



*MIRAMAX FILMS and O2 FILMES  
present*

*In co-production with  
GLOBO FILMES and FOX FILMS DO BRASIL*

*a film by  
Paulo Morelli*

**CITY OF MEN**

DOUGLAS SILVA  
DARLAN CUNHA  
JONATHAN HAAGENSEN  
RODRIGO DOS SANTOS  
CAMILA MONTEIRO  
NAIMA SILVA  
EDUARDO 'BR' PIRANHA  
LUCIANO VIDIGAL  
PEDRO HENRIQUE

**PRODUCED BY**

ANDREA BARATA RIBEIRO BEL BERLINCK  
FERNANDO MEIRELLES      PAULO MORELLI

**ASSOCIATE PRODUCER**

GUEL ARRAES

**BASED ON A STORY BY**

PAULO MORELLI  
ELENA SOAREZ

**SCREENPLAY BY**

ELENA SOAREZ

**DIRECTED BY**

PAULO MORELLI

## **CITY OF MEN**

### **ABOUT THE PRODUCTION**

*“The gods visit the sins of the fathers upon the children.”*  
-- Euripides

From the producers of the award-winning phenomenon “City of God,” comes a new journey to the other side of paradise – a riveting, humor-filled yet emotionally power-packed tale from the gritty heart of Rio, where two teenaged best friends are about to battle the daunting odds against becoming men on the lawless outer streets of one of the world’s most volatile cities.

This is CITY OF MEN, a companion piece to Fernando Meirelles’ dazzling, Oscar®-nominated “City of God,” directed by Paulo Morelli, who has been Meirelles’ long-time collaborator. Meirelles’ groundbreaking tale brought audiences for the first time into the wildly frenetic energy, inky black comedy, hyperkinetic speed and gangster-style desperation that characterize the *favela* shantytowns of Rio; and, in the process, became its own utterly unique 21<sup>st</sup> century crime film and World Cinema classic.

With CITY OF MEN, Morelli takes an equally compelling but different approach. Still melding incisive humor with high-octane action, he uses intimacy and a deep humanity to probe further beneath the searing surfaces to the everyday realities of life in Rio. This new story follows just two young characters in the midst of a terrifying yet exhilarating coming-of-age struggle like no other – as they try to come to terms with adulthood, fatherhood and the idea of a future in a world where it’s tough enough just to survive each night.

Serving as book-ends to one another, while “City of God” came straight from inside the raging chaos of the crime world, CITY OF MEN brings to the fore the story of the many young people attempting to carve out lives of real friendship, love and even hope in the midst of it.



CITY OF MEN follows the rapidly changing fates of two best friends -- Acerola, AKA "Ace," and Laranjinha, AKA "Wallace" -- who have grown up together on Dead-End Hill and have always been as tight as brothers. But both are about to turn 18 and face a personal crossroads. While Ace becomes a father, trying to raise his toddler son when he's barely more than a child himself, Wallace is drawn into a perilous search for his own long-lost, ex-convict father. Now, as a devastating secret from their past threatens to shatter their friendship, Ace and Wallace find themselves on the opposite sides of a raging gang war, facing one another -- and themselves -- as they never have before.

Miramax Films, in association with O2 Filmes, Globo Filmes and Fox Films de Brasil, presents CITY OF MEN, directed by Paolo Morelli. The screenplay is by Elena Suarez based on a story by Suarez and Morelli. The producers are Andrea Barata Ribeiro, Bel Berlinck, Fernando Meirelles and Paulo Morelli. The lead roles of Ace and Wallace are played by Douglas Silva and Darlan Cunha, both of whom grew up in *favelas* themselves and first came to the fore at age 11 in roles in "City of God." The cast also includes Jonathan Haagensen and Eduardo BR, who both appeared in "City of God," as well as Rodrigo Dos Santos as Wallace's father, Heraldo.

Alive with the rhythmic music and heated flavor of Rio, CITY OF MEN was filmed entirely on location in seven different *favelas* of Rio. The behind-the-scenes team includes cinematographer Adriano Goldman ("The Year My Parents Left on Vacation") whose handheld camera work sets the alternating kinetic and emotional moods for the story; art director Rafael Ronconi, who made his debut as an assistant set designer on "City of God" and here brings the *favelas'* hidden interiors to life; award-winning editor Daniel Rezende who also edited "City of God"; and "City of God" composer Antonio Pinto who merges urban sounds into a driving Brazilian soundtrack.



## **A TALE OF TWO CITIES: FROM CITY OF GOD TO CITY OF MEN**

When Fernando Meirelles' "City of God" became a global cinema hit in 2000, the film not only became a harbinger of a dynamic new storytelling style. It also opened many eyes to the dizzying, hypermodern world of Rio's shantytowns -- sprawling, sun-drenched but crime-ridden areas that have sprung up, unplanned, on the steep hillsides and urban outskirts, housing as many as 1/3 of the city's very poorest, yet most stunningly resourceful, citizens. Though teeming with rampant law-breaking and strife, it soon became clear that these pariah lands at the edges of the city were also filled with vibrant characters, hidden dreams and exhilarating stories never heard before.

The film went on to inspire an acclaimed international television series. More recently, Paulo Morelli, who had worked on the TV series, began collaborating in concert with Meirelles to develop a feature film that would explore life in the *favelas* from a fresh perspective. In a sense, Morelli wanted to reveal the *favelas* anew -- from the opposite view from that which Meirelles had used in "City of God." If "City of God" was about the heart-pounding extremes people will go to for survival, CITY OF MEN became about the inextinguishable yearning to maintain human kindness and decency amidst those extremes.

Explains Meirelles, who also directed the acclaimed thriller "The Constant Gardener" and serves as a producer on CITY OF MEN: "'City of God' was a story about organized drug dealing in the hillside communities in Rio de Janeiro. Drug dealers are the theme of the film, and, in the background, we see the communities learning how to deal with the new order. CITY OF MEN shows the other side. The film deals with the particularities of life in the *favelas*, while issues such as broken families and drug dealing lie in the background. It is a very emotional experience."

Like "City of God," the story was born out of the raw truth of *favela* life. While working on the television series, Morelli began making regular excursions into the *favelas* to talk with the locals and scout for original tales and intriguing urban adventures. He saw the grand diversity of life there, rife not just with drug warriors and hardened criminals but with wide-eyed kids, urban philosophers and driven entrepreneurs. He also began conversing with people about the most important issues and themes in their lives -- and one of the biggest that kept coming up over and over was fatherhood. In the world of the *favelas*, many children are raised without a paternal parent and, as they grow up, begin to seek surrogate leadership and guidance from the most powerful, flashiest men in the community: the criminals and drug dealers who run the *favelas* -- men such as Midnight, the drug dealer who tries to take Ace under his wing in CITY OF MEN.

This, then, became a major thread winding its way through the narrative of CITY OF MEN. While Ace tries to break the cycle by becoming a rare single father to his infant son, Wallace tries to find his own long-lost father, who abandoned him long ago, which sets off events – and unearths a shattering secret -- that will nearly undo their bond of friendship forever. As it turns out, their own fathers' lives were mirrors of their own, except that they resulted in a tragedy that still reverberates, and that Ace and Wallace now have a chance to prevent themselves from repeating.

“The lack of a father is a very common characteristic in *favela* culture,” explains Morelli. “Fathers abandon their kids. They have children with different women and don't recognize them, don't register them, just forget about them. The women are the ones who take care of the children in the *favelas*. And I think this is one of the reasons drug dealing is so strong, because the drug dealer becomes a father figure to children. The kids look up to that powerful guy, who is seen holding a gun, flashing brand name sneakers and gold chains and having sex with all the girls in the *favela*. They want to be just like him, and this has become a very real social issue in Brazil.”

