Presents:

Directed by
BRUNO BARRETO

Starring:
MIRANDA OTTO
GLORIA PIRES
TRACY MIDDENDORF

Screenplay by MATTHEW CHAPMAN and JULIE SAYRES,
Based on the Screenplay by CAROLINA KOTSCHO, AC.

Two iconic women
One passion

Based on the true love story of
Elizabeth Bishop and Lota de Macedo Soares.

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Short synopsis

Academy Award nominated filmmaker Bruno Barreto (FOUR DAYS IN SEPTEMBER, DONA FLOR AND HER TWO HUSBANDS) returns with a sophisticated tale of an unlikely romance between two extraordinary artists, set against the backdrop of political upheaval and a clash of cultures. Grappling with writer’s block, legendary American poet Elizabeth Bishop (Miranda Otto) travels from New York City to Rio de Janeiro in the 1950s to visit her college friend, Mary (Tracy Middendorf). Hoping to find inspiration on Mary’s sprawling estate, Elizabeth winds up with much more — a tempestuous relationship with Mary’s bohemian partner, architect Lota de Macedo Soares (Glória Pires), that rocks the staid writer to her foundation. Alcoholism, geographical distance and a military coup come between the lovers, but their intimate connection spans decades and forever impacts the life and work of these two extraordinary artists. The attraction of two polar-opposite women has rarely been so volatile and so erotically charged on the big screen.

Long synopsis

1951, a cargo boat arrives in Rio de Janeiro, Brazil coming from New York. ELIZABETH, 40, disembarks, she plans on leaving for a journey through South America on a boat that will depart within 5 days. She phones MARY, an acquaintance from New York, who lives in Rio. MARY convinces ELIZABETH to stay with her and picks her up at the port.

MARY arrives at the port with LOTA, her love affair of more than 12 years. ELIZABETH and LOTA are introduced to each other. LOTA is outspoken, imposing, genuine and full of charisma. She loves to shock people. To the society of Rio de Janeiro, LOTA is seen as a seductive woman, strong, masculine and intractable. Whereas, the discrete ELIZABETH, is seen by everyone as the perfect translation of human fragility, an original wasp – white, Anglo-Saxon Protestant, both physically and emotionally. Although there is an initial mutual incompatibility there seems to be an enchantment between them. LOTA wants ELIZABETH to stay in Brazil while MARY does everything possible to get rid of the suddenly inconvenient visitor.

When she finally decides to depart, although thorn with the idea of leaving LOTA, ELIZABETH tries a cashew fruit for the first time in her life. The fruit causes a strong allergic reaction in her, which makes her postpone indefinitely her departure. From then on, ELIZABETH and LOTA live an open and intensive love story in the Rio de Janeiro of the 50’s and 60’s.

LOTA commands the construction of a Hollywood style house in the mountains. There she builds a natural swimming pool and a studio just for ELIZABETH. Meanwhile MARY suffers from having been dumped, but LOTA doesn’t give her up either. To make it up to MARY, LOTA promises to realize her dream of becoming a mother, by adopting a girl they would raise together. MARY then moves in the older house in the estate, living alone until the baby arrives. She defends as much as she can, her share of her “ex” lover’s life.

In order to get LOTA’S attention, ELIZABETH intelligently manipulates people around her. Although strong looking and respectful, LOTA is extremely insecure when it comes to deserving ELIZABETH’S affection.

LOTA convinces her friend LACERDA, who had just been elected governor of Rio de Janeiro, that she is capable of transforming the huge rubbish area facing the Guanabara Bay and the Sugar Loaf into a local Central Park. But, contrary to her intent, this ends up separating her from ELIZABETH, who feeling deserted by her lover, considers accepting a 6 months teaching assignment at a renowned American university.
LOTA and ELIZABETH plan a trip through Europe to rescue their now fragile relationship. It’s of no use, though and ELIZABETH decides to return to the USA and lecture there. LOTA becomes desperate, but turns the desperation into a cruel insult that pushes ELIZABETH away.

In the middle of a major political crisis, LACERDA is obliged to renounce and LOTA loses the park she has struggled and suffered for. LOTA is hospitalized after a break-down and depressions. She is reaching out to ELIZABETH via numerous intimate letters but MARY who is now taking care of her makes sure they never reach ELIZABETH.

ELIZABETH returns to Brazil opened to rekindle their relationship but is told by MARY that it was their tumultuous relationship that has been the deep cause of LOTA’s state and that ELIZABETH should show her love but leaving and let her get better.

Very depressed and ill LOTA leaves to NEW YORK in a last attempt to regain ELIZABETH’S affection. The meeting is tired, sad and silent. There is a lot of care but also a huge abyss between them now. LOTA discovers things about ELIZABETH’S life in New York that unfortunately pushes her over the edge.
Bruno Barreto (Director) about the movie

The beginning of the process

I was offered this story way back, when Lucy Barreto, the producer of the film, and my mother, bought the rights of the book and offered it to me. I didn’t even read the book, she told me the story, and I wasn’t really interested.

A story about loss

In ’97 the book, the rights of the book, Rare and Commonplace Flowers, the rights were bought, but I didn’t read the book, and I wasn’t interested in the story. In 2004, when my ex-wife Amy did the monologue written by somebody else, Marta Goes, it was called A Safe Harbour for Elizabeth Bishop. When I saw the monologue, Amy’s performance and the monologue itself made me suspect that there was a story there that I wanted to tell. But I didn’t have the angle yet.

Then I went to read the book Rare and Commonplace Flowers, which had nothing to do with the monologue and I thought, oh that’s interesting. Lota’s character is very interesting. More important than telling a story, is why tell this story. To talk about what? So, why do I want to tell the story? What for? And it started to come to me, above all, because of the poem One Art, which starts with “The art of losing isn’t hard to master.” “Lose something every day.” So maybe this story should be about loss and Bishop’s [loss], and I started to think about what the conflict was between Bishop and Lota. And I became obsessed about the theme of loss. And I thought, I think that could be the common denominator. Because yet, I also had the concern, to tell a love story about two women. I didn’t want to make a niche film, a film that is going to be appealing just for a very small, narrow segment of people. Lesbians around the world. No. So, what could be, what could resonate from that story? Because I think that when a story works, it is very specific, but at the same time it has a resonance. It is like the Western; the Western became so universal, and yet it’s so specific, the genre of the Western. Because it talks about mythology, it resonates with the world; even the Italians had their own version, Spaghetti Western. So, and I thought that loss is the common denominator. I’m not going to do a biopic of Bishop or Lota. I’m going to do a story about loss and Elizabeth Bishop and Lota de Macedo Soares just happen to be the characters.

