



LAST STOP

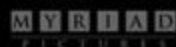
174

GEN

FROM THE WRITER OF "CITY OF GOD"
A FILM BY BRUNO BARRETO



MYRIAD PICTURES PRESENTS "LAST STOP 174" PRODUCED BY ANTOINE HÉBERLÉ DIRECTED BY MARCELO ZARVOZ
WRITTEN BY CLÁUDIO AMARAL PEIXOTO DIRECTED BY LÉLÍCIA GIFFONI PRODUCED BY PATRICK SIAMETTA PAULO DANTAS BRUNO BARRETO ANTOINE DE CLEMONT-TONNERRE EDITED BY BRÁULIO MANTOVANI COSTUME DESIGNER BRUNO BARRETO



BASED ON A TRUE STORY

CREDITS NOT CONTRACTUAL
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2008 TORONTO INTERNATIONAL FILM FESTIVAL PRESS BOOK

ISSUE 3

SUNDAY SEPTEMBER 7, 2008

Screen

AT THE TORONTO FILM FESTIVAL

SPECIAL
PRESENTATION

Brazil 2007 130mins

Director
Bruno BarretoProduction
companies
Microshot Pictures
Movie&Art
WACT Productions
Paramount Pictures
Globe Films
CanalPlus
Mystal PicturesInternational sales
Mystal PicturesProducers
Patrick Siretta
Paulo Santos
Bruno Barreto
Antoine de Clermont-
TonnerreScreenplay
Braulio MantovaniCinematography
André HésbertMain cast
Michel Gomes
Cris Vianna
Marcello Melo Jr
Gabriela Luiz
Anna Cotrim

Last Stop 174 (Ultima Parada 174)
Reviewed by David D'Arcy

Bruno Barreto's dramatisation of the June 2000 bus highjacking in Rio de Janeiro, that was the subject of Jose Padilha's probing 2002 documentary *Bus 174*, rises above standard docu-drama fare.

The melodrama about a street thug lost to family and society

rounds out familiar contours with solid acting, mostly from young non-professionals.

Brazil's urban violence is not a new subject for audiences familiar with *City Of God* or *Elite Squad*, and *Last Stop 174* brings no recognisable stars to its cast, only Barreto's directorial reputation in his 18th feature.

The absence of much of a score (although Marcelo Zarvos is credited) may be an effort to avoid clichés of Brazilian 'exoticism' but it is a drawback when promoting the picture internationally.

A lean, unsentimental script by Braulio Mantovani (who wrote *City Of God*) and tactile camerawork by cinematographer Antoine Heberlé make interwoven stories easy to follow in pictures alone — subtitles are barely needed. Attractive young actors should also help the film with the youth market. Home video could be strong with the increasing numbers that are responding to Brazilian cinema.

Ending with the well-known highjacking, *Last Stop 174* begins in Rio's hillside slums, where a drug dealer rips three-month-old Alessandro from the arms of his coke-addict mother, Marisa (Vianna). The story cuts to another child 10 years later, Sandro, who finds his mother stabbed to death in a robbery.

Both teenage boys (Gomes and Mello Jr) end up on the streets, in and out of prison. Marisa, off drugs and born-again, thinks her prayers have been answered when she finds Sandro in jail. Doubting he is the real son, the shrewd boy plays along, yet family life with Marisa cannot compete with the allure of crime, an obsession with a sexy street-kid-

Barreto's discovery is Cris Vianna — you leave the film wanting to see more of her

turned-prostitute (Luiz) and ever-present drugs. The bus highjacking erupts as a desperate, inevitable crescendo.

Barreto's direction avoids the predictable hand-held documentary style and the inflated gestures of *City Of God*, opting for the look of a US urban-crime drama of the 1970s, seasoned with neo-realism. Even at a high emotional volume, he steers his actors clear of the melodramatic revenge orgies of *Elite Squad*, which unfolded in the same territory.

