



THE WEINSTEIN COMPANY

and

Costa Films

In association with the Latin American Film Company

Present

# **ELITE SQUAD (TROPA DE ELITE)**

A film by José Padilha

**Winner: Golden Bear 2008 Berlin Film Festival**

Running time: 115 minutes

Rated R by the MPAA

**Press Contacts:**

NY: Katie Munson

646-862-3827

[katie.munson@weinstein.co.com](mailto:katie.munson@weinstein.co.com)

LA: Liz Biber

323-207-3180

[liz.biber@weinsteinco.com](mailto:liz.biber@weinsteinco.com)

Regional: Erin Orr

646-862-3810

[erin.orr@weinsteinco.com](mailto:erin.orr@weinsteinco.com)

International:

London: Suzanne Noble

+44 207-494-6193

[suzanne.noble@weinsteinco.com](mailto:suzanne.noble@weinsteinco.com)

Los Angeles: Jill DiRaffaele

323-207-3092

[jill.diraffaele@weinsteinco.com](mailto:jill.diraffaele@weinsteinco.com)

## **ELITE SQUAD (TROPA DE ELITE)**

### **Synopsis**

ELITE SQUAD (TROPA DE ELITE) is an intense and astonishing look at Rio de Janeiro's notorious favelas, the volatile slums on the edge of the city. The film is set in 1997 and presents an intimate look at the city's vast and intricate web of corruption.

Drug trafficking militias have virtual control within the favelas while the police run their criminal enterprises outside. The elite BOPE force (State Police Special Operations Battalion) combats drug trafficking –keeping order has its price though and their actions make it difficult to distinguish right from wrong and justice from revenge.

BOPE Captain Nascimento (Wagner Moura) is facing a crisis: in addition to the pressures of fighting within war zones, the Captain must find and train his own replacement so he can escape the day to day violence and be close to his wife who is about to give birth to their first child.

Two of the force's newest recruits, Neto (Caio Junqueira) and Matias (André Ramiro), are childhood friends: one is quick on the trigger to maintain order and the other refuses to compromise his ideals. Together they are the perfect replacement. Alone they may not have what it takes to survive.

Directed by José Padilha, (BUS 174), and written by Padilha, Academy Award® nominated writer Bráulio Mantovani (CITY OF GOD) and Rodrigo Pimentel, comes the controversial film ELITE SQUAD (TROPA DE ELITE). It is based on accounts from Pimentel's 19 years as a military police officer and BOPE Captain.

## ELITE SQUAD (TROPA DE ELITE)

### Long Synopsis

*“In Rio, I only see shades of gray. Nothing is black or white and nothing is what it seems.” -- Director José Padilha*

It's 1997 in Rio de Janeiro and corruption is the law. Hundreds of thousands live in favelas – the slums. These renegade suburbs are where the poorest of the poor live. Drug trafficking militias have complete control within the favelas while the Police run criminal enterprises outside. In 1997's Rio being an honest cop makes you a target for both.

ELITE SQUAD (TROPA DE ELITE) is an intense and astonishing look at the never before seen side of Rio's notorious favelas from the viewpoint of the police. Neto (Caio Junqueira) and Matias (André Ramiro) are two rookie cops who are learning quickly how detrimental honesty and idealism can be to their careers. Neto is overly eager to make his mark and quick to learn some short cuts. Matias is motivated by social responsibility and studying to become a lawyer but must hide his job from the rich college kids he befriends. These students, who live far from the slums, are also entrenched in the drug trade – as users and dealers.

Captain Nascimento (Wagner Moura) is part of Rio police's elite squad - BOPE soldiers handpicked and rigorously trained. In addition to the pressures of fighting within war zones, the Captain must find and train his own replacement so he can escape the day to day violence and be close to his wife who is about to give birth to their first child. He struggles with the duty to his unit and his responsibility to his family to the point where both may become casualties.

When Neto and Matias are engaged in a gunfight deep within the Turano favela, the elite squad enters to clean up. Upon witnessing the skill and dedication of the squad, Neto and Matias are eager to leave the corrupt police force and serve with honor and dignity. They survive boot camp under the command of Captain Nascimento and become part of his special operations unit. Here justice and violence are inseparable and consequences of their decisions endanger their lives.

Nascimento is chosen to lead a team of soldiers who must take on the mission of “securing” the Turano favela for a reason that he considers completely senseless. He knows going in will ignite a war and he may not make it out.

The Squad engages in the same brutality as the drug traffickers in order to root out the suppliers and eradicate the drug lords. It becomes increasingly difficult to distinguish right from wrong and justice from revenge. Everyone has distinct motives but must move towards the same goal. When the situation explodes everyone is caught in the crossfire and no one is innocent.

From José Padilha, director of the acclaimed documentary BUS 174, with the collaboration of the Academy Award® nominated writer Bráulio Mantovani (CITY OF GOD), comes ELITE SQUAD (TROPA DE ELITE), based on the true accounts of Rio de Janeiro's finest. The film stars Wagner Moura, André Ramiro, Caio Junqueira, Milhem Cortaz, Fernanda Machado and Maria Ribeiro.

## ELITE SQUAD (TROPA DE ELITE)

### Cast

WAGNER MOURA	Captain Nascimento
ANDRÉ RAMIRO	André Matias
CAIO JUNQUEIRA	Neto
MILHEM CORTAZ	Captain Fábio
FERNANDA MACHADO	Maria
MARIA RIBEIRO	Rosane
FÁBIO LAGO	Baiano
FERNANDA DE FREITAS	Roberta
PAULO VILELA	Edu
MARCELO VALLE	Captain Oliveira
MARCELLO ESCOREL	Colonel Otávio
ANDRÉ MAURO	Rodrigues
PAULO HAMILTON	Soldado Paulo
THOGUN	Cabo Tião
RAFAEL D'AVILA	Xuxa
EMERSON GOMES	Xaveco
PATRICK SANTOS	Tinho
ERICK MAXIMIANO OLIVEIRA	Marcinho
BRUNO DELIA	Captain Azevedo
ANDRÉ SANTINHO	Tenente Renan
RICARDO SODRÉ	Cabo Bocão

### Filmmakers

JOSÉ PADILHA	Director
BRÁULIO MANTOVANI	Screenplay
JOSÉ PADILHA	
RODRIGO PIMENTEL	
JOSÉ PADILHA	Producers
MARCOS PRADO	
JAMES D'ARCY	Co-Producers
ELIANA SOÁREZ	
PEDRO BROMFMAN	Music
LULA CARVALHO	Director Of Photography
DANIEL REZENDE	Editing
TULÉ PEAKE	Production Design
CLÁUDIA KOPKE	Wardrobe
PHIL NEILSON	2 <sup>nd</sup> Unit Director
BRUNO VAN ZEEBROECK	Special FX Coordinator

## ELITE SQUAD (TROPA DE ELITE)

### About the Production

Since 1997, when José Padilha founded his production company Zazen with close friend Marcos Prado, all of their projects – either because of quality or thematic – have been seen and studied by judges, lawyers, students and other academic groups as an instrument in the discussion of social reform. ELITE SQUAD (TROPA DE ELITE) has ignited controversy internationally and was Brazil's top-grossing local film in 2007. Even before it was released in theatres, it was on its way to becoming a cultural phenomenon, having reportedly been seen by more than 11 million Brazilians, due to a pirated DVD version.

The idea for ELITE SQUAD (TROPA DE ELITE) came about during the making of Padilha's internationally acclaimed documentary, BUS 174 in 2002. That year there were several urban-violence films released. "Filmmakers and critics across the country began talking about how this theme had been too overdone," explains Padilha. "But this kind of cinema, so far, had only shown these stories from the dealers and marginal characters' points of view – they never saw it from the police standpoint. I don't think you can talk about violence in Brazil without taking that perspective into account. It's not a mere detail - it's one of the most important factors in this issue."

Padilha continues, "The film is about the hypocrisy that we are surrounded by in Rio de Janeiro, which is subjacent to the violence. Nothing is thought through – everyone acts hastily - if you want to help kids in a favela, you have to befriend drug-trafficking criminals. In order to do some good, you have to take a dubious path; an honest cop wants to clean-up his battalion, but in order to do this he needs to go out on the streets and get some money, because the force doesn't have any; or you want to be a BOPE officer and enforce the law, but you're gonna have to kill a lot of people along the way because they're heavily armed. Everything is a shade of gray – nothing is just black or white. Everyone lives in this gray world as if it were normal. These are the quotidian details of our society, of the war in which we live."

In 2004 he spoke with screenwriter Rodrigo Pimentel and they began working on the script. "Without Pimentel, this project would not exist – a large part of what is in the storyline comes from what he went through first as a military cop and then as a BOPE soldier," notes Padilha.