He continues: “So the story of this movie is the story of a real father being born. It is about Ace assuming his role as a father and Wallace freeing himself from the figure of a father he never knew. Besides the paternity issue, the story also revolves around the idea of coming-of-age under these circumstances. The movie is marked by two birthdays: on the first day, Ace turns 18. On the last, it is Wallaces' turn. And the third theme that weaves through the story is friendship, a friendship of many years which will be challenged when Ace and Wallace take opposite sides in the gang war.”

Though the story is Brazilian in flavor and feel, the theme is one universal to urban centers around the world -- anywhere that young boys find themselves trying to understand what fatherhood and becoming an adult man means in a lawless world without any real guidance. For the filmmakers of CITY OF MEN, the subject was especially rich and moving because the film's two lead actors, Douglas Silva and Darlan Cunha, also grew up in the *favelas* without dads.

At times on the set, their own yearning and bittersweet feelings about fatherhood were awakened, adding something special and very true to the film's drama. “It was a pretty emotional production,” notes Morelli, “because, in a way, these two young men were re-enacting their own lives.”

No matter how unflinching and harrowingly real the film gets, however, it is still bursting with life and – in contrast to the unsparing “City of God,” even a few glimmering slivers of hope. Morelli admits that he did not shy away from infusing his film with a shot of honest but unmistakable optimism. He says: “In spite of the terror and aggression that surrounds them, Ace and Wallace have a good-humored will to live that is contagious. Their lives reveal that people can still be happy, can still lead rich lives, in the most horrific of human conditions.”

**A TALE OF TWO BROTHERS:  
DARLAN CUNHA AND DOUGLAS SILVA AS WALLACE AND ACE**

Starring as Ace and Wallace are two young men whose lives have closely followed the trajectory of their striving but impoverished characters – yet whose personalities also reflect the characters’ infectious charisma. Both were raised in Rio’s *favela* slums, and found a way out after being cast, as eleven year-olds, in Fernando Meirelles’ “City of God.” Darlan Cunha hailed from the teeming Mangueira *favela* and says he started studying theatre “because I didn’t like sports.” Douglas Silva, who was born in Penha, began acting because he “was bored at home.” Both wound up in audition workshops for “City of God,” and soon impressed everybody there with their keen improvisation talents. For them, it came naturally. “They liked the way we developed things, they’d give us a situation and we’d do it the way we thought was right,” recalls Douglas.

Ultimately, Darlan was cast as Filé com Fritas (Steak-and-Fries) and Douglas as the hotheaded Dadinho who would later become the criminal Ze Pequeno in “City of God.” Their extraordinary, naturalistic performance led the filmmakers to later develop the “City of Men” television series for the duo. Thus came the original birth of Ace and Wallace, the engaging pair of kids whose adventures trying to outwit poverty with humor and inventive ideas (albeit, not always successful ones!) became the centerpiece of the beloved show. Ascending to new complexity in their performances, young Darlan and Douglas garnered regional Emmys for their work in the series.



After so convincingly creating the childhood worlds of Ace and Wallace, it was clear that Darlan and Douglas were now ready to take their characters into a whole new realm – into adulthood and starring roles in a feature film drama about young slum-dwellers learning to become men of honor in their own rough-hewn ways.

Both Darlan and Douglas were attracted to CITY OF MEN's unflinching candor about real life in the *favelas* – and its focus on the people trying to survive, and even seek redemption, amidst the runaway crime and corruption. “In the *favelas*, 90% of local inhabitants are not involved in crime, but they pay the price anyway, which the film really shows,” says Darlan. Continues Douglas: “I think the story has the power to change how people see the *favelas*.”

Darlan and Douglas's intimate knowledge of the rhythms of *favela* life greatly informed their performances – and Morelli notes that they contributed plenty to the film's authentic dialogue. “The filmmakers gave us room to provide more reality to the scenes,” explains Darlan. “A lot of stories we knew, things about living in the community, were all brought together in the movie. We'd say, sometimes: ‘that isn't the way it works, you have to say it like this instead.’” Adds Douglas: “There are so many thing in my own life, stories and feelings, that the characters of Ace and Wallace express.”

On the set, these raw, high-wire performances left everyone in awe. “Daran and Douglas are very brave,” says the production's acting coach, Christian Dururvoort. “What's so enchanting about them is how quickly they can absorb information and translate it into their own particular universe -- something only great actors can do. Over the last several years, they've had to surmount their own difficulties and they've turned this into a message for other kids.”

Indeed, it was quite inspiring for the filmmakers to watch as these two youngsters came of age before their very eyes in their first truly adult roles. Sums up Paulo Morelli: “They were our babies but they are ready for adult life now.”



Surrounding Douglas and Darlan in the cast is a group of equally naturalistic actors, many of whom are also keenly familiar with life in the *favelas*. Notes Christian Dururvoort: “It sometimes seemed as if the cast had written the story, because the issues that concern the characters mingled in with their own private stories. The major virtue of the cast of CITY OF MEN is the courage they show in their faces, despite the prejudices. Often, actors isolate themselves to live in the drama of their characters, forgetting that these dramas represent a real world. The actors in CITY OF MEN know their characters don’t belong to them – they are universal characters which they take for their own.”

Also joining the cast is Jonathan Haagensen, who came to the fore playing a ghetto-style Robin Hood in “City of God,” and now takes on the role of the drug boss Madrugadão. Says Haagensen, “Madrugadão sees himself as a businessman, a negotiator, a professional – the only difference is that he has a gun in his hand. He knows that in this world, he won’t last very long. He has his army and there are always those who want to usurp his place. He is abandoned to his fate, to being the only thing he can be. For me, Madrugadão shows how society is disintegrating with the loss of family and the rise of drug trafficking organizations in their place. For inspiration, I watched movies like ‘Lord of War’ with Nicolas Cage. But living in the *favela*, these stories are also very much a part of life. They are very real.”

For Haagensen, that reality represents something exciting and new in cinema. “I think ‘City of God’ and CITY OF MEN represent a new language, a new aesthetic, a new type of acting. And here you also have a real social slant and a moral to the story,” he summarizes.

Madrugadão’s mutinous lieutenant Nefasto is played by another *favela* dweller, the former rap singer Eduardo BR. Eduardo was able to go to the extremes necessary to play this character whose name means “nefarious.” “Nefasto is the kind of person who is going to try to make things work at any cost,” he explains. “I got inspiration from a guy I grew up with, although he wasn’t quite as cruel as Nefasto. He’s a character my mother doesn’t like very much!”

But Eduardo was also excited to see so many different kinds of people from the *favelas* represented in the story. “That this film shows our community as it really is – not just the drug dealing and crime but the people trying to make a life in the community – was very important to me,” he says.

Rodrigo Dos Santos, who starred in the Brazilian television series “Sons of Carnival” also came on board as Wallace’s father, Heraldo, chosen in part for his uncanny physical similarity to Darlan Cunha. Despite the character’s deep flaws, Dos Santos found great empathy for Heraldo and celebrates him as someone rarely explored on screen. “Heraldo represents the origins of many people in Brazil and the world: devastated by poverty, unemployed, lacking visibility and lacking perspective.

He has been successful neither as a father nor as a citizen. He is black, poor and an ex-con. There is a real lack of hope in relation to his future, yet he still tries to salvage the last tie with his son. Heraldo has something to say to the public and his relationship with his son makes you think about a lot of things.”

