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Selton Mello

Camila Pitanga

Rodrigo Santoro

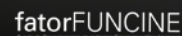
RIO 2096

A STORY OF LOVE AND FURY

Director and Writer: Luiz Bolognesi

Projeto realizado com o apoio do Governo do Estado de São Paulo, Secretaria da Cultura - Programa de Ação Cultural de 2007 e Programa de Fomento ao Cinema Paulista 2005.

Apresentador



Patrocínio



Apoio



Coprodução



Produção



Coprodução e Distribuição



Presentation

“Living without knowing the past is to live in darkness”

Written and directed by award-winning filmmaker and scriptwriter Luiz Bolognesi (Brainstorm, The Ballroom, Birdwatchers, The Best Things in the World), Rio 2096, A Story of Love and Fury (2013) is the first Brazilian feature film to be selected at Annecy and to win the Competition since the International Animated Film festival's creation in 1960. It is the first animated film aimed at adults made in Brazil and also the first animated film to participate at Premiere Brazil, the competitive section of Rio Film Festival. Production is lead by Buriti Filmes and Gullane, dubbing is carried out by Brazilian stars Selton Mello, Camila Pitanga and Rodrigo Santoro. The movie records many international film festivals' participations such as Mostra Internacional São Paulo, Festival do Rio, Miami International Film Festival, Holland Animation Film Festival Utrecht, Internationales Trickfilm Festival Stuttgart, Annecy Animated International Film Festival (Best Feature Film), New York Brazilian Film Festival, Shanghai International Film Festival, Krakow Summer Animation, 7º CineMúsica Festival – Brazil (Best Mixing, Best Sound Design and Best Sound Effects), 4º BraPeq Brasil Film Fest (Best Feature by Jury Choice), Denver Film Festival, Fantoche Baden, Strasbourg European Fantastic Film Festival (Best Feature Film by Audience Choice), World Festival of Animated Film – Varna, Latin America Film Festival – Washington, Festival Biarritz Amérique Latina, Montreal Int Festival of New Cinema, Banjalukanima – Bosnia, 6ª Brazilian Film Festival in Russia, 15 th Wiesbaden Int Festival of Animation, Latin Beat Film Festival – Tokio (Best Animation), MIA Animation – Miami, Stockholm International Film Festival, Brazil Film Fest – Toronto, Auray Au Cinema Latin – France, Cinanima Portugal, Night of Animated Films – França, Frankfurt Museum Cinema – Germany, ExpoToons – Buenos Aires.

Targeting both youngsters and adults, with a graphic novel lineament and language, the film revolves around the love between Janaína and an Indian warrior who, upon dying, takes the form of a bird. For over six centuries, the couple's story flourishes, passing through four phases of Brazil's history: colonization, slavery, military regime and the future, in 2096, when a war over water takes place in Rio de Janeiro. Throughout all these periods, the two lovers struggle against oppression. The film can be considered a not official biography of Rio de Janeiro.

In production for six years, Rio 2096, A Story of Love and Fury is the result of extensive research with historians and anthropologists, based on which the director and screenwriter decided which epochs in the country's history were to be broached. “I am very interested in Brazilian history and comic books. As a screenwriter, I am aware that animation offers unlimited narrative possibilities. Brazilian film production rarely focuses on telling the different aspects of our history in an interesting and entertaining manner and one able to lead to reflection”, says Luiz Bolognesi.

The feature film was made using classic animation techniques: the characters were drawn and animated using pencil on paper based on the emotions played out by the actors. Selton Mello, Camila Pitanga and Rodrigo Santoro enact the scenes in a studio with the crew later using these recordings as a reference for their work, a technique which allows for more subtle and expressive results, valorizing both the potential of the cast as well as the animators. “I was very careful with the cast's choice. I needed great actors. You can't get heightened emotions, density and different layers of interpretation from professionals who are not, at the least, great actors”, the director emphasizes.



Sélio Mello Camilo Pranga Rodrigo Santoro
RIO 2096
A STORY OF LOVE AND FURY
Director and Editor: Luis Rodriguez

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Sélio Mello Camilo Pranga Rodrigo Santoro

RIO 2096
A STORY OF LOVE AND FURY

Director and Writer: Luis Bolognesi

Short Synopsis

Winner at Annecy International Animated Film Festival as Best Feature Film in 2013, *Rio 2096 – A Story of love and Fury* revolves around the love between Janaína and an Indian warrior who, upon dying, takes the form of a bird. For over six centuries, the couple's story flourishes, passing through four phases of Brazil's history: colonization, slavery, military regime and the future, in 2096, when a war over water takes place in Rio de Janeiro. Throughout all these periods, the two lovers struggle against oppression. The film can be considered a not official biography of Rio de Janeiro.