Mantovani's script (despite occasional obvious turns) is infused with a fatalism that presumes Rio's sociology — rich and poor live in close proximity and crime is the sole livelihood for abandoned street kids.

The dialogue in his tale of a mother's search for her son is not eloquent, but it hits you with a visceral poignancy.

In his competent telling of a familiar story, Barreto's discovery is Cris Vianna, helpless as a junkie and stalwart as a mother witnessing the loss of an irredeemable child. You leave the film wanting to see more of her.

The Hollywood Reporter.

Foreign-language Oscar contenders pour in

Films from Austria, Brazil, Sweden, Asia enter the race

By Scott Roxborough

Sept 16, 2008, 12:32 PM ET

Updated: Sept 16, 2008, 08:00 PM ET



"Last Stop 174"

COLOGNE, Germany -- Uli Edel's controversial terrorist drama "Der Baader Meinhof Komplex" joined a growing crowd of foreign-language Oscar hopefuls Tuesday, carrying the banner for Germany amid a rash of new entries.

Austria, last year's winner for "The Counterfeiters," added another German-language entry to the mix Tuesday, submitting "Revanche," Gotz Spielmann's unconventional story of guilt and revenge.

RELATED CONTENT

'Baader Meinhof Komplex' in Oscar race

Shot in a stark, realistic style with a cast of unknowns, "Revanche" has been a festival hit, winning several international prizes, including top honors from both the Label of European Cinemas and the International Confederation of Art Cinemas in Berlin this year.

Other titles joining the race were Jan Troell's "Everlasting Moments," which will represent Sweden, and Bruno Barreto's "Last Stop 174" from Brazil.

Both titles played in Toronto, where Barreto's chronicle of a real-life bus hijacking in Rio de Janeiro had its world premiere and "Moments" was picked up by Rainbow Media's IFC.

Other recent films bidding for Oscar nominations include Yojiro Takita's "Departures" (Japan), Dante Nico Garcia's "Ploning" (Philippines), Wei Te-sheng's "Cape No. 7" (Taiwan) and Kim Tae-gyun's "Crossing" (South Korea).

In this crowd, Troell is a rare Oscar veteran, with two Oscar nominations on his resume -- best director and adapted screenplay for 1973's "The Emigrants."

Even rarer is "Captain Abu Raed." Amin Matalqa's drama about a janitor who pretends to be an airline pilot to inspire poor children in his neighborhood is the first-ever Oscar entry from Jordan. It also is the first feature-length film to be made in the country in half a century.

The Academy of Motion Picture Arts and Sciences will announce the five nominees for best foreign-language film Jan. 22.



Bruno Barreto's *Last Stop 174* selected as Brazil's Oscar entry

Elaine Guerini in Sao Paulo

17 Sep 2008 00:20

Bruno Barreto's *Last Stop 174* has been selected as Brazil's official entry for the best foreign language film category of the Academy Awards.

◆ *Last Stop 174* selected as Brazil's Oscar entry

The social drama had its world premiere in Toronto and will open the Rio International Film Festival on Sept 25.

The story expands on a real-life event, the hijacking of a bus in Rio de Janeiro in 2000, that inspired Jose Padilha's documentary *Bus 174* (2002). It supposedly tells the story of the hostage-taker, Sandro do Nascimento, a 21 year old homeless man who terrorized 11 passengers for 4½ hours and was killed by asphyxiation in a police car on the way to the hospital.

Last Stop 174 focuses on how he was doomed to become a criminal. After seeing his mother being murdered when he was six years old, Sandro became a street kid and later started to steal to sustain his drug addiction.

Myriad Pictures has sales rights and Paramount Pictures, which was a co-production partner, has rights in Latin America.

The film was chosen over 13 Brazilian titles including Chico Teixeira *Alice's House*, Lina Chamie's *The Milky Way*, Breno Silveira's *Once Upon a Time...*, Marcos Jorge's *Estomago*, Sandra Kogut's *Mutum* and Hector Babenco's *The Past*.