Fatherhood became a theme that extended into Dos Santos’ real life. “During rehearsals, my relationship with Darlan awoke strange feelings. One day, I began crying convulsively. I don’t know why, maybe because I missed my own father, who died 8 months earlier. I’ve dedicated my work in this movie to him. And then, during filming, my wife became pregnant, and I felt like a king.”

### **A TALE OF FURY AND HOPE: DESIGNING THE CITY OF MEN**

It was vital to Paulo Morelli to shoot CITY OF MEN on-the-fly in the chaotic heart of Rio’s *favelas*, as no one could possibly recreate their ramshackle look and overheated atmosphere anywhere else on earth.

The hillside slums and squatter settlements unique to Rio have existed since the early part of the 20<sup>th</sup> century but today there are more than 600 distinct *favela* communities on the outskirts of the city’s “asfalto” or asphalt flatlands where most of the middle and upper-class residents live. As urban migration continues to increase, the *favelas* continue to grow, with estimates that as many as 1 million people may now live on Rio’s surrounding hills. They are part of a shocking modern phenomenon – a brave new world in which 1 out of every 10 people on our planet lives as an urban squatter.

Despite their panoramic views of the turquoise ocean below, most of the houses in the *favelas* are made of clay, brick and sheet metal and go without basic city services such as electricity, indoor toilets and running water. Since many of the *favelas* are literally “off the map” and technically not part of the city, they are often self-policed, with crimes and thefts avenged by vigilante justice, creating cycles of entrenched violence. Yet, the *favelas* also boast an intensely expressive, artistic and musical culture, a strong sense of community and an atmosphere from which many remarkable heroes have emerged. They are worlds unto themselves, but the future of their citizens is unwritten.

From tender scenes of friendship to wild gunfights that send families scurrying, the story of CITY OF MEN was captured on Rio’s hillsides via the 100% handheld cinematography of Adriano Goldman. Goldman began the film in sun-washed, charged, tropical colors but as the story progresses, the cinematography darkens in synch with it, filled with chilling night shots, until dawn finally comes around, bringing the promise of light again. For both men, a hard-edged, stripped-down, documentary-like feel was key to both the drama and the high-velocity action.

Says Goldman of his work: "CITY OF MEN is filmed in a forged documentary style that makes fiction feel like reality. We did everything differently from traditional filming methods. We shoot a lot of scenes, used a lot of spontaneity. It's a way of filming that began with 'City of God' and has evolved. The camerawork is all hand-held but it is less prying, more distant, with only a few zooms."

To get as much raw authenticity from the city as they could, they shot across Rio. Explains Morelli: "Pool Hall Hill, the main *favela* where the characters live, is made up of five or six real *favelas*. The establishing shot is that of the Vidigal *favela*, but we use images from Rocinha, Chapéu Mangueira, Babilônia, Turano, the community with the big stone quarry, and another one called Rua Alice. Careca Hill is just one place, Babilonia, and Smoke Hill is in reality a place called Rio das Pedras."

Shooting in these areas meant gaining the trust of locals and entwining the production as much as possible into the local culture. "The greatest challenge in making a movie, for me, is to delve into a different and unknown kind of reality," says Morelli. "It was very stimulating to get to know this different reality in the *favelas*. It was fantastic. And me, white as I am, descending from Russians... I had to gain respect, because the first impression was: 'who does this white guy with white hair think he is? What does he know about *favelas*?' I didn't know anything, which was a fact, but I understand human nature and human relationships. I understood that you have to earn your respect and work with the people who live there on equal terms."

Morelli also notes that people in the *favelas* readily welcomed the attention of the cameras. "The communities want to see themselves," he says. "Our production was a big event in the *favelas*."

Art director Rafael Ronconi who was an assistant set designer on "City of God," used the 24-hour hustle and bustle of the *favelas* to his advantage. "The difficulties of shooting in the *favelas* were many," he admits. "There were problems with access, hills, stairways, and balancing the needs of the film with the needs of the community, but we also found many perfect settings." Adds executive producer Mariza Figueiredo: "There were always things popping up and new challenges to face, but we learned to respect our limits, going and coming without running any major risks. We relied on the help of local citizen's associations and everyone else who lived there. Many people helped."

Shooting on the run, in the steep streets, with a cast who fed creatively on spontaneity, Morelli used a directing style influenced by Meirelles' loose, heavily-improvised work on "City of God." He began with more structured rehearsals, but notes that the process evolved, almost by necessity it seems, into something far more organic and in-the-moment. "Directing this film was almost like conducting," he observes. "You would conduct the acting with comments like 'hold back your emotion for later' or 'more ironic.' The scenes were sketched out, but everyone in the cast was so intelligent, they really understood their characters. It was a great method."

For co-writer Elena Soarez, it was intriguing to see how scenes she wrote came to life in new ways. “The great difficulty of writing about such a particular world as the favelas is to make it look real and not subject to the obstinate prejudices and frivolity as seen through the eyes of the outside world,” she notes. “It wasn’t always easy to see dialogue discarded, but I understood the gains in spontaneity and honesty from allowing the actors to ‘discard the script’ in the final results.”

In the end, Morelli hopes this alternate view of the city of Rio – the other side of “City of God,” as it were – provides a flash of hope for the young who will inherit the *favelas* of their fathers. “It is a film about responsibility,” says the director. For all its action, humor and drama, the final, lingering question the film provokes is this: what legacy can a father with nothing leave behind for his children except for love?

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## ABOUT THE CAST

**Darlan Cunha** (Wallace) was born in 1988, on the hillside *favela* of Mangueira, Rio de Janeiro. When he was nine he entered the acting workshop of the Palco Teatral NGO, founded by the actors/directors Ernesto Piccolo and Rogério Blat to train actors for free. Darlan was called to do screen tests in 2000 for “City of God,” and played the part of Laranjinha in the end-of-year special shown by Globo TV called “Palace 2,” directed by Fernando Meirelles and Katia Lund, and was eventually given the role of “File com Fritas”, a young criminal who enacted one of the more dramatic scenes in “City of God” (2002). He also worked for four seasons on the “City of Men” TV series and the main character in the feature film “Meu Tio Matou um Cara” (2004) directed by Jorge Furtado. He is now part of Globo TV’s permanent cast.

**Douglas Silva** (Ace) was born in 1988, in Penha, Rio de Janeiro. He began studying drama at the age of ten at Professor Souza Carneiro School. In 2000, he was recommended by one of his teachers to participate in the workshop for the cast of “City of God.” He played the roles of the perverse Dadinho, who would later become the criminal Zé Pequeno in City of God (2002), and Acerola, for the end-of-year special “Palace 2” and the “City of Men” series respectively. The series, which lasted for four seasons, led him to be nominated for the regional Emmy award in 2005, the most important award granted by American TV in the category for Best Actor in a drama series. While currently participating in the Globo TV series “Carga Pesada,” he is deciding whether he will go to either International Relations or Social Communications college.

**Jonathan Haagensen** (Madrugadão) was born in Vidigal, Rio de Janeiro, in 1983, and joined the Nos do Morro theater group headed by Guti Fraga when he was fifteen. He worked in plays and short films before participating in the Rappa clip “A Minha Alma” (1999), directed by Kátia Lund. He played the role of drug dealer Madrugadão in the short “Palace 2” (2000), by Lund and Fernando Meirelles and the criminal Cabeleira in “City of God” (2002). He participated in the four seasons of the “City of Men” TV series (2002-2005). As a model, he has worked on international campaigns for Italian menswear Dolce & Gabbana and was photographed by Mario Testino for *Vanity Fair*. He played Cartola in the feature film “Noel - O Poeta Da Vila” (2007) directed by Ricardo Van Steen and played a supporting role alongside Marília Pêra in the yet to be released “Embarque Imediato” directed by Allan Fiterman. His recent work include “Paraíso Tropical” for Globo TV (2007).