Cast - The Voices

Interpretation: Selton Mello and Camila Pitanga

Special Participation: Rodrigo Santoro

Crew

Directed by: Luiz Bolognesi

Screenplay by: Luiz Bolognesi

Production companies: Buriti Filmes & Gullane

Producers: Fabiano Gullane, Caio Gullane, Luiz Bolognesi, Laís Bodanzky, Marcos Barreto, Debora Ivanov and Gabriel Lacerda

Art Director: Anna Caiado

Editing: Helena Maura

Soundtrack: Rica Amabis, Tejo Damasceno and Pupillo

Sound Design and Mixing: Alessandro Laroca, Eduardo Virmond Lima and Armando Torres Jr.

Director Animator: Bruno Monteiro

Director of Composition: Paulo Crumbim

Clean-up Coordinator: Cristina Eiko

Production Supervisor: Daniel Greco

Production Manager: Helena Maura



Sélio Mello Camilo Pranga Rodrigo Santoro

RIO 2096

A STORY OF LOVE AND FURY

Director and Writer: Luis Bolognesi

Interview with Director

Luiz Bolognesi



Award-winning screenwriter, Luiz Bolognesi graduated in Journalism from PUC São Paulo and Pos-Graduated in Social Sciences in USP. Born in São Paulo, he wrote the screenplay for “Bicho de Sete Cabeças” (Brainstorm – 2010), Official Selection at Toronto and Locarno, winner at Trieste Film Festival; “O Mundo em Duas Voltas” (The World in Two Round Trips - 2006) and “Chega de Saudade” (The Ballroom - 2007), which was awarded Best Screenplay

from the Brazilian Film Academy, APCA (São Paulo Art Critics Association) and at Recife and Brasília Film Festivals. Together with Marco Bechis he wrote the screenplay for “Terra Vermelha” (Birdwatchers - 2008), which was in Competition at Venice Film Festival. Luiz is the screenwriter also for the film “As Melhores Coisas do Mundo” (The Best Things in the World – 2010), premiered in Rome Film Festival and awarded Best Screenplay at Recife Film Festival. The most recent movie which he is responsible for the screenplay is “Amazonia” (2013), closing film at Venice Film Festival 2013. “Uma História de Amor e Fúria” (Rio 2096, a Story of Love and Fury - 2013), winner at Annecy International Animated Films, is his first feature film as director.

At the moment, he is involved with the shooting of his new project as director, called “Educação.doc”, a documentary which depicts the current scenario of education in Brazil and he has just started writing the screenplay of his next narrative feature film.

How did the screenplay for Rio 2096, A Story of Love and Fury come about?

The screenplay brings together two things I really like a lot: Brazilian history and comic books. As a screenwriter, I am aware that animation offers unlimited narrative possibilities. If I make a live action film, I won't be able to write a scene depicting a war in the XVI century between the Tupis and Tupinambás tribes. Neither will I be able to describe Rio de Janeiro in sixty years with a spacecraft flying through the city. In animated films this is no problem. This was the main factor for me deciding to develop a screenplay for an animated film.

How long did it take you to write Rio 2096, A Story of Love and Fury?

A long time. It all began with in-depth research, on which I worked with important historians and anthropologists. Based on this research I chose the four epochs I wanted to depict: The arrival of Europeans as seen by the Indians, the slave uprising, resistance against the military regime and a perspective of what the future holds. I began researching in 2002, the screenplay's first treatment was ready in 2004. And then there were a lot of other treatments, the last of which was written in 2010. The movie has been under production for six years, something entirely different from live action movies.

This is your first feature film as director. Why did you choose an animated movie for your debut? What was the experience like?

