

HOJE 14:10 16:00 **O HOMEM DAS MULTIDÕES** HOJE 19:30 21:20





Cinco em Ponto and REC Produtores
present



THE MAN OF THE
CROWD

A FILM BY CAO GUIMARÃES & MARCELO GOMES

SYNOPSIS

Juvenal is a train driver at the metro in Belo Horizonte; Margô controls train traffic. Both live in a state of deep solitude – each in their own way. This film is a reflection about different forms of loneliness and friendship in the Brazilian urban universe.

TECHNICAL SPECIFICATIONS

Original title: **O HOMEM DAS MULTIDÕES**

Production year: **2013**

Runtime: **95MIN**

Color: **COLOR**

Sound mix: **DIGITAL 5.1**

Category: **FICTION**

Exhibition format: **DCP**

Language: **PORTUGUESE**

Movie rating system: **14 YEARS OLD**

CREDITS

Produced by CINCO EM PONTO and REC PRODUTORES ASSOCIADOS

Cast: **Paulo André and Silvia Lourenço**

Special participation: **Jean-Claude Bernardet**

Screenplay and direction: **Cao Guimarães and Marcelo Gomes**

Production: **Beto Magalhães and João Vieira Jr.**

Coproduction: **Cao Guimarães, Chico Ribeiro, Marcelo Gomes and Ofir Figueiredo**

Associate producers: **Silvia Lourenço and Juliano Magalhães**

Director of photography: **Ivo Lopes Araújo**

Art director: **Marcos Pedroso**

Editing: **Cao Guimarães, Marcelo Gomes and Lucas Sander**

Production manager: **Lívia de Melo**

Costume design: **Rô Nascimento**

Casting: **Pedro Freire**

Sound design and soundtrack: **O Grivo**





DIRECTORS

Cao Guimarães is a filmmaker and visual artist. He directed several short films and eight feature films, amongst which are the awarded *From the Window of My Room* [Da Janela do Meu Quarto] (2005); *The Soul of the Bone* [A Alma do Osso] (2004); *Accident* [Acidente] (2006 – in partnership with Pablo Lobato); *Drifter* [Andarilho] (2007), *Ex-It* [Ex- Isto] (2010), adapted from a novel by Paulo Leminski; and *Otto* (2012). His films were exhibited in Locarno, Venice, Sundance, Cannes, Rotterdam, São Paulo, and Rio de Janeiro film festivals, among others. His pieces are part of international art collections such as MOMA, Tate Modern, Guggenheim, etc.

Marcelo Gomes is a scriptwriter and director. His first feature film, *Cinema, Aspirins and Vultures* [Cinema, Aspirinas e Urubus], was released in Cannes' Un Certain Regard in 2005. With the codirection of Karim Ainouz, he released in 2009 the film *I Travel Because I Have to, I Come Back Because I Love You* [Viajo Porque Preciso, Volto Porque Te Amo], which premiered at the Venice Film Festival. He also directed, with Karim Ainouz, a video installation for the *26th International Art Biennial of São Paulo* in 2004. In 2012 he presented his third feature film *Once Upon a Time Was I, Veronica* [Era Uma Vez Eu, Verônica], which won the best film prize Brasília and Amazonas film festivals, and has participated in several international competitions: Toronto, San Sebastian, Havana, among others.

DIRECTOR'S STATEMENT

After filming *The Soul of the Bone* [A Alma do Osso] (2004) and *Drifter* [Andarilho] (2007), both part of a project entitled *The Trilogy of Solitude*, Cao Guimarães decided to invite Marcelo Gomes for a collaboration in the third piece of the trilogy. *The Soul of the Bone* was about the universe of a hermit, in which isolation in time and space is a determining component of a solitary existence. While *Drifter* was a film about the universe of people whose essential characteristic (unlike hermits) is constant displacement. For this third project, Gomes and Guimarães decided to explore the drama of solitude in modern urban society. Inspired by *The Man of the Crowd*, one of Edgar Allan Poe's short stories which portrays a character who can never be alone, following crowds of people without ever being able to relate to them.

