

PRESSBOOK

FiGa Films Presents
A SUPERFILMES production (Brazil)

ALICE'S HOUSE

A film by Chico Teixeira

PANORAMA

57th Berlin International Film Festival

Prêmio TVE/ Prêmio CICAÉ
Cine en Construcción/San Sebastian 2006

Best Actress

2007 Miami International Film Festival

Grand Prize "Le Regard d'Or"

2007 Fribourg International Film Festival

E-Changer Award

2007 Fribourg International Film Festival

Special Jury Prize

2007 Guadalajara International Film Festival

Best Actress

2007 Guadalajara International Film Festival

FIPRESCI Award

2007 Guadalajara International Film Festival

Best Actress

2007 Rio International Film Festival

Silver Plaque for Chico Teixeira

2007 Chicago International Film Festival

Best Actress

2007 Sao Paulo International Film Festival

Download the pressbook and photos at
www.aliceshousethemovie.com

PRESENTATION

In recent years, Brazilian cinema has shown either the country's lower class in films like "City of God" and "Carandiru", or portrayed historic Latin-American characters such as Olga Benario and Che Guevara.

"Alice's House" is a refreshing look at Brazil, with an innovative and intelligent portrayal of an urban middle class Brazilian family. It is a script that deals with the life of a great number of Brazilians so rarely seen on cinema screens. In many ways, it is the portrait of an urban middle class found around the world: the day-to-day life of common people shown with depth and perception, centered in human feelings and flaws.

Being a film focused on the human aspect, "Alice's House" draws its depth from the actor's work. Chico Teixeira has proven in his past works as a documentary director, great human skills when it comes to getting in touch with his characters inner feelings, getting the most from everyone. Therefore he has great promise as a director in human centered fiction.

Patrick Leblanc and Zita Carvalhosa, Producers

Plot Outline

In a São Paulo working-class district, a 40-something-year-old manicurist gets by the best she can with her life and family.

Facts

"Alice's House" is the first narrative feature by documentary filmmaker Chico Teixeira. Carla Ribas, as Alice, presents a master performance in her first lead role in a feature film.

Reviews

Variety by Deborah Young:

"Documaker Chico Teixeira gives a light, natural feel to his small but fetching first feature, set in a working class household in Sao Paulo that gets turned upside down by everyday dramas of sexual and emotional betrayal. Illuminated by a glowing Carla Ribas in the title role, it is well worth a look.."

<http://email.variety.com/cgi-bin7/DM/y/esSA0Da3cq0Oe30BXMM0Ez>

Screen International by David D'Arcy:

"In the greyness. Teixeira's ordinary characters have a quiet genuineness and clarity rare these days in cinema."

SYNOPSIS

Alice is in her forties and works as a manicurist in a beauty salon. She lives in a neighborhood in the outskirts of Sao Paulo, sharing an apartment with her mother, Dona Jacira, her husband, Lindomar, a taxi-driver, and their three sons, Lucas, Edinho, and Junior.

At home, Dona Jacira takes care of the household chores. She washes, irons, cooks, and cleans, while listening to her favorite radio show. Carlinhos Abranches, the show's host, seems to alleviate the old woman's loneliness, who realizes she is gradually going blind.

Lucas, the eldest son and a conservative young man by nature, is in the army and has ambitions of becoming a lieutenant, so that he can imitate the authoritarian behavior of his superiors. In his free time, he secretly makes extra money from the old men with whom he spends time together.

Edinho, the middle son, is Dona Jacira's most affectionate grandson, but even she is not spared from his need and compulsion for a new pair of sneakers or a Walkman.

Junior, the youngest son, is the most fragile and closest to Alice. Lucas is his role model and like all adolescents, he is tormented by affection and his own sexual awakenings.

After 20 years of marriage, neither Lindomar nor Alice expects much in the way of reconciliation. The taxi-driver saves his sexual impulses for the affairs that he maintains, with a preference for teenage girls. Alice pretends not to acknowledge her husband's infidelities.