Barreto has already been to the Oscars. His *Four Days in September* was nominated for the best foreign language film in 1998, when *Character* from The Netherlands took the award.



Rio Film Festival to kick off on Sept 25 with *Last Stop 174*

Elaine Guerini in Sao Paulo

17 Sep 2008 02:06

Bruno Barreto's *Last Stop 174*, which was today announced as Brazil's foreign language film Oscar entry, will kick off the Rio International Film Festival on Sept 25. The festival, which opened last year with Jose Padilha's *Elite Squad*, five months before it won the Golden Bear in Berlin, runs for 15 days until Oct 9.

Last Stop 174 had its world premiere at the Toronto International Film Festival last week; "Our opening night film in 2008 will certainly enjoy the same interest abroad", said Rio festival director Ilda Santiago.

This year Rio will show 350 films from more than 60 countries at 30 venues. The line-up includes, in addition to the most recent Brazilian films, the pick of the world's top film festivals such as Woody Allen's *Vicky Christina Barcelona*, screened in Cannes, Joel Coen and Ethan Coen's *Burn After Reading*, the opening film in Venice, and Isabel Coixet's *Elegy*, that was in competition in Berlin.

There are at least three world premieres among the films that will compete at Premiere Brasil at the fiction category. *Apenas O Fim*, a love story by the first time director Matheus Souza, Mauricio Farias' *Veronica*, about a teacher who helps a child to leave drug dealing behind, and José Eduardo Belmonte's *Se Nada Mais der Certo*, that follows the struggle of a young journalist.

The festival will also feature several sidebars, including sections dedicated to Derek Jarman, to the Taviani brothers and to recent UK production. A special programme will pay tribute to the 100 years of Japanese immigration to Brazil, screening films by Masahiro Kobayashi and Yoji Yamada, among others.

Rio will have a new headquarter this year: the Pavilhao do Festival, situated at the Galpao de Cultura e Cidadania. It will be the meeting point for Cine Encontro, with screenings followed by Q&As open to the public, and RioMarket, the business side of the event. Besides RioSeminars, RioScreenings and One-to-One Meeting, RioMarket introduces this year the first annual Latin American Feature Film Project Competition - in association with the Latin American Training Center (LATC). "Our goal is to discover new talent, create new business opportunities and contribute to the growth of the Latin American film industry," says Walkiria Barbosa, the RioMarket director. "We received 150 project submissions from Argentina, Brazil, Chile and Venezuela."

Hijacking movie is Brazil's pick for Oscar race

The Associated Press

Published: September 16, 2008

RIO DE JANEIRO, Brazil: A movie about a real-life bus hijacking that shook Rio de Janeiro is Brazil's entry for best foreign film at the Oscars.

"Last Stop 174", by veteran director Bruno Barreto, outlines the real-life hijacking of a bus in 2000.

Brazil's culture ministry said Tuesday it will submit the movie to compete for the top Hollywood prize.

The hijacking riveted Brazilians as it unfolded live on national television. It was also the focus of the critically acclaimed documentary "Bus 174" in 2003.

Barreto has directed some 20 feature films, among them the 1976 comedy "Dona Flor and her Two Husbands" and 1997's "Four Days in September." He has never won an Academy Award.

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AP Associated Press

updated 12:47 p.m. PT, Tues., Sept. 16, 2008

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September 6, 2008

Toronto Dispatch. 1.

David D'Arcy checks in on contemporary Brazil



It's easy enough at a film festival to find a film commenting on another film, or in the case of Bruno Barreto's *Last Stop 174*, a dramatic feature inspired by a documentary film (Jose Padilha's anatomy of a spectacularly public and

self-dramatizing bus highjacking, *Bus 174*), which in turn asks probing questions about the socio-economic and racial roots of that crime.