Storyline

The story is a love story; it’s a love story between two women. Completely different, because one is the dysfunctional, weak, alcoholic loser and the other one is the strong winner, provider, do-er... and when they meet, they fall in love. They are completely different. But the weak keeps getting stronger and stronger because she had to deal one way or another with a lot of losses. Like her father, losing her father when she was 8 months old. Losing her mother when she was 5 years old. She saw her mother being taken away and institutionalized in a hospital for mad people. But although she was an alcoholic, she was a drifter, she didn’t have a home, she kept getting stronger and stronger, and she ended up winning the Pulitzer for poetry. The other one, Lota, played by Gloria Pires, from a very wealthy, well to do family in Brazil, she just kept getting weaker and weaker because she didn’t know how to deal with loss and when she lost the great love of her life and her greatest project, which was the Flamengo Park, downtown Rio, which was a fantastic work in terms of magnitude, in terms of scale because it was a landfill park in the Rio bay. It’s considered till today one of the biggest constructions in history, and she couldn’t deal with loss at all.
Main Actresses

Miranda Otto was giving, I don’t know, 500%, even more. She became Bishop. She really became Bishop. It was, I mean that is a blessing and a curse at the same time for a director, because it’s hard, but it is ultimately a dream for a director, because the amount of ideas, it’s so she would come to the set every day with so many ideas and she was so tuned into every word of the script, not only dialogue, but the description, the scene description. So, that was, I think that in the 19 feature films I’ve made, I’ve never worked with an actor that was so committed and so obsessed with the character. And that was fantastic. And so was Gloria who had gotten, who was in the project way before me, because the producer offered it to her way before me, when the rights of the book were bought. And last but not least, Tracy Middendorf also with Mary, which is a supporting character, but very, very important because I think the character that really knows the art of losing is Mary’s character, because she is the one who experiences a big loss and has to live with it because she was married to Lota, not married in the legal sense, but they were living together, and then Lota dumps her, drops her for Bishop, being Bishop, Mary’s ex-roommate at Vassar, so the reason why Bishop met Lota was because of Mary. So you could say that Bishop stole Mary, stole Lota from Mary. So, and she, Lota, because Lota doesn’t know how to lose, Lota doesn’t let Mary go. Mary wants to go back to the States and she says, “Why?” You have nothing to gain going back to the States and your family, they are ashamed of you, just stay here and remember that girl that you wanted to adopt, let’s adopt her now. So, she was like a Brazilian sort of coronel, so to speak, the Brazilian farm owner, who controls everything, and is kind of like a dictator, very generous, very charming, but very authoritarian. There’s actually a line in the film in which Mary says to Lota, “I have no other option than to love you.”

Inspiration

Edward Hopper was very much one of the inspirations, because Hopper’s work is very much “chiaro” and “scuro”, light and dark, and that’s what this film is very much about, it’s about what we choose to see, things that are in front of us and we don’t see and then when we do see it, it’s too late we should have noticed before, it’s very much about timing also.

Multiple Time and Places

It was quite a nightmare to have to jump all over the place in terms of time and space, above all, time. The film covers 15 years. In terms of looks and makeup, although I purposely, I didn’t want the audience to be so aware of when and what year this story was. I wanted the audience to be very much aware that time was going by, but not precisely in what year we were, the story is. Of course, there are moments in the story in which that’s going to be very clear because Kennedy was assassinated in 1963, that’s pretty engrained in the collective unconscious, and she won the Pulitzer, for those who know Bishop, in 1956, so there are some, the coup d’état in Brazil in 1964, and the only date that is made very explicit is in the beginning of the film in which I established that it’s 1951, in titles but that’s it. Then I don’t ever mention any date anymore because I very much wanted this story to be told in a timeless manner, because I think it’s a timeless story. So, I didn’t want the audience to be so rooted and marked down with the exact period.

Shooting in 2 Countries

In Brazil, we actually spent 8 weeks, I would say, yeah, because we only shot 3 days here, so we shot 51 days in Brazil and we were shooting 6 days a week, so it was over 8 weeks there. The difference between shooting in Brazil and here is that in the United States, there is more
method, more procedure, and so, things are more organized. What was very exciting here was that we were shooting just for 3 days, but the commitment of the American crew was as strong as, the commitment and excitement, was as strong as the one from the Brazilian crew, they read the script, they were very excited and very enthusiastic about the story and at the end of the 3 days, they were like that was very exciting and I think we got great material, and that, in the United States, because there’s a big industry here the crews can be just professional but not enthusiastic as opposed to Brazil in which the lack of professionalism, sometimes, because there’s a lot of great professionals there as well, but is overcome by the enthusiasm.

A foreign sight

It’s definitely a story in which Brazil is looked at through the eyes of a foreigner. Very sharp, accurate, very, really acute look and not patronizing at all and that’s one of the aspects that I most love about this story. Elizabeth Bishop was ruthless, and yet she loved Brazil, but in a very, very precise and restrained way. And I love that.

A hard production

It was the hardest shoot ever. Of the 19 feature films I’ve made this was the hardest. I don’t know exactly why. I guess it’s because it’s a story very much about, it’s a story in which the subtext was more important than the text, so I had to be very, very focused on what was happening in between the lines. So, what was not being said was really as important if not more important than what was actually being said. It was the first time in the 19 feature films I’ve made that I was telling the actors to go slower, and making pauses, sort of spacing the lines, pacing the lines instead of speeding them. Of course every line should have a cadence, but in this film I found myself really going for the so-called dead moments, the so-called breathing moments, breathers. And it wasn’t falling flat. It wasn’t. Those quiet moments were very pregnant of tension and meaning, so that was very interesting. I guess that happened because the characters are very strong, dense, dramatically speaking they had a good density in the sense of structure. They were dramatically very well structured, the characters.

Lucy Barreto (Producer) about the movie

The origin

It was Christmas ’95. I got the book Rare and Commonplace Flowers from the editor. I read the book in one night and the day after I called the writer, Carmen Lucia de Oliveira, and I told her I want to do a film with the book. And I want the option, but unfortunately, I have no money, I cannot pay you right now, but I can assure you that I will produce this film.

