

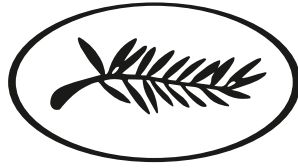
BACURAU

WITH THE SPECIAL PARTICIPATION OF
SONIA BRAGA AND UDO KIER

INTERVIEWER: KELEBR MENDONÇA FILHO AND JEAN-LOUIS CORVELLES. PRODUCED BY EMILIE KESTELAK, SAÏD BEN SAÏD AND ANGELE MERKI. WITH BARBARA GULEY, THOMAS AUMOND, SILVANO PEREIRA
 AND INTERVIEWER PEDRO SOARES FILHO, EDUARDO PEREIRA, ANTONIO KESTELAK, ADRIANA PEREIRA AND NÉILAS HALLER. PRODUCTION EDITOR: DAVID HOLZ. INTERVIEWER: MATHEUS ALVES AND THIAGO ALVES SOUSA. PRODUCTION DESIGNER: THALES JUNQUEIRA. CASING: MARCELO CAVIARO. ASSOCIATE PRODUCERS: CARLOS DIQUELOS, JOVENCIA HEWLESS, KATERINA MERKI, TIAGO MELO
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EMILIE LESCLAUX SAÏD BEN SAÏD & MICHEL MERKT
PRESENT



FESTIVAL DE CANNES
JURY PRIZE

BACURAU

A FILM BY
KLEBER MENDONÇA FILHO AND JULIANO DORNELLES

Brazil - France - 2h10 - 5.1 - 2:39

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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 cangaço¹ 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, Coronelism², 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.

(1) Cangaço was a form of «social banditry» prevalent in the North-East in the late 19th and early 20th centuries, and featured heavily in Brazilian cinema of the 50s and 60s.

(2) Coronelism was the political machine that dominated Brazil during the Old Republic (1889-1930), when local power was in the hands of powerful landowners, coronels, who controlled a particular area and its population's vote. More broadly, the term applies to this model's enduring influence in the life of the country.

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 cinephiles 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

Kleber Mendonça Filho

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

- 2015** AQUARIUS - *Writer and director*
Cannes Film Festival - Competition
Best Foreign Film - French Syndicate of Cinema Critics
Best Foreign Film - César (nominated)
- 2012** NEIGHBORING SOUNDS - *Writer and director*
Rotterdam IFF - *FIPRESCI Prize*
Rio IFF - *Best Film*
CPH/PIX - *Best Film*
- 2008** CRÍTICO - *Director (Documentary)*

SHORT FILMS

- 2009** RECIFE FRIO - *Director*
- 2006** NOITE DE SEXTA MANHÃ DE SÁBADO - *Director*
- 2005** ELETRODOMÉSTICA - *Writer and Director*
- 2004** VINIL VERDE - *Writer and Director*
- 2003** A MENINA DO ALGODÃO - *Director (with Daniel Bandeira)*

Juliano Dornelles

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

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	<i>GOING PLACES</i> dir. by John Turturro
2017	<i>WONDER</i> dir. by Stephen Chbosky
2015	<i>AQUARIUS</i> dir. by Kleber Mendonça Filho
2010	<i>LOPE</i> dir. by Andrucha Waddington
2007	<i>THE HOTTEST STATE</i> dir. by Ethan Hawke
2006	<i>BORDERTOWN</i> dir. by Gregory Nava
2003	<i>EMPIRE</i> dir. by Franc Reyes
2001	<i>ANGEL EYES</i> dir. by Luis Mandoki
2000	<i>FROM DUSK TILL DAWN 3 : THE HANGMAN'S DAUGHTER</i> dir. by P. J. Pesce
1996	<i>TIETA DO AGRESTE</i> dir. by Carlos Diegues
1995	<i>TWO DEATHS</i> dir. by Nicolas Roeg
1990	<i>THE ROOKIE</i> dir. by Clint Eastwood
1988	<i>MOON OVER PARADOR</i> dir. by Paul Mazursky
1988	<i>BEANFIELD WAR</i> dir. by Robert Redford
1984	<i>KISS OF THE SPIDER WOMAN</i> dir. by Hector Babenco
1983	<i>GABRIELA</i> dir. by Bruno Barreto
1976	<i>DONA FLOR AND HER TWO HUSBANDS</i> dir. by Bruno Barreto
1968	<i>O BANDIDO DA LUZ VERMELHA</i> 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 Maurílio Martins
- 2016** AQUARIUS dir. by Kleber Mendonça Filho

Thomás Aquino

Thomás Aquino is born in Recife in 1986. He acted in the theatre plays : «Cordel do Amor sem Fim» by Claudia Barral and staged by Samuel Santos (best actor prize) ; «Nem Sempre Lila», of the group Quadro de Cena (best supporting actor prize); «Ópera do Malandro», «Gonzaga - The Legend» and «Gabriela - o Musical», by João Falcão. For TV : «13 Dias Longe do Sol», mini TV Show by Luciano Moura (Globo, 2018).

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** PATERNO 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 Dvortsevov
- 2017** MEKTOUB MY LOVE CANTO UNO dir. Abdellatif Kechiche
- 2017** ZAMA dir. Lucrecia Martel
- 2017** WESTERN dir. Valeria Griesbach
- 2018** HAPPY AS LAZZARO dir. Alice Rochrwacher
- 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

THE FOREIGNERS

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

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

Terry
Kate
Jake
Julia
Joshua
Chris
Willy

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
Uirá Dos Reis
Val Junior
Valmir do Côco
Zoraide Coletto

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