I really like the idea of being able to write a story that travels through time and in which everything is feasible to be produced. In animation, it doesn't matter if you write a story that takes place in an apartment or one that travels through six centuries. In live action, shooting inside an apartment is super cheap, not so if you have a spaceship flying around Rio, which is economically unfeasible. Animation allows me to transform this barrier of the impossible into something entirely plausible. Making this animated film was an extremely pleasurable experience for two reasons: in live action, the director has to solve the problem that arises very quickly, something which is very anguishing for me. In animation, when a scene doesn't come out good, I have three weeks to solve any problems. The movie took years to make, but this goes with my personality of doing things calmly. I don't feel very comfortable with crises that I have to resolve in twenty minutes. On the other hand, I faced the challenge of maintaining my crew united all this time. The fact of being a Brazilian animation for adults was a very attractive proposition, and none of the professional involved quit during the project. I managed to put together a committed group and I had a very rich exchange with a group of people much younger than me.

As the protagonist is immortal, every time he is wounded he turns into a bird. Does this legend really exist in the Tupinambás tribe?

The story is made up, but based on a set of legends coming from the Tupi-Guarani Indians, among which are the Tupinambás. I did a lot of research on myths and I based my film on them. Indians that turn into birds and other animals are a constant in Indian mythology. Incidentally, they believe that when we fall asleep our spirit goes into the forest and spends the night inside an animal's body. Until today, they talk about this as if it were a reality and not just a myth. I sought inspiration in these stories, but changed them a bit, it's a mixture of many things.

Is Anhangá a known myth as well?

He is the prime antagonist of our main character. There are a lot of stories about this forest entity, who is a sort of Indian God, Lord of the Dead. They say he lives in a lagoon with snakes and toads and at night goes in search of people with weak souls and seduces them into death. Anhangá is very present in our history, and in Rio we even have the Anhangá Rock. In São Paulo, we have the Anhanguera Highway and a university with the same name. This mythical figure is so strong that he is still present today in our daily activities.

How did you decide to pick Selton Mello, Camila Pitanga and Rodrigo Santoro to lend their voices to the characters?

The actors taped everything in two days, by themselves, in a sound studio. It is a process completely different from live action movies, in which they count on the set, wardrobe and another actor to act against. I had to get the cast right, I needed great actors. You can't get heightened emotions, density and different layers of interpretation from professionals who are not, at the least, great actors. I took the chance to invite who I thought was the best and, the great thing was that they all accepted.

How would you define the protagonist?

As a unique character, with both a poetical and mythical singularity in Brazilian filmmaking. We tell the history of Brazil based on the Tupinambá mythology and, at the same time, humanize the protagonist with contemporary values to create empathy with spectators. Immortality is not a choice he makes, and can be seen almost as a punishment. He even goes as far to renounce it because the weight of it is almost unsupportable. A glorious destiny was imposed on our hero without him being ready for it. He is a very loyal and passionate man, who is always fighting for simple values, like searching for happiness alongside his loved one. But he is the whole time

hindered by violent events in Brazil's history that demand he reassume his original path. He is a character destined to fight insistently throughout time, even without knowing if he will come out victorious in the end or not.

And Janaína?

Janaína is a synthesis of the Brazilian woman. The synthesis of femininity that has only been depicted from a heroic standpoint. Different than Selton's character, she is not conscious of her immortality. She does not have this epic dimension, and when she dies, she really dies, but despite this she continues being a fighter. Janaína goads the hero to continue his battle when he is ready to give up, just like Brazilian women do.

How would you describe their love story?

It is romantic love, very intense, and they are always focused on each other. At the same time it is a very common and realistic relationship because the couple suffer the same difficulties of life on a daily basis. Most of all, it is a big wager on love, at a time in which people see relationships as mere adventures. It is proof that adventure and love can coexist in a relationship.

The movie portrays various phases of Brazilian history. Why did you pick this theme? Are you interested in the country's history?

I've always liked Brazilian history a lot. Movies here don't often portray the different aspects of our history in an interesting and entertaining manner, that leads to reflection, as the Americans and French do so well in their movies. I want to talk about Brazil in a way that young people would be interested in. The history of our country is full of love and fury.

The perspective of the future in the movie is, in a certain way, pessimistic. Do you really think it will be like this?

I think that the perspective the movie shows of the future is both a realistic and frightening one. Issues related to water are in debate right now, and many people say that the big crisis of the next 50 years will be the lack of drinking water. This is a prognostic based on major debates today. What we foresee in the future is the reality we see in Brazil today, a country full of abysses, in which the elite have access to major comforts and the masses have access to practically nothing. If we don't do something now, this will be the outcome. We've created a vertical Rio de Janeiro, where the buildings are connected by trains. There is the old part of town as well, left abandoned down below in the midst of stagnate water produced by industrial waste. Another frightening aspect the movie shows is that in 2096 Amazonia has turned into a big desert and our president is an evangelist pastor. Rio becomes the safest city in the world because it is controlled by very violent private militias and all conflicts are settled by heavy-handed military forces.

