

VARIANCE
FILMS

Syndi
cado

TIM ROBBINS and FERNANDO MEIRELLES

present



RUN TIME/FORMAT

82 min – Presented in DCP – 1.85 Flat – Color
English and Portuguese w/ English subtitles – Not Rated

RELEASE DATE

May 30, 2014 (NYC: IFC Center) June 13, 2014 (Los Angeles: Laemmle Royal)
additional cities to follow in June and July

THEATRICAL RELEASE CONTACT

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PUBLICITY CONTACTS

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ASSET DOWNLOADS (STILLS, POSTER, TRAILER)

variancefilms.com/elenapress

OFFICIAL WEBSITE/SOCIAL MEDIA

elenafilm.com facebook.com/elenafilme twitter.com/elenafilme

AWARDS

Best Documentary - Havana Film Festival 2013
Best Documentary - DocsDF 2013
Best Documentary - Festival Films de Femmes 2013
Best Documentary - Los Angeles Brazilian Film Festival 2013
Special Mention - Guadalajara Film Festival 2013
Special Mention - ZagrebDox Documentary Film Festival 2013
Best Cinematography - PLANETE+ DOC Film Festival 2013
Nominated for Best Cinematography at Cinema Eye Honors 2014

QUOTES

"ELENA is not just a film, but a transformative experience: a road movie of the mind that generates sixty insights per minute. The most extraordinary documentary I've seen this decade."
- *Fernando Meirelles, City of God*

"A beautiful piece of work; elegant, poetic, visually stunning and viscerally moving. ELENA takes you to a place where you're reluctant to go as a person. And forces you to face your own demons. A film that made me believe again in the transformative power of cinema and let loose my cynicism about it."
- *Tim Robbins, actor and director*

"ELENA is one of the most moving, heartrending cinematic experiences I've ever had. Of unusual beauty, it's a film we'll keep turning to for a long time. It is like Blues: pain that heals pain."
- *Walter Salles, The Motorcycle Diaries*

"ELENA is really a masterpiece in terms of sensibility and communication in the way by which pain can ultimately be transformed by the magic of art into sublimation, compassion and reconciliation."
- *Nicolau Sevcenko, Harvard Professor*

SYNOPSIS

Elena, a young Brazilian woman, travels to New York with dreams of becoming an actress. She leaves behind a childhood spent in hiding during the military dictatorship, and she leaves behind Petra, her seven-year-old sister. Two decades later, Petra goes to New York to pursue acting... and in search of Elena. But the film (and the filmmaker) cannot escape the similarities between Petra and Elena's stories, and as they overlap, they begin to blur. In the spirit of *Tarnation*, ELENA obliterates the line between documentary, diary, and fever dream, and is at once captivating and devastating. From executive producers Tim Robbins and Fernando Meirelles, one of the most successful documentaries of all time in Brazil now comes to America.

LONG FORM SYNOPSIS

Elena, a young Brazilian woman, moves to New York with the same dream as her mother: to become a movie actress. She leaves behind her childhood spent in hiding during the years of the military dictatorship. She also leaves Petra, her seven-year-old sister. The calls and letters trail off, until one day they stop entirely. Two decades later, Petra also becomes an actress and heads to New York. At first in search of her destiny, but increasingly, in search of Elena, Petra has only a few clues: home movies, newspaper clippings, a diary and some letters. Despite the long odds, at any moment, Petra hopes to find Elena walking in the streets.

Gradually, the features of the two sisters are confused; we no longer know one from the other. When Petra finally finds Elena in an unexpected place, she has to learn to let her go. ELENA is a film about the persistence of those memories, the irreversibility of that loss, and the impact the absence of her sister had on the seven-year-old girl.

From executive producers Tim Robbins and Fernando Meirelles, one of the most successful documentaries of all time in Brazil now comes to America. Intimate in style, ELENA delves into the abyss of one family's drama, revealing at once the inspiration that can be born from tragedy.

DIRECTOR'S STATEMENT – Petra Costa

Beginnings

When I was young, my parents would tell me: “You can live anywhere in the world, except New York. You can choose any profession, except acting.”

At 19, I moved to New York to study theater in Manhattan.

The desire to confront headfirst that which was forbidden, was also what sparked the making of ELENA.

