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THE YEAR MY PARENTS
WENT ON VACATION

A film by Cao Hamburger

(105 mins, Brazil, 2007)

Distribution

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THE YEAR MY PARENTS WENT ON VACATION

A film by Cao Hamburger

Brazil

35mm / Color / Dolby Digital / 1:1,85

Running Time: 105 min

Genre: Drama

Production: Gullane Filmes, Caos Produções, Miravista

Co-Production: Globo Filmes, Lereby, Teleimage and Locall

Distribution: Buena Vista International (Latin America)

Director: Cao Hamburger

Producers: Fabiano Gullane, Caio Gullane, Cao Hamburger

Co-Producers: Daniel Filho and Fernando Meirelles

Screenwriters: Claudio Galperin, Bráulio Mantovani, Anna Muylaert, Cao Hamburger

Director of Photography: Adriano Goldman

Production Designer: Cássio Amarante

Editor: Daniel Rezende

Music: Beto Villares

Cast

MAURO - Michel Joelsas

HANNA - Daniela Piepszyk

SHLOMO - Germano Haiut

MÓTEL - Paulo Autran (Special Participation)

ÍTALO - Caio Blat

BIA - Simone Spoladore

DANIEL - Eduardo Moreira

IRENE - Liliana Castro

EDGAR – Rodrigo dos Santos

SHORT SYNOPSIS

In 1970, Brazil and the world seem to have been turned upside-down, but 12 year-old Mauro's worries have nothing to do with the military regime which controls the country. His biggest dream is to see Brazil become three-time winner of the World Cup. Suddenly, he is torn from his parents and taken to live in a "strange" and fun-filled community – Bom Retiro, a district in São Paulo which is home to a large Jewish and Italian community, among others cultures. A moving story about overcoming your limits and solidarity.

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PRESENTATION

The Year my Parents Went on Vacation is the story about Mauro (Michel Joelsas), a young middle-class boy from Minas Gerais as well as ardent soccer fan who loves to play button-soccer, born to a Jewish father and a Catholic mother who one day sees his whole world turned upside-down. His parents leave on vacation without giving him any feasible explanation and without taking him along. Instead, he is handed over to his grandfather, who lives in the Bom Retiro district of São Paulo. But, by some coincidence of fate, Mauro finds himself alone in a completely new world.

According to the director, *The Year My Parents Went on Vacation* deals with a new reality as experienced by a preadolescent boy who is suddenly forced to use his own wits to surmount the obstacles life places in his path and, more than this, to get used to living in a Jewish community, in a setting such as Brazil, in which soccer is a strong cultural component. "It is a film about exile. On the various modes of exile, on how Mauro learns that life is transitory and how he learns to get along with others and survive in this world of ours", as put by the director, who had the initial idea years ago when living in London and working with Ragdoll Productions which produces infantile programs, such as Teletubbies. "Besides this, despite the movie not being about soccer, and one in which the sport is used as a backdrop, I wanted to talk about the myth which the all star team from the 1970 World Cup has turned into. To give you an idea, every English cab driver older than 50 remembers the Brazilian all star line-up by heart for the World Cup of that year. I also wanted to help and do away with some common prejudices, stereotypes and false ideas that foreigners in general have about Brazil. All this came together and inspired me to try tell a story in which I could touch on these subjects", explains the director, who has broad experience in working with young actors and has been producing highly acclaimed films, both for their technical and artistic quality as for their content.

After various treatments, the screenplay started to be filmed in 2005, when Hamburger and his crew spent eight weeks shooting the first "adult movie" of the director, who is known in Brazil and abroad for his projects such as *Castelo Rá-Tim-Bum*, for TV Cultura and cinema, and the series *Filhos do Carnaval*, produced by HBO.

For the director, *The Year My Parents Went on Vacation* is a movie about different generations and team work. "The film tells a lot about the times in which I, Cláudio (Galperin, screenwriter), Bráulio (Mantovani, screenwriter) Anna (Muylaert, screenwriter), Cássio (Amarante, art director), Adriano Goldman (director of photography) and various others lived as children. Not differently than Mauro, we also had a fragmented perspective of reality. This film tells our story in a certain way. And without my crew, the best I could ever hope for, nothing of this would have been possible, in both the artistic and technical quality, as well as the content which was so efficiently portrayed", says Hamburger who, like the boy who narrates his story, also saw his parents being arrested during the military dictatorship, has a Jewish father and a Catholic mother, and was a goalie for many years when younger.

Produced by Gullane Filmes, Caos Produções and Miravista and co-produced by Globo Filmes, the feature film's budget stands at USD 3 million (three million dollars) and was distributed in Brazil by Buena Vista International. Buena Vista has also the rights for Latin America.

LONG SYNOPSIS

In 1970 Brazil and the world seemed to have been turned upside-down, but the biggest worry in young 12 year-old Mauro's mind had little or nothing to do with the proliferation of military dictatorships in South America or with the war in Vietnam. His biggest dream was to see Brazil become three-time winner of the World Cup.