Enter Nilson, Alice's old boyfriend from adolescence. Alice sees in him the possibility to realize her romantic dreams, changing the course of her love life and finances. Once more she creates illusions that will lead her to nothing.

ABOUT THE FILM – INTERVIEW WITH CHICO TEIXEIRA

What is the story that you wanted to tell with "Alice's House"?

I've always wanted to tell a story that was simple, without death, without heroes, nothing, except ordinary people, like you and I. The film is basically about a woman's everyday life in which she

alludes herself and makes the same mistakes repeatedly. It's a film with small actions, intimate internal movements, with daily frustrations, nothing is safe, and nobody knows where they go in that house, it's an enormous emptiness. I would also like to talk about the pettiness in relationships, about very fragile family ties, which deteriorate and break up at any moment.

What themes are dealt with in the film? If you were to pick out just one, what would it be?

I didn't have just one theme in mind. I allowed the characters to reveal themselves and how they would like to be. At the beginning I had even thought of writing about selfishness, jealousy, about the lack of affection between people who are close. However, I left this idea alone so as not to restrict the story, because at the end of the day we are not just one thing, right? We are many things within ourselves.

How did the idea for the script come about and in what circumstances did it develop?

I had just finished a documentary about twins, in which I investigated the difficult question of identity that exists between us. Then came the interest in talking about feelings. At Ibirapuera Park in Sao Paulo, I started to notice a group of blind people who would walk there everyday. Their faces were filled with happiness, a personal fulfillment for being able to see something that I could not see. This left me curious and it started to awake an interest in me. I began writing another documentary about blindness. I wanted to feel, or try to feel, what it was like to have no sight, as if I was looking inwards the whole time. A few months later I found myself asking: Why not do a story with a blind character? I liked the idea, but I was scared, having come from documentary and investigation, I had never written fiction. This fear, as incredible as it seems, pushed me forward and challenged me. So I started writing a character that was gradually losing her sight throughout the film, with things she didn't want to see. This is how Dona Jacira emerged. Then the film demanded more, which is when Alice and her family came about.

How was it to write a fictional script for the first time?

I had never been to film school. Everything I've learned has been in practice. In my documentaries, I never used a conventional script, but rather the intention of a script, with questions and images in my head. So I decided to attend the School of Communication and Arts of the University of Sao Paulo for a semester, where as a listener, I followed Roberto Moreira's script classes. It was very good and I learned many things. I had written a long treatment about the story of Alice's house, but didn't know what to do with it. I wanted to apply for script development funding, so Vânia Debs, my editor, told me about a young screenwriter named Júlio Pessoa with whom I started organizing a treatment. We were granted a sponsorship and we started writing the script, and then after a while, I continued alone. At a certain point I wanted to show the script to my dear master and friend Jean-Claude Bernadet who suggested that I show it to a group of screenwriters, Nudrama. Following that, I grew closer to Sabina Anzuategui whose comments I had loved and we spent two months working on the script together. Afterwards, I resumed working alone on it. I decided to put everything that I wanted to say into the script and it grew by 30 pages. I asked a friend, filmmaker Marcelo Gomes, to have a look at it. He liked it very much but said: "Boy, are you crazy? You want to make a four-hour film. Everyone will fall asleep!" And so I started working on it again, continually showing it to Gomes. He advised me with much professionalism and talent. He would question me the whole time, which would leave me feeling more confident, and each time, with new ideas. Marcelo taught me a lot. He was very important and a very good friend in the making of this film.

How did your experience as a documentary filmmaker influence the process in the realization of your first narrative feature?

I think that with documentaries, you learn to investigate, and to construct a real character in fiction. I really like real things. In a documentary the person is right in front of you, and you are experiencing them at every second, suffering with them, smiling with them, and it's all real. When they cry, you see this person's pain right in front of you, you want to dry their tears, you see them sweat in nervousness, and you touch them. I like this. As a matter of fact, I like it very much.

Was the script an obstacle during shooting?

No, but it was good that I had done script intentions for documentaries because I felt more comfortable to get away from it, to free myself from the script and follow my intuition, my vision.