Meeting Lota and Bishop

I should say that I met both of them around ’57, ’58 at a lunch at Samambaia. Luiz Carlos and myself, we came for this lunch where both of them were there, of course, and there was also Vinicius de Moraes, Cal, the poet, Carlos Leão “Caloca”, the painter, and Manuel Bandeira, Carlos Lacerda, and at that time, I could look at them and they were all the time looking at each other, Lota to Bishop, and Bishop to Lota. Even when they were across on the other side of the room, living room, they would look at each other, they would smile ironic smiles, and the film is in a way, has this atmosphere, it’s a film about emotions, feelings, I should say atmospheres.
Gloria Pires

She is part of this project from the beginning. Probably, she doesn’t remember, but this was 17 years ago, and from the beginning we were together, the writer Carmen Lucia de Oliveira, myself, and Gloria. We are the three women that were together from the beginning. There were no men involved.

She’s Lota! It is incredible how she, we say, “incarnate”? She incarnates Lota and nobody else could do that. For a moment she was engaged in other projects and we had to think about somebody else because there were dates that we had to obey, and I couldn’t think about anybody else.

A family production

The film was produced with my daughter Paula Barreto and directed by Bruno. It’s... I don’t know how many films I produced for Bruno. We have a lot of things in common. Personality, character that is quite close in approaches to things. To work with your family, it’s a lot of pleasure and sometimes very difficult of course, because you mix things, no? And from time to time, I really had to call their attention, we are a family, but we really have to act as not. Take the advantage of working in a family but paying attention not to go on the wrong side of it. This I think it’s kind of, being raised in an American school, I think I learned this practice to be very pragmatic and from time to time, I call my husband, myself, my children, right now for instance, I have my grandchildren working with me and once I had my mother working, we were at a moment, my mother, Luiz Carlos and myself, my three children Bruno, Fabio, and Paula and the two grand-daughters Julia and Helena. And from time to time, I would have to say, “Enough!” because it was too much, we would be working the whole day, the whole time. And from time to time, I would take a break and I would tell them “Bye!”

Reaching for the Moon

Reaching For the Moon is a film about two human beings that suffered a lot, that had a lot of losses, and how they overcame these problems. Bishop with more ease, but I wouldn’t say that because she was helped by Lota a lot. She found somebody that really loved her and that would fulfill her and would give her support for her to write, to blossom. And Lota was somebody that wouldn’t really, she was a winner, she always had everything she wanted. She belonged to a very wealthy family and being so she was used to having whatever she would like to. She was not used to losing anything, and this was really difficult for her. And I think that this film can bring you, brings to you a lot of thoughts about human beings and human life.

A Dream that Came True

It’s a dream that came true. I can’t believe that this really happened because you can imagine ’95, right now we are in 2013, this is almost 18 years. I’m very happy because we are celebrating the centenary of Bishop’s birth that she was born in February 8th, 1911. And I always dreamed about that. When it would take such a long time I would say to myself “Oh my God, I hope I’m going to be able to do it before the anniversary of her birth”, and I’m very happy about this, that it happened.
Miranda Otto (Elizabeth) about the movie

How did you get into the project of “Reaching for the Moon”? How were the first contacts with Bruno and Lucy Barreto?

I was sent an email one Saturday morning by my agent offering me the part in a film shooting in Rio and New York. Then I read the script and I just loved it. I wrote to Bruno straight away and told him how much I loved these brilliant women. I didn’t know Elizabeth Bishop or Lota de Macedo Soares but I was so struck by their story and their amazing lives. I really have to thank Bruno for giving me such a great role.

When I arrived in Rio the first day I was invited to Lucy’s house for Louis Carlos’ birthday. I felt welcomed to the family and I could see Lucy’s passion and determination to have this film made.

2 Bishop is mostly known for her poems than for her personality. How was your research to bring the poet to the screen?

I researched a lot for this film with limited time. Our dialect coach Barbara Harrington put me on to a great book which was an oral history. Many different people from different periods in Bishop’s life speaking about their impressions of her. I read many of her letters to Robert Lowell and studied one of her poems each day. I had lots of photographs also which I found really useful. She wasn’t an easy person at times to bring to the screen as she was quite introverted. Very much a one on one person, she hated crowds. Lota on the other hand is so dynamic and loves an audience. But I enjoyed Elizabeth’s mystery and subtle wit.

For you, what are the great qualities of Bishop’s poetry?

Her precision and austerity. She was a master of form. I found her work profound yet intimate. The poems were like deep water to me, the further I immersed myself the more I discovered. They would endlessly reveal themselves.

How were the conversations about Bishop and the preparation with the director, Bruno Barreto?

We had a great rehearsal period reading through the script. Talking about Bishop and Lota, I think we both had different targets. Bruno had strong ideas of how he wanted the film to be and what he didn’t want it to be. I had strong ideas about who I thought Bishop was and tried to be true to that. So at times we tussled but I think it’s good to both be guardians of different elements. I think it served us well.

How was the preparation with actress Glória Pires to live the growing love between Elizabeth and Lota? Did you watch any of Gloria’s previous works in cinema or TV? Was it hard to face the most intimate scenes?

Gloria was glorious. Very warm, always calm, a very classy woman. I had been given one film of hers by the Brazilian Embassy in Australia to watch before I came to Rio but it was in Portuguese. I don’t remember the name. But I watched it and got a very strong sense of her beauty, strength and charisma. I knew she would make a wonderful Lota.

The hardest part of the most intimate scenes was revealing so much of a very private woman. As an actor I feel a huge responsibility when I am playing a real person. Bishop
spent her whole life concealing her sexuality to most and I found it hard showing what was kept behind closed doors.

**How was the interaction with the other Brazilian actors? Did you learn a little bit of Portuguese?**

I learned a little Portuguese. I’m sure I sounded pretty bad but I was told Elizabeth was very bad so I tried to keep it that way. Every actor who worked on the film was fantastic. Even one night at 5am an actor came in to play a drunk on the train station. He was such beautiful actor to watch. It was really inspiring. There is a wealth of talent in Brazil. Brazilian actors have soul.

**For you, what are the great subjects of the film?**

Courage, passion, life and art. I’m fascinated by the life of the artist. The fact there is always part of them that will belong to their work. Their work feeds them and in some ways is their deepest relationship.