"The main inspiration behind this project arose from the sense of solitude that an individual feels living in a large metropolis in contemporary Brazil. Our character lives in the city of Belo Horizonte. The extent of this loneliness is measured by the capacity of an individual to interact with his or her peers in the context of an industrial, individualistic, consumer society. In the contemporary world, there seems to be two types of crowd: the real crowd, which can be found on the streets, in the multitude that throng the metropolis; and the virtual crowd, to which we are connected by way of a computer screen, a cell phone or some other electronic device, which reconfigures every facet of our sensory perception of being-in-the-world.

We aim to use Juvenal and Margô, our characters, as two archetypal reactions to a modern, industrial society to reflect on the process of the isolation of the individual and the massification of social structures. Through these processes, social relations become detached from the natural way of looking at, talking and listening to, and generally establishing contact with other human beings. Our characters incarnate this feeling of detachment in an extreme fashion."

- Cao Guimarães and Marcelo Gomes

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CAO GUIMARÃES AND MARCELO GOMES

Cao, how did you visualize the short story by Edgar Allan Poe as the basis for the conclusion of your *The Trilogy of Solitude*, which you started with *The Soul of the Bone* [A Alma do Osso] (2004) and was followed by *Drifter* [Andarilho] (2006)?

Cao – The character in the short story has an interesting power, a strangeness that pleases me, a kind of loneliness that is precisely the opposite: the need to be among people. It is loneliness in the multiplicity, not only in being alone. He follows people in the street all the time. The short story is a source of inspiration because of this character who sees the city emptying as the night approaches. I saw an amazing dramatic possibility in this and it served as the first spark for me and Marcelo to write the screenplay for *The Man of the Crowd*.

Marcelo, do you remember Cao's approach to convince you to enter into this partnership?

Marcelo – In 2003 editor Karen Harley introduced us in Belo Horizonte, when I saw the first cut of Cao's short film *From the Window of My Room*. I thought it was fascinating and we started to talk about cinema. And then he showed me *The Soul of the Bone*, which was almost ready, and I showed him *Cinema, Aspirins and Vultures*. He told me he wanted to do a *Trilogy of Loneliness* and he wanted the third film to be a work of fiction. But he did not handle fiction and was impressed by the work of the actors in *Aspirins*. We started talking about this project. Sometimes we wandered the streets of Belo Horizonte and followed someone who seemed lonely, like Poe's character. In 2005 Cao was invited for a film workshop at the Diamantina Winter Festival and I was there giving a direction course at the same event. And after an intense conversation at a bar we decided to make this film.

How was the development of the screenplay?

Marcelo – In the beginning we had more philosophical discussions. We read about authors that reflect about solitude in modern industrialized societies, such as Walter Benjamin and Charles Baudelaire. We discussed the nuances of being asocial versus being a wanderer or "flaneur". And of course we always went back to Edgar Allan Poe's short story. We would spend hours just chatting about who that lonely man of the new century was.

Cao – In 2007, Marcelo and I went to Berlin with a scholarship for screenplay development and it was there that we actually wrote the first draft of the film, in two months. Juvenal is a character that was initially created in the screenplay. But later on it evolved very much when we started rehearsing with the professional actor we invited to represent him. This story is set in a third world metropolis and in the city you need to build narrative elements that generate the feeling of solitude. But had a risk because we wanted to prevent Juvenal from looking like a pathological person.

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We wanted a regular, shy, introspective person.

How did the character Margô appear?

Cao – She comes with the contemporary issue of the virtual; of a different loneliness in a complete ephemeral relationship with people; of someone who gets involved with others only through the computer. Margô does not have anyone to run to when she needs a best man for the wedding, such a simple thing. This character is our attempt to bring the film closer to the current time and also to enable new narrative forms for Juvenal's path.

Marcelo – The image of the “man of the crowd” is anachronic for today's time. Metropolises have many frictions that are inherent to big cities and these frictions have changed a lot in relation to the time when Poe wrote the short story. Today's loneliness is more industrial than “handmade”, as it used to be; now it is more virtual and technological. Still, we did not want to lose this character that hides behind the crowd and we decided, in some way, to modernize this solitude through Margô. Nothing better than bringing to the film both kinds of loneliness – Juvenal's “analogic” one and Margô's “digital” one – and making both dialogue, in one way or another.