The seed of the idea for the film ELENA was born when I was 18 years old and working as an actress in São Paulo. I was given the task to compose a theater scene on “The Book of Life.” What would be the book of life? I could have gone to the Bible, Das Kapital, the Quran, but instead decided to look for a scene in my diaries.

In going through them, I found a notebook that I had never seen before. As I began to read, I came upon, in someone else’s scrawl, my own desires and insecurities; my own thoughts about art and love; the precise sensations I had experienced but never been able to express. It was as though I had written these words myself—or else that some other person, in an uncanny act of prescience, had anticipated my very thoughts and feelings, committing them to the page as though in anticipation of my thinking and feeling them.

The writing belonged to my sister Elena, from a few months before she died. She committed suicide in 1990, in New York, when she was 20. Her sensibility was so familiar, and yet I barely knew her. She was thirteen years older, and while we were close, it was in the warmly affectionate manner of sisterhood, a kind of vague sense of mutual love and admiration shared between a child and her much older sibling. I didn’t know, or have much of a sense of, her inner turmoil. But when I came upon her diary, I was exactly the same age she had been when she had written it. Reading her words brought a different sense of intimacy: it felt like I was having a conversation with myself, through her, or a conversation with her channeled through some deep recess inside myself. With every word I had the feeling that I was living a life that had already been lived by another. Were we destined to the same fate? The thought both troubled and intrigued me.

I found myself caught in a kind of vertigo: a mix of feelings, a blur, a confusion between me and this double. Even though I was somewhat daunted by this double-ness, I wanted to explore it artistically, to dive in and extract a story from it. It intersected with archetypes that fascinated me, such as that of Ophelia and Elektra—tragic and heroic female figures. At that moment I promised that one day I would make a film about this double, this vertigo, these Ophelias.

Once I turned 21, I became older than Elena had ever been, and the fear that I would follow in her path began to dissipate. The trauma turned into memory. My life, however, continued to take much of its meaning from this death. Through the fields of anthropology and psychology I have spent much time trying to understand where emotions, thoughts, and attitudes become illnesses, deviations, and pathologies. I have become intrigued with the limits of rationality and with how cultures deal with those who are considered mentally unstable.

I am attracted to art that troubles me, that shakes me, that takes me through intense visceral experiences, that delves deeply into the intimate so as to extract from it that which is ultimately human. As an actor I was trained to look for that which I would be most ashamed of, to investigate my innermost feelings and transpose them to the character I wanted to portray.

And at the age of 27, having become a filmmaker, I decided to look back upon the story that once had so fascinated me; I wanted to turn it into a film.

I made ELENA in an effort to look back on my own story and see what of it was worth telling. The film was not an attempt at therapy or catharsis; for a long time, I had not thought about Elena and what happened to her. The journey into the world of the dead came from a desire to create art out of the most uncanny experience I had lived.

I hope the film can be an invitation for each of us to dance with our own inconsolable memories, those for which there is no solace but in the small openings of poetry.

A Brazil with no memory

At the same time, the film addresses a broader issue in cinema: I felt that there were too few films, especially in Brazil, about women navigating the transition from adolescence to adulthood. (Much like the United States, most coming-of-age films in Brazil are squarely focused on boys becoming men.) I wanted to do so by telling the story of three generations of Brazilian women—my mother, who'd fought against the military dictatorship in Brazil; Elena, who encountered a Brazil struck by AIDS and a barren artistic landscape in the 1980s; and myself, coming of age at a time when Brazil was booming with economic and artistic resources. By doing so, I found that the personal story of ELENA interconnected deeply with the story of Brazil over the last 65 years.

Brazil has a habit of burning letters and diaries. Memories tend to be effaced. Until this day, while most Latin American countries have had truth and reconciliation commissions, the examination of our years of military dictatorship has just begun to take its first steps. Even though Elena's suicide was not a direct cause of the country's military dictatorship, there are important connections to be made.

ELENA, the film, is an attempt at this memory—both the historical memory of the military dictatorship and its psychological aftermaths.

Taboo of suicide

*"Around the world, self-harm takes more lives than war, murder, and natural disasters combined."
Emily Greenhouse, *The New Yorker**

Furthermore, even though depression is rampantly spreading throughout Brazil as in the United States, I had never seen a Brazilian film that truly portrayed "silent sufferings"—those that happen unheard, enclosed in four walls and locked away, unacknowledged, in the mind. In this regard, Elena's struggle was

not singular. Many young people around me—many of them artists—had been courting suicide with pills, risking their lives with drugs, dealing with a silent epidemic of psychological suffering.

