The Museum of Modern Art

THE MUSEUM OF MODERN ART PRESENTS ITS ANNUAL EXHIBITION OF CONTEMPORARY BRAZILIAN CINEMA: PREMIERE BRAZIL

Exhibition Features 22 Films, Including Two World Premieres, and a Retrospective of Master Documentarian Eduardo Coutinho

Related Series of Live Brazilian Music Performances Takes Place in the Sculpture Garden on Thursday Nights in July

Premiere Brazil 2009
July 16–August 3, 2009
The Roy and Niuta Titus Theaters

NEW YORK, June 11, 2009—MoMA presents the seventh annual Premiere Brazil film exhibition, which introduces New York audiences to accomplished, original films by Brazilian filmmakers, from July 16 through August 3, 2009. This year’s edition includes 19 feature films and three shorts. Among the highlights are striking documentary films—including a retrospective of master documentarian Eduardo Coutinho—and inspiring films about Brazilian music and musicians, as well as fictional features by established and emerging directors. There are two world premieres among this year’s selection: Beyond Ipanema: Brazilian Waves in Global Music (2009), a film by Guto Barra and Béco Dranoff; and Moscou (Moscow) (2009), directed by Coutinho. Most of the films in Premiere Brazil will be introduced by their directors at the first screening. This year’s exhibition is accompanied by a series of live Brazilian music performances in the Museum’s Abby Aldrich Rockefeller Sculpture Garden on Thursday nights in July, beginning July 2 and continuing each Thursday through July 30.

Premiere Brazil 2009 is organized by Jytte Jensen, Curator, Department of Film, The Museum of Modern Art; and Ilda Santiago, Director, the Rio de Janeiro International Film Festival.

The exhibition opens on July 16 with the U.S. premiere of acclaimed director Bruno Barreto’s Última Parada 174 (Last Stop 174) (2008), a tender and suspenseful story of human tragedy and loss. The film presents a fictionalized background story for an actual news event—the much-publicized June 2000 hijacking of a bus in Rio de Janeiro. The incident was brought to broad public attention with the 2002 documentary Bus 174, directed by José Padilha (screened in the 2003 New Directors/New Films festival, presented jointly by The Film Society of Lincoln Center and The Museum of Modern Art). In Last Stop 174, Barreto explores the possible roots of this desperate action with sensitivity and insight, propelling the film forward with his customary gift for visually compelling storytelling.

Other fictional features include Juventude (Youth) (2008), starring Domingos Oliveira, veteran of Brazilian cinema, theater, and TV, who is also the film’s writer, director, and composer. It is the story of three old friends taking stock of their lives, especially their experiences with love,
in the 50 years since they met as actors in a high-school theater production. The promising
feature debut of the young Matheus Souza, Apenas o Fim (That’s It) (2008), is set on the campus
of Rio University and uses film students as most of the cast and crew. The film exhibits a
sensibility much akin to the American independent film genre “mumblecore”—low-budget and with
nonprofessional actors. In Feliz Natal (December) (2008), directed by popular telenovela star
Selton Mello, a man travels from his calm and modest life in the countryside to the city to join
relatives and friends at Christmastime.

For the first time Premiere Brazil includes a retrospective of eight seminal works by one
director: Brazil’s master of documentary filmmaking, Eduardo Coutinho. Coutinho is highly
regarded for his formally distinguished and innovative style. His influential works highlight the
storytelling abilities of ordinary people in films of rare beauty and impact. The Coutinho
retrospective begins with the director’s classic first film, the politically stunning Cabra Marcado
para morrer (Twenty Years Later—A Man Labeled to Die) (1964/84), which was presented with the
highest award at the very first Rio de Janeiro Film Festival in 1984, and was shown in New York in the
New Directors/New Films festival that same year.

The world premiere of Coutinho’s Moscou (Moscow) (2009) on July 20 is in keeping with
his favorite theme, the investigation of the fine line between fiction and reality. It is set during
rehearsals by the Galpão Theater Company for Chekhov’s The Three Sisters, directed by Enrique
Diaz. As he shoots scenes from the play, Coutinho shares the magic of an unfolding mystery, as
reality becomes fiction, and vice-versa, through the magic of acting. The line between fiction and
reality is also the theme of Coutinho’s acclaimed Jogo de cena (Playing) (2008), a beautifully
realized film about women’s lives.

