man and Nature. The action involves a family undermined by the figure of the dolphin which produces disturbing changes in the existing human relationships.

## Luzia-Homem

*A film by:* Fábio Barreto  
*Production:* L.C. Barreto and Embrafilme  
To be released in april  
*Cast:* Cláudia Ohana, Luiza Falcão, Thales Pan Chacon and Gilson Moura.

This film is based on the novel of the same name by Domingos Olímpio. It is a journey into the contradictory universe of a woman between love and revenge. Living in the Northeast, she witnesses the massacre of her parents while she is still a child. Soon afterwards, she begins to see that she is no more than another victim of an unjust social system and that the world is full of complexity and cannot be reduced to a simple struggle between good and evil.





A Lenda do Boto, by *Walter Lima Jr.*

## O Menino e o Rei

*A film by:* Walbercy Ribas

*Production:* Start Desenhos Animados and Embrafilme

To be released in June

This is an ecological fable in cartoon form. The story begins in a wood and later extends to the Amazon forest. Characters such as the cricket Caetano, a poet, the beetle Bituquinha, the ladybug and the baby snail Caracolino live a life of perfect tranquility until, one day, Maledeto, an evil lizard, Do-All his court jester and a squad of three ruffian toads appear. Life in the wood changes. Maledeto proclaims himself king and makes a law forbidding the cricket Caetano to sing. The characters' lives seem doomed to submission to the lizard until the Star Dalva comes down to earth brought by two fairies and restores happiness to cricket Caetano and his friends.

## O Mentiroso

*A film by:* Werner Schunemann

*Production:* Um Produções and Embrafilme

To be released in June

*Screenplay:* Werner Schunemann, Giba Assis Brasil and Angel Palomero

*Photography:* Christian Lesage

*Edition:* Vera Freire

*Art Director:* Fiapo Barth

*Music:* Carlos Eduardo Miranda

*Cast:* Angel Palomero, Lila Vieira, Vicente Barcellos, Xala Filippi, José de Abreu and Sérgio Mamberti.

Two men and two women are inseparable friends until one of them is invited to take up a job in another state. The other three decide to accompany him. The journey, however, turns out to be full of adventures and mishaps. They end up involved with the police and the ultimate aim of the journey — the new job — is never reached.

## O País dos Tenentes

*A film by:* João Batista de Andrade

*Production:* Raiz Produções Cinematográficas and Embrafilme

To be released in April

*Screenplay:* J.B. Andrade

*Photography:* Adrian Cooper

*Edition:* Idê Lacreta

*Art Director:* Marlise Storchi

*Music:* Almeida Prado

*Cast:* Paulo Autran, Cássis Kiss, Buza Ferraz, Herson Capri, José Wilker, Ricardo Petraglia, Giulia Gama and Lourival Pariz.

The story of a general in the reserve who took part in the Lieutenants' Movement and today is the chairman of a large company. He has a psychological crisis on the day when he is paid homage to on his 80th. birthday. He begins to recall his life: the movements he has taken part in, his colleagues, his wife and 60 years of life in Brazil. Frustrated ideals, betrayals and political divergences between the lieutenants all pass before his eyes. At home, alone with his memories, the general has to face not only his existential conflicts, but also the violence and social hardships of the present day.





O País dos Tenentes, by *João Batista de Andrade*



Quincas Borba, by *Roberto Santos*



## Quincas Borba

*A film by:* Roberto Santos  
*Production:* Roberto Santos Produções Cinematográficas and Embrafilme  
To be released in april  
*Screenplay:* Roberto Santos  
*Photography:* Roberto Santos Filho  
*Edition:* Carlos Alberto Vera  
*Art Director:* Cyro Del Nero  
*Cast:* Helber Rangel, Brigitte Broder, Paulo Villaga, Fúlvio Stefaninin and Adriana Abujamra.

On his death, the philosopher Quincas Borba bequeathes an enormous fortune to Rubião, his disciple. Rubião is unready for this and falls in love with Sofia the wife of Cristiano Palha, and wittles away at his fortune in unsuccessful business ventures. He is unable to win over Sofia and soon he loses everything. He returns to the country town where he came from and lives in isolation. His only companion is his dog, called Quincas Borba. The film is based on the novel of the same name by Machado de Assis.