Was the choice of the square format for the screen, in the proportion of 1 x 1, a way of aesthetically provoking this dialogue between two times of loneliness?

Marcelo – This format seems to be inspired in the old polaroids, but it is also a contemporary image of how to look at the world because it looks like an iPhone screen or a picture on Instagram. So *The Man of the Crowd* is the first film in Polaroid format and Instagram format at the same time (laughs). And in this square format, where few people fit in the frame, you instantly feel that you are in a crowd. Since the depth of field increases, the character seems always lonelier.

Cao – The square format flattens the image, which makes the background increase, giving you the feeling of a claustrophobic image. We put a “mask” on the camera and the monitor, so we were already filming in this format, which simply left many things that were being registered by the camera at that moment out of sight. We gave the actors freedom to circulate on the scene and we would “chase” them with the camera, many times losing some elements that ended up out of this frame. In this sense, there is a whole second film, which is the one that was happening beyond the limits of the square screen.

How was the experience of filming in the throng that is in the center of Belo Horizonte?

Cao – Our crew was small, but big enough to call a lot of attention in the street. We had to change many of the ideas of “stealing” images that we had, so we followed a much simpler method. The city center of Belo Horizonte is very rich. I was for a long time at Praça Sete de Setembro and I found out that the city is very cosmopolitan; you can find everything in that place. We wanted to treat this

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crowd as a volume, a presence that creeps. So we worked the blur, as if Juvenal's character needed to breathe the crowd without having to see anyone's face, as a form of relaxation that enters the pores, something touchable, atmospheric. So, the city ended up as an insinuating character in the film, not exactly a protagonist.

Marcelo – We were in the streets capturing material for hours and hours, so we adapted to people and they got used to our movement. And both Silvinha (Lourenço) and Paulo André could pass as unknown. As we were filming, people didn't know what or whom we were filming. At a given moment one guy actually asked Paulo if he knew who the actor of that film was (laughs). We accepted everything that the city offered to us. Chance is very welcome in any artistic work and here it was even more special.

How was the interaction of you two as directors of *The Man of the Crowd*?

Cao – Marcelo and I complement each other. He has more experience in working with the crew, the set, of being watchful of several elements at the same time, from the actor to the assistant. I was with Ivo Lopes Araújo (cinematographer) and with the actors, but Marcelo would go and talk to everyone. He is more communicative, expansive, and understands the figure of the actor, the feelings, the dramatic curve of the film. For me, this curve comes with various elements, not only with the actor, but also with sounds, images, lights, shades, speeches. And Marcelo is gentle enough to always situate the cast about what is happening and this makes everything flow easily.

Marcelo – I met Cao in 2003 in Belo Horizonte, when I saw the first cut of his short film *From the Window of My Room*. Later on he showed me *The Soul of the Bone*. I was fascinated with the plasticity of his work and we started to talk about cinema. Cao on his side was very impressed with the actor's work of my first film *Cinema, Aspirins and Vultures*. Ever since then we had the desire to collaborate in a project. This film relates to my previous films since it is also a character-driven drama. It has the complete sonority image, and visuals composed for those characters. It is not a cinema of cause and effect, but of emotional experience. In terms of texture it is different to my previous films, but the pleasure of making cinema is very present here. For Cao and myself this was a chance of exercising creativity with lots of freedom.

Paulo André's and Silvia Lourenço's work in the main roles is fundamental for the film. I would like you to comment on their presence.

Marcelo – When the director looks at the camera monitor in a set and sees the actor, he knows that he will spend some 500 days (from shooting to the edition) looking at that same face. So you need the actors to magnetize you. Paulo André had this look of deep emotion that impressed us. He walks like the character; he has the same way, the same body and look that we wanted. Someone who saw his images told me they had never seen someone eat with so much emotion. I already

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knew Silvinha. She works as a screenwriter too, which was great because she gave us ideas for the character, understood everything, and spent the whole time at the shootings in Belo Horizonte, even when there were no scenes to film. This was important because we created new situations from her presence there.