**Eduardo BR** (Nefasto) was born in 1976, in Rio de Janeiro. A rap singer, he began his career as movie actor by chance while working as an extra in a commercial directed by Kátia Lund. He played the role of Jorge Piranha in “City of God (2002). That same year, now part of the Nos do Cinema NGO, he worked as

a trainee on the production of the “City of Men” series, in which he also plays the part of Nefasto. For the feature film CITY OF MEN, he also worked as screenplay consultant. Over the last few years he has had small roles in feature films such as “Quase Dois Irmãos” (2005) directed by Lucia Murat, produced commercials, documentaries and fiction films, and directed his own movie, “O Campinho,” about the Alemão housing complex where he was born. He directed “The Making of City of Men.”

**Rodrigo dos Santos** (Heraldo) was born in 1977, in Rio de Janeiro, and began his training as an actor when he was eight years old. Since 2001 he has been a member of the Companhia dos Comuns, for black actors, which produced, among others, the play “Bakulo – Os bem lembrados” (2005/2006). On TV, he participated in “A Grande Família” (2000/2001), “Os Normais” (2000) and “Brava Gente” (2000) series and in soap operas such as “Desejos de Mulher” (2002) and “Agora é que São Elas” (2003). He had a role in the TV series “Filhos do Carnaval” (2005) and “Antônia” (2006) and in the South African telefilm “Murmur” (2004) directed by Gray Hofmeyr. In 2006, he participated in the feature film “O Ano em que Meus Pais Saíram de Férias” directed by Cao Hamburger, and the medium-length documentary “Zona do Porto Carioca” directed by Zózimo Bulbul.

#### **Camila Monteiro** (Cristiane)

Born in Pernambuco in 1988, Camila Monteiro lives in Vidigal and has been a part of the Nos do Morro theater group for nine years. She played Cris in the four seasons of the “City of Men” television series and also participated in the soap opera “Começar de Novo,” for Globo TV, between 2004 and 2005. She intends to go on to school to study journalism.

#### **Naíma Silva** (Camila)

Born in Niterói in 1985, Naíma Silva began working as a model at the age of 19. She has previously participated in the feature film “Show de Bola” (2005), a German production directed by Alexander Pickl. She currently studies Technology of Dramatic Arts at UniverCidade, and attends a technical course in Circus Arts at the National Circus School in Rio de Janeiro.

## ABOUT THE FILMMAKERS



### **Paulo Morelli** (Director and Producer)

Born in São Paulo, 1956, Paulo Morelli studied architecture and began working with audiovisuals in the 1980's. He founded the Olhar Eletrônico film company, along with a few friends, which was to later become a reference for independent TV production. In 1991 he founded O2 Filmes, along with Fernando Meirelles and

Andréa Barata Ribeiro, and directed commercials, as well as TV Cultura's "Ethics" series (1995).

His short film, "Tombstone" (1997) won awards in the festivals of Havana, Los Angeles, Rio and São Paulo. His first feature film was "The Price of Peace" (1999), based on the story of the Baron of Serro Azul. The film won the Popular Jury Award at the Gramado Festival in 2003. In 2001, he produced and directed for O2 the situational comedy "Speaker Phone," which went on to win the Best Foreign Film award at the New York International Independent Film Festival (2003). He has been active in the CITY OF MEN project since the second season of the television series, when he directed his first episode. He acted as general director for its third season, in 2004, before shooting the feature film, which brings the project to a close. Awarded for his work in "Speaker Phone," he is currently developing seven feature-length screenplays revolving around the same theme.

### **Andrea Barata Ribeiro** (Producer)

Elected by *Variety* magazine as one of the 50 most important women in the worldwide entertainment business, Andrea Barata Ribeiro is an active partner in O2 Filmes and one of the creators of its cinema and TV branch. She has produced the feature films "City of God" (2002) directed by Fernando Meirelles, "Against them All" (2004) directed by Roberto Moreira, "Not by Chance" directed by Philippe Barcinski (2007) and "The Pope's Toilet" directed by César Charlone and Enrique Fernández, as well as the TV series "City of Men" (2005), for Globo, and "Sons of Carnival," for HBO Latin America. Andrea has been directly involved in producing over 4,000 commerc

### **Bel Berlinck** (Producer)

Together with Fernando Meirelles, Andrea Barata Ribeiro and Paulo Morelli, Bel Berlinck has implemented and developed the movie and TV department at O2 Filmes, where she is a partner. She produced the full-length films "City of Men" (2007), "The Pope's Toilet" (2007), "Not by Chance" (2007), "Antônia" (2007) and "Up Against Them All" (2004). Bel also produced the TV series "City of Men" and "Antônia" for TV Globo, as well as "Sons of Carnival", for HBO. All three series were

finalists at the International Emmy Awards. Bel worked as executive producer on the films “Viva Voz” (2003), “City of God” (2002), and “Maids” (2001).

#### **Fernando Meirelles** (Producer)

Award-winning director and film, commercial and TV program producer, Fernando Meirelles graduated with a degree in architecture before founding the independent film company Olhar Eletrônico, which helped renovate the language of Brazilian TV in the 80's. In 1990, he was general director of the children's series “Rá-Tim-Bum” for TV Cultura. Soon after, he founded the commercial film production house O2 Filmes with Paulo Morelli and Andrea Barata Ribeiro. O2 Filmes developed a cinema and TV department in 1997. His first feature film, “O Menino Maluquinho 2 - A Aventura,” was filmed in 1998. Soon after, he produced “Maids – the Movie,” directed by Nando Olival, and directed “City of God,” which won over forty awards and was nominated for four Oscars®, including that of Best Director. In 2006, he directed his first international co-production, “The Constant Gardner.” He most recently filmed “Blindness,” a Brazilian, Japanese, English and Canadian co-production based on the novel by José Saramago.

#### **Mariza Figueiredo** (Executive Producer)

Mariza Figueiredo worked with the “City of Men” production team since the beginning of the television series. Figueiredo also coordinated the department of cinema and special projects at Conspiração Filmes between the years of 1997 and 2000 and participated in feature films such as “Eu Tu Eles” (2000), directed by Andrucha Waddington. Other credits include executive producer for the Argentinean film “Peligrosa Obsesión” (2004) directed by Raul Rodriguez Peila, and the “Sons of Carnival” series (2006), produced by O2 Filmes-HBO.

#### **Guel Arraes** (Associate Producer)

Director, screenwriter and TV and film producer, Guel Arraes was one of those most involved in the renewal of the language used by Rede Globo TV in the 80's and 90's. Guel created programs such as “Armação Ilimitada” (1985-1988), “TV Pirata” (1988- 1990) and “Comédia da Vida Privada” (1994-1997), besides adapting novels for the screen such as “O Auto da Compadecida” (1999) and “O Coronel e o Lobisomem” (2005). In 2000, he and Jorge Furtado directed the micro-series “A Invenção do Brasil,” shown theatrically as “Caramuru - A Invenção do Brasil” the following year. His first play, “Lisbela e o Prisioneiro” (2001), was adapted to the screen in 2003. Guel produced “Ó Pai Ó” directed by Monique Gardenberg, “Antônia” directed by Tata Amaral, and “A Grande Família- O Filme” directed by Mauricio Farias, all in 2007. His next feature film, “Romance,” is scheduled to be released in 2008.