**How would you define Lota and Elizabeth’s love?**

Lota and Elizabeth’s love is a very deep love. They love each other in so many ways, as lovers, as partners, as friends, and as equals. There is a great love between them to the end. There is passion and compassion. These were brave, brilliant women who dreamed large dreams and had the courage to live their lives fully and without apology.
**Gloria Pires (Lota) about the movie**

**The invitation**

When Lucy called me to say that she had bought the book and that she was interested in telling the story about Elizabeth Bishop and Lota de Macedo Soares, of course I was very pleased and very thrilled to tell the story. This is an unknown story for us in Brazil. Almost no one knows about this love story about these two very interesting women.

**Preparation of Character**

I can say that I’ve been preparing myself through all these years because from time to time Lucy would call me and update me about the steps they were in, when they were planning to shoot the film, so almost every year, I kind of grew up a little bit this character and I think that maturity has helped me a lot during this process.

**Acting in a foreign language**

By the time I knew that we would make the film, I, my concern was about the language. Most of all, it was the language. Well, it was my first time acting in English and it’s a huge difference, because first of all you must think all the time in another language and during the scenes sometimes you feel like adding something, but when it’s not your mother language it’s so difficult, but I think the result is OK.

**Rehearsals**

We rehearsed, we read the script a few times, we made some adjustments and we had a very creative and a very nice environment. It was very nice, very playful. So, we used to talk and discuss a lot about a few subjects.

**Lota and Bishop**

When they first met Bishop was very weak. She had a lot of health problems: allergies, asthma, all these kinds of things, and Lota was very strong - her will, her desire and, but the thing is that I believe that at the end of their lives, Lota was very, very sick so they kind of changed roles that’s very interesting for the script I think.

**The character’s construction**

I’ve been building up this character for all these years, but specifically I was very, very concerned with the English of course, how should I say the lines and how to address to different people, and I didn’t have much concern about the body language. I’ve already played a film which I switched the character with the husband, so that the wife and the husband should switch the character, so I would play him and he would play me, and I think that it was kind of an exercise that I did.

**Intimacy**

I believe that having a good relationship with Miranda and Tracy was something very, very important because we should have fun, we would talk about the kids, our daughters and sons, and have fun together, and it helped to build up the air of intimacy that we should have.
The approach

The way Bruno put it, Bruno and Matthew, the way they put it in the script it was already very elegant. I don’t think that the film is about sex. The film is something more than this. The way people blend themselves when they are together in a very long relationship. I believe they were married for twelve years, so they built a house together and Bishop rediscovered herself during this time. And Lota could exercise her will of protection, she would protect everybody, her friends, she was kind of a mama she would take care of them. So, I think the film is a very wide discussion about all these subjects, different cultures, same sex and living that reality back in the fifties which was very different from United States and Europe, here in Brazil, the homosexuals were really hunted, they would be arrested, they would be put in mental hospitals. This kind of violence it was not an easy situation, but since they belong to a higher social level, they would have some facilities like living outside Rio, living in Samambaia which was like a dream.

Lota and Lacerda

Since Lota and Carlos Lacerda were very close, very, very close friends like brother and sister, during the process of shooting, I, we realized that sometimes they would dress alike, like the glasses, the outfit, and this was something that helped me too. Getting this “man-ish” way of saying some things to him.

International career

I had no expectations about an international career. I am always looking for a character, an interesting project, a story that must be told. That’s what I look for, what I’m looking for… I don’t know, let’s see.

Maturity

It was a huge challenge, in many aspects. I don’t think that 17 years ago I could add as much as I could do now, because of my maturity as a woman and as an actress, and I had fun, a lot.
About the filmmakers

BRUNO BARRETO (Director) – Biography

Born in 1955 in Rio de Janeiro, Bruno Barreto has directed to date 18 feature films. His first was “Tati” in 1972, at the age of 17, followed by A Estrela Sobe (The Rising Star) and Dona Flor and Her Two Husbands, the biggest box office hit in Brazil until 2011, with more than 12 million tickets sold, and a Golden Globe Nomination for Best Foreign Language Film.

Among other notable films are: Four Days in September nominated for an Oscar for Best Foreign Film in 1998, Bossa Nova (with Amy Irving and Antonio Fagundes), a valentine for the city of Rio de Janeiro where he was born, and Romeo and Juliet Get Married which won several best film (audience award) in many international festivals.

Since 1990, Bruno Barreto has divided his career between Brazil and the United States, where he made six feature films with major stars such as Robert Duvall, Andy Garcia, Kevin Spacey and Amy Irving in A Show of Force, Dennis Hopper and Amy Irving in Carried Away, Gwyneth Paltrow and Mike Myers in View from the Top.

In 2005 Bruno Barreto returned to Brazil and based himself in São Paulo, where he made Romeo and Juliet Get Married and Money on the Side.

In 2006, Bruno Barreto directed the Brazilian stage production of the 2005 Pulitzer and Tony winner play Doubt by John Patrick Shanley.

In 2007, Bruno directed Last Stop 174, which premiered at the 2008 Toronto International Film Festival to rave reviews and sold out screenings.

Bruno has recently finished Reaching for the Moon, starring Miranda Otto and Gloria Pires which tells the story of Elizabeth Bishop, one of the greatest poets of the English language, and her long relationship with the Brazilian architect Lota de Macedo Soares.