Other documentaries include Cinderelas, lobos e um príncipe encantado (Cinderellas,
Wolves, and a Prince Charming) (2008), which examines the sociopolitical issue of sexual tourism,
and the estimated 900,000 people who are trafficked across international borders every year for
the purpose of sexual exploitation. Morrinho—Deus sabe de tudo mas não é X9 (Morrinho: God
Knows Everything But Is Not a Snitch) (2008) follows a group of children in the favelas of Rio over
an eight-year period, during which they build an expansive, small-scale model of their
neighborhood, made of broken bricks and inhabited by hundreds of Lego figures. This incredible
work of art was included at the 52nd Venice Biennale in 2007.

The annual classic-film component, a tradition of Premiere Brazil, is a rare screening of
the 1937 Humberto Mauro film Descobrimento do Brasil (The Discovery of Brazil) (1937),
featuring a beautiful score by one of Brazil’s most popular composers, Heitor Villa-Lobos (b. Brazil,
1887–1959). The film follows the perilous journey of the armada of Pedro Álvares Cabral from
Tejo to the first landing in Brazil, and it is one of the earliest films of the Brazilian cinema.

Music-filled documentaries set the upbeat tempo for Premiere Brazil, and this year a
variety of films about music and musicians present a cast of characters including Brazil’s most
beloved contemporary poets and performers. On July 17, MoMA presents the world premiere of
Beyond Ipanema: Brazilian Waves in Global Music (2009), a documentary that follows Brazilian music’s global influence, specifically in the United States, Europe, and around the world. Featured artists include Devendra Banhart, David Byrne, M.I.A., Thievery Corporation, and Brazilian legends Gilberto Gil, Seu Jorge, Bebel Gilberto, Os Mutantes, Milton Nascimento, Caetano Veloso, and many more. With a diverse international soundtrack, Beyond Ipanema explores the Brazilian music experience beyond Brazil.

For a look at music within Brazil, Palavra (En)cantada (The Enchanted Word) (2008), includes performances and interviews with such singers, songwriters, and poets as Adriana Calcanhoto (who performs live in MoMA’s Sculpture Garden on Thursday, July 16), Arnaldo Antunes, Chico Buarque, Lirimha, Lenine, Maria Bethânia, Martinho da Vila, and Tom Zé. The film examines the way popular music is an unexpected vehicle for poetry and literature in Brazil, a country with a strong oral tradition.

The exhibition is generously supported by George Gund III and Iara Lee; Marjorie Andrade; the Brazilian Ministry of Culture/Secretaria do Audiovisual; the Consulate General of Brazil in New York; and TAM Airlines.

Additional thanks to Moleskine, Leblon Cachaça, and Vita Coco.

See below for a full schedule of screenings.

MoMA Music: BRAZIL
Live Brazilian Music Performances in The Abby Aldrich Rockefeller Sculpture Garden
Thursday Nights in July; Sets at 5:30 and 7:00 p.m.

MoMA Music: BRAZIL presents live Brazilian music performed by a variety of acclaimed and influential artists from Brazil’s vibrant music scene. Performances are held in the Museum’s Sculpture Garden on Thursday nights in July, beginning July 2 and continuing each Thursday through July 30, when the Museum remains open to the public until 8:45 p.m. Performances are presented in two sets (at 5:30 and 7:00 p.m.) and feature rhythms ranging from samba to bossa nova to forró and beyond. Performances are free with Museum admission.

The series is organized by Melanie Monios, Assistant Director of Visitor Services, The Museum of Modern Art, in collaboration with Brazilian music producer and filmmaker Béco Dranoff, whose documentary Beyond Ipanema: Brazilian Waves in Global Music (a film by Guto Barra and Béco Dranoff) makes its world premiere at MoMA on July 17.

A cash bar will be open in the Sculpture Garden, weather permitting. The Garden Cart will sell desserts, including gelato and sorbetto from NYC–based Il Laboratorio del Gelato. Terrace 5 will be open for light refreshments inside the Museum on the fifth floor. In the event of rain, the Sculpture Garden will close and music will be presented in one set at 7:00 p.m. in the Roy and Niuta Titus Theater 1 or 2. Cocktails and wine will be available for sale in the Agnes Gund Garden Lobby, and Cafe 2 will offer a full menu, including wine and beer.

See below for a full schedule of performances.
Premiere Brazil
Press Contacts: Meg Blackburn, (212) 708-9757, meg_blackburn@moma.org
Kim Donica, (212) 708-9752, kim_donica@moma.org

MoMA Music: BRAZIL
Press Contact: Marina Isgro, (212) 708-9431, marina_isgro@moma.org

DVD screeners are available upon request.

