

KINO LORBER

Presents

BACURAU

Directed by Kleber Mendonça Filho and Juliano Dornelles

Starring Sônia Braga, Udo Kier, and Barbara Colen

Screenplay: Kleber Mendonça Filho and Juliano Dornelles

****WINNER: Jury Prize | 2019 Cannes Film Festival****

****Official Selection | 2019 Toronto International Film Festival****

****Official Selection | 2019 New York Film Festival****

****ARRI/OSRAM Award Winner | 2019 Munich Film Festival****

Brazil, France / 2019 / 131 minutes / Color / Portuguese with English subtitles

Publicity Contacts:

Rachel Allen, rachel@cineticmedia.com

Myranda D'Apolito, myranda@cineticmedia.com

David Ninh, dninh@kinolorber.com

Distributor Contact:

Chris Wells, cwells@kinolorber.com

Kino Lorber, Inc., 333 West 39th St., Suite 503, New York, NY 10018, (212) 629-6880

Synopsis:

A few years from now...

Bacurau, a small village in the Brazilian sertão, mourns the loss of its matriarch, Carmelita, who lived to be 94. Days later, its inhabitants notice that their village has literally vanished from most maps and a UFO-shaped drone starts flying overhead. There are forces that want to expel them from their homes, and soon, in a genre-bending twist, a band of armed mercenaries arrive in town picking off the inhabitants one by one. A fierce confrontation takes place when the townspeople turn the tables on the villainous outsiders, banding together by any means necessary to protect and maintain their remote community.



Directors' Biographies:

Kleber Mendonça Filho began his career as a film critic and journalist, with a degree in journalism from the Federal University of Pernambuco. He wrote for newspapers, such as *Jornal do Comercio* and *Folha de S. Paulo*, for magazines such as *Continente* and *Cinética*, and for his own site, *CinemaScópio*.

As a director, he experimented with fiction, documentary, and video clips in the 1990s. He migrated from video to digital and 35 mm film in the 2000s. Over the course of that decade, he made several short films, including *A Menina do Algodão* (co-directed by Daniel Bandeira, 2002), as well as a feature-length documentary, *Crítico* (2008).

Neighbouring Sounds (O Som ao Redor, 2013) was Mendonça's first feature-length drama, winning numerous awards. Film critic A.O. Scott of *The New York Times* included it in his list of the 10 best films of 2012.

Since then, Mendonça's films have received more than 120 awards in Brazil and abroad, with selections in festivals such as New York, Copenhagen and Cannes. Film festivals in Rotterdam, Toulouse, and Santa Maria da Feira have presented retrospectives of his films. He has also served as a programmer of cinema for the *Joaquim Nabuco Foundation*.

Juliano Dornelles is a founding member of the creation group 'Símio Filmes'. Working as a Production Designer since more than 16 years, his partnership with **Kleber Mendonça Filho** started on the set of the short film *Eletrodoméstica* (2004). He was also the Production Designer of *O Som ao Redor (Neighbouring Sounds, 2013)* and *Aquarius* (2016). His first feature film *O Ateliê da Rua do Brum* is currently in post production.

Actors' Biographies:

Sônia Maria Campos Braga is a Brazilian-American actress. She is known in the English-speaking world for her Golden Globe Award nominated performances in *Kiss of the Spider Woman* (1985) and *Moon Over Parador* (1988). She also received a BAFTA Award nomination in 1981 for *Dona Flor and Her Two Husbands* (first released in 1976). For the 1994 television film *The Burning Season*, she was nominated for an Emmy Award and a third Golden Globe Award. Her other television and film credits include *The Cosby Show* (1986), *Sex and the City* (2001), *American Family* (2002), *Alias* (2005) and *Aquarius* (2016).