Many people on the set did not understand why I changed or cut scenes all the time, but I knew I had to do it, and so I did.

How was the cast chosen?

With caution, patience, and especially, without anxiety. The process began in 2004. About 1200 actors showed up for auditions at the Fátima Toledo studio. Of these 1200, 400 were pre selected by Fátima for us to finalize the selection. The actors were chosen through various detailed conversations about each character. It was a very pleasing work for me to see these characters, which had been with me for so long, emerge from my head.

What method did you use working with the actors?

I worked with Fátima Toledo, who prepared the actors for the film. Working with Fatima was a great and difficult experience. It was a deep exploration of ourselves and not just about the characters. It was a very intense experience for me. I cried with a lot of emotion when the first scenes started to take shape. I also cried for the pain I felt through the actors. It was truly intense.

Did the actors have access to the script from the beginning of the process?

The actors didn't have access to the script at anytime. In the script, there was an intention for dialogue for which only Fátima and myself knew about. We would create the scene and Fátima would run through the dialogue once before, enacting the scene and they would pick it up. At this stage, I didn't change the script. I was concerned about performance and in the emotions the actors were coming with. Fátima started working with them at the end of August and for ten days I was not allowed to go to the studio, so I watched everything at home on my DVD player. I started going to rehearsals that took place from September to October, about 45 days, then, we would discuss concepts and the different routes we could take. At the time of shooting, some dialogue was changed. The actors would bring some amazing things to me, but all within a rigidly elaborated concept. I wasn't at anytime scared to change the dialogue or even cut entire scenes, or shoot without dialogue. I found out that the body speaks for itself, like a dance. I learned that bodies speak a lot.

Why is there no use of music in the film?

During the editing process, I realized that the film wasn't asking for music. I listened very carefully to what the film was telling me, and so I opted not to use music. It's a dry, hard film. I decided that only ambient sounds would help to construct the universe of this family and its dysfunctions.

At what moment did the idea for Carlinhos Abranches' radio program come about?

Carlinhos' program symbolizes Dona Jacira's absolute solitude and her private world. It's her great companion, the person she loves most in life, with whom she talks and opens up to and who listens to her, even without knowing that she exists. On the radio, she doesn't even know the face of the person that makes her so happy. She shares Carlinhos, her big love, with thousands of listeners just like her. Dona Jacira has nobody.

Dona Jacira loses her sight throughout the film. What is it that she doesn't want to see?

She doesn't want to see her life nor the lives of her dear ones falling apart, the impending disaster that is her family, the "dirt" that she sees on each piece of clothing.

The film has a delicateness that reveals your affection for the characters. What do you feel for these characters?

I care for each and every character in the film. They are like a part of me, each part of my body is different from another, and I like them in different ways too. But I have affection for each and relate to them in their own way. I think I have affection for each character, even if he or she cannot show affection in the way we would expect them to. They do, however, care for someone else, in their own particular way. Nobody is totally bad or totally good. We are a mix of everything, wouldn't you say? I think this film in particular needed to be treated delicately. It was filmed delicately in contrast to the brutal lives that these people lead.

In this sense, what were the guidelines or references you gave the director of photography Mauro Pinheiro Jr?

I was with Mauro in Rio for eight days, stuck in meetings, discussing concepts and the script, step-by-step, scene-by-scene. We talked a lot about the camera work and how it should catch the characters reactions, their looks, their nervousness, the way they eat, how they walk and sit, everything to better construct the character and not so much their actions. I wanted to capture the way they looked, silent looks. We watched films by the Dardenne brothers, Dogma, Visconti, and Mike Leigh.

ON THE DIRECTOR: CHICO TEIXEIRA

"Alice's House" is Chico Teixeira's first narrative feature film. He has been working as a director in the documentary field since 1989.

His first film is "Favelas" (Shanty Towns) (1989), awarded in Brazil and in Portugal, at the Algarve International Festival.