What public does the movie target?

Both young people and adults. Anywhere from 12 years to 88 years old who are interested in the history of Brazil and like a well-told story. Fans of both comic books and animated movies as well. The movie is not for the infants, but for over 12 I believe.

This is the first animated film to participate in the competitive exhibition of the Rio Film Festival. Did you expect to be selected? Do you think this can bring more visibility to your film?

I really wanted to be selected, but thought it would be very hard because there is no tradition of selecting animated movies for competitive exhibitions. Rio 2096, A Story of Love and Fury may even be the first animated film to be selected in any Brazilian festival, the first of its kind and we are very happy for having participated at Rio Festival. We are aware that it is a mark. It places, for the first time, a Brazilian animated film on the same level as that of an art film. This can open many doors for Brazilian animation.



Selvar Muthu Camilo Prangsa Rodrigo Santoro
RIO 2096
A STORY OF LOVE AND FURY
Director and Writer: Luis Rodriguez

Selton Mello



Selton Mello is back to his origins. The actor began his career when he was younger dubbing the voice of characters such as Ralph Macchio in *Karate Kid*, Kuso in *The Emperor's New Groove*, Kanai in *Brother Bear*, among others. In *Rio 2096, A Story of Love and Fury*, he lends his voice to an immortal warrior who journeys through four different epochs of Brazil's history in his search for Janaína, his great love. Selton began working on TV when he was seven years old and never stopped. In cinema, he has participated in some of the more important national productions of the "Retomada" film movement such as *O Auto da Compadecida* (2000), *Lavoura Arcaica* (2001); *Meu Nome Não é Johnny* (2008) and *Jean Charles* (2009). He made his debut as film director in his feature film from 2008 entitled *Happy Xmas*, and in 2011 he released the award-winning *The Clown*. In 2012 he directed the TV series *Sessão de Terapia*, aired by cable TV GNT.

How did the invitation for you to participate in the movie come about?

I was invited by Luiz Bolognesi, a great Brazilian screenwriter and a close friend. I'm also a friend of his wife, Laís Bodanzky, a very talented couple whom I admire very much and who's work I have accompanied over the years. We had never worked together and when Luiz decided to produce an animated film an excellent opportunity arose. He himself is the real immortal warrior, because making an animated film is an insane process! He took the chance and made a beautiful movie.

What was it like in the studio?

I loved doing the voice of the main character, even more so as during an important part of my learning process I worked with dubbing movies, since I was a kid up to when I was 20 some years old. Dubbing the movie brought back great memories of a very rich part of my career.

What was the difference dubbing this movie and the ones that came before?

Despite having worked as a professional dubber during a long time in my life, I had a different experience in this film. In the dubbing universe, we say that you have to "run after the mouths", but in Rio 2096, A Story of Love and Fury it was the animators that had to run after my work. This was rather unique for me. I didn't just dub, I acted out the scenes for Luiz based on static drawings, and I didn't really know what it would turn into. I was directed by Bolognesi and, tried to get the feeling of the best way to do things. The dubbing process was carried out in various stages: we taped the first treatment so that the animators could begin their work, one year later they had their first draft ready of some of the scenes and Luiz got a better feeling as to what had to be improved in the screenplay. I think we had three of four sessions and at the last one he already had the final screenplay, and we redid some of the scenes with more interpretive conviction.

Who is your character?

He is an immortal warrior who journeys through four generations: he begins as an Indian, then becomes one a slave leader, in the third stage we enter the military dictatorship and he is an important figure at the time and then, in the end, the movie is set in Rio de Janeiro in the future. In these four different stages of Brazil's history he is always searching for justice and for Janaína, the love of his life. Me and Luiz worked on some different nuances because he is a spirit, but he has different nuances in each stage, he might be older, younger, with a specific way of expressing himself. There are subtleties in these four characters that set them apart, despite them being the same spirit.