Filmography

2018 GOING PLACES dir. by John Turturro
2017 WONDER dir. by Stephen Chbosky
2015 AQUARIUS dir. by Kleber Mendonça Filho
2010 LOPE dir. by Andrucha Waddington
2007 THE HOTTEST STATE dir. by Ethan Hawke

2006 BORDERTOWN dir. by Gregory Nava
2003 EMPIRE dir. by Franc Reyes
2001 ANGEL EYES dir. by Luis Mandoki
2000 FROM DUSK TILL DAWN 3 : THE HANGMAN'S DAUGHTER dir. by P. J. Pesce 1996
TIETA DO AGRESTE dir. by Carlos Diegues
1995 TWO DEATHS dir. by Nicolas Roeg
1990 THE ROOKIE dir. by Clint Eastwood
1988 MOON OVER PARADOR dir. by Paul Mazursky
1988 BEANFIELD WAR dir. by Robert Redford
1984 KISS OF THE SPIDER WOMAN dir. by Hector Babenco
1983 GABRIELA dir. by Bruno Barreto
1976 DONA FLOR AND HER TWO HUSBANDS dir. by Bruno Barreto
1968 O BANDIDO DA LUZ VERMELHA dir. by Rogério Sganzerla

Barbara Colen is a Brazilian actress with a degree in law. She worked at the Public Prosecution Service of the State of Minas Gerais and is known for acting in Kleber Mendonça Filho's award-winning Brazilian film, *Aquarius* (2016).

Filmography

2019 BACURAU dir. by Kleber Mendonça Filho and Juliano Dornelles
2017 MIRAGENS dir. by Eryk Rocha
2017 DESTERRO dir. by Maria Clara Escobar
2016 BAIXO CENTRO dir. By Samuel Marotta and Ewerthon Belico
2016 NO CORAÇÃO DO MUNDO dir. by Gabriel Martins and Maurílio Martins
2016 AQUARIUS dir. by Kleber Mendonça Filho

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

Filmography

2019 BACURAU dir. by Kleber Mendonça Filho and Juliano Dornelles
2018 SERIAL KELLY by René Guerra
2018 CURRAL by Marcelo Brennand
2018 TODOS OS MORTOS by Marco Dutra and Caetano Gotardo
2018 A FEBRE by Maya Da-Rin
2017 PATERNO by Marcela Lordello

2014 PRAIA DO FUTURO by Karim Aïnouz

2011 TATUAGEM by Hilton Lacerda

Udo Kier is a German actor and voice actor. Known primarily as a character actor, Kier has appeared in over 200 films in both leading and supporting roles throughout Europe and North America. He has collaborated with acclaimed filmmakers like Lars von Trier, Gus van Sant, Walerian Borowczyk, Dario Argento, Charles Matton, and Paul Morrissey.

2018 DRAGGED ACROSS CONCRETE dir. by S. Craig Zahler

2018 FIGLIA MIA dir. by Laura Bispuri

2018 DON'T WORRY, HE WON'T GET FAR ON FOOT dir. by Gus Van Sant

2017 DOWNSIZING dir. by Alexander Payne

2011 MELANCHOLIA dir. by Lars von Trier

2010 SOUL KITCHEN dir. by Fatih Akin

2008 FAR CRY dir. by Uwe Boll

2007 HALLOWEEN dir. by Rob Zombie

2003 DOGVILLE dir. by Lars von Trier

2002 BROKEN COOKIES dir. by Udo Kier

2001 INVINCIBLE dir. by Werner Herzog

2000 DANCER IN THE DARK dir. by Lars von Trier

1996 BREAKING THE WAVES dir. by Lars von Trier

1995 DIE GEBRÜDER SKLADANOWSKY dir. by Wim Wenders

1991 MY OWN PRIVATE IDAHO dir. by Gus Van Sant

1991 EUROPA dir. by Lars von Trier 1987 EPIDEMIC dir. by Lars von Trier

1981 LILI MARLEEN dir. by Rainer Werner Fassbinder

1980 LULU dir. by Walerian Borowczyk

1979 LA TROISIÈME GÉNÉRATION dir. by Rainer Werner Fassbinder

1977 SUSPIRIA dir. by Dario Argento

1973 FLESH FOR FRANKENSTEIN dir. by Paul Morrissey

Emilie Lesclaux - Producer Filmography (Selective)