Then he directed "Velhice" (Old Age) (1991), a nearly shocking documentary on the daily lives of the elderly in nursing homes, after which he was invited to join many international festivals, such as the National Educational Film Festival and the Video Festival in the US, the 14th Tokyo Video Festival in Japan, and the 34th International Leipzig Festival in Germany.

"Criaturas Que Nasciam em Segredo" (Creatures Born in Secret) (1995), is a poetic documentary about five born dwarfs from São Paulo, inspired by the universe of the buffoons of the Italian Renaissance. They narrate the psychological and social aspects of their lives. "Creatures Born in Secret" received 21 national prizes, including Best Film and Best Director at the 23rd Gramado Festival and Best Director, Music and Editing at the 28th Festival of Brasilia - besides three international awards: the Iberian-American Award at the Cinema Festival of Huesca (Spain), Honorable Mention from the Jury of the 4th Chilean International Short Feature Film Festival (Chile) and Second Best Documentary, awarded by the popular jury at the 4th Short-Feature Film International Festival of Vila do Conde (Portugal). The film was released internationally, including the Sundance Channel.

"Carrego Comigo" (The Inner Me) (2000), his last work before "Alice's House", was produced with resources from the BNDES National Contest for documentaries, as well as foreign resources for script development provided by the Jan Vrijman Foundation. The documentary was shown at the 5th edition of the "It's All True Documentary Film Festival" in Brazil, and after its exhibition at the IDFA in December 2001, it was theatrically released in Brazil and acclaimed by the audience and critics. In Europe, the film has been shown on Swedish and Spanish television.

ON THE LEAD ACTRESS: CARLA RIBAS

Carla Ribas plays the leading role, making her debut in a feature film. It's not too late for someone who started her acting career at 35. Since then she has worked hard to get this role that reveals her potential as an artist.

Right at the start of her career that began on the stages of Rio de Janeiro, Carla was nominated for the Mambembe Award for best supporting actress for her performance in "A Ver Estrelas", by João Falcão, considered the best play of the year in 1995.

Carla participated in workshops given by prestigious theater directors and coaches such as Yoshi Oida, Gerald Thomas, Eduardo Wotzik, Juliana Carneiro da Cunha, Luis Mello, Antunes Filho, José Possi Neto, and Fátima Toledo, who prepared her for the role of Alice.

In theatre she has worked with Eduardo Wotzik, João Falcão, Marcos Bernstein, Antonio Carlos Fontoura, Moacyr Góes, Daniel Herz, Roberto Alvim, among others. Her debut on screen came in 2003 when she participated in the features "No Meio da Rua", by Antonio Carlos Fontoura, and "O Outro Lado da Rua", by Marcos Bernstein, with Fernanda Montenegro in the lead role.

After being accepted for the role of Alice, Carla gave herself over to the process proposed by Fátima Toledo and Chico Teixeira. The actress, from Rio, took advantage of her solitude in São Paulo, where she spent almost a year between rehearsals and shooting, immersing herself in the character.

"It was a very painful process, but it gave me confidence. I am the type of actress that jumps into the abyss. Of course I'm scared, but I go ahead without thinking twice, and Fátima creates ideal conditions for this in the preparation and on the set."

Despite the initial strangeness caused by the method of not having access to the script, Carla discovered an affinity for her character. "My own past has many things in common with Alice and it was because of this that I became close to her, to her humanity. I didn't worry whether we were from the same universe or not. I never intended to create a character of class A, B, or C. I wanted to embody her profoundly with everything that we have in common and with the fact that we are all humans."

"I did a few workshops with Fátima Toledo in Rio de Janeiro. One day, as soon as I had finished an exercise, she looked at me and started shouting, "Alice! Alice! You are Alice!" After this, there were three tests. Physically, I wasn't what Chico had imagined for Alice. So I gained ten pounds and did everything within my reach to get this part. And when it happened, it was like a dream turning into a reality."