## Romance

*A film by:* Sérgio Bianchi  
*Production:* Sérgio Bianchi Produções Cinematográfica and Embrafilme  
To be released in april  
*Screenplay:* Sérgio Bianchi  
*Photography:* Marcelo Coutinho  
*Edition:* Danilo Tadeu da Cruz  
*Cast:* Imãra Reis, Cristina Mutarelli, Isa Kopelmann, Rodrigo Santiago, Hugo Dela Santa, Maria Alice Vergueiro, Beatriz Segall and Sérgio Mamberti.

A journalist resolves to discover the reasons behind the death of an intellectual. This is the theme that embodies a critique of the first 6 years of the 1980s.

## Sonho Sem Fim

*Direction:* Lauro Escorel  
*Script:* Walter Lima Jr., Nelson Nadotti and Lauro Escorel  
*Photography:* José Tadeu Ribeiro  
*Set decorator:* Adrian Cooper  
*Costumes:* Rita Murtinho  
*Edition:* Gilberto Santeiro  
*Music:* Antonio Adolfo  
*Production:* Cinefilmes Ltda. and Embrafilme  
*Cast:* Carlos Alberto Ricelli, Débora Bloch, Marieta Severo, Fernanda Torres and Emmanoel Cavalcanti.

In 1924, Eduardo Abelim leaves his town in the south of Brazil to find his fortune as an actor in Rio de Janeiro. Unsuccessful, he makes two films that shock the audiences of the time. He is accused of being immoral, the cast is attacked and the copies of the film are destroyed. He becomes a fortune-teller to escape persecution, but always has new projects for films in his head. When the revolution breaks out in 1930, he accompanies a band of rebels on a train, camera in hand. First feature film by Lauro Escorel.



Sonho Sem Fim, by *Lauro Escorel*



Um Trem Para as Estrelas, by *Carlos Diegues*

## Sonho de Valsa

*A film by:* Ana Carolina

*Production:* Cristal Cinematográfica and Embrafilme

To be released in april

*Screenplay:* Ana Carolina

*Photography:* Rodolfo Sanchez

*Edition:* Ademir Francisco

*Art Director:* Carlos Lucci

*Cast:* Xuxa Lopes, Ney Latorraca, Daniel Dantas, Arduino Colassanti and Paulo Reis.

A woman seeks to fulfil her one desire, torn between her father, her brother, her ex-husband and other men. She reveals a permanent dissatisfaction in her mystical and emotional relationships. The film accompanies the fantasies of the character as she plods on her way in search of fulfilment.

## Um Trem para as Estrelas

*A film by:* Cacá Diegues

*Production:* CDK Produções and Embrafilme

To be released in april

*Screenplay:* Cacá Diegues and Carlos Lombardi

*Photography:* Edgar Moura

*Edition:* Gilberto Santeiro

*Art Director:* Lia Renha

*Music:* Gilberto Gil

*Cast:* José Wilker, Beth Faria, Milton Gonçalves, Taumaturgo Ferreira, Miriam Pires, Daniel Filho.

A young musician, seeking the path to success, sees his girlfriend disappear mysteriously. To find her, he goes through the tunnel from the poor suburb of Guadalupe, where he lives, to confront the reality of the cosmopolitan south zone of Rio de Janeiro. From the tenement in which he lived, he is transported to an inevitable confrontation with the police, the morgue and the underworld.

## Vera

*Direction:* Sergio Toledo

*Script:* Sergio Toledo

*Photography:* Rodolfo Sanchez

*Set decoration and costumes:* Naum Alves de Souza and Simone Raskin

*Edition:* Tercio G. da Mota

*Production:* Nexus Cinema e Vídeo and Embrafilme

*Music:* Arrigo Barnabé

*Cast:* Ana Beatriz Nogueira, Raul Cortez, Aida Leiner, Carlos Kroeber and Imara Reis

Vera is a girl who is struggling to find her niche in a hostile, complex world. An orphan, she spends her adolescence in a boarding-school where she begins to develop a masculine personality and imposes herself on the other girls. She leaves the school at 18 and, with help from a teacher, manages to get a job and start out in life. At work, she meets Clara who she tries to get close to. They become friends and Vera intensifies her behavior to convince Clara that she is a man. She begins to dress and act like one. However, unlike what happened in the school, she cannot manage to impose herself either on her friend or on her other contacts, and soon there is conflict. Cornered and alone, Vera finds herself with a dilemma: she has a man's personality in a woman's body. First feature film by Sérgio Toledo.



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*A Cor do Seu Destino, by Jorge Duran*



*A Dança dos Bonecos, by Helvécio Ratton*