Cao – Before we had an actor, we made many recordings of lonely people to see if we could find a non-professional, because in a film such as this one we cannot have someone famous – and it would not be possible to have a film star in the middle of the street. But we preferred a professional, also because of the subtle dramatic load that the role would demand. Paulo and Silvinha are excellent and also “anonymous” because they are out of this Brazilian “star system”. Paulo fit very well, he is intimate like the character. Silvinha brought even more power to the film, which is about two characters, not only one. Their work overcame our own way of understanding what this film would be.

What kind of relationship is there between *The Man of the Crowd* and your previous films, in similarities and differences?

Marcelo – In my case, it is closer because it is a one-character film; sonority, image, visuals are all composed for this character. It is not a cinema of cause and effect, but of emotional experience. It is a cinema that looks for a writ, a particular way of being done, built and guided by the character’s emotions and feelings. I think it distances from other of my works because, among all of them, it is the one with less speech. In terms of texture and time, it is different as well, but the pleasure of making cinema and not knowing how to make it is present there. It is our exercise of freedom and freshness, of mistakes and glories.

Cao – Melancholy and loneliness are present in all of my films. Here there is also the character adrift, which builds quite an unusual “being in the world”, as in other works I have done. I felt more differences in the editing process. The magic and the writing of the film, for me, happen more powerfully in edition. In *The Man of the Crowd* this clearly happened, but the edition was less similar to my previous films. There were other kinds of magic, such as building the dramatic curve of the characters, thinking of the need to sacrifice beautiful sequences due to the feeling of the two protagonists, which is the most important thing in this film. It was all a great learning.

(Interview by Marcelo Miranda)

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ACTRESS SILVIA LOURENÇO

What kind of character do you believe to have built in *The Man of the Crowd*?

I could say that I have created a lonely and shy girl from Minas Gerais with some sense of humor; maiden-like, but with some kind of madness in her eyes; sweet, but with a great potential for boldness. However, I would be making it all up. Cinema is such a crazy thing for the actor, because, no matter how deep I have dived to create the universe of this rail traffic controller of Belo Horizonte, after almost one year away from the subject all that comes to my mind are flashes of images of her room at her parents' house, of her work environment in the control room, of the lonely walks in the city center of Belo Horizonte in the overcrowded streets, of the rehearsals with Paulo André at the basis production room and at the Central Market. Anyway, it is a tangle of diffuse memories! And as I cannot imagine how the story is after edition, today I feel as if I had dreamt this whole process, you know? I remember the experience exactly in the same way that I remember my craziest dreams.

Your career is associated with independent cinema and very intense interpretations. Do you relate Margô, more intimate and shy, with other roles that you have played before?

When I studied theater at the CPT (Center for Theatrical Research Antunes Filho), I had a character named Fátima. She was a girl from the countryside who worked at a notary's office and whose temper was a bit similar to Margô's: a bit provincial and at the same time funny, good-tempered. She owns an intelligence that does not come from the Cartesian logic, but from a more intuitive sensitivity. In Roberto Moreira's film *Quanto Dura o Amor?* (2009), I also played a girl from the countryside, but she wanted to be modern, she tried to disguise her shyness, which is impossible for someone like Margô. I can say that *The Man of the Crowd* was very different from everything I had tried to compose in the cinema so far, because there was the accent, and that typical way of people from Minas Gerais, and they were very unique elements in this creation process. I had so much fun, as Margô would say.

How were the interaction and the work of direction and interpretation with Cao Guimarães and Marcelo Gomes on set?