"When José asked me to do this, I thought he was going nuts – seriously crazy! I told him that no one had ever made a film that had caricatured the Brazilian police. The script was full of this – officers with their shirts open, privates wearing gold chains around their necks, even the drug lords were depicted as walking around armed to the teeth - all false portrayals," says Pimentel. "I said I would do it under my conditions. I showed him some films that were very close to my reality, like Ridley Scott's BLACK HAWK DOWN for instance. I made sure that the actors were going to go through a rigorous training camp. And, José guaranteed this to me," he adds.

Although the script had garnered much attention, Padilha brought on Bráulio Mantovani. “We still needed a professional who could polish up the script, so I put on board, in my opinion, Brazil’s best screenwriter and one of the best in the world.” Padilha admits working with Mantovani was quite an eye opener. “I learned from Bráulio that I had no idea how to write. I had taken three months to do the same treatment that he did in two weeks – and he did it much better!” Mantovani’s first feature screenplay, CITY OF GOD, received an Academy Award® nomination.

The process was an interesting collaboration that completely redefined the narrative. “I signed on to the project as a script doctor. I was quite impressed by the first draft that I read,” explains Mantovani. “There was something in it that had a lot of potential. I gave my opinions and José and Pimentel who would go back to work on subsequent drafts. Becoming more hands on we all went over the entire script, polishing it up, and in the process we ended up restructuring the narrative - and we did this again in editing. After seeing Wagner Moura’s extraordinary performance, we decided to change the focus of the story to be told from Captain Nascimento’s point of view,” he adds.

“ELITE SQUAD (TROPA DE ELITE) illustrates a reality that we assume exists; one that we can almost grasp but is extremely difficult to decipher. José Padilha is a courageous and determined man, and has succeeded in making a great film,” says Moura. Padilha returns the compliment, “The grandeur of Wagner’s acting skills was able to transform certain 20-second scenes into fantastic sequences that would last three full minutes.”

Moura’s rapid ascension to stardom has transformed him into one of the most sought after actors in Brazil. He starred in; Cacá Diegues’ GOD IS BRAZILIA; Hector Babenco’s CARANDIRU; Vicente Amorim’s THE MIDDLE OF THE WORLD; and Sérgio Machado’s LOWER CITY.

ELITE SQUAD (TROPA DE ELITE) was especially captivating for Moura who was equally impressed with the writers. “The script just floored me!” he admits. “I saw something really explosive about it, revealing truths never told, sights never seen. No one had ever exposed the entrails of such an important institution like the military police, and at the same time it is so abandoned. The film really shows how I feel - that everything is so messed up!”

Moura previously played extremely violent and difficult roles. His role in ELITE SQUAD (TROPA DE ELITE) was particularly daunting. During the twelve weeks of shooting he found the portrayal of violence and volatility was not something he could leave on set. “I became saturated by the violence, by the constant brutality, and that stays with you,” admits Moura. “It was always a blessing to arrive home at the end of the day! My wife had just given birth to our son, Bem. Every day that I had off, I would just sit there with him, and try to relax.”

At first, Moura thought he was too young to play the part of Nascimento. Caio Junqueira on the other hand fought to play, Neto, a younger character than him. “Initially they thought that I was too old to play a rookie cop, so I ended up reading for the role of Captain Fábio,” he admits. “I really identified with Neto’s character. I felt a spectacular surge of emotion playing that part,” he adds.

For André Ramiro, getting the role of André Matias changed his life completely. Prior to this film he was a movie theater usher in Rio's posh South District. After getting called back from a casting session, he left his job immediately. The magnitude of what he was getting into hit him months later. "I only began to realize what was happening when we started to rehearse at Fátima Toledo's acting workshop," he admits.

One of the running jokes on the set was to say that Fátima Toledo was the BOPE of the acting coaches. "One of the BOPE instructors told me that not even his own officers would do to their trainees what [Fátima] does with the actors," Padilha reveals.

He explains, "I wanted her to prepare the actors so that they could give *real* performances, as if they were characters in a documentary. We split up the characters into four groups: the BOPE soldiers; the military cops; the dealers; and the college kids. Each group was made up of actors and people who had never acted before. In the drug dealer group for instance, most were ex-soldiers in the drug trade that today have become rappers. We rehearsed each group separately. The idea was for the characters to go through two types of triage: Fátima's workshop and real life."

Filming was very demanding for both the inexperienced and seasoned actors. "They went through a two-month workshop where they worked on honing their improvisational skills, that later began to focus in a certain direction. I asked that Fátima not accompany me during the shoot, so that I would be able to change the text on-set, and sometimes be free to change entire scenes on the spot," states Padilha.

Padilha did just that. This strategy paid off in many ways. "Sometimes we would have a problem where the actor was not really clicking with the non-actor in a scene. I would whisper for the actor to change his or her line and the non-actor would be forced to improvise. This would intensify the scene, making it more real," he explains.

Fátima's technique is polemical, but it works. It's evident in the films she has worked on, like *CITY OF GOD*. "It was the best option for the way I wanted to do this film - using hand-held shots and actors who were not aware of, (and therefore restricted by) the script," points out Padilha.

He singles out Fernanda Machado (Maria) as an integral part of this process. "She really helped me with this, laying out booby-traps for the non-actors to maneuver around. I would provoke André Ramiro (André Matias) to give her an unscripted answer. Since Fernanda is quite skillful, we were able to create an unfettered environment, rich with improvisation. Thanks to our super-agile camera crew, we were able to capture entire sequences in that way, on the spot, like John Cassavetes."

Practically overnight Machado was playing the part of Maria who runs a NGO (Nongovernmental Organization) in a drug-traffic-controlled favela and unknowingly dates a cop, André. "I was on the road with a play and I hurried back to Rio as soon as I heard the news. The next morning I was thrown into Fátima Toledo's workshop. It was grueling, but extremely rewarding. I dug deep, and just let myself go - it was a visceral experience," says Machado.



As formidable as the method was, the actors enjoyed the experience. “I had never worked on something with so much freedom and now I really miss that,” remarks Machado. “I would surprise André and vice-versa, it became like a game between us.”

Maria Ribeiro, who plays Nascimento’s pregnant wife, used her own methods to really connect with her character. “I concentrated on transforming myself into a woman who would do anything it takes to save her marriage. My trajectory in this film is quite different from that of the others.” Maria is director José Padilha’s cousin but did not bypass the casting process. “I auditioned, and they chose me.” And how was it to work with Padilha? “I was shocked, in the best sense of the word. This is my sixth feature, and I had never been on such a good-natured set. It was liberating. I think it was also a survival tactic, because the film’s thematic is so intense,” she notes.

The intensity was not limited to when the cameras were rolling. A grueling boot camp was essential. With writer Pimental, the former police officer and BOPE soldier on set, anything unauthentic would immediately be noticed. Junqueira remembers, “We were taught everything – from the theoretic ideas behind being military police officers to physical warfare tactics taught by BOPE personnel, which was insane! Two weeks in boot camp in the middle of nowhere with six BOPE officers teaching us to shoot on target, get beat up and how to defend ourselves. We walked through dirt trenches. We ate mud. Whoever couldn’t take it was out – and that was it, just like in the real training course,” Junqueira adds.

Moura concurs, “It was like nothing I had ever witnessed! BOPE trained us as if we were actually going to put on their uniforms for life. They had never done anything like this either, but they strove for perfection, they were really tough!”

“We would run in perfect alignment into the favelas – not even an elbow would be out of place.” Moura continues, “Sometimes, when we would be way in the background, a soldier would come over and adjust a detail or two. The training was really, really crazy. To this day, the soldiers on my team still call me Captain!”

“The BOPE soldiers are really proud of that, they really pulled us together and made us a cohesive unit,” Moura adds. The soldiers weren’t the only ones giving orders. Moura had an added element. The trainers would yell, “You are the Captain. Yell at Caio and André as they eat their lunch off of the grass and mud!” remembers Moura. It’s an experience no one will forget.

Writer Rodrigo Pimentel was a military police officer for twelve years and served seven more as a BOPE Captain. “It’s the greatest thing on earth to be part of that select few. If you want to punish a BOPE official, all you have to do is take his badge away,” he admits. “The pride that you feel when you are a part of a group of people whose main discourse is to weed out the corruption that is plaguing today’s society – it’s marvelous. To be a BOPE officer is to *become* bulletproof. We are the cops that have the highest esteem for one another and for ourselves. We make the exact same amount of money as the regular military cops, but we have our dignity intact,” he declares.