After seeing *Bus 174*, you found yourself asking whether there was much left to know about crime in Rio that Padilha's exhaustive cinematic inquiry hadn't unearthed. Barreto takes you back to those characters - a street kid, son of a murdered mother, and the mother who thinks that he's the son who was torn from her arms by the drug dealer to whom she owed money. He reconstructs a young man's life of crime that led to a coke spree, which in turn led to the brazen act of commandeering a city bus. It's surprising that a film about a crime of such operatic audacity doesn't have a soundtrack. Is Barreto rejecting what might make his film so obviously Brazilian?

Barreto also rejects the gestural music video style of *City of God*, even though the film script is by that film's screenwriter, Bráulio Mantovani. After *Last Stop 174* screened for the press and industry in Toronto, I heard one writer gripe about the film's homage to neo-realism in a scene that has a child shaking from what looks like an epileptic fit - which turned out to be a scam to set up a robbery of the poor soul who took pity on the shaking kid. Some things never change. I liked the neo-realist touch and the echoes of American 1970s crime dramas.

What strikes you about Barreto's drama set on the Rio streets is the close proximity of extreme poverty and extreme wealth, and the racial divide between poor blacks and rich whites. Every film about street life in Rio seems to have a panoramic shot that reveals the social topography of the city - *Last Stop 174* is no exception - with the rich in gleaming high-rises along the seaside, and the poor in improvised houses, precariously perched on the hillsides that ring the town. How can the high crime rate be such a surprise, or for that matter, the fact that the prison for young men is almost completely black?

Back in 2002, George W Bush had a meeting at the White House with the president of Brazil and asked his guest whether there were blacks in Brazil. No kidding. (He clearly hadn't watched the World Cup, but this was the guy whose father was astonished on a visit to a supermarket to see an electronic scanner.) Could any Brazilian ask as uninformed a question about the United States? Bush would do well to take a look at a melodrama like *Last Stop 174*. It might give him a hint about what could be happening on the other side of Washington DC, where the poor folks live.

Globe Review

TORONTO INTERNATIONAL FILM FESTIVAL 2008

INTERVIEW ■ LAST STOP 174



A scene from Last Stop 174: Michael de Souza (right) performed with a youth theatre in a Rio de Janeiro slum before landing the main role.

In Last Stop 174, there's no safety net. You end up getting into that world, and end up finding yourself sometimes in those characters, which is scary.

Bruno Baretto, director

A visceral connection

Director Bruno Baretto shot his latest film in Rio slums, with actors who know them well

BY JAMES BRADSHAW

For four months, Bruno Baretto looked sadly out through darkened glass at the city that reared him, transformed over his two-decade absence from an "enchanting and idyllic" enclave to a den of vice and violence.

The renowned Brazilian director had returned to Rio de Janeiro, his home for 33 years, to shoot his latest film *Last Stop 174*, and tinted the windows of his car to lessen the chances of being robbed at gun point in a traffic jam — something he once experienced before moving to the United States for 17 years and finally settling in Sao Paulo.

The film dramatizes the real-life story of a young man driven to hijack a bus, setting off a six-hour standoff that entranced tens of millions across Brazil in June of 2000. It marks Baretto's second appearance at TIFF: He was here 10 years ago to screen his terrorist thriller

Four Days in September, which earned him an Academy Award nomination for best foreign-language film.

Baretto became "obsessed" with the story of the young man, Sandro do Nascimento, after he saw it chronicled in Jose Padilha's documentary *Bus 174*, which screened at TIFF in 2004.

But Baretto's version focuses on the story's human aspects, offering a "more Dickensian" take that chronicles do Nascimento's growth while exploring universal themes such as the mother-son relationship and religion, both constantly strained in this city of chaos.

"There's no solution in sight for Rio," Baretto ruminates over a breakfast of pineapple and an egg-white omelette at the Fairmont Royal York Hotel's Epic restaurant. His strategy in *Last Stop 174* is to remove all distance and comfort from his audience, thrusting them into a gritty, gripping experience.