Road movies of the mind

As a filmmaker I am interested in intimate journeys, road movies of the mind that explore themes of memory, time, politics, and female representations. How can image and sound take us through a dance of discovery, viewed through the lens of one's own personal experience? How are images capable of drawing the spectator into the characters' journey in a visceral, tactile and sensual manner? How can we engage the spectator to draw from his or her own memory and experience in order to make sense of this story? How can we capture the differences among the textures of memory, dream, and the subjective experience of the now and build a rhythm that can take us deeper and deeper into the layers of memory? How can a deeply personal story have resonance with our common history?

Driven by these questions, I first went to New York in 2010, with a Super 8mm camera in one hand, determined to film my memory, and a Canon 5D in the other, to film my search, my search for ELENA. If the past is another country, in this journey I was constantly inhabiting two lands: the New York of 1990, when I was seven and Elena twenty, and the city of today, where I was searching for her in the streets.

With a phone book of Elena's from 1990, I tried to find all the people she had known. I found 15 of Elena's friends: the last person to see her, her boyfriend, friends from her acting courses... And in interviewing them, my sister started to re-appear, take shape, gain a body.

I found hours and hours of VHS tapes of Elena, which took me back to the 1980s, a time of which I had no memory. Slowly, an essay began to emerge.

Elena is an Ophelia. There are many Ophelias wandering the streets of this world, and I wanted to make a film about them—girls who, in becoming women, find themselves drowning in the river of desires and sensations, of excesses of feelings and wants. Too often, they submerge themselves without ever being able to come back to the surface. In this film, I set out to recover them—to bring them back to the surface.

Q&A WITH FILMMAKER PETRA COSTA

You say that Elena is your inconsolable memory, and you even thought of calling the film that. For you, is ELENA also a film about the reconstruction of memory?

In the film *Hiroshima Mon Amour*, directed by Alain Resnais and written by Marguerite Duras, a character talks of her desire to have an inconsolable memory, a memory so inconsolable that it resists time and resists being forgotten. It's an interesting exercise to think about what our inconsolable memory is—something that one normally avoids, denies, or tries to forget. But those memories form us; they are an integral part of who we are, and ultimately I believe they can be a great source of inspiration.

The film arose from that desire to absorb Elena's absence and, thus, learn to dance with it. To do so, I went through a process of diving into my memory. I spent months writing and reliving all the memories I had of Elena, and they gained details, smells, and sensations. The greatest gift was to find 20 hours of video that Elena had filmed around the time I was born. For days, I relived those years of which I had no conscious memory, between my birth and the age of three. Through the images and sounds, I had the amazing opportunity of traveling back through time.

You convinced your mother to go back to New York and face the scenarios surrounding your sister's death. What was that process like?

My mother suffered greatly for ten years, and her mourning was intense; she felt guilty 24 hours a day. Throughout the years we had always talked about the guilt she felt and how she faced the loss. She described the sensation of guilt as a compulsion to "play the film over again"—that was the expression she used—the film of what happened to Elena.

It wasn't easy for her to go back to New York, to go back to the house where everything happened, but she was so generous to go through the entire journey, sharing her memories and giving everything she could. And in the end I believe that process had a certain therapeutic function. At the Brazilian premiere, so many people wanted to hug my mother at the end. She felt that it was a breakthrough in her grief—she was finally able to share what she had wanted to share, and she felt redeemed in some way.

And wasn't it also hard for you to go back to New York to study theater and follow the path Elena had taken?

What was hard as I was growing up was the silent knowledge that my destiny might be the same as Elena's. To go back to New York—to see that the city wasn't a ghost, but that it had a body, a smell—demystified the idea of a place that had interrupted part of our lives. The city kept pulsing, full of happenings. And bit by bit, I found my own path in the city.

Why is the father and other male figures so absent from the film?

In the research I interviewed my father extensively and he said extremely valuable things about Elena and their relationship. However, he always spoke from a point of view of someone who is in the present remembering the past.

My mother in the film is always talking about the past but in the past. Her whole body is there and the sensation in the moment where everything happened. And that's the film that I wanted to make, a film that takes you through the moments as they happen - more like a fiction in this sense. Also even though today I am very close to my father the years that the film portrays were years that my father was quite distant.