Understandably, the military police reacted strongly to the film. Padilha, as is customary, approached them before filming. “Generally, you have to request a no objection waiver from the precinct that oversees the area in which you are shooting. In our case, they wouldn’t sign it,” he says. “I looked at that as one more form of hypocrisy. I thought, ‘There is no censorship in Brazil?’ What the cops need to evaluate is if it is safe for citizens to go up there and shoot,” says Padilha.

In the end some open-minded military police officers won over the intolerant ones. The initial resistance ended when everyone understood that the film was not an adaptation of the book of the same name. They presented the copyright for the book and another one for the script. “When the approval came in from the higher ranks the cops started collaborating with us,” notes Padilha.

“We were always working on the edge of danger, dressed as cops inside the favelas,” says Junqueira. “We had to wear vests with ‘FILM CREW’ written on them over our uniforms while the cameras weren’t rolling, but it was still very intense with the dealers watching us. Then one day all of the weapons were stolen. Wagner Moura, André Ramiro and I had left the car for only a minute before it was taken!”

The robbery of the weapons paled in comparison to the kidnapping that accompanied it. Padilha explains, “The film had to face the reality with which it was dealt. It became, essentially, a victim of its own thematic. When one of our vans was sequestered, with crewmembers and most of the weapons we used as props inside, it took us two hours to find out what had happened. It was an insurmountable amount of stress for me. Part of my crew had been taken by force by criminals armed with hand-grenades and AR-15 rifles! When the van and crew reappeared unharmed, thank God, I had another huge problem to face: ‘How do we go on from here?’” First of all, we had no weapons to shoot with.”

Moura adds, “After our weapons were stolen we insisted on shooting at the Prazeres favela in the Santa Teresa neighborhood. The drug-lord cornered José and I for a talk. He was convinced that the cops were going to invade his territory for our sake, as they did in order to investigate the previous theft. In the middle of his tirade he demanded to know if we had brought a police officer into the Babilonia favela and cited a specific scene. He ordered one of his men to bring us a newspaper where it said that one of the suspects in the weapons theft was from his territory. I radioed over to our contact at the Neighborhood Community Center, but the guy wouldn’t answer me. Then the drug lord said to us: ‘Let’s take a walk.’ So here I go with José and our set-manager Perigoso, walking towards the woods. I started hearing a ringing in my ears – it was the adrenaline pumping through my veins. I thought to myself, ‘is he just going to kill the three of us?’ This is going to be a huge problem for him if he does.” Moura continues, “Suddenly, after trying our contact on the radio for the umpteenth time, he answers and comes immediately to our aid. That was one of our most intense moments.”

The cops had gone up into the favela to investigate the carjacking, making that location unusable. “I had to deal with many difficult moments. There was a shoot-out when we were striking our set in the Prazeres favela and one of my crew was almost hit. That got me thinking, ‘If I push my luck and go back up there, I’m going to die,’” reveals Padilha.

“A few people did end up leaving, even though they had bulletproof vests. The film was too dangerous for them. It’s an extremely volatile situation...everything is a victim of hypocrisy in this city and the film crew was not able to overcome that either,” Padilha admits. “We told the heads of the Community Centers in the favelas that we wanted to shoot there, knowing that they would have to strike a deal with the drug-trade that occupied their area.”

“When our weapons were stolen, the dealers of other favelas said: ‘wait a minute – the cops invaded the communities where you’ve been shooting, how do we know that they’re not going to come up here?’ Rafael Salgado, my first assistant director, was a key player in re-organizing the crew. It was surreal. I went through five-straight sleepless nights. We stopped shooting for ten days!”

“The crew became uncertain and anxious, asking me for some sort of guarantee,” Padilha notes. “This is Rio de Janeiro – there are no guarantees.” With that they banded together. “With the constant pressure hanging over all of us we ended up reinforcing our cohesive unit that ultimately took those risks because it understood the importance of the film.”

“A lot of my colleagues have told me that no Brazilian film crew has ever been subjected to so much pressure. Those people just kept on working strong, supporting me, going along with shooting in places that even the production management didn’t recommend. I saw a lot of courage in the making of this film,” Padilha says with pride.

“The college student and the NGO worker have to live side-by-side with the drug trade and BOPE have to fight and protect all of it. Also, to those university students, it’s cool to smoke pot – they don’t think about the fact that they are financing the same guns that are used to retaliate against the cops that are there to protect them. The conflict between the different codes of ethics within these social groups and the hypocrisy are what is subjacent to the violence,” notes Padilha. “The film is looking at this situation from the outside, through the eyes of an intelligent man, one who understands it and wants out. The film itself does not agree with Nascimento’s position. What the film *does* want to propose is this: Look at what situation we are living in here. Let’s really think about this,” remarks Padilha.

Padilha chose a point of view that was similar to that of Pimentel and to other officers. “There is an extreme amount of cynicism in the police force. They say, ‘your film is awesome, but let’s pretend that cops don’t act in that way because I am one of them.’ My film is about an incompatibility between different social groups. In the film, the military police thinks that corruption is normal,” he notes.

Fueling the corruption were the low wages. The cops found it difficult to fathom why BOPE soldiers would risk their lives by going up to the favelas to kill drug dealers. “To BOPE officers, who do not tolerate corruption, the military cops are almost one more enemy,” explains Padilha.

Pimental admits there have been some improvements since his days on the force. “A captain would make around \$270 (US) per month. Now it’s about double that. A private nowadays makes about \$440 (US). At that time, BOPE had one hundred and twenty men in operation, now there are more than four hundred employed. They’re twenty to twenty-eight-year-olds and super accelerated, because the training course basically brainwashes them, so that they begin to think of themselves as super-heroes. It’s a strategy: if they don’t feel like super-men, they won’t go into a favela under-fire, it wouldn’t work out that way,” he reveals.

How much has the situation changed since 1997? Pimental says, “I know that the same old mistakes are still being made. The drug-trade is anarchical and unpredictable. The worst conflicts that the press talks about are between drug-run gangs. That’s why we went through what we did during the shooting.”

An Amnesty International Study (Brazil: From burning buses to special armored vehicles: the search for human security, May 2, 2007) reports, “Dependence on heavy-handed policing coincided with the sudden and dramatic rise in killings by police officers in situations officially documented as ‘resistance followed by death’ or ‘records of resistance.’ Killings rose from 300 in 1997 to 1195 in 2003 and 1098 in 2005.”

Among the few successes that the police force has celebrated, there are dozens of failures. “If any police operation becomes the cause of a stray bullet, an innocent victim, or the closing of schools and stores in the neighborhood for days on end – it’s just wrong. Of course it’s still important to incarcerate criminals in order to provide safety to the population. In law enforcement today this philosophy still has not been implemented,” Pimentel contends.

In May 2006, President Luiz Inacio Lula Da Silva responded to an outbreak in violence by blaming the people not the politics. “What will solve the problem is each one of us looking at what happened in Rio de Janeiro and not blaming the state government, the President of the Republic, or the Mayor of the city, because what is happening is the result of historical errors, accumulated by Brazilian society as a whole,” he declared.

In October 2006, President Da Silva was elected by a landslide to a second four-year term despite a series of corruption scandals.

Although there is hope that the President will make good on his promises to make public security one of his main focuses, the 2007 Amnesty report concludes, “In Rio de Janeiro long term political negligence has allowed powerful vested interests to control events and quash reform. Profound corruption and criminality within the state’s police and prison systems have blocked any meaningful, structural change to public security policy. What has emerged is a complex mix of criminal, police and para-police violence. The city’s most marginalized communities have never appeared so bereft of protection or abandoned by the state.”

“People have to understand what the film is telling us,” Junqueira says. “The movie was already so talked-about during its production. By the time they finished editing, the public’s curiosity was already at its boiling point – and then it just exploded,” he notes.

Moura believes the film can be a catalyst for change. “There are those who don’t believe that, but not me. A film that generates such a large-scale discussion as this one, can only lead to some good. It’s making people think about the chaos we are living in. We are all victims in this story, but the people who are most harmed by this society are the simple workers and their families that live under the terrorist regimes that control the favelas.”

“I make films so that a transformation and discussion can occur. What’s the point of making any other type of film?” Padilha asks. “I made a film that mirrors a reality. The highest ranks of the police force have already given feedback recognizing that the film speaks the truth. My beef is with hypocrisy. I have no qualms about going against that,” he concludes.