Interviews with Cast

Camila Pitanga



With 15 movies in her curriculum, Camila Pitanga made her debut in cinema when she was six years old in *Quilombo* (1984), a feature film by Cacá Diegues which also included her father, Antonio Pitanga, in the cast. After participating in films such as *Caramuru – A Invenção do Brasil* (2001), *Redentor* (2004) and *Saneamento Básico, o Filme* (2007), Camila starred in *Eu Receberia as Piores Notícias dos Seus Lindos Lábios* (2011). The actress now tells a story 100% Brazilian, lending her voice to Janaína, an Indian girl who, for over 600 years, overcomes death itself to live a love story alongside her Tupinambá warrior. Vigorous and determined, the character reincarnates in four epochs of Brazil's history: during the colonization, slavery, military regime and in the future of 2096. In all of these periods, the warrior and Janaína reencounter, and he must re-conquer her heart anew every time she reincarnates.

How did the invitation for you to participate in the movie come about?

Luiz Bolognesi called me up and as soon as he told me about the project I fell in love with it. I delved wholeheartedly into all the emotions it involved, in being able to talk about the country's history as well as the pioneering idea of making an animated movie in Brazil. We have the tradition here, but no production scale.

What attracted you most to the project?

Besides the story in itself, the challenge of playing various characters in one, as Janaína travels through time. I tried to give a different perspective of Janaína each time.

Who is your character?

Her name is always Janaína, despite dying and being born various times. Her features always remind us of the same woman, but in reality she is a multiple character. First she is an Indian girl and I tried to highlight her innocence, naiveness, something lighthearted. The character seems to be one sole person who grows more mature over time. She begins more pure, virginal, free from evil, with no apparent defensive traits. When we get to the "Balaida" slave revolt, Janaína is a mother, with a different complexion, more wary. She sees her daughter being taken away, and is swept up in the struggle. During the dictatorship, she is an activist, already involved in warfare, giving her a different attitude. In the future, she is a kingpin of the revolt, of the fury, of the war. I see this dramatic curve as belonging to one sole character.

What was the process of interpreting in an animated film?

It was a big challenge. I would sit down in a recording room and have to scream, run, breath hard and try to make things sound as real as I could without seeing the scenes. This is the great thing about dubbing, in which you express everything through your voice. It was a great acting exercise. Lots of times we'd do various takes of the same phrase to establish different possibilities of relations with other characters or action.

Did you ever actually act together with Selton Mello or Rodrigo Santoro?

No, we never acted together. In some of the scenes I'd use Selton's voice as a reference to guide me. In reality there were various phases. In the beginning, we used the drawings as a reference and we even recorded some parts in Tupi, the Indian language.

Rodrigo Santoro



One of Brazil's best known actors internationally, Rodrigo Santoro began his career in daytime dramas and TV series but his performance in his first feature film, *Bicho de Sete Cabeças* (2001), with screenplay by Luiz Bolognesi and directed by Laís Bodanzky, was awarded in Brazil's most important film festivals. After a small part in *Charlie's Angels: Full Throttle* (2003), Santoro invested in his

international career and participated in important films such as *300* (2006), *Che* (2008), *I Love you Phillip Morris* (2009) and *What to Expect When You're Expecting* (2012). In Brazilian cinema, Santoro can be seen in feature films such as *Os Desafinados* (2008), *Meu País* (2011), *Helena* (2012).

How did the invitation for you to participate in the movie come about?

Luiz Bolognesi and Laís Bodanzky are like family to me. I began my movie career with them in *Bicho de Sete Cabeças*, a movie that marked me a lot in my life and we became friends after that. I don't see them as often as I would like, but we have a very affectionate and respectful relationship. When he invited me to be in *Rio 2096, A Story of Love and Fury*, I didn't even read the screenplay and accepted because I liked the idea and wanted to be able to work with them again. Luiz told me how I would be lending my voice to two antagonists; one is the chief of the Tupinambá tribe and the other, a university student who becomes involved in guerilla warfare during the dictatorship.

How would you evaluate your experience in dubbing the film?

This is the third time I've worked with dubbing and I like the whole process better each time because it's fun, but, at the same time, very challenging, as your voice is the only instrument you have to work with. But while you work you express yourself through your body as well, that's why it's interesting when they shoot footage or when the animator himself can watch, getting some idea of how the actor is interpreting the scene. Perhaps

the most obvious way of playing the Tupinambá chief would be by using a deep voice, as he is a big husky guy, but I think the most important thing is to find the character's humanity to get spectators more involved and not run the risk of becoming a caricature. The biggest challenge of working with your voice is to be subtle and the knowledge that what you are doing has to transmit feelings. Sometimes small details, like a silent interlude or a deeper breath makes the animation come to life.