For downloadable images, please visit www.moma.org/press.

No. 54

Public Information: The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Films are screened Wednesday-Monday. For screening schedules, please visit www.moma.org.

Film Admission: $10 adults; $8 seniors, 65 years and over with I.D. $6 full-time students with current I.D. (For admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during Target Free Friday Nights, 4:00–8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

The public may call (212) 708-9400 for detailed Museum information. Visit us at www.moma.org
Premiere Brazil 2009 SCREENING SCHEDULE

AND

MoMA Music: BRAZIL LIVE MUSIC SCHEDULE

All films are produced in Brazil; in Portuguese with English subtitles. Films are New York premieres (unless otherwise indicated). Most first screenings will be introduced by the director.

All live music performances are at 5:30 and 7:00 p.m. on Thursday nights in the Sculpture Garden.

Thursday, July 2

5:30 and 7:00 MoMA Music: BRAZIL
Forró In The Dark
Jorge Continentino, flute, saxophone, vocals; Davi Vieira, percussion and vocals; João Erbetta, guitar; Itaiguara Brandao, bass; Adriano Santos, zabumba
Forró in the Dark starts with the dance form of forró, digs deep into the sounds of northeastern Brazil, and draws on other musical currents from the world over. Whether singing about Rastafarianism, Robin Hood, or the roda circle of capoeira, in English, Portuguese, or Spanish, the four Brazilian New Yorkers in the group charge every note with a palpable energy.

Thursday, July 9

5:30 and 7:00 MoMA Music: BRAZIL
Zé Luis Quartet
Zé Luis, tenor saxophone, flute, alto flute, and percussion; Richard Padrón, electric and acoustic guitars; Jim Robertson, acoustic bass; Kenny Grohowski, drums
Fronted by the saxophone and flute player, the Zé Luis Quartet offers an innovative and fresh interpretation of Brazilian jazz rhythms.

Thursday, July 16

A girl decides to leave her boyfriend and run away to an unknown destination. Before leaving, she decides to meet him, but they have only an hour to reminisce about their relationship and conduct an overview of their lives. Brazilian cinema’s answer to the American independent film genre “mumblecore”—low-budget and with nonprofessional actors—is filled with the icons of pop-culture, and the angst and energy of its youthful protagonists. This promising first feature is shot on the Rio University campus where the director – and much of the cast and crew - are film students. 80 min. Preceded by: Café com leite (You, me and him) (2008). Directed by Daniel Ribeiro. When life changes dramatically, new bonds are created. 18 min. Introduced by Matheus Souza.

5:30
MoMA Music: BRAZIL
Adriana Calcanhotto, solo guitar and voice
Adriana Calcanhotto, who is featured in the film Palavra (En)cantada (The Enchanted Word) (2008) (screening Saturday, July 18 at 6:00 p.m.), is part of The Música Popular Brasileira (MPB) genre—rooted in bossa nova, marked by intensely poetic lyrics, and often performed with voice and guitar alone—which has lain at the heart of Brazilian popular music since the 1960s. With her debut album Enguiço (1990), singer and songwriter Adriana Calcanhotto became a driving force in the genre.


Friday, July 17

Se nada mais der certo (Should Nothing Else Work Out). 2008. Brazil. Directed by José Eduardo Belmonte. Written by Belmonte, Luis Carlos Pacca. With Cauã Reymond, Caroline Abras, João Miguel. The post-modern mind-set of a group of friends living life somewhat on the edge is brought to life with tongue-in-cheek gusto and energy by Belmonte. Such is life: That game in Barra Funda did not work out... that job with Big Guy did not work out...that business with the priest did not work out... that guy Abílio said to vote for did not work out...that bootleg DVD I bought did not work out...etc etc... BUT everything’s going to be just fine. 120 min. Introduced by José Eduardo Belmonte.