We rehearsed a lot before we started to shoot. Paulo André and I, together with Pedro Freire (casting associate), Marcelo and Cao, read the screenplay a lot; we would talk for hours about the scenes, we would practice each one of them in several ways. But it is so funny because we all had a rational idea of what kind of people and situation we wanted to picture. However, the characters are capricious. I think they conducted the process in a way that the directors had to adapt to the needs imposed by these beings that they created and that we transformed in people. So Cao and Marcelo frequently came across a scene that was not exactly what was written, but they would say: "Man, this is so Margô!" or "this is totally Juvenal!". And they allowed themselves to follow this

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new road that was presented to them, and I think this is a highly intelligent and productive strategy for this kind of film, so called “authorial film”.

Is there any element of your own personality that, in some way, you shared when creating the character?

In some way I believe we, actors, lend our sensitivity or make our body and emotions available in order to give voice to these beings that, at first, are made of paper. So, no matter how far from myself may Margô be (and in fact she is), I shared with her the solitude that I felt being away from home, from the people I love, from my daily routine, isolated in an apartment in BH. Our solitude was exactly the same.

(Interview by Marcelo Miranda)

ACTOR PAULO ANDRÉ

What kind of character do you believe to have built in *The Man of the Crowd*?

He is a paradoxical character. A loner who likes and feels pleasure in being with a crowd, among people he does not know, without being noticed. A loner who exasperates, distresses when he is alone. A person with no social skills whatsoever who dodges at the simpler sign of interaction, of interlocution. He is a strange type, and at the same time an ordinary one. No “strong colors” in his composition. He is able to be for hours in the chaos of an urban center without being noticed.

Your main acting experience is in the theater, with Grupo Galpão. I would like you to comment on the experience of being the protagonist of a film in a role in which the idea of “anonymity” and of mixing with the urban conglomeration is what moves the man.

This is my first experience as the protagonist of a film. I had already participated in small, episodic roles. I have worked as an actor for 30 years, essentially in theater. I have been part of Grupo Galpão for 20 years. It wouldn't have been possible to live this character if I had been known. It was essential to be able to freely mix with the crowd, to be open to the unexpected, and play with the unforeseen, watchful, improvising... at the same time, it wouldn't have been possible to compose him without my experience in the theatre.

How were the interaction and the work of direction and interpretation with Cao Guimarães and Marcelo Gomes on set?

I felt very secure with Cao's and Marcelo's direction. The character was very clear in their minds and they were able to convey very precisely what they wanted. It was essential to go to the streets and

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watch hundreds of loners and, together, compose our loner. Cao and Marcelo like the unforeseen and we were open to improvisation. At the same time, we rehearsed a lot, exhaustively. This gave me a lot of security. I love to rehearse.

Is there any element of your own personality that, in some way, you shared when creating the character?

Every character is built from elements of the actor. Although I am completely different from Juvenal, he was built, like in a big puzzle, with elements of my personality and of my personal experiences. This is the only way to make a believable character. I am not a loner, but I know what it is to be lonely sometimes. And sometimes I do like to be alone. I am a bit shy and the character is shy as well. But this is nothing special. Everyone is a little bit like this.

(Interview by Marcelo Miranda)

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TESTIMONIAL OF THE CINEMATOGRAPHER IVO LOPES ARAÚJO

“The challenge in *The Man of the Crowd* was to build a universe of images that was capable of expressing the subjectivity of that lonely and silent character surrounded by a disfigured and noisy crowd that attracts him. In order to create the impression of a faceless human mob, we decided to work in a less panoramic format and ended up radicalizing this option when we chose the square format (3 x 3 or 1 x 1). We wanted to see only our character among all those people. So we restricted the frame laterally, as well as the field of depth, by using filters to open the diaphragm and telephoto lens. In the interiors, which were the moments of solitude of the character, it was a different challenge. How to work the waiting and the emptiness? How to create the presence of the distant city, asleep? This relationship of distance and presence of the city inside Juvenal's house was very well drawn by Marcos Pedroso (art director) when he chose a place full of glass windows, which allowed us to have the visual presence of the city even in the most intimate moments of our character.”

“The square format of the film was a delicious challenge. I love to shoot the sky and the ground, and this format enabled this with a lot of elegance and simplicity, in addition to bringing some freshness to the look. I believe that the popularization of the screen format 16:9 enriched other formats. It is strange to go to the cinema and see in the big screen the same format we see on TV and on our computer. It is natural for us to want to see in the cinema its own format. I noticed that 2:2,35 and 1:1,36 are frequent options in recent films.”