FEATURES

2019 BACURAU dir. by Kleber Mendonça Filho and Juliano Dornelles

2016 O ATELIÊ DA RUA DO BRUM dir. by Juliano Dornelles

2016 AQUARIUS dir. by Kleber Mendonça Filho

2014 PERMANÊNCIA dir. by Leonardo Lacca

2012 NEIGHBORING SOUNDS dir. by Kleber Mendonça Filho

2008 CRÍTICO dir. by Kleber Mendonça Filho (Documentary)

SHORT FILMS

2014 SEM CORAÇÃO dir. by Nara Normande and Tião

2009 RECIFE FRIO dir. by Kleber Mendonça Filho

Saïd Ben Saïd - Producer Filmography (Selective)

2019 FRANKIE dir. Ira Sachs

2019 BACURAU dir. Kleber Mendonça Filho and Juliano Dornelles

2019 SYNONYMS dir. Nadav Lapid

2018 PLACE PUBLIQUE dir. Agnès Jaoui

2018 PAUL SANCHEZ IS BACK! dir. Patricia Mazuy

2017 REVENGER dir. Walter Hill 2016 LOVER FOR A DAY dir. Philippe Garrel

2016 AQUARIUS dir. Kleber Mendonça Filho

2016 ELLE dir. Paul Verhoeven

2016 RIGHT HERE RIGHT NOW dir. Pascal Bonitzer

2015 IN THE SHADOW OF WOMEN dir. Philippe Garrel

2015 VALENTIN VALENTIN dir. Pascal Thomas

2014 MAPS TO THE STARS dir. David Cronenberg

2013 JEALOUSY dir. Philippe Garrel

2013 A CASTLE IN ITALY dir. Valeria Bruni Tedeschi

2012 PASSION dir. Brian de Palma

2012 LOOKING FOR HORTENSE dir. Pascal Bonitzer

2011 CARNAGE dir. Roman Polanski

Michel Merkt - Producer Filmography (Selective)

2019 FRANKIE dir. Ira Sachs

2019 BACURAU dir. Kleber Mendonça Filho and Juliano Dornelles

2019 IT MUST BE HEAVEN dir. Elia Suleiman

2019 THE TRAITOR dir. Marco Bellocchio

2019 SYNONYMS dir. Nadav Lapid

2019 PHOTOGRAPH dir. Ritesh Batra

2018 THE SISTERS BROTHERS dir. Jacques Audiard

2018 THE DEATH AND LIFE OF JOHN F. DONOVAN dir. Xavier Dolan

2018 CAPERNAUM dir. Nadine Labaki

2018 AYKA dir. Sergei Dvortsevoy

2017 MEKTOUB MY LOVE CANTO UNO dir. Abdellatif Kechiche
2017 ZAMA dir. Lucrecia Martel
2017 WESTERN dir. Valeria Griesbach
2018 HAPPY AS LAZZARO dir. Alice Rochrwacher
2017 LOVER FOR A DAY dir. PHILIPPE Garrel
2017 STRONG ISLAND dir. Yance Ford
2016 THE ASSIGNMENT dir. Walter Hill
2016 ELLE dir. Paul Verhoeven
2016 MY LIFE AS A ZUCCHINI dir. Claude Barras
2016 TONI ERDMANN dir. Maren Ade
2015 LIFE dir. Anton Corbijn
2014 MAPS TO THE STARS dir. David Cronenberg

Interview with Kleber Mendonça Filho and Juliano Dornelles
by Tatiana Monassa

After years as friends and collaborators—with Juliano as production designer on Kleber's short film Recife Frio (2009) and subsequent features—you have reconfigured to co-direct. How did that come about?

Kleber Mendonça Filho: We were at the 2009 Brasilia Film Festival for the première of Recife Frio (Cold Tropics, a short film) when we first had the idea of a film taking place in a remote little one street village, with wonderful, non-urban characters. These people and these characters would mostly represent ourselves through a composite of local and regional history (which we admire through books, the spoken word, poetry, stories we just know or grew up with), but remixed through the lens of adventure and genre. We knew right from the start we would veer off into some kind of genre exercise, but were not entirely sure how. At the festival, we saw a number of films, narrative fiction and documentaries, which got us thinking about “what if..” scenarios. Some of these films were actually the polar opposite of what we had in mind. Then UFOs came in, this idea of the village making the most out of very little resources, a certain western feel, something sweet about this particular place, some graphic violence, the idea of shooting widescreen Panavision. We thought about what we always talk about, a film we would love to see. The plot itself came later, and even that is a classic set up, the small community which is threatened by outsiders.