Filmography
2008 – Last Stop 174 / Última parada 174
2007 – Money on the Side / Caixa Dois
2004 – Romeo and Juliet get Married / O Casamento de Romeu e Julieta
2003 – View from the Top (original title)
2000 – Bossa Nova (original title)
1998 - One Tough Cop (original title)
1997 – Four Days in September / O Que É Isso Companheiro
1995 – Carried Away (original title)
1992 – The Heart of Justice (original title)
1990 – A Show of Force (original title)
1987 – The Story of Fausta / Romance da Empregada
1984 – Happily Ever After / Àlém da Paixão
1982 – Gabriela (original title)
1981 – The Kiss / O Beijo no Asfalto
1978 – Amor Bandido (original title)
1976 – Dona Flor and her Two Husbands / Dona Flor e Seus Dois Maridos
1974 – The Rising Star / A Estrela Sobe
1972 – Tati / Tati a Garota
Key Credits

Directed by: Bruno Barreto

Screenplay by: Matthew Chapman and Julie Sayres based on the screenplay by Carolina Kotscho, AC

Inspired by: the novel “Flores raras e banalíssimas / Rare and Commonplace Flowers” by Carmen L. Oliveira

Produced by: Lucy Barreto and Paula Barreto

Director of Photography: Mauro Pinheiro Jr. ABC

Production Design: José Joaquim Salles

Film Editor: Leticia Giffoni

Cast:
Miranda Otto (as Elizabeth Bishop)
Glória Pires (as Lota de Macedo Soares)
Tracy Middendorf (as Mary)
Marcello Airoldi (as Carlos Lacerda)
Lola Kirke (as Margareth)
Tânia Costa (as Dindinha)
Marianna Mac Niven (as Malu)
Marcio Ehrlich (as Jose Eduardo Soares)
and Treat Williams (as Robert Lowell)

Music: Marcelo Zarvos

Executive Producers: Romulo Marinho Jr
Penny Wolf

Associate Producers: Mary Jane Maracasiono
Emilia Duncan
Jytte Jansen
Helio Bodini

Costume Design: Marcelo Pies

Casting (US): Avy Kaufman
Casting (Brazil): Marcia Andrade
Production Mixer: Paulo Ricardo
Mixed by: Armando Torres Jr.
Sound Design: Alessandro Laroca

a LC Barreto production

in association with: Imagem Filmes
Globo Filmes
Teleimage
Globosat
Telecine
Back-end credits

Joana LUCIANA SOUZA
Clara 5 years old ANGELINA DOS SANTOS
Clara 8 years old KIRIA MALHEIROS
Clara 3 years old BRUNA E JOANA FRANCA
Crioulo THOGUN
Dr. Jorge ISIO GHELMAN
US Ambassador DAVID HERMAN
Ambassador’s Wife SONIA GLATT
Capitan of the ship EMMANUEL PASQUALINI
Woman on the ship 1 ELLAINE NOLLET
Woman on the ship 2 JENNIFER BYERS
Hospital Doctor ROBERTO DE MARTIN
Clara’s Mother ERICA MIGON
Samambaia’s Handyman EVANDRO MELO
Bar Tender GABRIELA LUIZ
José Eduardo’s Nurse CESAR MELLO
Taxi Driver EVANDRO MACHADO
Dock Porter ALEX BRASIL
Construction Worker Park EDMILSON SANTINI
Construction worker 1 Samambaia RAFAEL ZOLLY
Construction worker 2 Samambaia FABRICIO SANTIAGO
Housekeeper Samambaia BETO QUIRINO
Children 1 LUIGI MATHEUS
Children 2 FERNANDA BORSONI
Children 3 NATHALIA ALVIM
Man in train station CHICO PELÚCIO
Night Club Singer Beatriz Campos
Night Club Piano Player Rogério Chaves Brito
Night Club Base Player Francisco Nilson
Night Club Drum Player Marconi Bruno

1st assistant director RAFAEL SALGADO
1st assistant director ALICE GOMEZ
1st assistant director - office BIANCA PARANHOS
2nd assistant director MARIANA GUIMARÃES
2nd assistant director LEONARDO CARVALHO
3rd assistant director THIAGO SUTIR
Assist. director intern ANA ELISA ATHAYDE
Assist. to Bruno Barreto GIL GROSS
Script Supervisor NAIMA ELMASRI
Assist. To Miranda Otto ANNIKA HAGEN
Assist. to Tracy Middendorf CORRIN WILKINSON

Production assistant LC Barreto GUGA PEGADO
Executive Production Assistant HELENA BARRETO
Production Manager BRUNA DANTAS
Production Assistants CLAUDIA NOVAES

On Location Production Assistant ROBERTA OLIVEIRA
THAIS SIMÕES
TAINA PRADO
DRI BAFFA

BARBARA ISABELLA
Office Boy
Office Boy
Location Manager
Assistant Production Coordinator
Assistant Production Coordinator
Assistant Production Coordinator
Unit Manager
Extra Unit Manager
Assistant Unit Manager
Assistant Unit Manager
Assistant Unit Manager
Set Boy
Extra Set Boy
Camera operator
1st Assistant camera
2nd Assistant camera
2nd Assistant camera
2nd Assistant camera
Extra camera assistant
Video Assist
Extra Video Assist
Still
Making of
Making of
Extra camera Operator
3rd Camera Assistant
3rd Camera Assistant
Boom Operator
Sound assistant
Extra Sound
Set Designer
Set Designer
Assistant Set Designer
Art Coordinator
Set Decorator
Set Decorator
Set Decorator
Assistant Art Dept.
Assistant Art Dept.
Art Dept. Intern
Graphic Designer
Prop Master
Assist. Prop Master
Set Builder
Set Builder
Helper
Helper
Landscaping Designer
Electrician
Painter
Painter

CHIQUINHO
FLAVIO
KLEBER SOUZA
WILSON TEIXEIRA
BRENDA DA MATA
VICENTE SALGADO
EDUARDO PACHECO
ERICA COELHO
ALEX MOURA
CEARÁ
MARCO RIBAS
GAÚCHO
RENAN
FABRICIO TADEU
PEDRO SERRÃO
BIA MAURO
GABRIEL HOFFMANN
NICOLAU SALDANHA
TIAGO RIVALDO
CLARA TREVIA
SUELLEN
LISA JANE GRAHAM
YUSSEF KALUME
PEPE BORGES
PABLO BAIÃO
ANTONIO VIANNA
GUILHERME FRANCISCO
ALTYR PEREIRA
LAURA ZIMMERMAN
DANIEL MARTINS
EMILY PIRMEZ
KAREN ARAÚJO
LELE MIRANDA
MONICA DELFINO
ANA ANNET
CLARA ROCHA
CAÊ MALLET
VITORIA HADBA
LILI BURTIN
MARIA MARTA
BRUNO DE LAURENTIS
NILSON LAPORT
LUIZ FERNANDO BATISTA
CELSO LUIZ DOS SANTOS
ROBERTO MARMELLO
GUGA
ADRIANO
HENRIQUE HEBERT
LELSO DOS SANTOS
GERSON PEIXOTO
MAURICIO BARBOZA
Carpenter
- OTHON FERREIRA
- LEOMAR MARQUES
- RONALDO MONTEIRO
- ELcio FERREIRA
- JOSÉ NICODEMOS
- JOELSO DA CRUZ