Mauro is at a stage in life when one moves from infancy into adolescence. It is at this point in life in which he is forced to live without his parents, when they, as left-wing militants, are forced underground and leave him with his grandfather. But something unexpected has happened to his grandfather. The young boy is left alone without being able to inform his parents. It is Shlomo who winds up taking care of him, his grandfather's next door neighbor, an old solitary Jewish man and employee of the local synagogue. This unexpected cohabitation results, for both of them, in a plunge into unknown worlds from which they emerge, each in their own manner, more mature than before.

While he waits for a call from his parents, Mauro learns to face a very often harsh and painful reality, but which has its moments of happiness and discovery. He finds himself alone and repeats, after a manner, the saga of his grandparents – Jewish immigrants – surviving in a new world. From this point on Mauro is introduced to not only Shlomo, the superintendent of the synagogue with whom he is forced to live, but to irreverent Hanna, a little bit his senior, with her enormous talent for making bets and business deals; young Irene, who sparks the imagination of all the kids from the block; the Rabbi, a fanatic Corinthian (soccer team) fan; Ítalo, the son of an Italian involved in student demonstrations; Edgar, the mulatto goalie of the local soccer team, among others. With his new friends, Mauro shares, among many other things, his passion for soccer, his first sexual discoveries and his desire to regain the happiness suffocated by the dictatorship.

In a delicate and very often amusing manner Mauro's adventure is fused into his ancestor's saga, creating a poetic mirror which reflects situations of prosecution, exile and adaptation. In this portrait of Mauro's trajectory and his family history – his parent's and his grandfather's -, the screenplay mixes in an original manner diverse themes which make up the backdrop of the film. In this context, on one hand, there is a large presence of foreign immigrants in São Paulo, which gives it its ethnic and cultural variety, represented by a rich and nostalgic setting of the Bom Retiro district in the 70's where immigrants with different ethnic, religious and political backgrounds, such as Italians, Greeks, blacks and mainly Jews lived. On the other hand, the film salvages the best scenes of the most important plays in the 1970 World Cup, accompanied by all the emotion that the best all star team of all times provided Brazilians with when they won the World Cup for the third time. And, to complete this complex scenario, there is still the oppression and violence of one of the most intense moments in the military regime.

Emotion, humor and sensitivity in the trajectory of a young boy who undergoes his rite of passage surrounded by the magic of soccer, discovering the value of friendship, solidarity, sex and the biggest lesson of all: You can't control each and every move in life like a solitary game of button soccer.

HISTORICAL CONTEXT

The Lead Years

1970, the year Brazil won the World Cup for the third time. While Brazilians got together to watch their all star team win the Jules Rimet Cup for their country on television, the dictatorship was loose on the streets of cities throughout Brazil. In the so called "Lead Years", Brazil was going through the worst years of attempts against civilians' rights and free expression. The military dictatorship, which began with the coup d'etat in March, 1964, overwhelmed all Brazilians and continued until 1985. To insure the established order and combat what was called corruption and subversion as well as to undermine opposition groups which arose in various regions of the country, the military government used repressive tactics. In the so-called "dictator dungeons", any resistance was stifled through prison, torture, assassination and exile.

During the 1970 World Cup, Institutional Act 7 was in force, which, among other measures, suspended all elections until November of that same year. The so-called Institutional Acts were decrees issued during the years following the Coup d'etat and were used as mechanisms to legitimize and legalize the political activities of the military regime, establishing diverse extra-constitutional powers for their benefit.

Accompanying this authoritarian and suppressive legislation of civil rights, the state's political machine was used as an instrument for institutional and political propaganda, to manipulate public opinion, to censure, to torture and assassinate opposition leaders and to revoke the Constitution.

During the military dictatorship, Brazil was governed by two Supreme Commanders and three Generals. The first government was that of Supreme Commander Humberto de Alencar Castello (1964-1967). The second was that of Supreme Commander Arthur da Costa e Silva (1967-1969). And the third belonged to General Emílio Garrastazu Médici (1969 -1974). General Ernesto Geisel was the fourth head of state, governing from 1974-1979. And lastly, General João Figueiredo was in command from 1979-1985. Dissidence continued and promoted terrorist activities, kidnapping, violent holdups, guerrilla warfare (both urban and in the interior), ideological control, torture as well as vindictive activities such as lynching. Meanwhile, the world was divided up into communist and capitalist blocks.

The Bom Retiro District

In the 70's, the Bom Retiro district was a veritable caldron of ethnic groups and cultures. A true example of the miscegenation so characteristic of São Paulo. Besides the immense Jewish community living in the pleasant neighborhood, one could find Italian, Greek and Arabian immigrants, and even Brazilians, all peacefully living together. Today, Bom Retiro has lost the majority of its old inhabitants, who passed on their establishments to Korean businessmen and Bolivian immigrants as well, but it still maintains its commercial characteristics and is one of the largest centers for buying and selling clothing apparel in the country, with people coming from all over Brazil to shop there.

The 1970 World Cup

On the soccer fields, Brazil was going through its moment of glory. During the 1970 World Cup, the unforgettable all star team made up of Pelé, Carlos Alberto, Tostão, Gérson, Rivelino and other aces gave no chance to their adversaries and won six out of six games. In their first game Brazil beat Czechoslovakia by 4 x 1, with goals by Rivelino, Pelé and Jair (2).