**U.S. DEPARTMENT OF STATE**  
**2006 Country Report on Human Rights Practices**  
**BRAZIL**  
**Released March 6, 2007**

- There continued to be a high rate of police killings.
- Reports from the Center for Studies of Security and Censorship (CSSC) at Candido Mendes University estimated that approximately 3,000 persons were killed by police in Rio de Janeiro State during the year.
- Although the law prohibits torture and provides severe legal penalties for its use, torture by police and prison guards remained a serious and widespread problem. Federal, state, and military police often enjoyed impunity in cases of torture, as in other cases of abuse.
- According to the nongovernmental organization (NGO) Global Justice (GJ), the main human rights' problem in Rio de Janeiro State was police violence and impunity. In many cases police officers employed indiscriminate lethal force during apprehensions. In some cases a person's death followed harassment and torture by law enforcement officials.
- The law prohibits arbitrary arrest and detention; however, police continued at times to arrest and detain persons arbitrarily. The law limits arrests to those caught in the act of committing a crime or those arrested by order of a judicial authority.
- While the justice system provides for an independent civil judiciary, courts were overburdened with significant backlogs, and sometimes could be subject to corruption, political influence, and intimidation. Citizens have access to bring lawsuits before the courts for human rights violations.
- Privately owned newspapers, magazines, and a growing number of online electronic publications vigorously reported and commented on government performance. Both the print and broadcast media routinely discussed controversial social and political issues and engaged in investigative reporting.
- The law provides for freedom of assembly and association, and the government generally respected these rights in practice.
- Ethical behavior of public figures continued to be a major issue during the year. The NGO Transparency International's index indicated a serious and deteriorating perceived corruption problem.

The entire report can found at: <http://www.state.gov/g/drl/rls/hrrpt/2006/78882.htm>

## **ELITE SQUAD (TROPA DE ELITE)**

### **Cast**

#### **WAGNER MOURA / Captain Nascimento**

Born in Rodelas, in the State of Bahia, in June 27, 1976, Wagner Moura has a degree in journalism, from Federal University of Bahia. He started his career working with a group of friends in press relations and later hosted a regional TV show. He attended a local theatre course and revealed himself as a skilled actor.

Wagner has appeared in more than ten films, two soap operas, a short-series and several television programs. For TV Globo, the major Brazilian network, he played the famous villain Olavo Novaes in soap opera PARAÍSO TROPICAL. He also appeared in JK (miniseries), PROGRAMA NOVO and SEXO FRÁGIL.

In theatre, he acted in seven plays including “Dilúvio em tempos de seca,” “Os Solitários” and “A Máquina.”

His films include; Ó PAI, Ó, directed by Monique Gardenberg; CIDADE BAIXA, directed by Sergio Machado; CARANDIRU, directed by Hector Babenco and Walter Salles’ ABRIL DESPEDAÇADO.

#### **ANDRÉ RAMIRO / André Matias**

André Ramiro was born in 1981 in a poor neighborhood in Rio de Janeiro. Like many kids and young people from poor communities, his first experience with employment included carrying grocery, selling candies and sweets, up to the day in which he found a job as doorman for a movie theatre in an exclusive neighborhood in Rio de Janeiro. He also developed his career as a rapper and honed his skills by participating in rhyme battles and musical challenges.

In one of those music battles, he met João Velho, the actor who informed him of the auditions for ELITE SQUAD.

His performance in the film brought much attention but he never left aside his musical talents. In 2008, André will release his first CD, which was entirely composed by him called “As Crônicas de Um Rato Careta.”

#### **CAIO JUNQUEIRA / Neto**

Caio Junqueira feature film credits include: FOUR DAYS IN SEPTEMBER; CENTRAL STATION; BEHIND THE SUN and ZUZU ANGEL. He also has a number of television credits including: DESEJO PROIBIDO; LINHA DIRETA and A ESCRAVA ISAURA. His theatre credits include: “Memorial do Convento” ;“Aonde Anda Você Agora?” and “Os Justos.”

**MILHEM CORTAZ / Captain Fábio**

Milhem Cortaz began his career in 1991 at Italy's Piccolo Teatro di Milano where he worked and toured with the company for 3 years. After returning to Brazil in 1994, he worked with Antunes Filho, one of the most accomplished Brazilian theater directors in history. From that point on, his career took off in theater, film and television. He has won innumerable awards including the APCA, Mambembe, and Apetesp for "Vermouth," "O Melhor do Homem" and "A Boa."

Mr. Cortaz is a versatile actor who has shown his talent in more than 20 feature films, over 30 TV specials and soap operas, and a number of plays. He's worked with top South American directors such as Academy Award® nominated Hector Babenco; Fernando Meireles; José Eduardo Belmonte; Jeremias Moreira; Francisco Cesar Filho; José Padilha; Carlos Reichenbach; Tata Amaral; Luis Villaça; and Walter Carvalho.

In television, he has worked for Brazil, Globo TV and Record, with top creative talents including Dênis Carvalho; Jacques Lagoa; Marcos Paulo; Roberto Talma; Mauro Mendonça Filho; and Denise Sarraceni. He has appeared in; Bicho do Mato; Vidas Opostas; Cidadão Brasileiro; Essas Mulheres and A Diarista.

His most recent film credits include SE NADA MAIS DER CERTO, O MENINO DA PORTEIRA and AUGUSTAS.

**FERNANDA MACHADO / Maria**

Fernanda Machado was born in Maringá, in the State of Paraná, where she studied theater from an early age. She left her hometown and went to the City of Curitiba in order to study and dedicate herself to theater.

Fernanda moved to Rio de Janeiro upon an invitation from TV Globo, the leading Brazilian network.

She has appeared in eight plays and the feature film INESQUECIVEL, directed by Paulo Sergio Almeida. Her television credits include TV Globo's soap operas: PARAÍSO TROPICAL; ALMA GÊMEA; COMEÇAR DE NOVO and the series XUXA NO MUNDO DA IMAGINAÇÃO.

**MARIA RIBEIRO / Rosane**

Maria Ribeiro was born in Rio de Janeiro, in 1975. She graduated with a degree in journalism and started acting at the age of 17. Since then, she has worked with some of the most important directors in Brazil. She has acted in 15 plays, seven films, and five soap-operas on Globo TV and Record TV including: LUZ DO SOL and PROVA DE AMOR.

Maria has also appeared in the following feature films: ORFEU (dir: Carlos Diegues); TOLERANCE (dir: Carlos Gerbase); SEPARAÇÕES (dir: Domingos Oliveira) and THE XANGÔ FROM BAKER STREET (dir: Miguel Faria Jr.).



Recently, Maria won the "Qualidade Brasil" award for Best Supporting Actress for her role in ELITE SQUAD.

**FÁBIO LAGO / Baiano**

Fábio Lago was born in Ilhéus, a city located in the state of Bahia – northeast of Brazil. He started his career at the age of 16, doing amateur theatre. Fábio eventually moved to Rio de Janeiro and started a successful career in television. His television credits include: Hector Babenco's version of CARANDIRU - OTHER STORIES, and Fernando Meirelles' CITY OF GOD.

His film credits include: A GRANDE FAMÍLIA; ARQUIVOS IMPOSSIBLES and TRABALHO NOTURNO. Fabio has won two best actor awards with his work in the feature film O ULTIMO AMIGO DA ONÇA.

In the theatre he has performed more than 30 plays, among them: "Dona Flor e Seus Dois Maridos"; "O Casamento do Pequeno Burgues"; "Os Cafajestes"; "Cambaio"; "A Hora e Vez de Augusto Matraga."

**FERNANDA DE FREITAS / Roberta**

Fernanda was born in San Jose do Rio Preto. At the age of 14 she was already connected to the artistic world, giving ballet lessons to children. After sending several letters to a television show, she was invited to be a stage assistant. Since starting in television, she has garnered many credits including: MALHAÇÃO; PÉ NA JACA; and BANG BANG.

Fernanda is currently starring the play "Ensina-me a Viver," directed and adapted by João Falcão. In her theatrical debut, she shares the stage with actress Glória Menezes, the eternal diva.

Some of her film credits include: ZUZU ANGEL and CIDADE BAIXA. Her next film A CASA DA MÃE JOANA, directed by Hugo Carvana, will be released in Brazil in 2008.

## **ELITE SQUAD (TROPA DE ELITE)**

### **About the Filmmakers**

#### **JOSÉ PADILHA / Director / Writer / Producer**

José Padilha was born August 1<sup>st</sup> 1967 in Rio de Janeiro, Brazil. Padilha has a bachelor degree in Business Economics at the Pontifícia Universidade Católica of Rio de Janeiro. He also attended Politic Economics, English Literature and International Politics in Oxford, England.

His first work in film was as Executive Producer of BOCA DE OURO, a fictional feature film that was theatrically released in Brazil and sold to HBO television in the US. His second film, which he wrote and produced, THE CHARCOAL PEOPLE had its US première at Sundance 2000, European première at IDFA 2000 and won Best Feature Documentary at the LA Latino International Film Festival 2000. Padilha also produced and directed two television documentaries for National Geographic Television: PANTANAL COWBOYS, which was awarded the 2004 Television Programming Award at the NY Festival, and FACING THE JAGUAR. He also produced and directed OS PANTANEIROS, for GNT, a Globo Network Television Channel.