Baretto enlisted Braulio Mantovani, the writer behind Fernando Meirelles's *City of God*, to write his screenplay. He calls *City of God* "a masterpiece," but the central viewpoint of the film, told from the perspective of a photographer, meant the story was told from an outsider looking in. With *Last Stop 174*, Baretto deliberately departed from that structure.

"I think that in most of the films made about this universe, those characters were objects, they were looked at from outside. It's like a safety net for you to go into that world. You go in and out, you protect yourself. In *Last Stop 174*, there's no safety net. You end up getting into that world, and end up finding yourself sometimes in those characters, which is scary," he said.

To further enhance the film's realism, Baretto went to the belly of the beast for his backdrop and cast.

All the principal actors were

drawn from youth theatre groups in the Rio slums, allowing a remarkably visceral connection between actor and character.

"As Michel de Souza [who plays the hijacker] says, he never picked up a gun until he did the film, but he certainly had seen kids his age picking up guns. [The actors] know the behaviour, it's there. It's very familiar to them. So after three months of workshops you're not acting, you're just being," Baretto said.

The film was then shot entirely in Rio, primarily in two slums, one on the criminally saturated mountainside.

"We shot in the only slum that is not controlled by 'the traffic' [the drug trade], the only one that is controlled by a militia, by paramilitary police," whom they paid to film there, he said.

But such locales can also be harrowing. The militias have been known to sell security and orchestrate petty crime

prees to create a desire for protection. They also sold space to shoot this film, which openly explores the growing presence of militias acting as so-called death squads.

Ultimately, Baretto frames the city's woes within a human question he tags as the overarching issue of the film.

"When you live in those conditions, why should the same moral and ethical code that applies to us apply to them? Should it?"

The critics speak

 [Article](#) |  [Comments \(2\)](#)

Globe and Mail
September 6 2008

Last Stop 174

Bruno Baretto (Brazil)



Director Bruno Baretto (*Four Days in September*) and writer Braulio Mantovani (*City of God*) weave a tapestry of social cause and effect that ripples through the slums of Rio de Janeiro and obliterates the line between criminal and victim. His gritty and grimy portrait of two troubled and orphaned young men, culminating in a real-life bus hijacking that rocked Brazil in 2000, gives a voyeuristic view of the seedy back streets ruled by guns and drugs as well as main thoroughfares where stoplight robberies are commonplace. Huddled beneath the threat of violence are quietly flourishing religious devotion, broken families struggling to mend themselves and non-governmental organization workers offering oft-abused altruism. The film's almost documentary-style realism and emotional force are spurred by the central actors, all of whom were chosen from theatre groups in those very same Rio slums. *J.B.*

Sept. 6, 2:30 p.m., Isabel Bader; Sept. 9, 2:30 p.m., Scotiabank 1; Sept. 11, 6:30 p.m., Scotiabank 4



A scene from Bruno Barreto's "Last Stop 174." Image courtesy of the Toronto International Film Festival.

TORONTO '08 CRITICS NOTEBOOK | Veteran Filmmakers Stand Out With "Last Stop"

A perfect companion drama to the 2002 documentary "Bus 174," about the hijacking of Rio de Janeiro bus and the live TV broadcast of the crime, qualifies "Last Stop 174" as veteran Brazilian filmmaker **Bruno Barreto's** best film since 1974's "Dona Flor and Her Two Husbands." "Last Stop 174's" greatest payoff comes at the tense climax, when Sandro (**Michel Gomes**), a teenage thief, hijacks a city bus. Before its emotional finish, Barreto strings together fast-paced suspense and bursts of heart-wrenching human drama. There's not a false moment in the film. The best surprise of "Last Stop 174" is how writer **Braulio Mantovini** builds compelling back-stories involving Sandro, his partner-in-crime Alessandro (**Marcello Melo Jr.**) and his would be girlfriend Soninha (**Gabriela Luiz**). These characters provide welcome depth and understanding to Sandro's story. Cameraman **Antoine Heberle** beautifully captures Rio's grit and glamour. Michel Gomes turns in a career-making performance as "Last Stop 174's" complex criminal. For Barreto, who has retained a solid reputation over 18 feature films, "Last Stop 174," repped by **Myriad Pictures**, points to the fact that his best work may still lie ahead.