Carla Ribas

"I saw Carla for the first time in a video that Fátima showed me. It was an improvisation of a manicurist. Until then, I had seen many actresses and none of them fitted the profile or demeanor I envisioned. When I saw Carla, I saw Alice in front of me! I identified with her very quickly. We brought Carla to São Paulo for tests and put her in many different situations and each time I grew more certain that she was Alice. She only had to gain some weight and this was not difficult. While shooting, Carla was very easy to work with. She has great concentration. When I spoke the text and dialogue she didn't even blink but looked right inside me. Many times during rehearsal I would change everything and she would not question anything, she was always ready. I realized that she really trusted me and that I trusted her. Each time, this trust grew and the work improved. Alice was there, ready to show herself outside of the part. Alice is Carla."

Chico Teixeira

THE CREW

Marcelo Gomes, co-writer

Marcelo Gomes was born in Recife, in the northeastern of Brazil. In 1990, he was awarded a scholarship from the British Council for his graduate studies at the Film School of Bristol University, UK. Back in Brazil, he created Parábólica Brasil, a film production company, in partnership with Adelina Pontual and Cláudio Assis ("Yellow Mango"). In 1994, the script for his first short-film "Maracatu, Maracatus", received several awards. His second short film, "Clandestina Felicidade", has also been awarded Best Short-film by the critics of the Festival of Gramado. Gomes also directed several TV documentaries and collaborated on the screenplay of the film "Madame Satã", by Karim Ainouz, with whom he directed the video installation "Ah! Se a vida fosse sempre assim", for the 26th São Paulo Art Biennial. His feature "Cinema, Aspirins and Vultures" was awarded in Cannes' Un Certain Regard, in 2005, won Best Film at the 29th São Paulo International Film Festival, Best Film of 2005 by the Associação Paulista de Críticos de Arte., and was the Brazilian entry for the 2007 Academy Awards.

"In Brazilian cinema, the middle class is rarely represented. I'm talking about an urban lower middle class. Brazil, which has undergone a strong urbanization in the last decades, decreased the buying power of the middle class and promoted a growth of this segment of the population. I

am not an economist, but I dare to say that most Brazilian families experience the economic reality experienced by Alice's family.

What impresses me about the film is the precision and clarity with which this reality is represented, in Chico Teixeira's direction of his actors, in Marcos Pedroso's production design, and in Mauro Pinheiro's intimate camera work. It is like watching the inverse of TV sitcoms. In Chico Teixeira's film, what comes across is truth, feeling, concrete poetry. He escapes stereotypes to go beyond, and reach archetypal characters of this Brazilian middle class. In this sense, "Alice's House" dialogues directly with Nelson Rodrigues' urban drama."

Marcelo Gomes

Fátima Toledo, Casting Director and Coach

After working as an actress for two years, Fátima Toledo went on to develop a method to prepare actors in cinema. Her work became very successful right from the beginning, in Hector Babenco's film "Pixote"(1979). From there Fátima worked on "At Play in the Fields of the Lord"(1991), by Hector Babenco, "Medicine Man"(1993), by John McTiernan, "Saturday"(1995), by Ugo Giorgetti, among others.

With a proven track record Fátima achieved her greatest success with the acclaimed "City of God", by Fernando Meirelles, where she developed and prepared a cast of mostly non-actors resulting in critical acclaim and in the nominations of actors Leandro Firmino da Hora (best actor), Roberta Rodrigues (best actress) and Douglas Silva (best supporting actor) at Grande Prêmio Brasil 2003.

Fátima Toledo has a studio for the preparation of actors for cinema and television in Sao Paulo and in recent years, is increasingly sought after to work also as a casting director.

"My method is often very unfamiliar to many directors. Chico was no exception so we had a difficult beginning. But everything went fine afterwards, and the result is wonderful, the film moves me very much. What I think is beautiful in Chico is his poetry, and he allowed me to exercise this poetry. I have a lot of affection for him. The film has an everyday life tone, which is difficult for an actor, when it seems that nothing happens. For them it's easier to make big scenes. But the actors in "Alice's House", especially Carla, adapted very well to this tone. All the pain in that family comes across to the audience in their everyday life, with no big events, even if you're not able to see it clearly. I felt very anguished when I first saw the film".