Beyond Ipanema: Brazilian Waves in Global Music. 2009. Brazil/US. A film by Guto Barra and Béco Dranoff. For decades Brazilian music has been sweeping music-lovers in the United States, Europe, and around the world, off their feet. Artists and audiences worldwide enthusiastically embrace the various musical styles and never look back. What is it about Brazilian music that translates so easily and powerfully? Why does Bossa Nova still lure DJs and producers, 50 years after it was created? Why does the Tropicália movement resonate so deeply with the alternative rock crowd? How could Samba take over a public school in Harlem in 2009? A specially curated soundtrack features Brazilian classics re-interpreted by a new generation of artists, as Beyond Ipanema intelligently and musically explores the Brazilian music experience outside of Brazil. 89 mins. World Premiere. Introduced by Guto Barra and Béco Dranoff.
Saturday, July 18

2:00 **Juventude (Youth).** 2008. Directed, Written, and with Music by Domingos Oliveira. With Paulo José, Domingos Oliveira, Aderbal Freire Filho. A veteran of cinema, theater, and TV, director-actor Oliveira cast himself as one of the main characters, providing a personal touch to the reunion of three old friends celebrating their lifelong friendship and successful lives. David, Antonio, and Ulisses have been friends since they met as teenagers in a high school play, the classic Portuguese *The Cardinals’ Supper.* With the play providing a touchstone 50 years later, they take stock of their lives, especially their experiences with love. 72 min. Preceded by: **69-Praça da luz (69-Luz Square)** (2008). Directed by Carolina Markowicz, Joana Galvão. Unusual stories told by elderly prostitutes working the Square. 20 min. **Introduced by Domingos Oliveira.**

6:00 **Palavra (En)cantada (The Enchanted Word).** 2008. Brazil. Directed by Helena Solberg. Written by Solberg, Diana Vasconcellos, Marcio Debellian. Popular music is an unexpected vehicle for poetry and literature in Brazil, a country with a strong oral tradition. Solberg’s meticulously researched film includes rare archival images and a rich sound track, as the filmmaker illuminates her subject with surprising connections and reflections on how these art forms interpenetrate one another. *The Enchanted Word* is woven from performances and interviews with singers, songwriters, and poets, amongst them Adriana Calcanhotto, Arnaldo Antunes, Chico Buarque, Lirimha, Lenine, Maria Bethânia, Martinho da Vila, and Tom Zé. 84 min. **Introduced by Helena Solberg.**

8:00 **Feliz Natal (December).** 2008. Directed by Selton Mello. Written by Mello, Marcelo Vindicatto. With Leonardo Medeiros, Darlene Glória, Paulo Guarnieri. An urban family drama set at the auspicious time for forgiveness and understanding, around Christmas. Popular telenovela star Mello confidently directs an excellent cast in this story of a 40-ish old man traveling from his calm and modest life in the countryside to the city to join relatives and friends. As his two worlds collide, he is forced to choose which values will dictate his future. 104 min. **Introduced by Selton Mello.**

Sunday, July 19

2:30 **Cinderelas, lobos e um príncipe encantado (Cinderellas, Wolves, and a Prince Charming).** 2008. Brazil. Directed and written by Joel Zito Araújo. Around 900,000 people are trafficked through international borders every year with the single purpose of sexual exploitation. However young Brazilian women still believe they can change their lives and find their prince charming as they plunge into the world of sex tourism. This compelling film journeys from the Northeast of Brazil to Berlin seeking to understand the ideas of sex, race, and power behind the dreams of the young Cinderellas from the south and the wolves from the north. 106 min. **Introduced by Joel Zito Araújo.**

5:00 **Contratempo (Contretemps).** 2008. Brazil. Directed and written by Malu Mader, Mini Kerti. Contratempo is defined as an unexpected circumstance or incident which obstructs or opposes the course of an event, a project etc; or in music, it is the offbeat. This film brings the two strains together as it follows a group of underprivileged youth who are offered a chance to escape their harsh and predictable
circumstances through their facility for music. But, in spite of the opportunity offered by a social project, the anticipated transformations do not always occur. 98 min. Introduced by Malu Mader, Mini Kerti.

8:00  

_Cabra marcado para morrer (Twenty Years Later—A Man Labeled to Die)._ 1964/84. Brazil. Directed by Eduardo Coutinho. This unusual and unlikely hybrid documentary garnered top honors around the world. In 1964, Coutinho goes to Pernambuco in northeast Brazil to shoot a feature based on the 1962 assassination of Joao Pedro Teixeira, militant leader of the Peasant Leagues. Entitled _Cabra marcado para morrer_, the film's cast included, amongst other non-professional locals, Teixeira's widow Elizabeth, playing herself. Brazil's military coup of 1964 interrupted the production, Mrs. Teixeira and family went into hiding, and Coutinho's footage was seized, except for one reel. Twenty years later, in 1984, Coutinho returned to the region with his salvaged footage to track down Mrs. Teixeira and family, show them the old material, and document their reactions to it and the changing times. 119 min.  