TORONTO FEST ADDS 20 FILMS TO LINE UP

By **ANNE THOMPSON**

Wed. Aug. 13, 2008

The 33rd Toronto International Film Festival, which runs Sept. 4 - 13, has announced the addition of twenty new films to its special presentations line-up.

SPECIAL PRESENTATION:

Last Stop 174
Bruno Barreto, Brazil
World Premiere

Director Bruno Barreto expands on the true event at the centre of José Padilha and Felipe Lacerda's hard-hitting documentary *Bus 174* (TIFF 2003), telling the story of how a child grows up to become a hostage-taker. Young Sandro lives in the slums of Rio de Janeiro where corruption and violence are the norm. Orphaned, alienated and fearing for his life, Sandro falls into a life of crime from which he may find it impossible to escape.



MONDAY SEPTEMBER 08, 2008



Tom Carson *on movies*

Toronto Film Festival: Sunday, September 7

"Bruno Barreto is here with *Last Stop 174*, which invents a back story for the five-hour standoff between a crazed hostage-taker on a bus and Rio's cops that transfixed the country back in 2000...the mean-streets incidents are absorbing, and the performances by some uncommonly talented and magnetic Brazilian actors - especially Cris Vianna as the hero's long-suffering mother and *City of God* alum Marcello Melo Jr. as his give-us-Barabbas doppelganger - are excellent."



Vereda rides with 'Rio,' 'Johnny' Company boards 'Last Stop 174'

By JOHN HOPEWELL Tue., Aug. 19, 2008

Vereda Filmes, Brazil's biggest sales company, has inked to handle overseas rights on helmer Breno Silveira's "Once Upon a Time in Rio" and helmer Mauro Lima's "My Name Ain't Johnny."

As a producer, it has also invested in helmer Bruno Barreto's Toronto player "Last Stop 174."

All three films are tough takes on contempo Brazil.

"Both 'Rio' and 'Stop' analyze the impact of violence on Brazilian society, which is tremendously fractured," said Vereda chief exec Katia Machado.

Silveira's follow-up to domestic hit "Two Sons of Francisco," which grossed \$15.7 million in 2005, "Rio" is produced by Brazilian shingle Conspiracao Filmes, where Silveira is a partner, and Globo Filmes.

"Rio" chronicles the relationship between a *favela*-born boy and an uptown Ipanema girl.

"Johnny," produced by Mariza Leao, is the true tale of the rise and fall of a Rio cocaine lord. Pic is the highest-grossing Brazilian movie this year, selling 2 million-plus tickets in 18 weeks.

A finance and sales company that launched at Berlin last year, Vereda has drawn coin from its film investment vehicle RB Cinema 1 to take production equity in "Last Stop 174," about the real-life hijacking of a bus in Rio de Janeiro.

Patrick Siretta, Roberto D'Avila and Barreto produced for Brazil's Moonshot Pictures.

Myriad is handling international sales on "Last Stop," which world preems as a Special Presentation in Toronto.



Vereda Filmes invested in helmer Bruno Barreto's Toronto player 'Last Stop 174.'



'Last Stop 174'



Brazilian Movies at Toronto International Film Fest
Ultima Parada 174 - Bruno Barreto

Tuesday, September 9, 2008

Brazil and Canada walk in a fertile field in co-production in the film industry

by Almeiri Santos

The Canadian film and television production and co-productions are a favoured method of penetrating new markets and facilitating project financing. For the past three years, the volume of Canadian production activity is close to an average of \$ 535 million a year.

The co-production between Brazil and Canada allowed the execution of projects that moved, between 2004 and 2007, an amount exceeding 50 million dollars in documentaries, and animated series.