BUS 174 was his first theatrical film he directed. The Director's Guild of America honoured Padilha for Outstanding Directorial Achievement. The film won both the Publics Choice for Best Documentary and the FIPRESCI Critics Award for Best Brazilian Feature Film at the Rio de Janeiro International Film Festival 2002. At the São Paulo International Film Festival in 2002 the film was awarded Best Documentary prize by the International Critics and Padilha won the award for New Documentary Director. BUS 174 had its US premiere at Sundance in 2002 and its European premiere at Rotterdam Film Festival in 2003, where it won a special mention by the Amnesty International Jury. In the US the film won the Best Documentary Grand Jury award at the Miami International Film Festival 2003, the Most Innovative Film award at the Chicago Documentary Film Festival 2003 and the Charles E. Guggenheim Emerging Artist Award at the Full Frame Documentary Film Festival in 2003. In Europe BUS 174 has won the Best International Premiere at the One World Media Awards in London, the Interfilm Academy award at the Munchen Film Festival 2003, Best Documentary at Mediawave in Hungary, and Best Documentary at the Copenhagen Film Festival. The film was also awarded Best Documentary at the Nuevo Cinema Latino Americano Festival in Havana and the Emmy Award 2005.

Padilha produced the documentary ESTAMIRA that premiered at the Rio de Janeiro International Film Festival in October 2004 and was awarded the prize for Best Documentary.

ELITE SQUAD, marks the first film in which he directed, produced and wrote. In 2007, he also produced and directed the short documentary CHARCOAL for Live Earth, Al Gore's NGO.

ELITE SQUAD recently won the Golden Bear, at the 2008 Berlin International Film Festival.

He has two documentaries in post-production; FIERCE PEOPLE and HUNGER.

**BRÁULIO MANTOVANI / Writer / Producer**

BRÁULIO MANTOVANI was born in São Paulo (Brazil) in July 1963. He is a graduate in Portuguese Language and Literature from the Catholic University of São Paulo (Brazil) and holds a Master Degree in Screenwriting from the Universidad Autónoma of Madrid (Spain).

Between 1980 and 1983, he participated in different independent theater groups as an actor, performing especially at unions, community centers and shantytowns all over São Paulo. From 1984 to 1988 he worked at the Catholic University Theater Group both as an actor and a writer. In 1987, he began to work as a screenwriter. He was the head of the screenwriting team of the Telecurso 2000, the most important distant learning project ever produced in Brazil.

From 1989 to 1991, Mantovani worked in New York as an assistant to the Academy Award® winning Polish director Zbig Rybczynski, participating, among others, in the project *The Orchestra* (PBS, Canal Plus, NHK), which received an Emmy Award in 1990.

He also attended the Screenwriting Lab of the Sundance Institute in Brazil (1999) with the first draft of the script CITY OF GOD (directed by Fernando Meirelles), which had its world premiere at the Cannes Film Festival (Official Selection) in 2001. The film has won innumerable awards throughout the world and has garnered Mantovani the award for Best Adapted Script in the Academia Brasileira de Cinema in 2003. He also won the Best Script Award in Brazil promoted by the Motion Picture Association of Latin America in association with the Writers Guild of America in 1999 and was nominated for a Best Adapted Screenplay Oscar in 2004.

Upcoming films include the Brazilian productions 174, NANNY and in development, DAY OF KNOWLEDGE with Oliver Hirschbiegel slated to direct. He co-wrote LINHA DE PASSE with Walter Salles and Daniela Thomas, which Salles will direct.

**RODRIGO PIMENTEL / Writer**

He was a member of Rio de Janeiro Military Police from 1990 to 2001. As a captain, he acted in the Elite Squad from 1995 to 2000. Rodrigo has a master degree in Urban Sociology issued by the prestigious State University of Rio de Janeiro - UERJ. He wrote articles for Brazilian newspaper Jornal do Brasil and co-produced the documentary BUS 174. He currently works as a security consultant. In 2007, he released THE book Elite da Tropa, written together with Luiz Eduardo Soares and André Batista.

**MARCOS PRADO / Producer**

Marcos Prado is the 45-year-old partner and founder of Zazen Produções and director of the award-winning documentary ESTAMIRA. He graduated from college with an economics degree, but truly began his professional life as a photographer. He studied at the prestigious Brooks Institute of Photography in California and as a freelancer produced photo-essays that won many prizes and contests including World Press Photo, UNEP (United Nations), and Hasselblad Master. His work can be seen in the permanent collections of Rio and São Paulo's Museums of Modern Art and São Paulo's MASP Museum.

In 1998, at Zazen, he co-produced the documentary THE CHARCOAL PEOPLE OF BRAZIL inspired by his original photo-journalistic work. In the year 2000, this same work became a book, as well as another one of his essays called "Gramacho Garden" (2005), which was a result of 11 years of work and research at the Sanitary Landfill in Rio de Janeiro. It was at that landfill that Prado met a schizophrenic woman who would be the central focus of ESTAMIRA, winner of 33 international awards.

Prado also produced and directed many works of non-fiction together with José Padilha, for Globosat and National Geographic TV. In 2002, he produced the award-winning documentary, BUS 174.

Prado is preparing to shoot his first fiction feature as a director.

**PEDRO BROMFMAN / Music**

A Rio native, Bromfman lives in California, where he studied at UC-Berkeley and at UCLA. He has composed many film scores for television channels such as National Geographic and ESPN and for documentary films like Eduardo Brand's FIGHTING DAYS and the independent film BETWEEN THE LINES, directed by Anisha Pattanaik.

**LULA CARVALHO / Director of Photography**

As an assistant cameraman and/or camera operator, Lula Carvalho has worked on over a dozen feature films – among them are: CARANDIRU (Hector Babenco), BEHIND THE SUN (Walter Salles), TO THE LEFT OF THE FATHER (Luiz Fernando Carvalho) and YOU ME THEM (Andrucha Waddington).

ELITE SQUAD (TROPA DE ELITE) is his fourth film as a director of photography.

**DANIEL REZENDE / Editor**

Until 2002, Daniel Rezende was working on commercials and music videos when Fernando Meirelles offered him the chance to edit CITY OF GOD. This impressive feature-film debut garnered him a BAFTA Award and an Oscar® nomination for Best Editing.

Mr. Rezende also edited Eliane Caffé's THE STORYTELLERS, two Walter Salles films (THE MOTORCYCLE DIARIES and DARK WATER) and THE YEAR MY PARENTS

WENT ON VACATION directed by Cao Hamburger. His next editing project is BLINDNESS, based on the book of the same name by José Saramago, which will be directed by Fernando Meirelles.

### **TULÉ PEAKE / Production Designer**

Tulé Peake's film debut was in 1997, on Beto Brant's film BELLY UP. Besides the features Mr. Peake works on, he has amassed a portfolio of over one thousand commercials. On feature-films, he has worked with the likes of Cláudio Torres (REDENTOR) AND Andrucha Waddington (HOUSE OF SAND). For his work on CITY OF GOD, he won a Cinema Brazil Grand Prize for Best Production Design. He is also on Fernando Meirelles' crew for BLINDNESS.

### **ZAZEN PRODUÇÕES**

In 9 years of partnership, Zazen Produções, helmed by directors José Padilha and Marcos Prado, has produced award-winning and internationally recognized work. Nowadays, the table, which holds all of the prizes and awards won, is almost too big for the company offices. ESTAMIRA alone, Marcos Prado's 2005 documentary has garnered 33 awards and José Padilha's documentary BUS 174 (2002) has also become world renown. That documentary won Mr. Padilha the Best Documentary and Best Brazilian Film prizes at the Festival do Rio; the jury prize for Best Documentary at the Mostra São Paulo, and was nominated for awards at the Rotterdam, Miami and Havana festivals. In 2005, BUS 174 won the Outstanding Cultural and Artistic Programming Award at the 26<sup>th</sup> Annual News Emmys.

These two college friends have joined forces to create films with the intention of bringing "social transformation and discussion" to the table, explains Marcos Prado. ELITE SQUAD (TROPA DE ELITE) is the Mr. Padilha's feature-film debut. Next it will be Mr. Prado's turn at the helm of a fiction feature project. With the working title of SYNTHETIC, it focuses on the relationship youth has with drugs.

Zazaen has the following films in development and post-production; SYNTHETIC; WATER; FIERCE PEOPLE (post-production) and HUNGER (in post-production).