_introduced by Eduardo Coutinho._

**Monday July 20**

4:30  

_Moscou (Moscow)._ 2009. Brazil. Directed by Eduardo Coutinho. Continuing his investigation of the thin line between so-called "truth" and fiction, Eduardo Coutinho turns his attention to drama during rehearsals by the Galpão Theater Company for Chekov's "The Three Sisters," directed by Enrique Diaz. As he shoots scenes from the play, Coutinho shares the magic of an unfolding mystery. His ubiquitous camera tries to capture the very moment in which reality becomes fiction and vice-versa, either through the actors' bodies or words or in backstage scenes of a performance that will exist only on film and not on stage. 80 min.  

_World Premiere. Introduced by Eduardo Coutinho._

8:00  

_Morrinho—Deus sabe de tudo mas não é X9 (Morrinho: God Knows Everything But Is Not a Snitch)._ 2008. Brazil. Directed by Fábio Gavião, Markão Oliveira. Written by Gavião. On view at the 52nd Venice Biennale in 2007, was an expansive, small-scale model of Rio's favelas, titled _Morrinho_. Made of broken bricks and inhabited by hundreds of Lego figures, _Morrinho_ was made by the young inhabitants of the favelas. The project was initiated almost a decade before by kids trying to stay out of trouble by occupying themselves with something that captured their imagination. The film follows over eight years of changes in their lives, their favela neighborhood, their travels, and development, as it reflects upon the transforming power of art. 85 min.  

_introduced by Fábio Gavião, Markão Oliveira._

**Wednesday, July 22**

4:30  

_Babilônia 2000 (Babilônia 2000)._ 2000. Brazil. Directed by Eduardo Coutinho. The morning of the last day of 1999, a film crew goes up the Babilonia hill in Rio de Janeiro where two shantytowns are located. With over 4,000 inhabitants, these are the only shantytowns situated by Copacabana beach, where, at midnight, a crowd of around one million people will gather to watch the fire works display inaugurating the new century. Over 16 hours, five digital cameras scattered around the hill register the party preparation as the shantytown
residents reflect upon their lives and express their expectations for the year 2000. 80 min.

8:00  *Se nada mais der certo (Should Nothing Else Work Out)*. 2008. (See Friday, July 17, 5:00.)

**Thursday, July 23**


This film follows the perilous journey of the armada of Pedro Álvares Cabral from Tejo to the first landing in Brazil. One of the earliest films of the Brazilian cinema, pioneer filmmaker Mauro’s film can appear somewhat primitive compared to films of the period but shows great promise in scenes of masses of indigenous people and Portuguese explorers teaming on the beach, and imaginative lighting on board the ship, but the star is the beautiful cantata by Villa Lobos which permeates the film. Restored version with digital remastered score. 62 min. Preceded by: *Urubus têm asas (Vultures have Wings)* (2008). Directed by André Rangel, Marcos Negrão. A community takes issue with the damage of waste disposal in the mangrove swamp. 15min.

5:30 and 7:00  MoMA Music: BRAZIL

Davi Vieira presents Hip Hop Axé and Afro-Pop-Brazilian Sound

Robinho Cerqueira, guitar and vocals; Chris Eddleton, drums; Olivier Glissant, keyboard; Zé Grey, bass and vocals; Fabiana Masili, vocals; David Schommer, percussion and vocals; Davi Vieira, percussion and vocals

The music on this evening’s program combines the rhythms of percussionist, songwriter, and vocalist Davi Vieira’s native Brazil with beats and vocal stylings of hip-hop in music that is both propelling and celebratory.

8:00  *Edifício Master (Master, a Building in Copacabana)*. 2002. Brazil. Directed by Eduardo Coutinho.

Over 7 days, a film crew headed by Eduardo Coutinho, shot the everyday life of the residents of “the Master,” an apartment building located in Copacabana, a block away from the beach. This monstrous edifice has a total of 276 studio apartments making home for some 500 people. Everyone of the 37 residents interviewed are gifted storytellers with exceptional lives and often out-sized personalities that belie the extremity of their cramped quarters. Every intimate and revealing story bear witness to the exceptional lives of ordinary people. 110 min.

**Friday, July 24**


Interviews with workers who participated in the 1979–80 strikes in the metallurgic region called ABC in the State of São Paulo are the subject of this documentary. The union was led by Luiz Inácio Lula da Silva, the man who was to become president of Brazil in 2002, and the film offers a fascinating document of the movement, its leaders, and the origins of political commitment. 85 min.