Then came the best game of the World Cup. The world champions of 1958 and 1962 defeated England, world champion in 1966, by 1 x 0, goal by Jair. The English goalkeeper, Gordon Banks, defended a head shot by Pelé, worthy of being registered in the annals of soccer history and became the highlight of the game which is considered as one of the most exciting in all world cups.

Soon after, they scored 3 x 2 over Romania (goals by Pelé, 2 and Jair), insuring a first place in their group. During the quarterfinals game, Brazil beat Peru, coached by Didi, by 4 x 2. Tostão was the game's ace, making two goals; Jair and Rivelino made the other two.

In the semifinals, two battles on the soccer field: Italy 4 x 3 Germany, with the game finishing during the supplementary time used to break the tie. And Brazil 3 x 1 Uruguay. A violent game in which Uruguay, with their close defense tactics, upset Brazil's attack and made the first goal. But thanks to a change in tactics, which placed Clodoaldo further infield, Brazil tied the game. During the second half, Jair and Rivelino sent the 1950 world champions packing.

In the last game, Brazil and Italy met to decide who was to definitely keep the Jules Rimet Cup. The Brazilian team defeated Italy 4 x 1 and the Azteca Stadium was invaded by soccer fans. Pelé was awarded a commemorative plaque at the stadium which stated that the player is "an example for all the young people in the world". The Brazilian dream team went down as being the best all star team of all times. Zagallo, the coach, became the first world champion to win both as a player (58, 62) and then as coach (70). The line up of the Brazilian team was: Carlos Alberto Torres (Santos), Brito (Botafogo), Piazza (Cruzeiro) and Everaldo (Grêmio); Félix (Fluminense), Gérson (São Paulo) and Clodoaldo (Santos); Pelé (Santos), Rivelino (Corinthians), Tostão (Cruzeiro) and Jairzinho (Botafogo). Pelé won his third World Cup as a player, a record. Goals in the final game were made by Pelé, Jair, Gérson and Carlos Alberto.

High spirits spread throughout all of Brazil and the triple world cup conquest turned into political propaganda in the hands of the military government. Ironically, years later, the Jules Rimet Cup was stolen from the Soccer Association headquarters in Rio de Janeiro. Legend has it that the cup was later melted for its gold in São Paulo.

The team is considered still today all over the world and officially by FIFA as being the best all star team in the world of all times.

PROFILES

Cao Hamburger (Director and Screenwriter)

The Year My Parents Went on Vacation is Cao Hamburger's second feature-length film. His first was *Castelo Rá-Tim-Bum, The Movie* (1999), which won excellent reviews and was very popular with audiences, both infantile as well as adult. On TV, the director is responsible for successes such as the highly awarded children's series *Castelo Rá-Tim-Bum* (1995), for TV Cultura, which won prizes all over the world and as director in one of the commented *City of Man* series (2004), for TV Globo.

More recently he worked in the creation and direction of the series *Filhos do Carnaval* (2006), produced for HBO. This six episode series tells the story of Anesio Gebara (Jece Valadão), the owner of a Samba School and an illegal "Jogo do Bicho" lottery banker, and his four sons. *Filhos do Carnaval* revolves around the adventures of these four young men up until they find their true calling and place in the world. A saga which only ends in the last seconds of the Carnival Parade in Rio de Janeiro. Considered by critics as the best Brazilian TV program of the year, the series is a result of the impeccable work done by Cao Hamburger and his crew and was nominated for the International Emmy Awards in 2006.

Before his feature films, Hamburger directed several short films for which he was awarded in Brazil and abroad.

Feature Films:

RATIBUM CASTLE, THE FILM - Director, Co-Writer, Co-Producer.

Co-Produced by Columbia TriStar Film, Produced by AF Cinema and Cao Hamburger, 2000

Best International Film - The Chicago International Children Film Festival, 2000

Best Film - Toronto International Film Festival for Children, 2001

Best Film - Le Carrousel International du Film De Rimouski - Quebec, Canadá, 2001

Best Film for Children - Sao Paulo Critics of Art Association, 2000

Most Important TV Series:

FILHOS DO CARNAVAL – Co-creator, Director

Produced by O2 Filmes and HBO, 2006

Nominated in The 2006 Emmy International Awards

Best Television Program of The Year – Critics Association Apca

RATIBUM CASTLE - Co-Creator, Director and Artistic Supervisor

Produced by TV Cultura - 1995

Gold Medal - International Film and Television Festival of New York

Best Children's Program at Prix Jeunesse

DANGER, DANGER, DANGER! - Creator, Director and Co-Writer.