TV productions include; WASTE (2007, Live Earth), CHARCOAL (2007, Live Earth); MADEIREIRAS (2005, pending distribution); PANTANEIROS (2001, for GNT/Globosat); PANTANAL COWBOYS (2001, for National Geographic) and FACING THE JAGUAR (2001, for National Geographic).

Zazen has also curated the exhibits and books showing the still photography work of Marcos Prado: Os Carvoeiros (2000) and Jardim Gramacho (2005).

## ELITE SQUAD (TROPA DE ELITE)

### CAST

Capitão Nascimento	Wagner Moura
André Matias	André Ramiro
Neto	Caio Junqueira
Capitão Fábio	Milhem Cortaz
Maria	Fernanda Machado
Rosane	Maria Ribeiro
Edu	Paulo Vilela
Roberta	Fernanda de Freitas
Rodrigues	André Mauro
Baiano	Fábio Lago
Marcinho	Erick Maximiano Oliveira
Tinho, olheiro torturado	Patrick Santos
Xuxa	Rafael D'Avila
Rose, namorada do Xuxa	Roberta Santiago
Xaveco	Emerson Gomes
Prof. Gusmão	Bernardo Jablonski
Romerito	Allan Guilherme
Participação Especial como Coronel Otávio	Marcello Escorel
Capitão Oliveira	Marcelo Valle
Soldado Paulo	Paulo Hamilton
Participação Especial como Cabo Tião	Thogun
Capitão Cabral	Saulo Rodrigues
Sargento Alves	Thelmo Fernandes
Motoqueiro Comandante	Pierre Santos
Subcomandante Estevão	Ronaldo Reis
Soldado Machado	Leandro Castilho
Cabo Bruno	Marcio Fonseca
Sargenteante	Sandro Rocha
Motorista Patamo	Alexandre Neves
Soldado Patamo	Marcello Gonçalves
Coronel Antunes	Murilo Elbas
Capitão Azevedo	Bruno D'Elia
Subcomandante Carvalho	Alexandre Mofatti
Tenente Renan	André Santinho
Tenente Barcelos	Rod Carvalho
Cabo Bocão	Ricardo Sodré
Sargento Gonçalo	Marcelo Cavalcanti
Soldado Tatu	Juliano Cazarré
Fontes	Pablo Sobral
Soldado Ari	Gabriel Teixeira
Soldado Moraes	Cássio Nascimento
Vitor Padilha	Diego Santiago
Médico da Polícia	Augusto Madeira
Psiquiatra da Polícia	Suzana Pires
Mãe de Romerito	Ana Paula Secco
Fogueteiro Beco 117	Brian Amorim
Mãe Fogueteiro Beco 117	Rosana Barros

Morador Turano, torturado e assassinado	Wendel Barros
Encadernador	Álamo Facó
Aluna & Moça 1 Festa	Nathalia Dill
Aluno & Rapaz 1 Festa	Daniel Lentini
Aluno & Rapaz 2 Festa	Michel Blois
Aluno & Rapaz 3 Festa	Bento Ribeiro
Patricinha	Flávia Rubim
Mulher do Baiano	Cintia Rosa
Filho do Baiano	Kauã Messias
Fumaça	Márcio Costa
Bill	Cesar Calixto
Lombada	Marcello Melo Jr.
Jóia	Hugo Grativol
Ademar Gerente Oficina	Anderson Mello
Bira	Xando Graça
Marimbondo	Guilherme Guaral
Apurador	Álvaro Viégas
Deputado Altino Lima	Ivens Godinho
Dono Lanchonete	Erick Burdon
Repórter Fotográfico	Rafael Gnone
Major Gouveia	Otto Júnior
Dona Estela	Joana Medeiros
Original Screenplay	José Padilha Rodrigo Pimentel Bráulio Mantovani
Voice Over Adaptation to English	Ezra Sacks
Director	José Padilha
2nd Unit Director	Phil Neilson
1st Assist. Director & 2nd unit Director	Rafael Salgado
Direction Supervisor 2nd Unit	Malu Miranda
2nd Assist. Director	Clara Linhart
3rd Assist. Director	Pedro Peregrino Laura Flaksman Daniel Lentini
Script Supervisor	Olivia Rabacov
Additional Script Supervisors	Renata Rodarte Leonardo Melo Souza
Storyboard Artist	Allan Rabelo
Producers	Marcos Prado José Padilha
Co-Producers	Eliana Soárez James D'Arcy
Executive Producers	Maria Clara Ferreira Bia Castro
Executive Producers USA	Bob Weinstein

	Harvey Weinstein
	Eduardo Costantini
	Genna Terranova
	Scott Martin
Executive Production Assist.	Mariana Bentes
Production Managers	Fernando Zagallo
	Lili Nogueira
	Edu Pacheco
Set Manager	Alexandre Perigoso
1st Production Assist.	Gabriela Haber
2nd Production Assist.	Fernanda Chasim
Location Manager	Rodrigo Lamounier
	Renato Endres
	Claudinho
Assist. Location Manager	Wilson Teixeira
	Tufe
Set Assist.	Nilson Dias (Nilsinho)
	Bulldog
	Pedro Dumans
	Roberto dos Prazeres
	Marco Bitencourt
Set Boy	Pantera
Production Secretary	Sandra Sameiro
Director of Photography & Camera Operator	Lula Carvalho
1st Assist. Camera & 2nd Camera Op.	Pablo Baião
1st Assist. Camera	Cristiano Conceição
	Pablo Hoffmann
2nd Assist. Camera	Lula Cerri
	Pedro Von Krüger
Video Assist.	Gabriel Hoffmann
1st Assist. Additional Camera	Carlos Firmino
	Eduardo de Andrea (Kito)
2nd Assist. Additional Camera	Léo Gonzaga
	Luz Guerra
Additional Video Assist	Alice Flaksman
Making of	Alexandre Lima
1st Assist. Making of	Giancarlo Di Tommaso
2nd Assist. Making of	Kim Nakasone
	Antônio Guimarães
Still Photographer	David John Prichard
Still Photographer Assist.	Pedro Koeler
Sound	Leandro Lima
Boom Operators & Additional Sound	Marcel Costa
	Evandro Lima
Trainees	Tiago Tostes
	Sidarta Cabral
Additional Boom Operator	Adriano Fagundes Guerra



	Action Unit Director	Phil Neilson
Production Supervisor & 1st Assist.	Action Unit Director	Malu Miranda
	Special Effects Coordinator	Bruno Van Zeebroeck
	Stunts Coordinator	Keith Woulard
	Stunts Co-Coordinator	Fillipe Dias, Impacto Dublês
2nd Assist.	Action Unit Director	Laura Grant
		Jamal Shreim
	Special Effects Technicians	Mike Edmonson
		Marc Banich
		Frederico Farfan
		Claudio Braga
		Luis Carlos Quintarelli
Stunt Coordinator	Interpreter	Alessandro Alves

	Consulting Coordinator	Rodrigo Pimentel - Caveira 83
Chief Consultant of Special Operations		Paulo Storani - Caveira 69
	Consultants	Alexandre Corrêa - COMANF 378
		Jefte Apolo Laet - Caveira 54
		Bruno D'Elia
		Julio Ramalho
		Milton Monteiro
		Ademar Teixeira - Caveira 52
		Prof. Renato de Toledo Guimarães Vaz
		Jovem Cerebral
		Binho

	Production Design	Tulé Peake
	Art Coordinator	Cris Cirne
	Scene Artist	Tiago Marques Teixeira
	Set Decoration	Odair Zani
	Objects Producer	Ronaldo Costa
	Assist. Art Director	Dany Espinelli
	Assist. Scene Artist	Caio Costa
	Set Decoration Assist.	Felipe Lambert
	Art Coordination Trainee	Camila Moussallem
	Graphic Artist	Daniela Mota
	Research	Leila Melo
	Prop	Deja dos Santos
	Prop Assist.	Aurélio Lima
	Scenography Special Effects	Jorge Rani
	Scenography Special Effects Assist.	Merlina Rani
	Adornment	Zé Carlos Couto
	Art Production Trainee	Fábio Lusvarghi
	Set Dressing Assist.	Wallace
		Aron Martins
		Marcio Pereira
		Evandro dos Santos
	Art Assist.	Clebson
		Daniel
		Eduardo
		Luis Carlos
		Alexandre

Hilton  
Davidson  
Arlindo

Costume Design Cláudia Kopke  
Assist. Costume Designer Alex Brollo  
1st Costume Assist. Mariana Reginaldo  
2nd Costume Assist. Renata Russo  
Set Costumers Fernando Jesus  
Cláudia Bonita  
Trainees Gabriela Monnerat  
Roberta Tozato  
Laundry Rita Ray  
Additional Costume Assist. Carolina Hermeto  
Additional Set Costumers Olivio Ferraz  
Simone  
Jefferson  
Flávia Ferreira  
Marcia  
Regina  
Lena  
Eguas  
Davison  
Seamstresses Ivone Cardoso  
Márcia Cândido  
Lenira Nogueira