Juliano Dornelles: Yes, at that major festival with its lavish budget, we had social contradictions before our eyes every day. Bacurau grew out of our observations, annoyance and desire to surprise people by showing this poor, remote part of the world getting revenge on people who consider them "simple," "funny" or "fragile" when they are just as complex and interesting as everybody else. Co-directing came quite naturally. We have always had shared affinities. And it's never anything less than fun and stimulating to be with Kleber.

How did your collaboration function from writing to post-production? On set, for example, did you each take on different tasks or do everything together?

KMF: We wrote together at my house for several months. If we weren't sure what to write, if we had a block, we picked a film out of my collection and watched it together. Bacurau took years to come to fruition. Neighboring Sounds came along, was shot and edited for over a year. Aquarius didn't take long to write and quickly went into production. And all the time Bacurau was there, constantly evolving and improving. The long process was no big deal. It took the time it needed to take.

JD: Occasionally, we had to divide things up on set. It was tough juggling actors' schedules, getting permission to shoot at certain locations, renting vehicles and so on. It was a major production in a place that is very hard to reach, so we had to split up at times. Our second unit was the equal of the first, and I think the result was interesting every time we shot separately and met up afterward to discover what the other had filmed. In post-production, we edited with Eduardo Serrano for eleven months, so there were times when Kleber wasn't there, and others when I was away, but for the last three months we were together, and that was essential in getting to the final edit.

Bacurau, a made-up town that vanishes from the map, possesses a mythical aura. It is also a hub of resistance with leaders guiding a community that becomes a sanctuary for the righteous.

KMF: Well, tricky aspect of the whole thing is to make this place interesting and cozy in a certain way, as a human settlement, isolated and quiet, but aware of what it is and where it is. And so small that it could conceivably suggest someone could try to play with it. It's intriguing to think about outsiders having the power to turn a region off the radar, maps or GPS. It's a display of power, it probably happens all the time... I once vanished from the system in a hotel, but no one asked me to leave. I was not registered anymore, but at the same time, my room seemed to be paid for, and occupied by someone the system did not know was me. Technically, I was not at the hotel, though I was, of course, even as I tried to explain I really was there. That was some kind of system error, but sometimes papers, bureaucracy, are used against someone. It is mostly about somebody flexing muscles and using power to destroy something. I remember the situation between Clara in Aquarius, and the young businessman, who keeps saying "this is a ghost building", to which she says "it isn't, I am here".

The film is set in the near-future but it is as if different temporalities cohabit in the world of Bacurau: the archaic and hypermodern alternate and combine as if there is no time.

KMF: The cheapest special effect in the film is the card at the beginning that reads, “A few years from now...” It turns the dial toward the future, so that audiences will look for futuristic accessories on screen. There are some, but very few. While we were editing last November, I saw the 4K restoration of Walter Salles’s *Central do Brasil*, and it jumped out at me that the North-East filmed by Salles in 1997 is clearly not the post-Lula, post-internet NorthEast of today. His North-East still had distinctive features from the 80s, 70s or 60s. Today, you will find mass-produced Chinese clothes or technologies, as well as colors, architecture, access to water and internet, which enable the region to escape its traditional image, or even a certain clichéd image that is still imposed by current films and television series. It is very beautiful to be able to show this modern North-East, which is no more or less than what we found on location with barely one or two alterations. Moreover, the film transcends the geographical issue by showing how the town fits into the world, which adds multiple levels of cinematic potential. I would emphasize the use of 1970s American Panavision C-series anamorphic prime lenses. In Bacurau, they give the North-East an industrial aspect that is uncommon in Brazilian cinema. The optical distortions of these particular lenses bring to mind a strain of American cinema that is very familiar but also quite foreign (we are Brazilian directors filming the North-East). We adore the visual impact of those lenses and think they bring something unique to the film.