Produced by TV Cultura – 1992

Gold Medal - International Film and Television Festival of New York

Special Prize - NHK

Most Important Short Films:

THE BOY, THE SLUM AND THE PAN'S COVERS

Co-Production Bbc - Ragdoll Co - TV Cultura 1995

Silver Medal - International Film and Television Festival of New York

Best Film, Best Director - Chicago International Children Film Festival

THE GIRL OF THE SCREEN - 1989

Jury Special Prize - Festival Internacional del Nuevo Cine Latinoamericano de Havana

Best Short Film - International Film and Television Festival of Rio de Janeiro – Festrio

FRANKSTEIN PUNK - 1987

Invited to New Director, New Films (New York)

Best Short Film - International Film and Television Festival of Rio de Janeiro – Festrio

Caio Gullane and Fabiano Gullane (The Producers)

After 10 years working as executive and line producers in many important Brazilian productions, Caio Gullane and Fabiano Gullane founded, in 1999, Gullane Filmes, one of today's better known and most respected companies in the Brazilian film industry. In recent years it has produced major successes in both critics and audience in Brazil and abroad. In the year of 2000, Débora Ivanov joined the partnership to improve the company's management bringing even more business opportunities.

Among Caio and Fabiano's works, which have had international repercussion, are "Brainstorm" (Bicho de Sete Cabeças), by Laís Bodanzky, awarded in film festivals in France, Italy and Switzerland in 2002, and "Carandiru", by Hector Babenco, that was in competition for the Palme d'Or at the Cannes Film Festival, in 2003.

With differentiated projects, Gullane Filmes' main goal is combining high artistic and technical standards in its productions in order to bring commercial results and visibility to its partners and investors. Besides cinema, Gullane Filmes has also projects for TV. In this moment it is producing a fiction TV series for HBO and a telefilm for Sony Television channel.

The company is also involved with a social project named "Oficinas Querô", a program supported by Unicef which promotes the social inclusion process of teenagers from the port city of Santos through cinema.

Feature films produced by brothers Caio Gullane and Fabiano Gullane:

- **QUERÔ** by Carlos Cortez, 2007.
Gullane Filmes production.

- **THE YEAR MY PARENTS WENT ON VACATION (O Ano em que Meus Pais Saíram de Férias)**
by Cao Hamburger, 2007.
Co-production between Gullane Filmes, Caos Produções and Miravista.

- **ALL THE INVISIBLE CHILDREN (EPISODE BILU AND JOÃO)** by Katia Lund, 2006.
MK Film's production (Italy), in co-production with Kate Produções and Gullane Filmes.

- **CAFUNDÓ** by Paulo Betti and Clóvis Bueno, 2006.
Co-production between Prole de Adão, Laz Audiovisual and Gullane Filmes.

- **NINA** by Heitor Dhalia, 2004.
Gullane Filmes production.

- **BENJAMIM** by Monique Gardenberg, 2004.
Duetto Filmes' production, in co-production with Natasha Produções and in associated production with Gullane Filmes.

- **STORYTELLERS (Narradores de Javé)** by Eliane Caffé, 2003.
Co-production between Bananeira Filmes, Gullane Filmes and Laterite Producciones (France)

- **CARANDIRU** by Hector Babenco, 2003.
HB Filmes' production, in co-production with Sony Pictures Classics, Globo Filmes, Fabiano Gullane and Flavio Tambellini.

- **BRAINSTORM (Bicho de Sete Cabeças)** by Laís Bodanzky, 2001.
Co-production between Gullane Filmes, Buriti Filmes, Dezenove and Fabrica Cinema – Benetton Group (Italy).

Fernando Meirelles (Co-producer)

Fernando Meirelles is an architect who started to direct independent TV programs in the 80's, TV commercials in the 90's and finally feature-films in the 21st century. His feature films are: *O Menino Maluquinho 2: A Aventura* (1998), *Domésticas* (2000), *City of God* (2002), nominated for the Academy in 4 categories, including Best Director, and *The Constant Gardner* (2004), nominated for the Academy in 4 categories as well. Fernando Meirelles was born and lives in Sao Paulo, Brazil.

Claudio Galperin (Screenwriter)

Claudio Galperin worked on this project since its conception, helping Cao Hamburger in the development of the idea. Claudio also worked in other projects such as the screenplays of the TV series *City of Men* (2005), of the feature-films *Acquaria* (2003) and *Os Xeretas* (2001).

Bráulio Mantovani (Screenwriter)

Oscar nominee for *City of God*

Bráulio Mantovani mastered on feature-films screenplays, but he became internationally known when his adaptation to the screens of Paulo Lins novel, *City of God*, by Fernando Meirelles, was nominated for Best Adapted Screenplay on the Academy, in 2004. Mantovani collaborated with Meirelles on the *Constant Gardner* screenplay, also nominated for the Academy in the same category. Recently, Mantovani worked on the script of *Tropa de Elite* and is currently working on the next projects by Bruno Barreto and Walter Salles.

Anna Muylaert (Screenwriter)

Anna Muylatert has been Cao Hamburger's partner for a long time. With the director, she, who is the director of the awarded *Durval Discos* (2002), collaborated in the projects of the TV series *Castelo Ra-Tim-Bum* (1995) and *Filhos do Carnaval* (2006). Anna is also responsible for the screenplays of the TV series *Mundo da Lua* (1991), by Roberto Vignati and for the feature-films *Desmundo* (2002), by Alain Fresnot, and *Castelo Ra-Tim-Bum, The Movie* (1999), by Cao Hamburger.