The film *Blindness*, directed by Fernando Meirelles is a co-production between Brazil and Canada with the Brazilian company "O2" and its Canadian corporate partner Rhombus. Thanks to Rhombus it was possible to facilitate the entry of Canadian investors to ensure the independence of the film.

With an eye on this fertile partnership, Bruno Barreto, director of the film "Last Stop 174" which officially debuted at the Toronto Film Festival, is already working on a potential new project to be co-produced with Canadians.

The Brazilian director, along with Lucy and Paula Barreto, took the opportunity to present a draft script to strata productions, for a film about Elizabeth Bishop, a north American poet who lived in Halifax before moving to Rio de Janeiro.

"I think the partnership between Brazil and Canada is very important. I believe that TIFF is the most important festival in North America. The press in Brazil ignore TIFF, but the Brazilian film industry and its producers place special attention on this festival", comments Barreto.

Brazil and Canada already celebrated together their victory in winning the prize "Teaching Global Licensing Challenge of MipCom Junior" in 2007. The victory was the result of the successful partnership between the Brazilian company 2DLab and the Canadian company "Breakthrough". The two achieved this unprecedented success for their animated series "Meu Amigozao" (My Big Friend) with 52 episodes of 11 minutes each. The serie has already been purchased by Treehouse, one of the largest children's channels in Canada.

The producer of the last film directed by Barreto, was Roberto D'Avila, who also commented that he has already signed a co-production agreement with a Canadian company for a series of cartoons. "Of all the countries with which Brazil has agreements for Partnerships, Canada is the only English language country. The Brazilian film industry has much prejudice and does not favour partnerships with countries that speak English over concern for the preservation of the Portuguese language," says D'Avila.

The producer also believes that the Canadian audience has much interest in Brazilian productions. Barreto and D'Avila both argue that "Brazil does not only produce films on violence and crime: The international market is apparently more interested in the films that have violence. A Brazilian comedy would hardly have attention called to it from the international market," concludes Barreto.

Since mid-2005, the Government of Canada coordinated several initiatives, including inviting independent producers of film, television, animation and programming and directors of Brazilian educational networks. Producers then participated in several local events in Toronto with international impact including : the Festival of Documentaries in Toronto, Hot Docs, Toronto International Film Festival, International Festival of Television in Banff, and Ottawa International Animation festival

In March 2006, Brazil and Canada have signed a cooperation programme in the audiovisual area between the Office of National Film of Canada (Office National du Film du Canada / National Film Board of Canada) and the Office of Audiovisual, the Ministry of Culture of Brazil.



The producer Roberto D'Avila and the director Bruno Barreto



BRASIL NEWS



THE BRAZILIAN COMMUNITY NEWSPAPER
TORONTO - 1ª EDIÇÃO DE SETEMBRO - 2008 - ANO 12 - NÚMERO 209

O JORNAL DA COMUNIDADE BRASILEIRA
MEMBRO DO GRUPO NACIONAL DE IMPRENSA ÉTNICA DO CANADÁ

BRASIL NEWS | 1ª EDIÇÃO DE SETEMBRO | 09.09.2008

DESTAQUES | HIGHLIGHTS

Last Stop 174

O cinema brasileiro esteve presente entre os inúmeros eventos da edição 2008 do Toronto International Film Festival. No badalado Ultra Supper Club, na Queen Street West, aconteceu coquetel em comemoração ao lançamento mundial do filme "Última Parada 174", do renomado diretor Bruno Barreto. O filme, que tem estreia nos cinemas brasileiros em 24 de outubro e ainda não tem data para exibição no Canadá, conta com o ator Michel Gomes no papel principal.



O Presidente e CEO da Myriad Pictures Kirk D'Amico



(Esquerda pra direita) Produtores Robert D'Avila, Patrick Saretta, ator Michel Gomes e produtor executivo Roberto Vitorino



Diretor Bruno Barreto esteve em Toronto com sua mãe Lucy Barreto (Dir) e irmã Paula Barreto (Esq)



Embaixador Américo Fontenelle, ator Michel Gomes, Maria Fontenelle e Sarah Arruda.