Prop Master builder
- RAPHAEL PROFETA
- GUSTAVO COUTO
- ADRIANO PINTO
- ARON DOS REIS

Adornment Prop
- UBIRACI DA COSTA
- GABRIEL COUTO
- JOSÉ CARLOS COUTO

Costume Designer Assistant
- VALÉRIA STEFANI

Costume Assistant
- JOANNA RIBAS
- ALEX BROLLO
- BRUNA LIBRO

Costume Assistant
- VALÉRIA STEFANI

Costume Intern
- NATALIA SILVESTRE

Dresser
- ILMA SANTOS
- DANY MARTH
- BONITA
- DANIELA BARCELOS
- ANDRE BAPTISTA

Dresser’s assist
- MARIA HELENA FERREIRA
- SIMONE TOTTI
- EGAS
- LENA FERRAZ
- FLAVIO BANDIDO
- OLIVIO FERRAZ

Sewer
- NATALIA SANTOS PIRES

Key pattern maker
- RAILDA COSTA

Assist. pattern maker
- Adriano LIVER

Sewer
- SELMA EPIFANIA DA SILVA

Sewer
- SELMA FRANKLIN

Make-up Gloria Pires
- UIRANDE HOLANDA

Hairstylist Gloria Pires
- MARLI TOLEDO

Make-up Miranda Otto
- LUCILA ROBIROSA

Hairstylist Miranda Otto
- CLAUDIA CRUZ

Mape-up
- ANCELMO SAFFI

Hair stylist
- JOSICLEAR

Extra Make-up
- JANICE

Special Effects Make-up
- MARIO CAMPOLI

Assistant Special Effects Make-up
- MYCHELLE PAVÃO

Gabriela Lima
- ADRIANO DE ALENCAR

Make-up Assistants
- GUSTAVO MONTEIRO
- DAIMIR MELO

Hair stylist Assistants
- SARA JANE

Make-up Assistants
- RENATA CAPOTE
- LUZIA PEREIRA

Make-up Assistants
- MARINEZ RODRIGUES
- ANA CABRAL
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Casting Assistant</td>
<td>MARIANA CARNEIRO</td>
</tr>
<tr>
<td>Extras Coordinator</td>
<td>LUCIANA TOSETTI</td>
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<tr>
<td>Children’s Acting Coach</td>
<td>CRISTINA BETHENCOURT</td>
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<tr>
<td>Dialogue Coach</td>
<td>BARBARA HARRINGTON</td>
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<tr>
<td>Coach Prosódia (prosody)</td>
<td>IRIS</td>
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<tr>
<td>Ballet Coach</td>
<td>LUISA CONTINENTINO</td>
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<tr>
<td>Casting Ouro Preto</td>
<td>ROSALICE BARRETO</td>
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<tr>
<td>Production Director</td>
<td>BIA CALDAS</td>
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<tr>
<td>Production Assistant</td>
<td>FERNANDA CHASIM</td>
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<td>Executive Production Assistant</td>
<td>MARIA EUGENIA BORGES GODFREY</td>
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<tr>
<td>Controller</td>
<td>YVE PESTANA</td>
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<td>Assistant Controllers</td>
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<td>JULIANA RIBEIRO</td>
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<tr>
<td>Lawyer</td>
<td>DANIELA PUPO</td>
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<td>Assistant Lawyer</td>
<td>MARIANNA MEDEIROS</td>
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<tr>
<td>Gaffer</td>
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<td>MARCELO</td>
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<td>STUART NASCIMENTO</td>
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<td>FABÃO</td>
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<td>JAPA</td>
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<td>DININHO</td>
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<td>WILSON LIMA</td>
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<td>1st Assistant Machinist</td>
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<td>2nd Assistant Machinist</td>
<td>NICOLAU RODRIGUES</td>
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<td>HALLFMAN DE AMAR</td>
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<td>ALEX</td>
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<td>PATRICIA ROBER</td>
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<td>CARLOS FRANÇA</td>
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<td>NEW YORK UNIT</td>
<td>PER MELITA</td>
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<tr>
<td>Line Producer</td>
<td>CANELLA WILLIAMS - LARRABEE</td>
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<tr>
<td>Assistant Unit Production Manager</td>
<td>CANELLA WILLIAMS - LARRABEE</td>
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</tbody>
</table>

17
Production Supervisor        GILANA LOBEL
Production Secretary         RYAN PATTERSON
Office Intern                SHANA EVANS
Office Intern                SORIN PITU
Assistant to Ms. Otto         TEENA MARIE DELERME-LUGO
Production Accountant         JAYMI ROSANO

Art Director/ Set Decorator   YVETTE GRANATA
1st Assistant Director        MARCO LONDONER
2nd Assistant Director        ANDREA O’CONNOR
2nd Assistant Director        MARK ROMANELLI
Key PA                       ROBERT TETEN
First Team PA                 CLAUDIO JACOBELLIS
Paperwork PA                  ANTHONY BECKWITH
Background PA                 JEFF SEDGWICK
Walkie PA                    JOHN TETEN
Driver PA                    CHRIS STODDILL
1st AC                       ILENE SIMPSON
2nd AC                       MIKE LEOB
B Camera Operator            RONEN KILLEEN
B Cam 1st AC                 COREY GEGNER
B Cam 2nd AC                 BEC ASMAR
Loader                       ANTHONY DE ROSE
Loader                       ADAM GONZALES
Playback                     FLEMMING LAURSEN
Playback 8/19                JEFFREY W. HAGERMAN

Extras Casting               AMERIFILM CASTING INC
Extras Casting Director      MEREDITH MARCIANO
Caterer                      DIRECTORS CATERING GREG LEMONIDES
Assistant Costume Designer   ENIOLA DAWODU
Costume Coordinator          COURTNEY HILLMAN
Assistant to Costume Designer COURTNEY COLSTON
Craft Service                E.W. CRAFTY EVA VEDOCK
WILL SEPULVEDA                

Gaffer                       JIMI JONES
Best Boy Electric            ERIC ROONEY
Electric                     JUSTIN LEE
Electric                     WARREN RENNEISEN
Electric                     BEN CAREY
Key Grip                     ROB SMITH
Best Boy Grip                BLISS BOUSSANT
Grip                         DAVE GRANITO
Grip                         CHE ROACHER
Grip                         ELVIS DE LEON
Hair Dept Head               LAYNA ROBERTS
Assistant Hair               BRANDY MCDONALD
Hair Stylist - Ms. Otto      CLAUDIA CRUZ