## **Elena Soárez** (Screenwriter)

An economist specializing in social anthropology, Elena is the screenwriter and author of “Águias, Burros e Borboletas” (Editora Rocco, 1999), alongside Roberto DaMatta, about the illegal lottery in Rio de Janeiro. In cinema, together with Andrucha Waddington she wrote the screenplays for “Gêmeas” (1999), “Eu Tu Eles” “Casa de Areia” (2005), winning the NHK/Sundance Award for Original Screenplay. Elena has also written the screenplays for “Redentor” (2004) directed by Cláudio Torres, starring Cláudio and Fernanda Torres; “Vida de Menina” (2003) directed by Helena Solberg, awarded at the Gramado Festival 2005; and “Nome Próprio” directed by Murilo Salles, to be released. For TV she created the “Sons of Carnival” series, produced by O2 Filmes/HBO, finalist at the International Emmy Awards in 2006, and wrote episodes for the “City of Men” (2005) and “Antônia” (2006) TV series.

## **Adriano Goldman** (Director of photography)

Adriano Goldman began working as a photographer for commercials and TV with the Olhar Eletrônico film company in São Paulo in the 1980's. He shot his first feature-length documentary “Surf Adventures- O Filme” (2002) directed by Arthur Fontes, then filmed “O Casamento de Romeu e Julieta” (2005) directed by Bruno Barreto, and “The Year my Parents Left for Vacation” (2006) directed by Cao Hamburger, for which he won the ABC Best Photography Director Award in 2007. That same year, Adriano was awarded in the TV category for his work on the “Sons of Carnival” series (O2 Filmes-HBO). He is responsible for the photography of the four seasons of the “City of Men” TV series (ABC Award in 2003), and directed the episode “Vacilo é um Só” (2004). Among his more recent work is “Romance” directed by Guel Arraes.

## **Rafael Ronconi** (Art Director)

Rafael Ronconi was assistant set designer on “City of God” (2002), as well as “A Paixão de Jacobina” (2002) directed by Fábio Barreto. He worked as assistant art director on “Redentor” directed by Cláudio Torres (2002), and as art director on the TV series “City of Men” (2002-2005). His first feature film as art director was “Antônia” (2007) directed by Tata Amaral (2007), and is presently preparing “Era uma Vez no Rio” (provisional title) directed by Breno Silveira.

## **Daniel Rezende** (Editor)

After spending years editing commercials at O2, Daniel Rezende began working in cinema in 2002 with “City of God,” for which he won the Best Editor award at the Grande Premio BR of Brazilian Cinema, the BAFTAs and the Havana Festival, besides being nominated for the Oscar in his category. Daniel subsequently edited the films “Narradores de Javé” (2003) directed by Eliane Caffé, “Motorcycle Diaries”

(2004) and “Água Negra” (2005) directed by Walter Salles, and “The Year my Parents Went on Vacation” (2006) directed by Cao Hamburger.

He has also edited episodes of the TV series “City of Men” (2003-2005) and “Sons of Carnival” (2006). Daniel’s most recent film is “Tropa de Elite,” directed by José Padilha.

### **Antonio Pinto** (Soundtrack)

Composer Antonio Pinto created his first soundtrack for the feature film “O Menino Maluquinho” (1994) directed by Helvecio Ratton. Ever since then he has composed for over 20 other movies, including “Terra Estrangeira” directed by Walter Salles and Daniela Thomas, “Central do Brasil” (1998), “O Primeiro Dia” (1998) and “Abril Despedaçado” (2001) directed by Walter Salles. For the music of “City of God (2001),” directed by Fernando Meirelles, which he created with Ed Côrtes, he won the prestigious Belgian World Soundtrack Award (2003). Antonio wrote the additional soundtrack for the American film “Collateral” (2004) directed by Michael Mann, for which he was awarded by ASCAP (American Society of Composers, Authors and Publishers) the same year, and the soundtrack for “Love in the Time of Cholera” directed by Mike Newell.

### **Christian Duurvoort** (Acting Coach)

Christian Duurvoort is a casting coach, director and actor. He studied theater in France and began coaching actors at the Mimic School in Amsterdam. He helped to prepared the cast for 15 out of 19 episodes in the “City of Men” TV series, as well as the “Sons of Carnival” (2006) series and the feature films “Jogo Subterrâneo” (2005) directed by Roberto Gervitz, “Noel, Poeta da Vila” (2006) directed by Ricardo van Steen, “Eu Prefiro a Maré” directed by Lucia Murat, “The Pope’s Toilet” directed by César Charlone and Enrique Fernández and “A Via Láctea” directed by Lina Chamie,. In 2006, he worked with as guest actor-director/professor at the Escuela Internacional de Cine y Televisión in Cuba. He recently worked with the cast of “Blindness,” Fernando Meirelles’s new film.

## ABOUT THE COMPANIES

### **O2 Filmes** (Producers)

With award winning projects in cinema, TV and publicity, this film company from São Paulo is the biggest of its kind in Brazil. Their feature film *City of God*, directed by Fernando Meirelles, has been seen by 3.3 million spectators in the country, nominated for four Oscars and awarded in over 40 film festivals and institutions around the world, including the prestigious BAFTA (British Academy of Film and Television Arts) and from the film critics' associations in Los Angeles and New York. The company produced the feature films *Maids – The Movie* (1998), *Speaker Phone* (2001), *Ginga* (2005) and the upcoming *Not by Chance*, by Philippe Barcinski and *O Banheiro do Papa*, by Enrique Fernandez and César Charlone, as well as co-producing *Antônia*, by Tata Amaral (2006). As the first independent film company to co-produce with TV Globo, the company produced four seasons of the *City of Men* series (2002-2005) and one season of the *Antonia* series (2006). For HBO Latin America, the company created the *Sons of Carnival* series in 2005, which will enter its second season in 2007. Their publicity department counts on the collaboration of 14 fulltime directors and produces 400 commercials per year.

### **Globo Filmes** (Co-producers)

Founded in 1998, as the cinematographic branch of TV Globo, with the objectives of fortifying the Brazilian audiovisual industry and increasing the synergy between cinema and television. The company has participated in various box-office successes such as *Cidade de Deus*, *Carandiru*, *Lisbela e o Prisioneiro*, *Cazuza*, *Olga e Se Eu Fosse Você*, all reaching an audience in excess of 3 million; *2 Filhos de Francisco*, seen by over 5 million spectators and, more recently, *A Grande Família – O Filme*. Globo Filmes has participated in producing over 50 films, seen by more than 70 million spectators. They have associated themselves with around sixteen independent producers and contributed towards disseminating the enormous talent of Brazilian audiovisual professionals and a wide array of themes and directors' styles coming from cinema, television and publicity. Globo Filmes intends to co-produce somewhere between 8 to 10 films a year, in partnership with national and international producers and distributors. This strategy, in association with the credibility and high quality standards of TV Globo, has contributed to the definite maturity of the sector and introduced a new way of making movies in Brazil.

## **Fox Film do Brasil** (Co-producers)

Fox Film do Brasil, active in the domestic market since 1920, is one of the companies which have made the most contribution to the entertainment business in Brazil. Among the many major successes the company has distributed we can mention: *Independence Day*, *Titanic*, *Planet of the Apes*, *Ice Age* and all the movies of the *Star Wars* and *X-men* franchise. Fox Film recognizes the importance of investing and providing incentive to local productions and places their structure and knowledge at their service. Various movies have proudly born the Fox logo and become major successes, such as *Xuxa Requebra*, *Amores Possíveis*, *Lisbela e o Prisioneiro*, *Sexo, Amor e Traição* and *Se Eu Fosse Você*.