Is dubbing something more solitary than acting with others?

Luiz played some of Selton and Camila's work, for me to understand who the characters were, but we didn't meet. Each one did their character and then the sound engineer put them together in dialogues. In this sense, it is solitary work, but the director and the technicians are always there. I think that for the director it must be very interesting because he works with an image and then brings the voices together with the bodies, putting it all together. I'm getting a lot more interested in exploring this universe of animation films.

What was your impression when you saw the final cut?

The first time I saw the film I was very impressed with the whole thing: with the technical quality and the story itself. I identified with the main characters, got into the story and, mainly at the end, the story of real love really came through strong. It is a wonderful movie, and brings together various characteristics of Luiz that I can recognize, he's a guy that has something to say. The film journeys through Brazilian history without being overly didactic or one-sided, besides allowing spectators to accompany a love story that lasts for centuries. I think the challenge of animation is to get audiences to identify with the story.

Was there any one scene you liked the most?

I liked the whole film, but if I had to choose one moment, I think it would be the end, when the couple are united before the flight. It is a very romantic moment in the best sense of the word, because he has traveled through centuries in search of the love of his life. I also really liked the part about the Indians because I've always been curious about this phase in Brazilian history.



Soundtrack

The difficult task of creating a soundtrack for a feature film that takes places in different epochs of Brazil's history – including the future – was left up to the Instituto collective, founded in 2001 by Rica Amabis, Tejo Damasceno and Daniel Ganja Man. The themes they created to represent the universe of Rio 2096, A Story of Love and Fury mix regional rhythms with electronic elements, based on the sounds of different instruments which they researched and processed to exhaustion in the studio.

"We tried to use the instruments popular at the time in a different way, because, in the same way that the story is fictional, of a character who travels through time, we didn't have to be so literal in composing the soundtrack. We manipulated the instruments we used as much as we could, even those from any given epoch, to create a different kind of sonority", says Rica Amabis.

Working with representatives of a new generation of Brazilian music, like Nação Zumbi, Otto, Cidadão Instigado and Rappin' Hood, the members of the Instituto had to give free reign to their imagination to compose a soundtrack that could encompass almost 600 years of history, mixing reality and fiction.

"The biggest exercise was precisely the beginning and the end. What will people be playing in the future? We had no idea, anything could be music in the year 2060, 2090", continues Damasceno.



Selvar Muthu Camilo Prats Rodrigo Santoro
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Production

With the release of Rio 2096, A Story of Love and Fury, Buriti Filmes fortifies their association of over a decade with Gullane, which has resulted in feature films such as Bicho de Sete Cabeças (2001), Chega de Saudade (2008), As Melhores Coisas do Mundo (2010)" and the documentary series for TV Lutas.doc (2009).

"As it is a feature-length animation film Rio 2096, A Story of Love and Fury was something new for all of us. Not working with actors was a big challenge, animated films are a lot of work. I am very happy with the final results for various reasons, but the main one is that I believe the movie will make Brazilians take a look inside themselves and come to understand the characteristics of their formation. Despite being difficult to find in Brazil, spectators like animated films a lot. I think this genre has a lot to offer the country", says Caio Gullane.

Excited with the new project, Fabiano Gullane says that producing an animated film is harder than live action, but that the process is lots of fun and a pleasure to do. Being a novice in the genre, the producer encountered difficulties as the work progressed and only then could he come up with solutions. He emphasizes that a producer's biggest objective is to create something unique and original, something that doesn't look like any film made before, something which Rio 2096, A Story of Love and Fury was able to do.

"One of the biggest qualities of this feature film is that of being unique, both its story as well as the character who journeys through different epochs of Brazil's history, during 600 years. We chose to narrate the film through the POV of those who lost the battles and wars, and not that of the victors", Fabiano tells us.

For Laís Bodanzky, from Buriti Filmes, the common desire to produce Rio 2096, A Story of Love and Fury as well as their passion for Brazil united the professionals in both companies. The filmmaker and producer tells us that the entire crew was able to give their opinions and intervene in the process, resulting in that the film is a collectively undersigned by all of them.