Regarding men in general, I interviewed many of her male friends and in the first cut a lot of these interviews were there. This first cut was almost a type of "reconstructing Elena", and through points of view of so many different people, including my own.

But that was not the story that I initially thought. The story that interested me, that I was so curious to investigate was the story of the double - two women that kind of intersect as in a dream that I described in the beginning, that you don't know who you are, where one begins and the other one ends, but they're actually 3, because much of that comes from the mother.

ELENA is such an intensely personal film. What is it like for you to watch the film now?

I like Bresson's idea that the film is born in your mind, dies on paper, is reborn in the editing room, dies again in the making, and then is reborn in the eyes of the audience, like flowers in the water. Somehow, that's how I feel—for me, it's kind of a dead experience to see the film, because I've seen it so many times. Honestly, I gave everything I could, and now I have to empty out. But I love to share in the reactions, and to see it resonating in other people.

Parallel to Elena's story, which is essentially specific, the film deals with a universal theme: the actor's difficulties assimilating in the world.

Exactly. Acting is a hard profession. I understand what she went through. Being an actress can be extremely gratifying, but it also can be very difficult. The actor is constantly judged. The actor is either surfing or drowning. Often actors depend on someone or something else—a director, a project—in order to express themselves. Elena had been in New York for a year and a half, and she couldn't find work as an actor. For someone as sensitive as she, that situation was very hard. Even the climactic moment in the film displayed her desire, in some way, to make a scene, to be able to somehow express her pain.

With so much footage, and so much in your imagination, where did you start with the film?

The first image I made for the film was the image of a woman dancing in the water. As soon as I started thinking of making the film, this image came to me—I wanted to have one, two, three, many women floating down a river. Of course, I was inspired by Ophelia. I read *Hamlet* for the first time when I was 18, in college. As soon as I read it, I associated Ophelia with my own story, and my sister's story, as it was more or less the same time I found my sister's diaries and was incredibly impacted by them.

And so I rented a Canon 5D, and went with Director of Photography Janice d'Avila and renowned dancer Vania Vaneau to the forest, and we started to experiment with what would work in this rhythm. The 5D had just come out, and it was a very strong learning experience for all of us; that was the camera that I used to record most of the footage for the film. But I also very soon started using a Super 8. So I went to New York with a 5D and a Super 8mm and filmed many things myself, and later with Janice and a couple of other fantastic DPs.

After doing the scene in the water, and filming a couple of interviews with Elena's friends, I decided to look through all the archival materials that existed. I had no idea how much, and what the content was, but I started by going through all the VHS tapes we had in my mother's garage, and I found about 50 hours of amazing material that transported me back to the 1980s, when my sister received a video camera as a gift.

What can you share about the editing process? Was it tough to leave footage you loved out of the film?

The editing process was quite long. When I first decided to make the film, I knew I was going to try to talk to everyone who knew Elena, including people I didn't know. I went to New York City with her old address book, but it was from 1990, so I had to search for people in the phone book and on the Internet. Back in Brazil, I interviewed almost fifty of her colleagues, family and friends. I ended up with over 200 hours of material. As a result, my first cut was three hours, because initially I was trying to capture my sister's history in totality. In the end, I ended up using very little of that footage.

From the beginning, the editor advised, "I think what is most powerful here is what is the most intimate. You, your sister, your father, your mother." My father didn't remain in the film, because it ended up being a very feminine story. It was hard to make cuts, and I wouldn't have been able to do so without my editor and production team—because they were distant enough from the subject matter, they could help me whittle the footage down to what was essential.

How do you characterize your film? It's a true story, so does that automatically make it a documentary? It feels like you are playing with forms here.

I do not consider ELENA to be a documentary, but a hybrid on the border of documentary and narrative. I originally conceived of the film as a fictional narrative, but once I found the archival footage from my family, that changed. I had never seen this footage before, and watching Elena in motion took me through a tunnel of time to a moment of which I had no memory. It was the beginning of the 1980s, when my parents were not yet divorced; they had just come out of hiding from the military dictatorship, and, as I say in the film, "Our family seemed to live in an American commercial from the 1950s." That footage was extremely powerful and brought Elena alive in ways that a fictional film never could have. It was Elena herself—her dance, her way of moving, her voice, her relationship with me (which was enveloped with so much love)—that became the backbone of the film.