Adriano Goldman (Director of Photography)

The Year my Parents Went on Vacation is the third fiction film for cinema by Adriano Goldman. His debut was with *Casseta e Planeta – A Taça do Mundo é Nossa* (2003), by Lula Buarque de Hollanda. Right after came *O Casamento de Romeu e Julieta* (2005), by Bruno Barreto. Before the feature films, he worked in documentaries such as *Gilberto Gil – Kaya N'Gandaya* (2002), by Lula Buarque de Hollanda and *Surf Adventures – The Movie* (2002), by Arthur Fontes.

Daniel Rezende (Editor)

Oscar nominee for *City of God*

After years editing TV commercials and videoclips, Daniel Rezende gained international recognition when his debut work in feature-films, *City of God*, by Fernando Meirelles, was nominated for Best Editing on the Academy, in 2004. From that moment on, Rezende has participated of projects acclaimed by the audience and critics. Following to *City of God*, he edited *Storytellers* (2003), by Eliane Caffé, *Motorcycle Diaries* (2004) and *Dark Water* (2005), by Walter Salles.

Cássio Amarante (Production Designer)

Same Production Designer of *Central Station* (Golden Bear – Best Film)

Pictures, newspapers, magazines, 35mm films and videotapes. The research material for Cassio Amarante to compose the visual identity of *The Year my Parents Went on Vacation* gathered all that. The Production Designer is responsible for projects like *O Casamento de Romeu e Julieta* (2005), by Bruno Barreto, *Behind the Sun* (2001), by Walter Salles, *Onde a Terra Acaba* (2001), by Sérgio Machado and *Bossa Nova* (2000), by Bruno Barreto and Golden Bear winner *Central Station* (1998), by Walter Salles.

Beto Villares (Music)

Just as the 70's Bom Retiro setting, the soundtrack for *The Year my Parents Went on Vacation* is the result of a huge mix of cultures and tendencies. The responsible for that is Beto Villares, who is also responsible for the music of important Brazilian films such as *Menino Maluquinho 2: A Aventura* (1998), by Fernando Meirelles and Fabrizia Pinto, *Behind the Sun* (2001), by Walter Salles and *Lower City* (2005), by Sérgio Machado. In television, he composed the music for the series *City of Men* (2003) and *Filhos do Carnaval* (2006).

Michel Joelsas (Mauro)

Michel Joelsas is 12 years old and was born in São Paulo, where he studies in a Jewish school. Until becoming a part of the cast for *The Year My Parents Went on Vacation*, the young boy had never thought of being an actor. And, to the film crew's surprise, he continues not thinking about it. After the long preparation period and his immersion in the film set, Michel discovered that he wants to be a director of photography. "I just loved messing around with Adriano's (Goldman, director of

photography) things, and I was given various presents, like lenses and even a camera. That's what I want to do when I grow up", says Michel, who, just like his character, is the son of a non-Jewish mother (converted Catholic) and Jewish father. "My father is an orthodox Jew. And I, the opposite of Mauro, studied in a Jewish school and know all the traditions. That helped me a lot at the time to understand what he was going through", says Michel.

Germano Haiut (Shlomo)

Germano Haiut, born in Pernambuco, confesses that it wasn't easy for him to play the role of Shlomo, the sober, however kindhearted, superintendent of the synagogue in Bom Retiro and Mauro's grandfather's neighbor. "I'm really easy to get along with, and like to joke around. There was this one scene where I had to argue, get really mad at Mauro, but I couldn't look at the handsome boy with his blue eyes, so intelligent looking, and feel anything like hatred. I had to do some heavy exercising with myself and count on Cao's patience to be able to do the scene right. I think I managed to do it", says the 68 year-old actor, who likes to reveal that he has had no professional training.

Despite not making a living off of being an actor, Germano has always worked as an amateur and is connected to major theatrical movements which have sprung up in Recife over the last few decades. In the 60's he was part of the Jewish Community Theater in Recife and the legendary Pernambuco Students' Theater (TEP). Conscious of his role as citizen, Germano has participated actively in cultural projects such as the restoration of the Tzur Israeli Synagogue (the Rock of Israel), the first in the Americas, constructed in 1636 during the Dutch occupation of the city, where today is located the Old Quarters of Recife.

Daniela Piepszyk (Hanna)

Daniela Piepszyk is eleven years old and had never thought of being an actress before she heard about *The Year My Parents Went on Vacation*. "I was at school when my teacher commented on the screen tests. I never thought I'd be chosen, but decided to try anyway", says the little girl who sees some similarities, but points out the differences, between her and her character. "Hanna is very clever. I think I'm smart enough, but not as clever as that. I'm more of a pushover. Hanna at times can get pretty mean with the boys, but deep down she likes them", jokes Daniela, who comes from a Jewish family from São Paulo. "That really helped me a lot because I already knew all about the traditions that the movie shows, the festivities, meetings", says the girl with blue eyes and sprightly manners.

Daniela didn't possess the physical characteristics of her character as written in the screenplay, but wound up being the best choice to play Hanna. "Hanna's role was to have been played by somebody older and taller than Mauro. I had thought of somebody completely different. But when I met Daniela, I had to adapt the character, or the image of the character in my head. And it wasn't so hard in the end.