Mario Cassini e Tina Giantsis, do restaurante Cajú.

Eric Major

Additional Positive Festival Reactions from:



Tom Brook



Jake Jacobson

VOGUE

John Powers

Esquire

Linda Hintelmann



Ultima Parada 174

Last Stop 174

Bruno Barreto

BRAZIL, 2007
Portuguese

110 minutes ■ Colour/35mm
Production Company: Moonshot Pictures/
Movie&Art/MACT Productions/
Paramount Pictures/Globo Films
Producer: Patrick Siretta, Paulo Dantas,
Bruno Barreto, Antoine de Clermont-
Tonnerre

Screenplay: Braulio Mantovani
Cinematographer: Antoine Héberté
Editor: Leticia Giffoni
Production Designer:
Cláudio Amaral Peixoto
Sound: Guillaume Sciamia
Music: Marcelo Zarvos
Principal Cast: Michel Gomes,
Cris Vianna, Marcello Melo Jr.,
Gabriela Luiz

Production: Moonshot Pictures,
390 avenida Republicado Libano,
Sao Paulo 04502 000 Brazil.
T (55-11) 8555-7980
info@myriadpictures.com

CONTACT INFORMATION

International Sales Agent: Myriad Pictures
(see page 440)

On the morning of June 12, 2000, passengers travelling on Bus 174 through Jardim Botânico, one of Rio de Janeiro's wealthy districts, were taken hostage by a young man who was obviously high on something. A five-hour police standoff ensued, and was televised throughout Brazil, the media adding tension to a terrible situation that eventually ended in tragedy.

José Padilha's 2003 documentary *Bus 174* detailed the events that led to this calamity, and touched many viewers, especially those in Brazil. Now, acclaimed veteran filmmaker Bruno Barreto gives us the human story behind this violent attack, and offers a glimpse of the obstacles faced by many poor Brazilians. Tender and humane, *Last Stop 174* tells the story of a mother looking for her son, who is in turn looking for her – both orphans in a society that has abandoned them.

When Marisa (Cris Vianna) is unable to pay a debt, her baby, Alessandro, is taken away from her by a drug dealer. After cleaning up her act, she becomes obsessed with finding her child. On the outskirts of Rio, another boy, Sandro, finds his mother dead in her shop, stabbed by robbers. He runs away, intent on reaching Copacabana, where his mother once promised to take him.

Sandro befriends some street kids and begins a lifestyle that will sweep him into drug use and dealing. After becoming a hardened survivor of the Candelária massacre (an attempt by Rio police to "clean up" the city by murdering street kids as they slept), he eventually finds himself in a juvenile detention

home. There he meets Marisa's long-lost boy, Alessandro. Marisa meanwhile finds her way to the centre, and mistakes Sandro for her own son. Despite her efforts to help him, Sandro cannot escape his hard reality, and ultimately becomes the hostage-taker on Bus 174.

Barreto's superb storytelling and craftsmanship help us to understand this tragic character. Sandro is loving and talented, and has a good heart, but the harshness of Rio's streets overwhelms him. He is just another one of those lost souls sacrificed daily, forsaken by society.

■ Diana Sanchez



Bruno Barreto was born in , and is one of Brazil's most renowned filmmakers. His feature films are *Tati, A Garota* (73), *A Estrela Sobe* (74), *Dona Flor and Her Two Husbands* (76), *Beloved Lover* (79), *The Kiss* (81), *Gabriela, Cravo e Canela* (83), *Beyond Passion* (85), *The Story of Fausta* (87), *A Show of Force* (90), *Carried Away* (96), *Four Days in September* (97), *One Tough Cop* (98), *Bossa Nova* (00), *View from the Top* (03), *Romeo and Juliet Get Married* (05), *Money on the Side* (07) and *Last Stop 174* (08).

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