I like to describe ELENA as falling under the "essay" category of filmmaking, the form of which allowed for this narrative to be told effectively. I found the essay form (present in films of Chris Marker, Agnes Varda and others) to be really suited to my desire to delve into my memories of Elena with poetic freedom. I liked the way the actual script of the narration guides the film—you can change the words and shift the film in a

completely different direction. In the editing room, I kept a voice-recorder by my side; we would edit the images and construct the script in a parallel dance.

In this way, we wove together the three layers of the film: my memories of Elena; the search for her path through her diaries, the city of New York and the interviews given by my mother and Michael (the last person to see Elena); and the archival footage.

What does ELENA teach us about Brazil?

Indeed, ELENA is also a film about Brazil, about the military dictatorship's aftermath, and about the generation that grew up in the 1980s—the “lost decade”—with the challenging task of fighting for their dreams when the majority accused them of having neither ideals nor sociopolitical engagement. This was the generation of the *abertura* (the transition to democracy), who were raised by politically militant parents who renounced all forms of oppression and sought to bring up their children with the greatest possible freedom.

My sister was born in 1969, the so-called “lead years” (in Portuguese: “anos de chumbo”), the start of the hardline phase of the military dictatorship. Elena had to live in hiding during part of her childhood because my parents, who were left-wing militants, were forced underground. Elena lived the first four years of her life in Londrina, Paraná, (southern Brazil), but when she visited our grandparents or our other relatives, she had to lie and say that she lived in Goiás (mid-western Brazil). I always wondered how that experience shaped her personality.

As I crafted the story, I realized that Elena symbolized her generation: they lived in a troubled time; they saw the end of the utopia; and they experienced the rise of AIDS, an illness that killed many of Elena's friends. Elena lived in a Brazil without opportunities for young people, much less for someone who wanted to work in film.

How was ELENA received in Brazil?

The reception went beyond all our expectations. The typical audience for a documentary in Brazil is about 5,000 tickets sold. Yet ELENA brought almost 60,000 to the cinema over an extended theatrical run in theaters across the country. On the Internet the film has garnered more than 140,000 followers on Facebook and more than 1.5 million hits on its Youtube page.

ELENA also transcended the cinema, reaching people in many different ways, through various groups and institutions working with subjects like depression, youth, female identity, grief, and many others. I hope that in the long-term the film can be a useful tool for psychosocial action, capable of fostering individual transformations and influencing public policies in different fields and sectors. Together we sparked a national conversation around mental health, not a topic typically discussed in my country. I find that very rewarding.

ABOUT THE FILMMAKERS

PETRA COSTA: Director, Screenwriter and Producer

Petra Costa is a Brazilian filmmaker and actress. She directed and produced both the short film *Undertow Eyes* (2009) and the feature *ELENA* (2013). *Undertow Eyes* won awards worldwide and screened at the Museum of Modern Art in 2010. *ELENA* had its international premiere at IDFA, followed by SXSW and HotDocs. It won Best Feature Documentary at the Havana Film Festival, DocsDF, and Films de Femmes, and top prizes at ZagrebDox, Guadalajara, and Brasilia Film Festival. *ELENA* was nominated for Best Cinematography at the 2014 Cinema Eye Honors. It was the most watched documentary in Brazil in 2013.

In 2013 Petra was one of the 20 recipients of a grant given by CPH:DOX in Denmark. From this grant Petra and her Danish co-director Lea Glob developed a feature film, currently in postproduction, with the working title *Olmo and the Seagull*. The film is an existential dive into the life of a couple during the nine months of "their" pregnancy. It explores issues of femininity and the limits of what is real and what is enacted. The film is being produced by Lars von Trier's Zentropa, Som & Furia and Busca Vida Filmes.

She completed her undergraduate studies Summa Cum Laude in Anthropology at Barnard College, Columbia University. She earned a Masters in Health, Community and Development at the London School of Economics. She has lived in Brazil most of her life.