## **salt.** (International Sales)

salt. helps get films made. From financing and packaging to launching and selling, salt. is the essential ingredient.

salt. is part of the international media group International Film Collective (IFC). salt. can work with you at an early stage to pull together finance from diverse sources. Tax breaks in Puerto Rico, US hedge funds or an MG from us. We can help you put your film's financing together in the most cost effective and efficient manner.

If you're a producer, it sometimes feels like there's nowhere to turn. salt. are a friendly, creative, experienced team of people who can help you create finance and sales strategies with your film's market potential firmly in mind that will help get your project made.

Launching a film in the international marketplace is a crucial stage in the filmmaking process. It can only be done once, so it must be done right. salt. can ensure that your film gets shown to the right people at the right time and in the right place. salt. uses proprietary software to help ensure that all stages of the sales process go smoothly, from reporting to monitoring rights and collecting monies.

Fox Film  
Globo Filmes  
O2 Filmes

MINC – Lei de Incentivo/ MINC Audiovisual  
Brasil País de Todos

ANCINE Audiovisual/ ANCINE Lei de Incentivo (5 seg)

ESTE FILME FOI REALIZADO EM CO-PATROCINIO COM A SECRETARIA MUNICIPAL DE CULTURA DE SAO

PAULO

C&A

Santander

Unibanco

BNDES Ação Cultural

Petrobras

Present

Produced by  
O2 Filmes

In Co-Production with  
Fox Film  
Globo Filmes

Producers  
Andrea Barata Ribeiro  
Bel Berlinck  
Fernando Meirelles  
Paulo Morelli

Associate Producer  
Guel Arraes

Douglas Silva

Darlan Cunha

Directed by Paulo Morelli

CITY OF MEN

Story  
Paulo Morelli  
Elena Soárez

Script  
Elena Soárez

Cinematographer  
Adriano Goldman

Art Direction  
Rafael Ronconi

Editing  
Daniel Rezende

Music  
Antonio Pinto

Line Producer  
Mariza Figueiredo

Darlan Cunha

Douglas Silva

Jonathan Haagensen

Rodrigo dos Santos

Camila Monteiro

Naíma Silva

Eduardo BR

Luciano Vidigal

Pedro Henrique

Vitor and Vinicius Oliveira as Clayton

Fábio Lago  
Kamilla Rodrigues  
Luisão Seixas

Marcio Costa  
Robson Rocha  
Isaac Borges

Aldene Abreu  
Babu Santana  
Thogun

Maurício Gonçalves  
Maria Francisca  
Jonathan Azevedo

Production Manager  
Milton Pimenta

Costumes  
Inês Salgado  
Make Up  
Sidnei Oliveira

1rd Assistant Director  
Isabella Teixeira

Actors' Coach  
Christian Duurvoort

Direct Sound  
Paulo Ricardo Nunes

Sound Supervisor  
Alessandro Laroca

Mixer  
Armando Torres Jr.

Color Timer  
Sergio Pasqualino

Post Production Coordinator  
Renato Tilhe

Post Production Effects  
Tamis Lustre  
Ricardo Gorodetcki  
André Waller

## **Finals Credits – Roll**

This film has been selected by the Cultural Program of Petrobras

### **Casting**

Acerola  
Laranjinha  
Madrugadão  
Heraldo  
Cris  
Camila  
Nefasto  
Fiel  
Caju  
Clayton  
Beauty of the dawn  
Ceará  
Heraldo's conniver  
Owner of Careca's Mount  
Elvira

Douglas Silva  
Darlan Cunha  
Jonathan Haagensen  
Rodrigo dos Santos  
Camila Monteiro  
Naíma Silva  
Eduardo BR  
Luciano Vidigal  
Pedro Henrique  
Vitor and Vinicius Oliveira  
Rafaela Santos  
Fábio Lago  
Claudio Jaborandy  
Babu Santana  
Maria Francisca

Esmeralda  
 Fininho  
 Prison's employee  
 Public notary's office's employee  
 Waiter 1  
 Waiter 2  
 Waiter 3  
 Waiter 4  
 Young boy  
 Goiano – Butcher  
 Patronage's Guard  
 Helinho  
 Child Madrugadão  
 Pharmacy boy  
 Nestor  
 Informer of Careca's Mount  
 Acerola's father  
 Cris' Mistress  
 Pedreira  
 Preacher  
 Officer 1 – Juarez  
 Officer 2  
 Condominium's manager  
 Soldier 1 - Bete  
 Soldier 2 – Doidinho  
 Soldier 3 – Palito  
 Soldier 4 - Buiu  
 Careca's Mount Soldier 1  
 Careca's Mount Soldier 2  
 Tina  
 Valéria  
 Shop assistant  
 Zezé – Pharmacist

Sonia Lino  
 Michel Gomes  
 Bárbara Borgga  
 Airan Pinheiro  
 Vinicius Messias  
 Érik Burdon  
 Alex Borges  
 Mário Hermeto  
 Robson Luiz  
 Cláudio Cinti  
 Bronca (Murilo Macedo)  
 José Mário Farias  
 Brenno Neves  
 Alexandre Brito  
 Maurício Gonçalves  
 Robson Santos  
 Thogun  
 Andrea Bacellar  
 Luisão Seixas  
 Charles Torres  
 Flavio Borja  
 Marcello Barcellos  
 Luca de Castro  
 Aldene Abreu  
 Isaac Borges  
 Marcio Costa  
 Robson Rocha  
 Dimas (Fagner Santos)  
 Jersiano Vieira  
 Kamilla Rodrigues  
 Michelle Cardoso  
 Carolina Bezerra  
 Éber Inácio

#### **Band of Madrugadão**

Madrugadão's Soldier 1  
 Madrugadão's Soldier 2  
 Madrugadão's Soldier 3  
 Madrugadão's Soldier 4  
 Madrugadão's Soldier 5  
 Madrugadão's Soldier 6  
 Madrugadão's Soldier 7  
 Vapor Madrugadão 1  
 Vapor Madrugadão 2  
 Vapor Madrugadão 3  
 Vapor Madrugadão 4

Jonathan Azevedo  
 Gabriel Aguiar  
 Evandro Ricardo  
 Bino Silva  
 Arthur Viana  
 André Carvalho  
 Edy Argolo  
 Whellington Luis  
 Arthur Bispo  
 Deigresson Vieira  
 Jonathan Gomes

#### **Band of Nefasto**

Nefasto's Soldier 1  
 Nefasto's Soldier 2

Black  
 Victor Fernando

Nefasto's Soldier 3  
 Nefasto's Soldier 4  
 Nefasto's Soldier 5  
 Nefasto's Soldier 6  
 Nefasto's Soldier 7  
 Nefasto's Soldier 8  
 Nefasto's Soldier 9

Luiz Tomaz  
 Birô  
 Allan Pacheco  
 Tiago Souza  
 Pagodinho  
 Wilton Campos  
 Andre Santos

#### **Band of Careca's Mount**

Careca's Soldier 1  
 Careca's Soldier 2  
 Careca's Soldier 3  
 Careca's Soldier 4  
 Careca's Soldier 5  
 Careca's Soldier 6  
 Careca's Soldier 7  
 Careca's Soldier 8

Alex Basílio  
 Everton Tonzão  
 Negão  
 Zoi  
 Bebezão  
 Nandão  
 Bei  
 João Paulo