“Working with Cao Guimarães and Marcelo Gomes was such a rich experience. I learned a lot from both and I had a lot of fun on set. Two experienced directors with different aesthetic and narrative researches, forms of production, and styles, and I was there in the middle of this encounter. Wonderful! It could have been a crash, but the respect and admiration that they have for each other has made this encounter into an exchange place, a listening exercise, and a lot of learning. The paths for the creation of the scene emerged in various ways. Sometimes it all started from the framework, other times from the characters' dramatic action. What used to seem like an option that was closer to Marcelo's previous paths quickly became Cao's choice, and the images that clearly emerged from Cao's universe were actually Marcelo's inventions as he breathed the same air as his partner's. The roads were open and the conversations were rich. The important thing was to be attentive to the unity and the delicacy of the drama lived by Juvenal, as well as to the look that was telling that story in a precise way. So we kept trying to integrate image, sound, narrative, and the chance that surrounded us.”

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ART DIRECTOR MARCOS PEDROSO

The visual landscape of *The Man of the Crowd* is the city. A contemporary and undifferentiated city for multitudes of individualities, with modern cuts and chaotic urbanism. Art's first challenge was to help build this city, to choose the look over it. From this point on, we tried to draw the two central characters in this uniform mass. Opposite complements: one tries to merge into the whole. For him we built up a world, houses, tastes, outfits with standard and institutional/corporative shapes. The feminine character, on the other hand, is retracted to the peculiarities of the social networks in a specific excess of forms and personal information. For such, we went to a young and nerdy universe, "BRICS" that merge East and West in consumerism. The physical intersection point for both is work, and work is transportation – the metro – that comes with all its visual power and connectivity. It is a process that results from the amalgam of a director/artist, a director-playwright, a photographer-researcher, and the sum of experiences, wills, and discoveries.

SOUND EDITORS AND SOUNDTRACK COMPOSERS – O GRIVO

Among the several options we developed throughout the edition of *The Man of the Crowd*, the directors Cao Guimarães and Marcelo Gomes have conducted the film into an economy of means. Although the sound of the city was present, we opted for flat environments, i.e. environments where no sound would stand out. We removed from a big part of the film any trace of a soundtrack and we reconstituted several sounds in order to clean the film of excessive urban sounds. On the other hand, what guides the soundtrack is, no doubt, the sound of trains and railways pumping like the sonorous heart of the film. The soundtrack brings some surprises at the end of the film, when there are moments with musical material.

The challenge was to give up interesting moments of musical soundtrack, to ignore moments that worked but, throughout edition, we had to discard in order to achieve a more minimalist sound edition in a work with a reduced number of sound materials.

The fact that we had worked previously with Cao Guimarães has contributed a lot for what we have done in *The Man of the Crowd*, namely the freedom and the acceptance of sound as one of the pillars of the editing process, and the possibilities of opening the senses.

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PRODUCER BETO MAGALHÃES - CINCO EM PONTO (MG)

In spite of having been born and raised here, this is the first time Cao Guimarães and I, who have worked in other projects together, film the city of Belo Horizonte, precisely for *The Man of the Crowd*. We had made road movies before, always out of the city. Our big goal was to make the film in the streets of Belo Horizonte without being noticed as a crew. This is hard, considering that we were more than ten people on set, but we tried. In several occasions we positioned the camera in places where it could not be seen and we made the scene. The people who came to work with us from other states were impressed by the fact that we were able to prevent the population from looking at the camera (laughs). But this came from the years of experience I have had with Cao, we have learnt to coat the crew with this invisible paint. Working with the City Hall was easy, because the administration received well the idea of taking Belo Horizonte to the whole world, to wherever the film circulated. And the partnership with the metro was special; it was something that had started in the beginning of the project, in 2006. It was great, you can imagine how it is like to shoot between metro stations, with the crowded trains...