8:00  *Última Parada 174 (Last Stop 174)*. 2008. (See Thursday, July 16, 8:00.)
Saturday, July 25

2:00  **Jogo de cena (Playing).** 2006. Brazil. Directed by Eduardo Coutinho.

*Playing* is a beautifully realized work on women’s lives as well as an exploration of the art of filmmaking and the act of performance. Answering a newspaper ad, 83 women told their life stories in a studio. Twenty-three were selected to appear in the film. In June 2006, they filmed their stories in Teatro Glaucê Rocha, a traditional theater in Rio de Janeiro. In September 2006, actresses performed the stories told by the chosen characters, in their own way daring audiences to distinguish between truth and fiction, or “the real” and “the performer.” 103 min.

5:00  **O fim e o princípio (The End and the Beginning).** 2005. Brazil. Directed by Eduardo Coutinho.

Without any previous research of characters, locations or pre-determined themes, a film crew arrives in the interior of the state of Paraíba in Brazil in search of people with stories to tell. The crew finds a rural community with 86 families. Facilitated by a young girl, the residents, in their majority elderly people, tell the story of their lives, marked by religion, hierarchy, a strong sense of family and honour. Coutinho’s gift for drawing out individual characters’ innate storytelling abilities is complemented by his uncanny ability to match it with eloquent images. 110 min.

8:00  **Cinderelas, lobos e um príncipe encantado (Cinderellas, Wolves, and a Prince Charming).** 2008.

Sunday, July 26

2:30  **Moscou (Moscow).** 2009. Brazil. (See Monday, July 20, 4:30.)

5:30  **Beyond Ipanema: Brazilian Waves in Global Music.** 2009. (See Friday, July 17, 8:00.)

Monday, July 27

4:30  **Babilônia 2000 (Babilônia 2000).** 2000. Brazil. (See Wednesday, July 22, 4:30.)

8:00  **Juventude (Youth).** 2008. (See Saturday, July 18, 2:00.)

Wednesday, July 29


On October 5, 1997, in a shantytown in Rio de Janeiro, residents watch the TV transmission of a Mass being celebrated by Pope John Paul II in the city. Ten intensely religious people tell the story of their lives and their spiritual trajectories. Differences are unveiled between the various evangelical churches and the practices of Umbanda and popular Catholicism; but whether Catholic, spiritualist, or evangelical, all interviewed have a common belief in a direct communication with the supernatural world through the intervention of spirits, saints, orixás and angels. 80 min.
8:00  *Palavra (En)cantada (The Enchanted Word).* 2008. (See Saturday, July 18, 6:00.)

**Thursday, July 30**

4:30  *Morrinho—Deus sabe de tudo mas não é X9 (Morrinho: God Knows Everything But Is Not a Snitch).* 2008. (See Monday, July 20, 8:00.)

5:30 and 7:00  **MoMA Music: BRAZIL**
Romero Lubambo, solo guitar
A seasoned session and touring guitarist, Romero Lubambo is in demand for both his authentic Brazilian sound and his command of a wide array of styles. His solo work blends the styles and rhythms of his Brazilian musical heritage with his fluency in the American jazz tradition to create a distinctive new sound.

8:00  *Cabra marcado para morrer (Twenty Years Later - A Man Labeled to Die).* 1964/84. (See Sunday, July 19, 8:00.)

**Friday, July 31**

4:30  *Contratempo (Contretemps).* 2008. (See Sunday, July 19, 5:00)

8:00  *Apenas o Fim (That’s It).* 2008. (See Thursday, July 16, 4:30.)

**Saturday, August 1**

2:00  *Descobrimento do Brasil (The Discovery of Brazil).* 1937. (See Thursday, July 23, 4:30.)

5:00  *Edifício Master (Master, a Building in Copacabana).* 2002. (See Thursday, July 23, 8:00.)

8:00  *Santo Forte (Santo Forte).* 1999. Brazil. (See Wednesday, July 29, 4:30.)

**Sunday, August 2**

2:30  *O fim e o princípio (The End and the Beginning).* 2005. (See Saturday, July 25, 5:00.)

5:30  *Peões (Metalworkers).* 2004. (See Friday, July 24, 4:30.)

**Monday, August 3**

4:30  *Feliz Natal (December).* 2008. (See Saturday July 18, 8:00.)

8:00  *Jogo de cena (Playing).* 2006. (See Saturday, July 25, 2:00.)