#### **GLOBO FILMES**

Director	Carlos Eduardo Rodrigues
Marketing and Releases	Giselia Martins Patricia Vidal
Production	Márcia Sandrin Natália Bruscky Sabrina Garcia Sérgio Stamile
Planning and Control	Antônio Fernandes de Almeida Ana Seixas Mariana Karam
Financial	Edson Moreira Flávia Silva
Administrative Support	Maria Conceição Correia Leonardo Santos
Trainee	Ruth Zagury

#### **DIRECTION**

2nd Assistant Director	Maria Clara Abreu Alice Gomez
3rd Assistant Director	Leonardo Carvalho
Story-Board	Allan Rabelo
Script Supervisor	Olívia Rabacov
Trainee	Chico Phiton

#### **SCRIPT**

Story Colaborator	Roberto Moreira
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*Inspired on the characters created by Bráulio Mantovani*

## FLASHBACKS

Golden Gate (2001) – Fernando Meirelles and Kátia Lund

### City of Men 2002

The man's brother-in-law – Kátia Lund and Paulo Lins

Uólace and João Vítor – Fernando Meirelles and Regina Casé

The Emperor's Crown – César Charlone

### City of Men 2003

Ordinary kids - Kátia Lund and Eduardo Tripa

Saturday – Fernando Meirelles

### City of Men 2004

First time – Paulo Morelli

I didn't mean to – Cao Hamburger

Parents and Kids – Regina Casé

### City of Men 2005

A month was left over – Paulo Morelli

The row – Roberto Moreira

Appearances can be deceiving – Regina Casé

## CAST PRODUCTION

Cast Producer	Guilherme Gobbi
Assistant of Cast Producer	Sabrina Rosa
Supporting Cast	Felipe Hidalgo
Assistant of Supporting Cast	Rafael Araújo
Supporting Cast Agency	Elenco Star's
Stunts	Alex Dublês

## PRODUCTION

Production Coordinator	Claudia Büschel
Assistant of Executive Production	Marcelo Pires Tina Marie Remédios
Location Producer	Roberto Trotti (The Flash) Wilson Teixeira
Set Producer	Paulão Costa
Assist. of Set Producer	Rodrigão Aloísio "Romário"
1st Production Assistant	Nathalie Loureiro
Production Assistants	Cecília Bertoche

Trainee of Executive Production  
Carol Scalice  
Renata Alberton  
Paula Batalha

Office Boy  
Jorge Luis

## ADMINISTRATION

Director of Finance Administration  
Esli Leal da Cruz

Manager of Finance Administration  
Cláudia Nazar

Fund Raiser  
Ana Paula de Aguiar

Assist. of Finance Administration  
Amanda Nascimento  
Fernanda Gouveia  
Patrícia Cacace

Production Administration  
Marcia Figueiredo

Production Accounting  
Núcleo Contábil  
Assessoria Empresarial Ltda  
Sílvia Flores  
Flávia Soares

Office Clerk  
Jefferson Luiz

Office Boy  
Sidney Bispo

Receptionist  
Luiza Reginaldo

Guard  
Rogério Willians

## PHOTOGRAPHY

1st Assistant Camera  
Marcio Menezes

2st Assistant Camera  
Claudio Gustavo "Claudinho"  
Julia Schmidt

Video Assist  
Joana Luz  
Leo Gonzaga

Still Photographer  
Vantoen Pereira Jr "Vantinho"

Assistant of Still Photographer  
Valéria Martins  
Geisla S. Aguiar

Making Of  
Nós do Cinema

Additional Photography  
Marcelo Trotta

Submarine Camera  
Roberto Faissal

Gaffer	Marcelo Oliveira (Marcelinho)
Assistant Eletrician	Joel Junior Maurílio Aquilino Jr. Paulo Nilo
Key Grip	Paulo Fernando Miranda "Doca"
Grip	Gilson De Souza
Grip Assistant	Antonio Lima (Toninho)
Pré-Light Crew	Denílson Bartô
Helpers	Sergio Santana (Chapéu Mangueira) Jair do Nascimento "He- Man" (Chapéu Mangueira) Baiano (Chapéu Mangueira)
2nd Unity Camera (1st Assistant)	Pedro Serrão Pablito

## SOUND

Boom Operator	Vanílton Santos (Vampiro)
Sound Assistant	Adriano Guerra

## ART

Set Designer Art Producer	Hécio Pugliese Luis Costa Ronaldo Costa
Assist. Set Designer	Alexandre Toscano
Assist. Art Producer	Suzanne Anet
Property Master	Nilson Laport Gilson Curvelo
Construction Coordinator	Jerry e Equipe
Art Painters	Russo Massimo Espósito
Helper	Marcio Pereira Henrique Castro Jorge Ribeiro

Trainee

Ayana Dias

## **COSTUMES**

1st Assistant Costume Designer

Pilar Salgado

2st Assistant Costume Designer

Renata Russo Chamberlain  
Egas Ramos  
Marcio Avelino (Marcinho)

Seamstress

Marenice Alcantara

Trainee

Bianca Nabuco

## **MAKE UP**

Make up Assistant

Ivan Willig  
Sandro Valério

Afro Hairdresser

Danda

## **SPECIAL EFFECTS**

Special Effects and Armaments  
Coordinator

Equipe M Arte em Cena  
Marcelo Couto

## **EDITING**

Assistant

Flávia Gonçalves

## **SOUND EDITION**

Dialogue Edition

Débora Opolski

Effects Edition

Eduardo Virmond Lima

Foley Edition

Antonio MacDowell

Foley Recording

Fernando Lobo

Foley Artist

Roger Hands

Dialogue Edition Assistant

Lucas Cesário Pereira

Foley Assistant

Luís Bourscheidt  
João Pedro Caserta

Effects Edition Assistant

Juliana Lago

Studio of Dubbing

Estúdios MEGA RJ

ProTools Recorder

Lulu Farah

Nurse Voice

Waleska Areas

## MIXING

Studio

Álamo

Technical Support

Paulo Servello

Operational Control

Pedro Tadeu Covo

Dolby Consulter

Carlos B. Klachquin

## POST PRODUCTION

Staff Coordinator

Camila Ferraz  
Fabiana Galdino  
Marcelo Barros

Vídeo

Andreia Anaya  
Bruno Garcia  
Ebson Clarindo  
Gustavo Leão

3D

Dancellos  
Rodrigo Henrique

General Assistance

Juliana Correia  
Saulo Simão

Copy Center

Elizeu Ferreira  
Leandro Arouca  
Rodrigo Prado

DS Operator

Henrique Fernandes  
José Adolpho Amarante  
Luciano Foca

Flame Operator

Trainee

Bruna De La Fuente

## TELEIMAGE CREW

Digital Intermediation 2K

Teleimage

General Manager

Patrick Saretta

Supervisor of Pos Production

Marcelo Siqueira, ABC

Consulter of Pos Production

Alex Pimentel

Commercial Director

Jerome Merle

Business Director	Selma Nunes
Commercial Attending	Ariadne Mazzetti
Commercial Assistance	Cris Moraes
Post Production Coordinator	Karina Vanes Mariana Zdravca
Effects Coordinator	Robson Sartori
Post Production Assistant	Elton Leandro Raiser Vargas Roberta Paulucci
Color Grading Assistant	Fabian Gamarra Maurício Toyama
Scan 2K	João Theodoro Luan Montmart Luciano Guimarães Rafael Yamin Ricardo Herling
Editing 2K	Luis Ignacio Barrague Rodrigo Farias
Editing Assistance	Alex Ferreira Fábio Fatorelli Gabriel Alves Lobato Gilberto Caldas João Nathan
Film Recorder Supervisor	Ariel Wollinger
Film Recorder	Marcio Martins Filho Ricardo Imbelloni Vitor Rogério Merlino
Film Recorder Assistant	Anderson F. Penci Fábio Cavalcante
Laboratory Supervisor	José Augusto de Blasiis, ABC
Laboratory Coordinator	Myrna Malanconi
Revelation	Emerson R. da Silva Ernani Nula Max Francisco G. Pereira Josevaldo Ribeiro de Faria
Chemist Responsible	José Roberto de Oliveira Rinaldo Piagerini