"The entire crew experienced Luiz's dream of telling this story. He brought the project to Buriti as a dream he had, full of determination. As he is a screenwriter, he realized that he could actually realize all the journeys and possibilities he could imagine. Luiz has this side to him, one that not everybody is aware of, which is his passion for Brazilian history. In the movie, he was able to make three old wishes he had come true: direct a movie about certain phases of our country's history with a screenplay he himself had written. Buriti Filmes is the right place to go for a challenging project such as this. The company's profile was built around differentiated and bold projects like this movie which endeavor to reinvent the cinematographic idiom. Only somebody extremely determined like Luiz could possibly command such a feat".

Production Companies



Founded in 1997 by Laís Bodanzky and Luiz Bolognesi, Buriti Filmes is a production company specialized in audiovisual content for cinema and TV. With attention turned towards both film festivals as well as the commercial market, the company's films have gained recognition from both critics and public alike. Buriti's curriculum includes over 70 national and international awards.

Among their fiction films, more noteworthy are *As Melhores Coisas do Mundo* (2010), which was selected for over 25 festivals; *Chega de Saudade* (2008), co-produced in association with ARTE, which was shown in France, Germany, România and throughout Latin America by HBO; as well as *Bicho de Sete Cabeças* (2000), co-produced in association with Fabbrica Cinema (Italy), which received over 40 international awards, and which later was considered as being a benchmark in the history of Brazilian cinematography. The films have been exhibited on TV by Rede Globo, besides being shown on the main cable TV channels and on other venues such as pay-per-view.

Some of their more noteworthy documentary films include: *Lutas.doc* (2009), a series in five episodes produced for TV Brasil; *Guerra dos Paulistas* (2002), a documentary produced for TV Cultura and *Cine Mambembe* (1999), which received diverse awards in Brazil and abroad.

The production house is also responsible for social-cultural projects for Associação Tela Brasil: "Cine Tela Brasil", which has two traveling movie theaters that exhibit Brazilian movies; and "Oficina Tela Brasil", which brings together young people to produce short films.

The production house is presently preparing to release its new feature-length animation entitled *A Story of Love and Fury*, as well as producing the documentary *Mulheres Olímpicas* for ESPN.

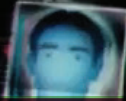
Production Companies

gullane

Founded in 1996 by brothers Caio Gullane and Fabiano Gullane, is one of today's better known and most respected Brazilian production companies. Its main goal is combining high artistic and technical standards in order to produce projects with potentiality for festivals and commercial results. A focus on international co-productions is the company's trademark.

In recent years it has produced major successes in both, critics and audience, in Brazil and abroad, as "Brainstorm" (Bicho de Sete Cabeças), by Laís Bodanzky, Official Selection at Toronto and Locarno in 2001; "Carandiru", by Hector Babenco, Competition at Cannes 2003; "The year my parents went on vacation", by Cao Hamburger, Competition at Berlin 2007; "Birdwatchers", co-production with Italy directed by Marco Bechis, Competition at Venice 2008; "Plastic City", co-production

with China / Hong Kong directed by Yu Likwai, Competition at Venice 2008; "I travel because I have to, I come back because I love you", by Marcelo Gomes and Karim Ainouz, Orizzonti at Venice 2009; "The Best Things in the World", by Laís Bodanzky, Alice nella Città at Rome 2010; "La Suerte en tus Manos", co-production with Argentina and Spain by Daniel Burman, Competition at Tribeca 2012; "Tabu", co-production with Portugal, Germany and France by Miguel Gomes, Competition at Berlin 2012 and Official Selection at Toronto 2013; "Till Luck do us Part", by Roberto Santucci, biggest Brazilian box office of 2012; "Rio 2096, a Story of Love and Fury", by Luiz Bolognesi, Best Feature at Annecy 2013; "Amazonia 3D", co-production with France by Thierry Ragobert, closing film at Venice 2013; "A Wolf at the Door", by Fernando Coimbra, Best Feature at Horizontes Latinos at San Sebastian 2013, and Official Selection at Toronto 2013.



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Greve adia férias
na cidade :

COMBATE AOS COMANDOS NO RIO GANHA DISCURSO
DE GUERRA

TROPAS DA MILICIA ADOPTAM LINGUAGEM BÉLICA
PARA FALAR DOS CONFLITOS

0 ULTIMAS NOTICIAS

ULTIMAS NOTICIAS

AO VIVO

ODOS
NIFICADOS

Novo

Info.

Prox.

Sélio Mello Camila Pimenta Rodrigo Santoro

RIO 2096
A STORY OF LOVE AND FURY

Director and Writer: Luiz Bogdanoff