Fátima Toledo

Mauro Pinheiro Jr, Cinematographer

Mauro Pinheiro went to the Universidade Federal Fluminense film school and since then has been working on narrative films, documentaries, and in advertising. He was the cinematographer in 33 short films, including "The beginning of the end", by Gustavo Spolidoro, "Transubstancial", by Torquato Joel, and "The Old man, the Sea and the Lake", by Camilo Cavalcanti, receiving many awards in film festivals.

The cinematographer has also participated in some episodes of two television series produced by Fernando Meirelles' O2 ("City of God"): "City of Men" (episodes 1 and 3, directed by Roberto Moreira and Adriano Goldman, respectively) and "Filhos do Carnaval", (episodes 4 and 6, directed by Flávio Tambelini (ep.4) and Cao Hamburger and César Rodrigues (ep.6).

For his first work in a narrative feature, "Cinema, Aspirins and Vultures", he received prestigious awards by the Associação Brasileira de Cinematografia (ABC) and the Associação Paulista de Críticos de Arte. Since then, he did the photography for "Fica Comigo Esta Noite" (2006), by João Falcão, "Alice's House" (2007) and "Mutum", Sandra Kogut's new feature, in post-production.

“Since the beginning, Chico wanted a very radical photography, one that would allow any kind of movement and gesture, especially those improvised. For this reason, we spent a relatively long time in pre-production. We spent five weeks together so that I could understand every detail, every phrase, every gesture, and, especially, so that I could perceive the intentions he had but was not able to express. The photography in the film is raw, as if I wasn’t ready to shoot (which isn’t true, I had a lot of time to prepare). The imperfections go along with Alice’s family, with what they have, things that are either raw or worn out. It was also great to work totally integrated with the production designer and the acting coach. There were many photography decisions that were made because of their needs. For instance, any cinematographer and production designer would have painted the white walls, because they don’t look good. But every middle class family has white walls and overhead lighting, so we had it like that in the film.”

Mauro Pinheiro Jr,

Marcos Pedroso, Production Designer

Graduated in Fine Arts from the University of São Paulo in 1991. He began with sculpture and video-art and then joined the theater group Teatro da Vertigem, one of the most outstanding theater groups in Brazil, where he was responsible for the sets in such plays as Paraíso Perdido, O livro de Jó and Apocalipse 1,11.

His first work as art director for a feature was in “Bicho de 7 Cabeças” (Brainstorm), by Laís Bodanzky (2001). In 2002 he was called in for “Madame Satan”, by Karim Aïnouz, for which he received the Grand Award for Production Design in Brazil and at the Havana Film Festival. He went on to work on “Cinema, Aspirins and Vultures”, by Marcelo Gomes (2004), “Delicate Crime”, by Beto Brant (2005), “A Máquina”, by João Falcão (2005), and in Laís Bodanzky’s second feature, “Chega de Saudade”, in post-production.

“To accept what life has to offer and to rely on what’s been observed in a delicate manner and with propriety has been my motto for the feature. The plainness of what’s common, of everyday life is my design concept. The characters are not exceptions and so the visible couldn’t be either. The partnership with the cinematographer was essential. The process of discovering and composition in those two fields made possible the recreation of a chromatic and spatial naturalness.”

Marcos Pedroso

TECHNICAL INFORMATION

Country **Brazil** / Genre **Drama** / Language **Portuguese** / Running Time **90 min.** / Ratio **1,85** / Sound **DOLBY SR**

Production notes

Shooting took place in Sao Paulo at the end of 2005 and post-production during 2006. Filmed on S16mm, the film was transferred to 35mm during postproduction.