And the chemistry between Michel and her was incredible. They form an unbeatable duo. The choice was perfect. Actually, it wasn't even a choice. Daniela and Michel imposed themselves as Hanna and Mauro", says the director.

Paulo Autran (Mótel) – Special Participation

Graduated in law at the University of São Paulo, Autran made his first professional appearance in the play *Um Deus Dormiu lá em Casa*, in 1949. Considered one of the most important Brazilian actors in activity today, Autran's career was consolidated in the Brazilian Comedy Theater (TBC), where he worked with thespian masters such as Zibgniew Ziembinski and Adolfo Celi. And it was with Celi and Tônia Carrero with whom the actor formed, in the mid 50s, his own theater company. Their first play was *Othello* in the Dulcina Theater. In 1957, for the first time in Brazil, the cast of an entire theatric group traveled throughout Brazil putting on a play. In the 60s, Paulo Autran and his company traveled throughout Latin America, United States and Europe. This same year, in Argentina, he was awarded a prize as Best Foreign Theater Actor. On his return, the group decided it was time to begin new projects. We can mention among the many great names with whom he shared the stage, actors and actresses such as Bibi Ferreira, Flávio Rangel and Karin Rodrigues. In 1964 and 1965, in the middle of the military dictatorship, he participated in the play *Liberdade, Liberdade* (Liberty, Liberty). In 1998, he was awarded the fourth Sharp Award for Theater. He participated in the film *O Enfermeiro*, based on a story by Machado de Assis, and directed by Mauro Faria; filmed *Oriundi*, with Anthony Quinn, and directed by Ricardo Bravo, and began shooting *Memórias Póstumas de Brás Cubas* directed by André Klotzel. In 2000, he was part of the cast in the play *Visitando o Sr. Green*, by Jef Baron, a major success. His latest participation in theater was with the play *Adivinhe quem vem para Rezar?*, Dib Carneiro Neto's first play. Returning to cinema, besides *The Year my Parents Went on Vacation*, Paulo Autran participated in the recent films *A Máquina* (2005), by João Falcão and *O Poeta de Sete Faces* (2002), by Fernando De Barros. The feature film *O País dos Tenentes*, (1987), by João Batista de Andrade, gave the actor the Best Actor Award at the Brasilia Film Festival. During the apogee of Brazilian *Cinema Novo*, Paulo Autran played the part of the remarkable Porfírio Diaz in the classic film *Terra em Transe* (1967), by Glauber Rocha. His first acting roles in cinema were *Apassionata* (1952), by Fernando De Barros, and *Veneno* (1952), de Gianni Pons.

Caio Blat (Ítalo)

Caio Blat never studied drama conventionally, but participated in innumerable amateur and professional plays. He presently is part of the cast of *Mordendo os Lábios*, by Hamilton Vaz Pereira. In cinema, his first film was *Caminho dos Sonhos* (1998), by Lucas Amberg. Last year, besides *The Year my Parents Went on Vacation*, the actor from São Paulo also worked in the still unreleased films *Batismo de Sangue*, by Helvécio Ratton, *É Proibido Proibir*, by Jorge Duran and *Baixio das Bestas*, by

Cláudio Assis. In cinema as well, he played the part of inmate Deusdete in *Carandiru* (2003), the polemic Christiano in the controversial feature film *Cama de Gato* (2002), by Alexandre Stockler and Lula in *Lavoura Arcaica* (2001), by Luiz Fernando Carvalho. On TV, his first participation was in *Éramos Seis*, by SBT broadcasting company. Soon after, on TV Globo, he played a role in *Andando nas Nuvens* and *Um Anjo Caiu do Céu*. The actor is presently involved in the soap opera *Sinhá Moça* where he plays the part of Mario.

Simone Spoladore (Bia)

Playing the part of Mauro's mother and wife to militant Daniel, Bia "takes vacation" with her husband and disappears from her son's life without leaving him a clue as to her whereabouts. "She is forced to do this. But at a certain point, she has to make a choice. She winds up sacrificing herself for her loved ones", says Simone, who, to play the part of Bia, let herself be guided by the rhythm of Michel Joelsas acting. "As Michel is not a professional actor and, because of this, has no acting vices, I let myself be guided by his rhythm, which was very natural". The actress recently played the part of Heloísa in the soap opera *América* (2005), by Glória Peres; and the remarkable Maria Monforte in the *Os Maias* (2001) series, directed by Luiz Fernando Carvalho. Among some of her most recent participations in cinema, Simone played the part of Alaíde in *Vestido de Noiva* (2004), by Jofre Soares, the young orphan Oribela in *Desmundo* (2002), by Alain Fresnot; and Ana in *Lavoura Arcaica* (2001), by Luiz Fernando Carvalho.

Eduardo Moreira (Daniel)

Moreira began his acting career at university with the play *Murro em Ponta de Faca* (1979), at the UFMG Theater. But it was as a part of the Grupo Galpão theater group in which he played his most well-known roles. Among some of his most recent plays we can mention *Romeo and Juliet*, directed by Gabriel Villela; *A Rua da Amargura (14 passos lacrimosos sobre a vida de Jesus)*, also directed by Villela for which he was nominated as Best Actor for the Mambembe and Moliere Awards in 1994. After this he participated in *Partido*, by Cacá de Carvalho; *Um Trem Chamado Desejo*, by Chico Pelúcio and *O Inspetor Geral*, directed by Paulo José.