Revelation and Telecine Off Line	CASABLANCA RIO
Laboratory Coordinator	Jose Nilton
Revelation	Rodrigo Silva Vagner Barbosa Valdyr França
Revelation Assistants	Erick Leonardo Romulo Arruda Bruno Moraes
Preparation	Nane Chagas Pat Segal
Chemist Revelation	Vinicius Abrann
Operational Coordinator	Vera Flores
Telecine Off Line	André Miranda
Telecine Assistants	Fabrcio Batista Vinicius Abrantes
Staff Coordinator	Rosana Abrantes
Technical Center	Alex Magalhães Didi Siqueira
Laboratory of Copies	Cinecolor do Brasil

## MUSIC

Musical production Assistant	Felipe Pinheiro
Executive Production and Coordinator	Marília Franco
Executive Production Assistant	Thacio Palanca

Mixed at YB by Carlos (Caca) Lima

“Irmãos de Sangue”  
(Antonio Pinto)

Antonio Pinto: guitars, flutes, sampler and programming  
Felipe Pinheiro: sampler and programming

“Na Lage” and “A Descida do Morro”  
(Antonio Pinto)

Antonio Pinto: acoustic guitars, guitar player, guitar, bass, drums, percussion,  
synthesizers and programming

“Na Praia”  
(Antonio Pinto)

Antonio Pinto: acoustic guitars  
Felipe Pinheiro: synthesizers and programming

“O Abraço”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitars, guitars, synthesizers and programming

“Cadê o Clayton”  
(Antonio Pinto)  
Antonio Pinto: percussion, bass, synthesizers and programming

“Clayton chorou”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitars, guitarron, synthesizers and Rhodes

“Memória”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitars, guitars, synthesizers and piano

“Fut da Galera”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitars, guitar player, bass, percussion and programming

“O Aipod da Mina”  
(Antonio Pinto)  
Edmilson Capelupi: acoustic guitar with 7 strings

“Choro do Tiro”  
(Antonio Pinto and Edmilson Capelupi)  
Edmilson Capelupi: acoustic guitar, acoustic guitar with 7 strings, guitar player, mandolin and tambourine

“O Poligamo”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitar, guitar, bass, drums, percussion, synthesizers and programming  
Ed Côrtes: Arrangements of brass instruments and sax  
Nahor Gomes: Trumpet  
Sidney Borgane: Trombone  
DJ Marco: Scratches

“Nefasto”  
(Antonio Pinto)  
Antonio Pinto: percussion, sampler, programming and keyboards

“O Dub do Amor”  
(Antonio Pinto)  
Antonio Pinto: guitar, bass, drums, synthesizers and programming  
DJ Marco: Scratches

“Em Memória do Pai”  
(Antonio Pinto)  
Antonio Pinto: guitars, guitarron, synthesizers and piano

"A Traíra"

(Antonio Pinto)

Antonio Pinto: acoustic guitars, rhodes, synthesizers, harmonica, bass

"A casa caiu"

(Antonio Pinto)

Antonio Pinto: vocais

Felipe Pinheiro: programming, bass, drums, guitars

"Funk do Paulinho"

(Antonio Pinto)

Antonio Pinto: programming and vocals

Felipe Pinheiro: programming

"Reggae"

(Felipe Pinheiro)

Felipe Pinheiro: programming

"Vem meu grande amor"

(Antonio Pinto)

Antonio Pinto: acoustic guitar, harmonica, percussion and vocals

Felipe Pinheiro: bass and programming

"Eletro"

(Antonio Pinto)

Antonio Pinto: programming

"A batucada"

(Antonio Pinto)

Antonio Pinto: programming

Felipe Pinheiro: programming

"A Primeira Guerra"

(Antonio Pinto)

Antonio Pinto: Sampler, programming, flutes

Bruno Buarque: Percussion

"A Segunda Guerra"

(Antonio Pinto)

Antonio Pinto: Sampler, programming, flutes and percussion

"Tchau Acerola"

(Antonio Pinto)

Antonio Pinto: acoustic guitars, guitar, rhodes, synthesizers and sampler

"A fuga"

(Antonio Pinto)

Antonio Pinto: percussion, programming, bass and synthesizers

"A Terceira Guerra"

(Antonio Pinto)

Antonio Pinto: programming, flutes and sampler

Felipe Pinheiro: sampler  
Bruno Buarque: percussion

“Eraldo Disse Não”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitars, synthesizers and bass

“A Segunda Memória”  
(Antonio Pinto)  
Antonio Pinto: additional percussion, voices, programming  
Bruno Buarque: percussion

“A Quarta Guerra”  
(Antonio Pinto)  
Antonio Pinto: percussion, programming and synthesizers

“O Eraldo foi Preso”  
(Antonio Pinto)  
Antonio Pinto: sampler, programming, rhodes and guitarron

“A Quinta Guerra”  
(Antonio Pinto)  
Antonio Pinto: percussion, sampler and programming

“A Sexta Guerra”  
(Antonio Pinto)  
Antonio Pinto: percussion, sampler and programming

“Confronto de Sangue”  
(Antonio Pinto)  
Antonio Pinto: guitars, flutes, guitarron, sampler and programming  
Felipe Pinheiro: sampler and programming

“Nefasto e Madrugadão no chão”  
(Antonio Pinto)  
Antonio Pinto: sampler, programming and flutes

“Agora Adultos”  
(Antonio Pinto)  
Antonio Pinto: acoustic guitars, rhodes, synthesizers, harmonica, percussion,  
guitar player and bass

“A cidade dos homens”  
(Antonio Pinto, Céu and Curumim)  
Antonio Pinto: acoustic guitars, guitar, percussion, bass, drums and synthesizers  
Céu: vocal  
Curumim: vocal

“O Pai e o Filho”  
(Antonio Pinto)  
Antonio Pinto: bass  
Jaques Morelenbaum: cellos

“A Flor e o Espinho”

Alcides de Aguiar Caminha (Alcides Caminha)  
Guilherme de Brito Bollhorst (Guilherme de Brito)  
Nelson Antonio da Silva (Nelson Cavaquinho)  
Editor: Addaf/Todamérica Música Ltda

"Marola"

(MC Ricardo)  
Interpreter: MC G O Fenômeno  
Editor: Link (Nowa)

**LAWYERS**

Cherto e Carvalhaes Advogados  
Yazbeck, Portaro Advogados Associados

**ADDITIONAL SHOOTING SÃO PAULO**

Production Manager	Liniane Haag Brum
Production Assistants	Carol Scalice Mariana Couto Silva Shiraiwa
Art Production	Juliana Di Grazia
Property Master	Guilherme Roque Ferreira
Property Master Assistant	Eric de Melo Chaves
Make up and Hair	Mário Lucio
Chambermaid	Angelita Olívia da Silva “Xuxinha”
2nd Camera Assistant	Ricardo “Chanel” Couto
Sound Technician	Tiago Bittencourt
Boom operator	Celso Albuquerque
Office Boy	Antônio Marcos Melo de Souza
Security	Bedoni Segurança Personalizada
Transportation	Locadora Focus Ltda.
Food	Cabrinha