"Bacurau" has several meanings in Portuguese, with a strong regional connotation. Why choose this as the name of the town and title of the film? What does it evoke for you?

JD: *Bacurau* is the last chance to make it home. It is a nocturnal bird with excellent camouflage when it's on a branch. It's a short, punchy word that evokes the mystery of something that is there, in the darkness, alive but unseen, and that will only be noticed if it wants to be. The same is true of Bacurau the town: it is familiar with darkness; it knows how to lay low; in fact it prefers not to be noticed. It says so on the highway sign. If you go there, go in peace.

KMF: Ironically, in one draft of the script, the film opened with a crowd that included Teresa, running for the last bus, a.k.a. the bacurau. It's a local term that even appears on bus destination signs. It was an ambitious scene made up of teenage memories. The word brings to mind nighttime adventures, and now it is being pronounced with some difficulty by people from different parts of the world.

The film is a genre movie combining multiple genres, including sci-fi, western, slasher, and the Brazilian “cangaço” genre, closely linked to the portrayal on screen of the sertão and embodied here by Lunga, another mythical character, who flits here and there like an apparition.

****Cangaço was a form of “social banditry” prevalent in the North-East in the late 19th and early 20th centuries, and featured heavily in Brazilian cinema of the 50s and 60s.**

KMF: Lunga is probably a remix of different elements brought by history and popular culture. He always had that mythical vibe to him. He lives holed up in his fortress, a dam overlooking a dried-out reservoir, and we know from the start he is a wanted man, possibly a criminal. He’s also a popular, regional hero, and some kind of heir to the culture of ‘cangaço’, a gay man who sometimes goes by “she,”. I thought he might have brought something back to who he is from witnessing a savage prison riot, an idea that’s not in the film. It was extraordinary to encounter the body and face of Lunga in Silvero Pereira, an actor with strong screen presence. As for the genre, we always saw Bacurau as a western. We were like kids whenever we shot with horses.

JD: I think Lunga is totally tied to this tradition of stories told to children. Lunga can be a monster as well as a hero. Such is the cangaceiro. That huge amount of rings in Lunga’s hands and that extravagant style are not by chance. If you travel the dirt roads that even the GPS does not know, you will find unique images, such as a mud house between two mountains, and through the window of that house, you will notice that you are being observed. Who is the person who knocked on the window? Why did she hide? I think that’s how a character like Lunga is born.

The film is peppered with direct and indirect references to Brazilian history and society: American cultural domination, Coronelism , north-south rivalry, a problematic relationship with history. And you adopt a northeastern perspective.

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

KMF: Well, yes, this reminds me of that expensive map in the opening of the film. That “planet” was an idea written into the script, but when we finally saw a rough draft of it in post production, we realised how interesting it felt to zoom into a part of the world films don’t really zoom into. It is always North America or Europe, it felt right. It also makes me think of Recife Frio, which has an Argentinian character, a news reporter, making observations (which are my own scripted observations) about my own city, where I was born and where I live, in a fake documentary which in the film is a real TV show. So, quite a number of projected images and ideas filtered through a very specific character working in a medium I do not particularly care for, the TV travel show. I had to find a tone which would fit a certain Argentinian identity, its humor, its own prejudices about Brazil and the way someone with no emotional attachment to Recife would talk about it, or show it. In Bacurau, there are a number of ideas which we tried to develop from our own observations on Brazil and the world, trying to make it very local, parochial even. But I have to say, our “northeastern perspective” does feel natural to us, after all, we are Brazilians from the northeast.

JD: It is essential that the point of view is northeastern, and that it is ours. This is at the root of the desire to make such a movie. The cinema still owes a lot of space to the Brazilian northeast and even more so in the way I believe we did in Bacurau, where everyone is poor but nobody is to be pitied.

With all these socio-historical considerations, the film explores notions of identity: Who are "we"? Who is "the other"? Systematically, lines are blurred: between right and wrong, local and foreign...