REIFF & ASSOCIATES, LLC
Broker                       OTTO PORRAZZO
Legal                        RAND ROSENZWEIG RADLEY & GORDON LLP
Production Attorney         BERNARD S. GORDON
Location Manager             NATHAN GENDZIER
Assistant Location Manager   BRAD REICHEL
Offline Telecine Coordinator  PEDRO BRIQUET
Offline Telecine  LEANDRO SCORSAFAVA
Film Recorder  MARCUS TENCHELLE
Lab Supervisor  ANDERSON F. PENCHI
   CLAUDIO COLANGELO
Preparation  JOSÉ AUGUSTO DE BLASIIS, ABC
      VERA LÚCIA MACHADO
Film Develop  FERNANDA ROSA
   LUCIANA VALÉRIO
Chemical Sponsor  ANTONIO FIRMINO
   FRANCISCO GOMES
SOUND DEPARTMENT

Sound and Mixing Studio: 1927 AUDIO and FULL MIX
Dialogue Editor  HENRIQUE BERTOL
Effects Editor  PRISCILA PEREIRA
Foley Record and Editor  ANDERSON TIETA
Foley Artist and Editor  ROGER HANDS
Assistant Dialogue Editor  RAIZA RODRIGUES
Assistant Effects Editor  ALINE HEIBEL
Assistant Mixer  RENAN DEODATO
Effects Editor Trainee  THACIO PALANCA
Foley Editor Trainee  JULIANO SCHULTZ
Technician Coordinator  PAULO SERVELLO
Producer  ALESSANDRA CASOLARI
   DÉBORA ARIMA
   DENNYSS THIAGO DA ROCHA
   JULIANE MACHADO
Extra Voices ADR and Walla  GUATAVO CARDOSO LUZ MACHADO
   JORDANA MAZZAROTTO
   LUIS GUSTAVO FERRAZ
   THIAGO BERTOLOMI PINHEIRO BRISOLLA
Broadcaster  SERGIO SILVA

Score produced  Marcelo Zarvos
Music orchestrated  Sony Kompanek
   Philip Rothman
   Mark Baechle
Score preparation  Ronaldo Lobo

Recorded at CNSO Studio, Prague and Sear Sound, New York.

Performed by  the FILMharmonic Orchestra
Conducted by  Adam Klemens
Guitar Solos  Mark Stewart
   Peter Calo
Bass Solos  John Beal
Piano Solos  Marcelo Zarvos

Score production coordinator  Mark Baechle
Scoring engineer  Gary Chester
Assistant engineer  Jan Kotzmann
Orchestra contractor Petr Pýcha
Copyist Pavel Ciboch
Music Mixed Nicholas Baxter at Igloo Studios, CA.

GLOBO FILMES CREW
Executive Director CARLOS EDUARDO RODRIGUES
Release and Marketing GISELIA MARTINS
Producer SERGIO STAMILE
Planning and Controlling SIMONE LEANDRO DE OLIVEIRA

Financial ROSILENE FERREIRA
Legal Advice CARLA BRITTO PEREIRA
Trainee KAMILA RAMIL
Administrative Support FERNANDA FROTTE

Press Agent ANA SEIXAS
Assist. Press Agent PATRICIA BAARS

Drivers ALESSANDRO ALBINO
Drivers ALEXANDRE ROSA
Drivers ALEXANDRO AMEICHOEIRO
Drivers ANDRÉ ALVES BORGES
Drivers ÂNGELO CÂNDIDO
Drivers ANTONIO CARLOS PEREIRA
Drivers ANTONIO ESCOBAR
Drivers ANTONIO MANUEL
Drivers ARNALDO
Drivers AURELIO
Drivers BENEDICTO LOPES
Drivers BETO
Drivers BRIZOLA
Drivers BRUNO FINIZOLA
Drivers CACALO
Drivers CARLÃO
Drivers CARLINHOS
Drivers CHICO
Drivers CHICO BOTAFOGO
Drivers CRISTINA SAMY
Drivers DUDA LIMA
Drivers EDMO MONTEIRO
Drivers ELCIO
Drivers FRANCISCO
Drivers GERALDO GOUGEIRA
Drivers GILSON LINS
Drivers GUIMBA
Drivers HIDINAR
Drivers JOÃO PINTO DA FONSECA
Drivers

JORJÃO
JORGE
JORGE HESKETH
JOSÉ FRANCISCO DOS SANTOS (CINE VAN)
JOSÉ RIBEIRO
JULIO
JULIO LAMEGO
JUNIOR
JUNIOR FINIZOLA
KIKO
LEO PRETO
LEVY
LUCIANO MODESTO (LLM TRANSPORTES E LOCAÇÃO LTDA)
LUIZÃO DA VAN
MANOEL RAIMUNDO
MARCELO F. ALHO
MARCELO AMAEDES
MARCELO OZORES
MARCIO BRITO MOREIRA
MARCOS “GIGANTE”
MARCOS PERES NERI PEREIRA (FALCONTOUR TRANSPORTE E FRETAMENTO LTDA)
NICOMEDES
OSÓRIO LOPES
PAIVA
PAULINHO VIEIRA
PAULO SERGIO DA SILVA (KINDERR LOCADORA DE VEÍCULOS)
PICÔT
RAFAEL LOPES
RAFAEL SOUZA
REINALDO
RICHARD
ROBERTO VAZ DE OLIVEIRA
ROBSON
RODRIGO CRISTINO FERREIRA
RODRIGO (TWOL’S)
ROGERIO
RONDINELLI
ROSANE VIEIRA
SÁLVIO RIÇA
SERGIO DE AZEVEDO MACIEL
SERGIO GOMES COSTA
SIMONE CRISTINA DE JESUS ALVES
SOARES
TALITA M. C. DA SILVA
THIAGO
VALDECIR
VALDECI
VELINTON
WELLINGTON

Travel Agency
Furniture Rental for Production Site
Reception Computer Rental
Ambulance
Ar Conditioning Rental