Makeup Designer and Artist Martin Macías Trujillo  
Makeup Artist Sandro Valério  
Hair Stylist Ignácio Posadas  
Additional Makeup Artists Ana Cabral  
Rosa  
Hector  
Ivann Willig  
Aloir

Gaffer Junior Malta  
Electrician Antônio Marcos (Toti)  
Assist. Electricians Fabão  
Ricardo Melo (Jamanta)  
Oldacir (Gambis)  
Hilton BB  
Valdir Gurgita  
Ricardo Macedo (Montanha)  
Additional Electrician Marcos Noronha  
Additional Assist. Electricians Carlão  
Rodrigo  
Raimundão

Grip	Wilson Lima
Grip Assist.	Teo
Key Grip	Luis Gonzaga (Mineiro)
1st Assist. Key Grip	Mineirinho
	Rodolfo Amaral
2nd Assist. Key Grip	Sidnei
	Edu
	Thiago
Additional Assist. Key Grip	Hallfman
	Daniel
	Bugalú
	Diógenes Júnior
	Fabiano
	Leandro
Research and Acting Coach	Fátima Toledo
Casting	Studio Fátima Toledo
Casting Coordinator	Clara Linhart
Casting Manager	Hugo Aldado
Additional Casting	Esperança Pera Motta
Assist. Acting Coach	Roberto Guimarães Andreoli
Casting Assist.	Chayanna Ferreira Gomes
	Renata Cardoso Benedicto
	Tâmara Prado
	D'Angelo Vidal
Extras Office	No Mundo do Cinema, "Grande Família Nilse"
Extras Coordinators	Claudio Porto, Cesar Kluska e Rafael Rodrigues
Casting Director	Luiz Gustavo Di Tommazi Montes
	Michel Dubret
	Valter Lagoa
Casting Camera Operator	Bruno Mancuso
	André Lavaquial
	Daniel Canela
	Bruno Diel
Casting Editor	Igor Tchilian
Studio Fátima Toledo Crew	Vera Lúcia Ramos
	Luiz Robert Leal da Silva
Vocal Training to Milhem Cortaz	Angela de Castro

### **SUPPORT CAST**

MC's	MC Júnior e MC Leonardo
DJ do Baile	DJ Nill
Regininha	Wanda di Grandi
Gerente Boate	Expedito Barreira
Advogado Botelho de Carvalho	Alberto Flaksman
Tatuador	Kid Tattoo
Instrutores Curso	Milton Monteiro
	Julio Ramalho
Candidato 12 Curso	Carlos Clayton
Candidato 14 Curso	Tatá Oliveira
Candidatos Curso	Daniel Ramos

	Chico Salgado
	João Garrido
	César Barcelos
	Guilherme Belém
Bica	Jean Pierre
Pretinho, vapor	Jefferson Brasil
Botina	William da Luz
Rapazes Beco 117	Raoni Seixas
	Bruno Mendes
	Thiago Mendonça
Moça Beco 117	Luísa Carvalho
Vapor Beco 117	Paolo Sampaio
Bandidos Beco 117	Sorriso
	Fábio Barcelos
Dantas	Marcelo Biju
Soldado Lima	Jefferson Silva Fuzuê
Soldado Pedrosa	Alcemar Vieira
Dono do Morro SJ Operário	Eduardo Tripa
Gerente do Tráfico Morro SJ Operário	Leonardo Melo Souza
Policiais vendem armas	Afonso Ribeiro de Almeida
	Carlos Roberto Franco
	Evaldo Rodrigues Paiva
Policiais jogam corpos	Augusto César Gomes Chaló
	Ailton Alves dos Santos
Policial Babilônia	Flávio Martins Coelho
Moça Escalada	Marcela
	Vitor Hugo de Andrade Navarro
Bêbê Rafael ultra-som	Francisco Abreu Lima
Bêbê Rafael maternidade	Gabriel dos Santos Figueiredo
Bêbê Rafael apto Nascimento	Isac Pontes de Lima Fonseca
Mulheres Boate	Janaína Barbosa
	Ellyn de Paula
	Talita Fontes
	Tatiana Guedes
Stripers Boate	Francisca Moreira
	"Jéssica"
	"Danielle"
Senhora Idosa Barraco	Maria Francisca da Silva
Mãe evangélica Mangueira	Patrícia Melo
Pai evangélico Mangueira	Carlos Alberto Batista
Oftalmologista	André Nachbin
Prof. Violino	Rafael Telles
Tchu-tchuca	Lutiene Galiza
Traficante baleado Baile	Derick Machado
Traficantes "Bagdá-Sarajevo"	Jovem Cerebral
	Jonathan Azevedo
	Rone Leocadio
	Henrique Luiz
	Marlon Silva (Sequin)
Fogueteiro "Bagdá-Sarajevo"	Douglas Dias
Traficante 1 Marcinho	Robson Rocha
Traficante 2 Marcinho	Rafael Rocha
Traficante 3 Marcinho	Patrick Costa

Traficante 1 Fumaça	Deiwis Jamaica
Traficante 2 Fumaça	Deco Camargo
Traficante 3 Fumaça	Binho
Traficante 1 Bill	André Martins
Traficante 2 Bill	Luiz Henrique
Traficante 3 Bill	Jack Berraqueiro
Traficante Lombada 1	Rodrigo dos Santos
Traficante Lombada 2	Rafael dos Santos
Bandidos Beco 120	Henrique Silva
	Sergio Henrique
Repórter Jornal do Rio (TV)	Tracy Segall
Apresentador Jornal do Rio (TV)	James D'Arcy
Secretário de Segurança Estado RJ (TV)	Marcus Anibal
Matias, 5 anos	Jonnathas Sergio de Almeida
Neto, 5 anos	Gabriel de Freitas
Antero anos 70	Jorge Lucas
Cabo Romão anos 70	Marcos Carelli
Líder Comunista anos 70	José Luiz
Cintia anos 70	Fernanda Boechat
Comunista 1 anos 70	João Cunha
Comunista 2 anos 70	Patrick Sampaio
Comunista 3 anos 70	João Pedro Fagerlande
Dona Arminda anos 70	Nívia Helen
Matias, 14 anos	Welerson Laureano
Neto, 13 anos	Tiago Salomone
Professora 1984	Maria Clara Hertz
Oftalmologista 1984	Clara Linhart

## STUNTS

Tchu-tchuca 1 Stunt	Roberta Felipe
Tchu-tchuca 2 Stunt	Luiza Russomano
Dono de Biroasca Stunt	Paulo Pacheco
Stunts	Dirceu Silva
	King
	Coy
	Thadeu Freitas
	Rodrigo Serrano
	Frederico Rangel
	Roger Hampchayre
	Ronaldo Soares Bastos
	Anderson Luiz N. Santos
Bombeiros Escalada (filmagem aérea)	Jefte Apolo Laet
	André Azevedo Dias
	Luiz Felipe Cesário Bonard
	Alexandre Pires Souza
	Marinaldo da Silva
	Mauricio Jorge Munez Portilho
Pilotos de Helicóptero (filmagem aérea)	Moacir Honório da Silva
	Danilo Lourençone de Souza

## POST-PRODUCTION

Post-Production Supervisor	Veruschka Bäuerle
Post-Production Supervisor LA	Robert Bella
Film Editor	Daniel Rezende
Assist. Editor	Flávia Gonçalves
Set Editor	Moema Pombo
Post-Production Assist. LA	Kelley Whitis
Post-Production Assist.	Heloisa Lopes
Translation and Subtitles	Afonso de Melo Franco
Translation	Hugo Moss
Print Lab	MegaColor
General Supervisor	David Trejo
Print Supervisor	Jony Hideki Hirakata Sugo
General Services Manager	Silvia Levy
Post-Production	Estúdios Mega
Commercial Support	Adriana Copetti
	Ricardo Grandi
Assist. Commercial Support	Claudia Villar
Audio Support	Heloiza Ramalho
Post-Production Supervisor	Leo Moraes
	Giba Yamashiro
	Bia Ambrogi
Post-Production Assist.	Priscila M. Zerillo
	Nina Monteiro
Production Coordinator	Bruno Cysne
Telecine Off Line	Gerson Silva
	Anuar Marmo
	Renzo Machado
	Hebert Marmo
	Alex Yoshinaga
	Alexandre I. Ribeiro
	Magada Palma
	Robson Locilla
Telecine Assist.	Luciano Sanches
	Rogério Moraes
	Samanta do Amaral
	Marcus Tenchella
On Line	Lauro santhiago
	Francinaldo Lemos
	Valdo Caetano
Avid	Roni Rodrigues
	Manoela Tavares
	João Borges
	Rodrigo Gonçalves
	Willian Searginotto
	Gael M. G. Van de W. D'immerseel
Final Cut	Rodrigo Freitas
Pro-Tools	Lulu Farah
Dubbing Studio	Márcio Gama
General Services	Beth Carvalho
	Aline Almeida
	Sabrina Comar