KMF: At one point, I wondered if characters fitting archetypes (observer, hero, baddie, democratic leader, brutal fascist, victim) could be flipped with inherent contradictions, or if the very structure of this type of character prevented dramatic arcs that can just as easily be funny or scary. Is it acceptable for our hero Lunga to become a bloodthirsty killer? Is it okay for a fascist to have limited tolerance for the atrocities of the group? How does a certain type of Brazilian behave in an alien environment? Is Bacurau a remote corner of the world or an emotional sanctuary when seen from the sky by satellites and planes?

The film not only resonates powerfully in Brazil's current political context, with historical wounds being reopened, but also raises specific issues, such as killer dams, health care and gun control.

KMF: It's curious to note how Bacurau has been caught up by world history. The writing had been ongoing for years when political events took place that reflected things we had written. There are aspects that are a part of life in Brazil and a challenge to an irredeemably violent society, such as treating books like waste.

JD: We were dealing with a sort of race against reality throughout the writing of the script. The news we read daily were (and still are) so absurd and dystopian that Bacurau was gaining more and more plausibility that at the beginning was not what mattered to us anymore. But it was happening and still happens: Brazil and the world are providing us with weekly “teasers” of the film.

In aesthetic terms, you favor here long takes with minimal intercutting. How did that approach develop and determine your approach to shooting and the characters' relationship to the space?

JD: As we were writing, we tried to imagine the breakdown of the scenes, developing a mental picture of the shots and cuts. During editing, we got a better grasp of the timing of shots and how they contributed to our principal aim of creating constant, uninterrupted rhythm and tension, like on an uphill slope. The audience must be hooked by the story, not daring to blink for fear of missing an important detail. (phrase coupée) As for the space, Bacurau is surrounded by low rocky hills with lush but thorny caatinga vegetation. It had to be clear that there was a logic behind the invaders setting their game in this place. They could come in from all sides with the advantage over their prey of having a clear uninterrupted view from higher ground. They did not expect the population to be so good at hiding, however. That aptitude is suggested the first time mayor Tony Jr. comes into town. Perhaps they use some kind of very old and sophisticated tunnel network that is a well-kept secret among the inhabitants, who only use it when absolutely necessary.

KMF: In my experience, shot breakdowns end up in the trash on set, as soon as actors, an impossible shooting schedule and completely unpredictable weather—from sunshine to storm in ten minutes—are factored in. We were filming like madmen, often with two cameras, and sometimes shooting two different scenes at the same time in different locations. We decided not to use a Steadicam. All the camera movements (and we knew from the get-go that the camera would almost always be moving) are done on tracks. Our grips calculated that they laid 1,200 meters of track in two months, and they loved it!

The soundtrack features pop songs and instrumental pieces, including futuristic electronic compositions. What was your approach to the music?

JD: Each piece of music has its inherent logic. It can mark the start of a new chapter or foreshadow something very strange happening. We have a lot of original music, as well as songs that are part of Brazilian or international culture. The musicians, Mateus Alves and Tomaz Alves Souza are very talented brothers. They experimented with lots of different ideas before we selected the tracks that are in the film. The score was kept in quarantine for a long time. We tested it out in various ways. It's a good idea to think about the music at an early stage, when you're writing. It's dangerous not to give it time to filter through. That can result in regrets. We had songs in the script that didn't make it out of the editing room, for example.

KMF: Mateus and Tomaz are cinephiles with very different styles. They mixed up a cocktail of Geraldo Vandré, Jerry Goldsmith and something electronic, and we really liked it. I have to admit that it was also a real pleasure to be able to buy the rights to such a powerful piece as Night by John Carpenter, one of the directors who most made me want to make movies. The greatest challenge for the music in the movie is knowing when to shut up, which often happens with me. When you embrace the genre with all its narrative twists and turns, it's better to have music. And when it all comes together, it's very beautiful.

Bacurau is an ensemble piece with some key individuals and the participation of two famous actors, Sonia Braga and Udo Kier, as leading figures of their respective communities. How did you establish the balance between characters and groups, and between actors?