As director, Moreira's most recent plays are *Primeira Comunhão* (2004), by Fernando Arrabal, *Pic-nic no Front* (2004), by Fernando Arrabal as well, and *O Casamento do Pequeno Burguês* (2006), by Bertolt Brecht. Presently, as actor, he can be seen in the play *Um Homem é um homem*, directed by Paulo José.

The year my parents went on vacation was his first participation in cinema.

INTERVIEW WITH THE DIRECTOR

Despite not being autobiographical, *The Year my Parents Went on Vacation* contains a lot of elements from your early years, your memories, doesn't it?

The film isn't autobiographical, but the screenplay does contain a few of my memories, as well as that of Cláudio (Galperin, with whom the director wrote the screenplay and the development of its first treatments) as well as other people from our team. Pieces of our memories are there. We all worked in tune with our memories. Beginning with the screenplay through to the art, photography direction, etc.

Would you agree that this is a film which doesn't fit in easily with the definitions used for the genre?

Yes, it isn't a genre film. But neither is it a difficult film, it is involving, but ethereal in a certain way. I think that this is one of its interesting factors. If I were to define it, I'd say it was a movie about absence, about solitude and how to make the most of it. A film about overcoming obstacles.

In a way, is it also a film about exile, about vulnerability?

Without getting into much detail. It is a story about a boy exiled in his own country. A boy who, after learning to get along in a new environment, is exiled once again. This facet of the movie deals in a way with the cycles which exist in our lives, the way he learns that life is made up of cycles, that nothing is forever. Mauro says to himself: I came here alone and I managed to survive. It is a rite of passage, a time of discovery. He learns that life isn't controllable, that it isn't like a solitary game of button soccer, where you can repeat the plays, control the results...

And the choice of a Jewish community to serve as the backdrop for Mauro's drama?

For me, the movie deals with the possibilities of different ethnic groups living together as well. Something which is exemplified in the scene of the soccer game between Italians, Jews and blacks. It isn't the main element of the movie, but it is one of its strong points. Along with another strong point in the film which is the fact that Mauro is taken in by the Jewish community, by religious people and is not indoctrinated, not forced to "become Jewish". Mauro's relation to the things around him, his grandfather's apartment is another interesting point. Just like our ancestors' stories are part of our stories, his grandfather's apartment, the different culture is now his, becoming a part of Mauro's life.

Why did you choose the goalie figure?

The film isn't about soccer, but the analogy with the solitary goalie is nice. I used to be a goalie and I felt it myself. The goalie is the odd guy on the team, the only one who catches the ball in his hands, who doesn't attack, doesn't make goals, defends, who sometimes becomes a hero, but a player who can't fail, because if he does, he becomes one of the bad guys. It isn't easy being a goalie. There's

this saying in Brazil which says: The goalie's life is so hard that not even the grass grows where he plays.

You have a lot of experience directing kids. How was it directing Michel Joelsas (Mauro) and Daniela Piepszyk (Hanna)?

Michel and Daniela are incredible. Patrícia Faria, our casting director came back in a daze after her first visit to their schools. She couldn't believe how smart, well-behaved, interested they both were. Michel has incredible timing. He works in a frequency which helped him get through the whole movie. He is in 99% of the scenes, but doesn't weary the spectators because he is always in a very cool, easy-going, cinematographic frequency, with his emotion in his eyes. Daniela is very charismatic and talented. They are both born actors.

Which cinematographic references inspired you the most in making *The Year my Parents Went on Vacation*?

I have pretty broad cinematographic influences. I like almost all good movies, which serve as food for thought, coming from different styles and genres. I think you could say it is a characteristic of my generation. I'm a big fan of Kubrick, Sergio Leone, Fellini, Spielberg, Chaplin, Kusturica, Japanese films, contemporary Argentine, Wim Wenders, Fernando Meirelles... I'm a big audiovisual mixing pot. But, with so many references, I try to find my own style, decanting and researching that which is most personal in different styles and narratives.

In this film I was after a more intimate frequency in everything. I tried to conduct the orchestra to play a pianissimo. In all the different segments of the film. In the acting, art direction, in the camera's language itself, editing, etc. We tried not to stray from the frequency of the story we were telling, the cadence of the emotions that the characters were living. We didn't want anything in the film to jump out on spectators, to stand out from the rest, to stand out in the story. I think the whole crew understood this and dove headfirst into this universe we were creating.

Did the choice of the camera's position contribute to this "fantasy" environment?

Yes. It's in the camera, which isn't cold and impersonal; it emanates heat to the spectators. There is a certain subjective air which provides the film with a testimonial tone, it's not a flat camera. This began in *Filhos do Carnaval*, in which I also worked with Adriano Goldman (director of photography and camera).

And how did you pick the people to work with you in *The Year...*?

Well, they say that 90% of the director's work is choosing his team and cast. I agree with this. I handpicked my crew. I had already worked with most of them before, and those who were with us for the first time caught on really quick. Making films is crew work, and I really like the whole process. And the team has to be as involved as I myself am in the project, as it is together with them that I discover

just what the film that we're going to make is like. And, in an analogy with soccer, I had a first class team and we all played to the same tune.