TIM ROBBINS: Executive Producer

Tim Robbins ranks among contemporary cinema's most acclaimed and provocative voices; a multifaceted talent, who has acted, written, directed and produced films including *Dead Man Walking*, *Shawshank Redemption*, *Mystic River*, *The Player*, *Bob Roberts*, *Short Cuts*, *Bull Durham*, *Jacobs Ladder*, *Hudsucker Proxy*, *Code 46*, *Catch a Fire*, *The Secret Life of Words* and *Cradle Will Rock*. He has been the recipient of the Academy Award, the Prix D'Interpretation Masculine at the Cannes Film Festival, the Golden Globe Award for best actor, the Screen Actors Guild Award, the Humanitas Award, the Bronze Prize at the Tokyo International Film Festival for his debut film *Bob Roberts*, Best Director and Best Film at the Sitges Film Festival in Spain for *Cradle Will Rock*, as well as four awards at the Berlinale Film Festival for *Dead Man Walking*, for which he received an Oscar nomination for best director. Most recently Mr. Robbins was honored to be named Officier de l'Ordre des Arts et des Lettres by the Republic of France.

In addition, Robbins has been a consistent and influential voice in the theater for the past 32 years as an actor, director, playwright and Artistic Director of the Actors' Gang, which has traveled the world to five continents and extensively in the United States with productions including Robbins anti-Iraq war play *Embedded*, George Orwells' *1984*, *The Exonerated*, *The Guys*, *The Trial of the Catonsville Nine*, and Moliere's *Tartuffe*. This summer, Tim is directing William Shakespeare's *A Midsummer Night's Dream* bringing The Actors' Gang to international audiences in both China and Italy.

Robbins has also been instrumental in the development and expansion of education and outreach programs at The Actors' Gang, arts programs that reach hundreds of children currently without school funding for theater programs. In addition Robbins and several other Actors Gang members regularly conduct theater workshops with incarcerated men in an effort to fill the gap in arts rehabilitation programs in the California prison system.

Robbins will soon begin production on the HBO series "The Brink," in which he stars and serves as a producer. The comedy centers on a geopolitical crisis and its effect on three disparate and desperate men.

FERNANDO MEIRELLES: Executive Producer

Fernando Meirelles was born in São Paulo, Brazil, and graduated with a degree in Architecture from São Paulo University.

In the beginning of the 1980s, he and Paulo Morelli formed the production company Olhar Eletrônico (Electronic Look) with some friends, which creatively went on to provide a much needed breath of fresh air to Brazilian television during the rest of the decade. From television they moved to advertising and formed O2 Filmes which is considered today to be one of the most creative and important Brazilian production companies in the world market, making independent productions and co-productions with large international studios and television networks.

In 1997, Meirelles had his first feature film experience co-directing the children's project *The Wacky Wacky Boy* with Fabrizia Pinto. In 2000 he shot the feature *Maids*, co-directed with Nando Olival. After that came *City of God*, a film which won more than 52 awards around the world and received four Academy Award® nominations including for Best Director. He followed this with the critically acclaimed and multi-award winning, *The Constant Gardener*, an adaptation of John le Carré's novel starring Ralph Fiennes and Rachel Weisz, which received four Academy Award® nominations, and for which Weisz received the Academy Award® for Best Supporting Actress as well as a Screen Actors Guild and Golden Globe awards, and for which Meirelles was awarded a Golden Globe for Best Director. The film went on to receive a BAFTA for Best Editing, in addition to nine other BAFTA nominations, plus London Critics Film Circle Awards, British Independent Film Awards, Evening Standard Film Awards and European Film Award nominations.

Meirelles then directed *Blindness*, a film based on the novel by José Saramago, starring Julianne Moore and Mark Ruffalo, which premiered at the Toronto Film Festival.

CAROLINA ZISKIND: Screenwriter

Carolina Ziskind graduated with a degree in Audio Visual Arts from the University of São Paulo, where she specialized in screenwriting. Carolina worked in the screenplays department of O2 Filmes, Fernando Meirelles' production company. As a screenwriter, her first short film, *Espalhadas pelo ar*, was screened at the Critics' Week of Cannes Film Festival, the Festival of Biarritz and the International Short Film Festival of São Paulo, among others. She is the author of the theatrical plays "Dramática" and "Oceano Mar" (an adaptation of the book by Italian Alessandro Baricco), both staged in São Paulo, and co-writer of the animated series "Zica e os Chameleões" and animated short "Por que Heloisa?" Currently, she is on the writing staff of the TV show "Sítio do Picapau Amarelo," an adaptation of Monteiro Lobato's books, produced by Mixer in a partnership with Rede Globo.