JD: That was undoubtedly one of the most delicate yet stimulating aspects of the process. All along, we wanted to give equal attention to the various social groups, taking care that no group of characters was stronger or weaker than another. In the real modern-day sertão, there are few black people for historical reasons: people of African origin tended to move to Zona da Mata to work in the sugar cane mills. Nonetheless, quilombos grew up inland, where escaped slaves lived in villages that formed pockets of resistance. Bacurau could well have been one such place. It is not a regular backwater town because it is built on the idea of diversity like the rest of Brazil. There are people of all origins and colors. At one point, for instance, we even thought that the character of Tony Jr. could be of Japanese extraction.

KMF: We didn't use diagrams, analytics, meters of tension, and so on. The screenplay must be a living object, both amusing and a little serious, a little crazy. In Neighboring Sounds, I had a sense of spinning plates without letting any of them fall, like in a circus ring. I am happy with the way the numerous characters in Bacurau work together like in a school orchestra. Sonia and Udo are movie legends, and they shared a set with people who had never acted in their lives. It's always a fascinating mixture, and the secret is in the faces and the people who inhabit the frame, I think.

Cast

Sonia Braga... Domingas
Udo Kier... Michael
Bárbara Colen... Teresa
Thomas Aquino... Pacote/Acacio
Silvero Pereira... Lunga
Thardelly Lima... Tony Jr.
Rubens Santos... Erivaldo
Wilson Rabelo... Plinio
Carlos Francisco... Damiano
Luciana Souza... Isa
Karine Teles... Foreigner
Antonio Saboia... Foreigner

THE FOREIGNERS

Jonny Mars... Terry
Alli Willow... Kate
James Turpin... Jake
Julia Marie Peterson... Julia
Brian Townes... Joshua
Charles Hodges... Chris
Chris Doubek... Willy

THE VILLAGERS

Buda Lira... Claudio
Clebia Sousa... Angela
Danny Barbosa... Darlene
Edilson Silva... Robson
Eduarda Samara... Madalena
Fabiola Liper... Nelinha
Ingrid Trigueiro... Daisy
Jamila Facury... Sandra
Jr. Black... DJ Urso
Márcio Fecher... Flavio
Rodger Rogerio... Carranca
Suzy Lopes... Luciene
Uirá Dos Reis... Bidê
Val Junior... Maciel
Valmir do Côco... Raolino
Zoraide Coletto... Madame

Crew

Written and directed by

Kleber Mendonça Filho and Juliano Dornelles

Produced by

Emilie Lesclaux –

CINEMASCÓPIO PRODUÇÕES Saïd Ben Saïd and Michel Merkt – SBS PRODUCTIONS

Associate Producers

Carlos Diegues, Kevin Chneiweiss, Kateryna Merkt

Executive Producer

Dora Amorim

Cinematographer

Pedro Sotero

Editor

Eduardo Serrano

Production Designer

Thales Junqueira

Costume Designer

Rita Azevedo

Sound

Nicolas Hallet

Sound Editing

Ricardo Cutz

Sound Mixing

Cyril Holtz, Ricardo Cutz

Casting

Marcelo Caetano

First Assistant Director

Daniel Lentini

Production Manager

Cristina Alves & Dedete Parente

Original Score by
Mateus Alves and Tomaz Alves Souza

Make-up, Hair Stylist and Special Effects
Tayce Vale

About Kino Lorber:

With a library of over 2,800 titles, Kino Lorber Inc. has been a leader in independent art house distribution for 35 years, releasing 30 films per year theatrically under its Kino Lorber, Kino Repertory and Alive Mind Cinema banners, garnering seven Academy Award® nominations in nine years, including documentary nominees *Fire at Sea* (2017) and *Of Fathers & Sons* (2019). In addition, the company brings over 350 titles yearly to the home entertainment and educational markets through physical and digital media releases. With an expanding family of distributed labels, Kino Lorber handles releases in ancillary media for Zeitgeist Films, Carlotta USA, Adopt Films, Greenwich Entertainment, Raro Video, and others, placing physical titles through all wholesale, retail, and direct to consumer channels, as well as direct digital distribution through over 40 OTT services including all major TVOD and SVOD platforms. In 2019, the company launched its new art house digital channel channel KinoNow.com which features over 1000 titles from the acclaimed Kino Lorber library.