PLANTEL TURISMO
RENTAL CENTER
ALOC
MED SOLUTIONS
DRB
Chemical Toilet  LOCBAN
Fire Brigade  SAFETY FIRE
Catering  SET FOOD
Camera  HAGADÊ
Camera  JKL
Truck (electric/machinery)  ESCOBAR
Truck São Paulo  CINE VAN
Small Eletric Car  FLEX CART
Car  TWOL'S
Printer Ink  CASA DO CARTUCHO
Fire Command  ALEXANDRE DANTAS
Camera Consumption  BEGS
Courier  TRANSDOC
Celular  PRESSCELL
Dolly Magnun  FABRICA BRASILEIRA
Parking  ATERRO
Estudio  FABRICA DE CENÁRIOS
Production Office Eletrician  IVANILDO
Eletric Generator  RONDINELLE
Printer  DELTA
Grip / Varal Dupla / Nivelador  EDGARD MUGICA
Grip Ligeirinho  FERNANDO
Furniture Storage  GUANABARA
HD  FOUR SERV
Actresses Hotel and Rehearses  PESTANA
Lamps and Alikes  LAMPELUZ
Light and Machinery  QUANTA
Construction Site Machinery/Props  DRATEC
Machinery - Transportation  ZÉ PARAÍBA
Mini DV  TOMADA 1
Food (Production)  JUCIBAR
Cleaning Material (Production Office)  LIMPIMAIS
Boy  KLEBER
Boy  FLAVIO
35mm Film  KODAK
Traffic Operator  MARSAL
Bruno’s Color Papers  DIPLOMATA PAPEIS
Gas Station  PEQUENA CRUZADA
Stationary - Same day delivery  JLM - LGO DO MACHADO
Stationary - next day delivery  MZC
Chroma key Fabric  CASTRO CRIAÇÕES
Radios  EDU PACHECO
Towa Trailer  AMG REBOQUE
Insurance  APOIO SEGUROS - VANY
Security  ANDERSON - BODY GUARD
Taxi  PONTUAL
Trailer  KIKO
Trailer  ROBSON
Trailer  RONEO
Tents  JR DIVERSÕES
Scene Cars  FOX CAMERA CAR
Foreigner’s Visa  VISTO BRASIL
Xerox Copy / Printer  RIOTRON

SUPPLIERS ITAIPAVA AND PEDRO DO RIO
Water  PETROGELO
Chemical Toilet Itaipava  SANI RIOS BANHEIROS
Water Tank Truck Pedro do Rio  RODRIGO OU SILVIA
Container  GUINDASTES PLANTZ
Director and Casting Hotel  QUINTA DA PAZ
Crew Hotel  TERRA COTA
Crew Hotel  QUINTA DO JADE
Crew Hotel  BURITI
Laundry  LAVANDERIA ITAIPAVA
Gas Station  ALCATRAZ
Taw Trailer Itaipava  KIKI REBOQUES
Sprinter Itaipava  JORGE
Taxi  RICARDO

SUPPLIERS OURO PRETO
Transportation  DANilo ALVES
Chemical Toilet  OURO TRANS
Shutting Down Streets  HOTEL SOLAR DO ROSÁRIO
Vale Rail Office  POUSADA DO CHICO REY
Diretor + Cast + Lucy + Padilha Hotel  POUSADA CLÁSSICA
Hotel - Ouro Preto  POUSADA COLONIAL
Crew Hotel  LEDA RAMOS

SUPPORT
Receptionist  PATRICK SEABRA
Telephony  FERNANDA JUNIA
Internet Technichian  ARNALDO
Cleaning Helper  D. LOURDES
Internet and Telephone  OI
Water  CEDAE
Site Water Tank Truck  FERNANDO
Internet  NET
Production House  PHILIP E MARTA

BRUNO BARRETO SPECIAL THANKS
Regina Braga
Marta Gôes
Amy Irving
Richard Jay Alexander
Denise Dumont
Claudia Moreira Salles
Fernando Meirelles

SPECIAL THANKS FROM PRODUCER LUCY BARRETO
Carmen Lúcia de Oliveira
Teresa Bulhões Carvalho da Fonseca
Mitzi de Almeida Magalhães

PRODUCTION THANKS
Roberto Galli - Syndarma – Sindicato Nacional das Empresas de Navegação Marítima
UFRJ - Universidade Federal do Rio de Janeiro
Faculdade de Arquitetura e Urbanismo da Universidade Federal do Rio de Janeiro / Ed. Jorge Machado Moreira
GRANINTER TRANSPORTES MARÍTIMOS DE GRANÉIS S/A
GRANINTER TRANSPORTES MARÍTIMOS DE GRANÉIS S/A Nelson Goldstein
Antonio Mariz
Hotel Solar do Rosário
Governo do Estado de Minas Gerais
Fernanda Machado – Secretaria de Estado de Cultura / Governo do Estado de Minas Gerais
Fábio Gomides - Diretor de Programas e Articulação Institucional/ Secretaria de Estado de Cultura/Governo do Estado de Minas Gerais
Prefeitura Municipal do Rio de Janeiro
PALACIO DA CIDADE
Paulo Pimenta – Administrador do Palácio da Cidade
Claudia Gomes – Cerimonial do Palácio da Cidade
Maria Alice Beltrão – Cerimonial do Palácio da Cidade

COSTUME THANKS
Francesca Romana
Total Filmes
Conspiração Filmes
HSTern
Lunetterie
Lidice Caldas
Ricardo Filgueiras
Eleonora Hsiung
Afonso Costa
Artex
AACATED
Adriana Furtado

ART THANKS
Arquivo Nacional
Betsy Salles Monteiro de Carvalho
Cachaçaria Milagre de Minas
Chauffage Tecnologia em Aquecimento de Interiores Ltda
Divisão de Informação da Fundação Biblioteca Nacional
Elmer Barbosa
Jacques Deffense
Jonathan Groom
Maria Clara Redig de Campos
Maurício Hilel Becker
MMartan
Pedro Afonso de Mendonça Lima
Rodrigo de Carvalho
Rutonio Jorge Fernandes de Sant’Anna
Cida Zurlo - Cachaçaria Milagre de Minas
Pousso do Chico Rei
Márcia Osório

AND TO ALL HER FRIENDS FROM THE ELIZABETH BISHOP SOCIETIES
Suzy LeBlanc
Sandra Barry
Barbara Page
Gary Fountain
Lorrie Goldensohn