MARILIA MORAES: Editor

Marília Moraes graduated with a degree in Cinema / Advertising at PUC University, in Rio. Marília began her career editing film trailers for theaters seven years ago. She soon migrated to film editing. She has edited short films, TV / Internet content, music DVDs and both fictional and non-fiction feature films. Her

major works as an editor are the feature films *Feliz Natal* (best editing award at the Festival of Goiânia, 2008) and *O Palhaço* (2012), both directed by Selton Mello. She has also worked on *A Curva da Cintura* by Dora Jobim (starring musicians Arnaldo Antunes and Toumani Daiabaté), and *Construção* by Carolina Sá. Marília also edited the TV series "Vozes do Araguaia" by Deby Mendes.

TINA BAZ: Editor

Tina Baz is a French editor who has worked on more than 20 documentaries, both short-form and feature-length, including *Les Invisibles* and *The Lebanese Rocket Society*. In fiction, two of her most famous films are Brazil's *O Céu de Suéli* (*Love for Sale*, 2006) by Karim Ainouz, and *Mad Detective* (2007) by Hong Kong directors Johnnie To and Ka-Fai Wai.

JANICE D'AVILA: Cinematographer

Janice D'Avila graduated with a degree in film from São Paulo University. She worked as a cinematographer on short-form, documentaries and TV series with directors such as Katia Lund, Murilo Salles, Marcela Lordy, Márcia Faria and Renata Druck. Janice's first work in feature-length fiction was *O Fim e os Meios* (2011), directed by filmmaker Murilo Salles. Before that she worked as first assistant camera on the features *Se Nada Mais Der Certo* (2009), by José Eduardo Belmonte, *Casa de Alice* (2007) by Chico Teixeira, *Mutum* (2007) by Sandra Kogut, *Linha de Passe* (2008) by Walter Salles, and *Árido Movie* (2006) by Lirio Ferreira.

MIGUEL VASSY: Cinematographer

Miguel Vassy was born in Uruguay in 1971, then lived in exile in France from 1974 due to the dictatorship in his home country. He has a degree in cinematography from the prestigious International School of Cinema in San Antonio de los Baños, Cuba. Miguel is an award-winning DP, with over 15 years of experience shooting feature films, documentaries and commercials. He has worked with some of the biggest names in Brazilian cinema, including Katia Lund, co-director of the film *City of God* (2012), as well as *Transeunte* (2010), a critically acclaimed first feature film directed by the Brazilian director Eryk Rocha and produced by Walter Salles.

WILL ETCHEBEHERE: Cinematographer

Will Etchebehere is a Brazilian cinematographer currently working in film and advertising with credits that include the feature film *Somos Tão Jovens* (2013). He worked as a cinematographer for campaigns with HSBC of Mexico, Coca-Cola from Argentina and Avon. Passionate about cameras and always studying digital cinematography, Will is always seeking new ways to shoot.

OLIVIER GOINARD: Sound Designer

Olivier Goinard is a French sound engineer who has worked on more than 30 films, including *The Tree* (2010) by Julie Bertuccelli. He has been the sound designer and sound mixer for directors such as Nuri Bilge Ceylan, Xavier Dolan, Olivier Assayas, André Téchiné, Cédric Kahn and Benoît Jacquot. One of his most important films was *The Beaches of Agnes* (2008), a documentary about Agnès Varda, the still-living queen of La Nouvelle Vague, directed by Varda herself.

BUSCA VIDA FILMES

Busca Vida Filmes produced the short film *Olhos de Ressaca* (*Undertow Eyes*) and the feature films *Elena* by Petra Costa, *Lira Paulistana* by Riba de Castro, and *Orestes* by Rodrigo Siqueira, and the theatrical play "Rózà" by Martha Kiss Perrone.

CREDITS

Directed by	PETRA COSTA
Edited by	MARILIA MORAES TINA BAZ
Screenplay	PETRA COSTA CAROLINA ZISKIND
Executive Producer	TIM ROBBINS FERNANDO MEIRELLES
Producer	PETRA COSTA
Photography	JANICE D'AVILA WILL ETCHEBEHERE MIGUEL VASSY
Sound Design	OLIVIER GOINARD GUILLE MARTINS
Music Supervisor	PATRICIA PORTARO
Narration	PETRA COSTA
Art Direction	MARTHA KISS PERRONE ALONSO PAFYEZE LORENA ORTIZ