How do you feel about being in the Berlinale Festival?

First of all, I'm very honored and proud to be in the Berlinale, one of the most important Film Festivals in the world. And for many reasons, I am very happy with the opportunity of starting the international career of "THE YEAR..." in the city of Berlin.

With my ancestors coming from Berlin, to me, it is like closing a cycle of an immersion into my father and grandfather's culture. My father comes from a Jewish Berliner family but my mother is from a Catholic Italian family. Like Mauro, the main character in the film, my life has always revolved around dealing with differences, one of the film's subjects and very appropriate nowadays.

I don't think there could be a better place than Berlin for touching on this theme, a city known for its cosmopolitan and tolerant society in the 19th Century, and one which suffered through the horrors of both World Wars, and then, true to its vocation, broke down the wall and became once again one of the most important cities in the world in terms of culture and knowledge.

This is another point of contact between the city and the film, the cold war which split the city in two and led to Mauro's condition as an exile. It is interesting how this little boy's life was totally affected by the world situation - in a peripheral country, in a small community, so far away from the big decisions.

PRODUCERS' TESTIMONIAL

Ever since *Castelo Rá-Tim-Bum – The Movie*, we had thought of working with Cao Hamburger again. But we wanted to make a creative movie, make the right choices. And when we came to the conclusion that the film would be *The Year my Parents Went on Vacation*, we felt sure we were making the right choice. The film's merit is found in its team, its cast, the natural way in which it was made and, most of all, the talent and audiovisual capacity of Cao. It is a project which tests our versatility, taking us to the limits of our production process. It is a challenge, a project which we dedicated a lot of care to from the start, ever since the screenplay's first treatment. Besides its career in Brazil, it has the potential to have a good career abroad.

Cao Hamburger, in this movie, proposes a type of cinema which is not very common in Brazil. It has a very original point of view, putting the child in the foreground. It is a story which also touches on the family, on the dis-structuring of this family, like so many others which suffered during the dictatorship.

Location production is a chapter in itself. Production designer Cassio Amarante did a wonderful job. The location in Campinas (Upstate São Paulo) was a real find. After insisting incessantly to find an ideal location in São Paulo in Bom Retiro where the story takes place, production found it in Campinas, where, contrary to that which usually happens in the capital city, the buildings and older constructions still had their original facades. The result is extremely natural.

The same can be said for director of photography, Adriano Goldman. The lighting and camera work give the film an extraordinary visual effect. Excellent as well was the work done by editor Daniel Rezende. Even though not accompanying shooting on location, he understood exactly what the film proposed. Rezende expresses the sentiments of Cao Hamburger perfectly. And lastly, the music by Beto Villares foregoes major comments. It is impeccable as well, it provides the film with both elegance and a definite Brazilian undertone.

Making movies is a lot of work. To make them well demands extra care. To film an epoch story demands even more work. This is a film you would not expect to see coming from Brazilian filmmaking. It is a film that you would expect to see made in Europe, Argentina, but still very Brazilian. We bet on this trajectory and believe it to be an original one. We need to make the world understand that Brazil does not only produce films about misery and the *sertão* (dry interior of Brazil).

CAST

MAURO - Michel Joelsas

HANNA - Daniela Piepszyk

SHOLOMO - Germano Haiut

BIA - Simone Spoladore

ÍTALO - Caio Blat

DANIEL - Eduardo Moreira

IRENE - Liliana Castro

EDGAR – Rodrigo dos Santos

MÓTEL - Paulo Autran

CREW

DIRECTOR - Cao Hamburger

PRODUCERS - Caio Gullane, Cao Hamburger and Fabiano Gullane

CO-PRODUCERS – Daniel Filho and Fernando Meirelles

EXECUTIVE PRODUCERS - Caio Gullane, Fabiano Gullane and Sônia Hamburger

ASSOCIATE PRODUCERS – Débora Ivanov, Paulo Ribeiro and Patrick Siaretta

ORIGINAL STORY - Cao Hamburger and Cláudio Galperin

SCREENPLAY - Cláudio Galperin, Bráulio Mantovani, Anna Muylaert and Cao Hamburger

DIRECTION OF PHOTOGRAPHY - Adriano Goldman

PRODUCTION DESIGN - Cássio Amarante

EDITING - Daniel Rezende

MUSIC - Beto Villares

SCREENPLAY COLLABORATION - Adriana Falcão

DRAMATURGICAL SUPERVISION – Chris Riera

COSTUMES – Cristina Camargo

MAKE-UP - Anna Van Steen

SOUND – Romeu Quinto

SOUND DESIGN – Alessandro Laroca

SOUND MIX – Armando Torres Jr.

CASTING - Patrícia Faria

CAST COACH - Laís Correa

POST-PRODUCTION – Alessandra Casolari

MARKETING – Manuela Mandler

LINE PRODUCER – André Montenegro

CO-PRODUCTION - Globo Filmes, Lereby, Teleimage and Locall

PRODUCTION - Gullane Filmes, Caos Produções and Miravista