The film was financed with resources gathered from awards in Brazil (State of Sao Paulo, City of Sao Paulo, and international funding (Hubert Bals Fund, TVE/Cine en Construcción/San Sebastian 2006)

Distribution

Brasil: Imovision

North America: FiGa Films

International Sales Agent: Wide Management

Complete Cast List

Carla Ribas	Alice
Vinicius Zinn	Lucas
Ricardo Vilaça	Edinho
Felipe Massuia	Junior
Berta Zemel	Dona Jacira
Zécarlos Machado	Lindomar
Renata Zhaneta	Carmen
Luciano Quirino	Nilson
Mariana Leighton	Thaís
Dirce Couto	Neide
Jorge Cerruti	Toninho
Cícero Augusto	Carlinhos Abranches
Elias Andreato	Gabriel
Claudio Jaborandy	Ivanildo
Talita Craveiro	Vanessinha
Roberto Leite	Taxi passenger
Marcos Pedroso	Client in the car
Thiago de Mello	Ophtalmologist
Francisco Gaspar	Beauty Salon' employee
Monicah Duarte	Beauty Salon' employee

Technical Credits

Director and Story	Chico Teixeira
Producers	Patrick Leblanc / Zita Carvalhosa
Screenplay	Chico Teixeira / Julio Pessoa / Sabina Anzuategui / Marcelo Gomes
Cinematography	Mauro Pinheiro Jr. (ABC)
Production Design	Marcos Pedroso
Film Editing	Vânia Debs
Production Management	Lili Bandeira
Sound Recordist	João Godoy
Sound Editor	Eduardo Santos Mendes
Casting and coach	Fatima Toledo
Director Assistant	Amilcar M. Claro
Set Decorator	Valdy Lopes Ferreira
Costume	André Simonetti
Sound Mixer	José Luiz Sasso

ON THE PRODUCTION COMPANY: SUPERFILMES

www.superfilmes.com.br

Founded in 1983 and headed by Zita Carvalhosa and Patrick Leblanc, SUPERFILMES always looked for quality authors and has to its credit, 15 features films, 30 short films and TV documentaries, part in co-production with ARTE, BBC, CANAL+, ABC and NDR.

Features

"Alice's House" - Fiction by Chico Teixeira
"On the Fringes of São Paulo: squatting" - Documentary by Evaldo Mocarzel
"Como fazer um filme de amor" - Fiction by José Roberto Torero (2004)
"Posthumous Memories" - Fiction by André Klotzel (2000)
"Urbania" - Fiction by Flávio Frederico (2001)
"Tonic Dominant" - Fiction by Lina Chamie (2001)
"Fé" - Documentary by Ricardo Dias (1999)
"The Filmmaker of the Amazon" - Documentary by Aurélio Michiles (1996)
"No Rio das Amazonas" - Documentary by Ricardo Dias (1996)
"Savage Capitalism" - Fiction by André Klotzel (1994)
"Anjos da Noite" - Fiction by Wilson Barros (1987)

Documentaries

"O Pontal do Parapanema - Francisco Guariba (2005)
"Vale a pena sonhar" - Stela Grisotti e Rudi Bohm (2004)
"Um Rei no Xingu" - Helena Tassara (2002)
"Mistura e invenção" - Isa Ferraz (2002)
"Carrego Comigo" - Chico Teixeira (2001)
"Intérpretes do Brasil" - TV series by Isa Ferraz (2001)
"O Povo Brasileiro" - TV Series Isa Ferraz (2000)
"Frutas do Brasil" - TV Series by Helena Tassara (1997)
"Crônicas Amazônicas" - by Frédéric Létang (1996)

Short Films

Cao Hamburger ("A Garota das Telas")
Andréa Seligmann ("Onde São Paulo Acaba")
Eliane Caffé ("Caligrama")
Rubens Xavier ("Pedeguerra")
José Roberto Torero ("Morte"; "Amor"; "O Bolo"; "A Alma do Negócio")
Flávio Frederico ("Red"; "Ofusca"; "Pormenores"; "Copacabana"; "Todo Dia Todo")
Philippe Barcinski ("O Postal Branco")
Ricardo Dias ("Calangos do Boiaçu")
Ninho Moraes ("Branco e Preto (Norte & Sul)")
Alice de Andrade ("Dente por Dente")
Nilson Villas Bôas ("A Mulher do Atirador de Facas")
Jeferson De ("Distraída para a Morte")
Chico Teixeira ("Criaturas que Nasciam em Segredo")