The crew has interacted strongly since before pre-production. For some months in 2012 we would have weekly meetings – João Jr., Cao, Marcelo Gomes and I – in order to discuss the budget and screenplay. After that, during shooting, there was a mutual admiration by the members of each area, which helped a lot to do such a good job. Several members had already worked together before, such as Ivo Lopes Araújo (photographer), who had made *Tatuagem*, a film by Hilton Lacerda with the production of João Jr. It was also during these conversations that we adapted our budget to the advent of the digital. In 2008, when we actually started to think about production, we were going to make 35mm copies, which would make the process more expensive. With the evolution of the digital during this period and the arrival of the DCP, it was no longer necessary, which allowed us to rearrange more resources for production, giving us more comfort to work.

The producer must create a good work environment, must take care of the crew. And it starts with the meals: lunch was a moment of rest and pleasure. After all, it is ten hours of work a day, it is tiresome, so you must provide them with the best conditions. At the same time, production cannot show too much; neither the crew nor the city where we are shooting can feel attacked by it in any way. The goal is always to make the best film you can. I think we managed to do it.

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PRODUCER JOÃO VIEIRA JR. - REC PRODUTORES (PE)

There is something in Cao Guimarães and Marcelo Gomes' cinema that seduces me. They manage to transform me into an admirer of their work and the film they decided to make, even when I am involved with the many production activities, which often distance the producer from the emotion of shooting. I think of *Cinema transcendental e os Trilhos Urbanos*, by Caetano Veloso, because Cao and Marcelo allowed me to travel in this project. It was coauthored by two directors with different paths who were, together, searching for a new form of expression.

Coauthoring is a friendly environment for coproduction, REC's first footage out of the Northeast. When I started to work as a producer, it called my attention that we had so many coproduction agreements with other counties. In Brazil there are no incentive policies to coproductions carried on inside the country that allow regional fundraising in a coproduction system. This would accelerate fundraising for low budget films such as ours and would bring more agility to a fundraising process that may take up to three years in Brazil. Brazilian cinema would win a lot from this. With *The Man of the Crowd* it is time to celebrate the exchange of technical knowledge and artistic experiences between Pernambuco and Minas, REC Produtores and Cinco em Ponto, between Cao and Marcelo.

In this model lays an urgent attempt that allows us to walk a path that is feasible to the producers. Nothing is healthier than enriching what the productions have in common, as well as the differences that motivate cooperation and mutual learning.



ABOUT THE PRODUCTION COMPANIES

CINCO EM PONTO

The production company Cinco em Ponto was funded in 2001 with the proposal of supporting, developing, and producing authorial projects of cinema and video. Throughout the years it has produced short and feature-length documentaries in addition to audiovisual installations. Among Cinco em Ponto's works of great importance for Brazilian cinematography are the winning feature films directed by Cao Guimarães: *Ex-It* [Ex- Isto] (2010); *Drifter* [Andarilho] (2007); *Accident* [Acidente] (2006); *Two Way Street* [Rua de Mão Dupla] (2004); *The Soul of the Bone* [A Alma do Osso] (2004) and *The End of the Endless* [O Fim do Sem Fim] (2001).

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REC PRODUTORES ASSOCIADOS

REC Produtores Associados is best known as the production bureau of such films as *Cinema, Aspirin and Vultures* (by Marcelo Gomes, France's Ministry of Education Award in Cannes Film Festival, along with more than 50 awards around the world), *KFZ – 1348* (by Gabriel Mascaro and Marcelo Pedroso), *I Travel Because I Have to, I Come Back Because I Love You* (premiered at the 2010 Venice Film Festival), and *Once Upon a Time was I, Veronica* (2012 Toronto Film Festival). REC Produtores Associados has also co-produced *Good Luck, Sweetheart* (by Daniel Aragão, 2012 Toronto Film Festival) and *Bog of Beasts* (by Cláudio Assis, Tiger Awards in 2007 Rotterdam Film Festival). REC is currently involved in launch of *O Homem das Multidões*, by Cao Guimarães and Marcelo Gomes, and *Tatuagem*, by Hilton Lacerda.

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