	Robson Schunk
	Marcelo dos Santos Oliveira
General Services Assist.	Andrea Portoghese
Technical Services	Tiago Pinto
	Júlio César Duarte
	Lauro Fabiano
	Douglas Terciano
	Rogério Luiz Santos
	Junior Fernandes
Technology Manager	Eron Cardoso de Aguiar
Engineering	Cláudio Prange
Computer Technician	Ricardo M. Corte Real
Post-Production Letterings	Link Digital
General Services	Denise Miller
	Jal Guerreiro
Fire	Cláudio Iorio
	Rogério Boechat
	Alvino Dias
Digital Intermediation	Post Logic
Colorist D.I.	Doug Delaney
Inferno Artist	Bill Coffin
	Boyd Stepan
D.I. Producer	Betsy Solorzano
D.I. Editor	Matthew W. Johnson
Sales V.P.	Tracey Grimes
Data Manager	Eric Pardee
D.I. Assist.	Ron Ischovitch
Scan Operator / Record	Steve Hodge
	Ross Miltenberg
Negative Cutter	Paul Tanzillo Jr.
Optic Transcription	NT Audio
Image Lab	TechniColor
Copy Lab	CineColor
Sound Editing Supervisor	Alessandro Laroca
Dialog Editor	Débora Opolski
Effects Editing Supervisor	Eduardo Virmond Lima
Effects Editor	Fernando Lobo
	Juliana Lago
Foley Recorder & Editor	Antonio MacDowell
Foley Artist	Roger Hands
Assist. Dialog Editor	João Caserta
Assist. Foley Editor	Lucas Cesário Pereira
Additional Group of Voices	Luís Bourscheidt
	Karina de Souza
	Priscila Pereira
	Luana Marquez
	Anderson Tieta
	Fabiana Ferreira

Mixing Armando Torres Jr.  
Mixing Studio Estúdios Álamo  
Mixing Assist. Daniel Pedroso

### ORIGINAL SOUNDTRACK

Production and Conception Pedro Bromfman  
Musicians Pedro Bromfman  
Ney Conceição  
Cássio Duarte  
Robertinho Silva  
Recording Technicians Estúdio Lontra João Ferraz  
Caetano Salles de Araújo  
Mixing Technician Estúdios Mega Márcio Gama  
Mixing Assist. Leo Ribeiro  
Dolby Consultant Carlos B. Klachquin  
Controllers Marcio Oliveira  
Leonardo Oliveira  
Accounting Assist. PC Moreno  
Renata Laport  
Office Aux. Viny Marinho  
Marcelo Luciano  
Set Transportation Coordinator / Set Manager's Car Carlão  
Director's Car Marcelino Filho  
Cast Car Marcio Martins  
Cast Van Hélio  
Fred  
Headquarter Kombi Julio Barcellos  
Production Kombi Mário Augusto  
Costume Vans Duda  
Julio Gonçalves  
Costume Kombi Sr. Francisco  
Art Vans Carlinhos  
Gu Telles  
Art Kombi Evandro Gomes  
Prop Kombi Lacir  
Crew Vans Chico Costa  
Soares  
Brizola  
Ratto  
Magaiver  
Marreco  
Mauro Viana  
Stunt Foreign Crew Van Marcos Carelli  
Effects Foreign Crew Van Sr. Carlos  
Elma Chips Sound Tião da Elma Chips  
Crew Kombi Tio Menezes  
Front Kombi Miguel



Grip Truck Driver	Marcos Aurélio
Pré-Light Truck Driver	Daniel Nascimento
Costume Truck Driver	Osmar Borges
Effects Truck Driver	Sandro
Camera Truck Driver	Derlan
Art Truck Driver	Rogério
Electric Truck Drivers	Manoel Costa Valmi
Transportation São Paulo	Cinevan (André)
Energy Generator Operators	José Horácio Marcel
Trucks	Replace Transportes Finizola Brasil Cine
Soundtrack Car	João Brasil
Moto & Bike	Luis Augusto
Security Coordinator	Alexandre Corrêa
Headquarter Guards	Luis Alberto Rosa Hélio Brito de Oliveira Agnaldo Valdemiro
Cameras / Dolly	MOTION PRODUÇÕES AION CINEMATOGRAFICA FÁBRICA BRASILEIRA DE IMAGENS
Lightening / Grip	QUANTA ELECTRICA CINECIDADE PARÁ MOVIMENTOS JR MALTA CASTRO CRIAÇÕES APEMA NAYMAR
Sound	LPL T-Com Terra Vermelha Filmes
Grip	Mills Rental
Radios	Ricallradios Vertex
Player TV	Tony
Legal Assistance	Dr. Morris Israel Dra. Julia São Paulo Dr. Renato M. Guimarães
Núcleo Contábil (Accounting Firm)	Luiz & Rogério
Press Relations	Belém Com
Key-Art	Jozane Resende Eduardo Vilela
Insurances	Aon (Dulce Thompson)

Traffic Operation Coordinators	Nunes Roberto
Negative - Kodak	Luis Monteiro / Gilberto Veloso
Scene Guns	Farjalla
Scene Cars	Fox Locadora
Training Camp	Espaço Lonier
Catering	Cine Delícia
Catering Extras	André Jardim / Milly Chan
Pyrotechnic Material	Flash Brasil De La Mare Engineering, Inc. Química Futura Ltda.
Material Importation & Exportation	Opus Comércio Exterior Ltda.
50KVA Energy Generator	Lufetec - Fernando
Nitrogen & Helium Gas	Tec Gases (Daniela / Gabriela)
Balloons	Fofa
General Services	Maria Rita & Antônia Lindalva
Costumes Headquarter General Services	Lena
Actors Apt. General Services	Virginia & Solange
Heavy Apt. General Services	Goret
Headquarter Carpenter	Sr. Napoleão
Cleaning Crew	Vermelinhos (Cantarelli)

## MUSICS

### "TROPA DE ELITE"

ROMAN, EGYPCIO, LEO, BAIA, PG AND JONNY  
(UNIVERSAL MUSIC PUBLISHING MGB BRASIL  
LTDA.)  
TIHUANA  
(LICENSED BY EMI MUSIC BRASIL LTDA.)

### "BRILHAR A MINHA ESTRELA"

DI CASTRO  
(COMPOSER)  
SANGUE DA CIDADE  
(COURTESY OF WARNER MUSIC BRASIL LTDA., A  
WARNER MUSIC GROUP COMPANY)

### "KÁTIA-FLÁVIA, A GODIVA DO IRAJÁ"

FAUSTO FAWCETT AND CARLOS LAUFER  
(WARNER CHAPPELL)  
FAUSTO FAWCETT AND OS ROBÔS EFÊMEROS  
(COURTESY OF WARNER MUSIC BRASIL LTDA., A  
WARNER MUSIC GROUP COMPANY)

### "SHINY HAPPY PEOPLE"

BILL BERRY, PETER BUCK, MIKE MILLS, MICHAEL  
STIPE  
(NIGHT GARDEN MUSIC, REPRESENTED IN BRAZIL  
BY WARNER CHAPPELL EDIÇÕES MUSICAIS LTDA.)

### "RAP DAS ARMAS"

MC JÚNIOR AND MC LEONARDO  
(NOWA PRODUÇÕES)  
MC JÚNIOR, MC LEONARDO AND BATERIA DA ROCINHA

### "TEATRO DE BONECOS"

PEDRO GUEDES AND GUILHERME FLARYS  
(MANGAJINGLE)

### "RAP DA FELICIDADE"

JULINHO RASTA AND KÁTIA  
(NOWA PRODUÇÕES)  
MC CIDINHO AND MC DOCA  
(LINK RECORD'S)

### "POLÍCIA"

TONI BELLOTTO  
(WARNER CHAPPELL)  
TITÃS  
(COURTESY OF WARNER MUSIC BRASIL LTDA., A WARNER MUSIC GROUP COMPANY)

R.E.M.  
(COURTESY OF WARNER MUSIC BRASIL LTDA., A  
WARNER MUSIC GROUP COMPANY)

MUSIC GROUP COMPANY)

**"LADO B LADO A"**  
MARCELO YUKA, FALCÃO AND O RAPP  
(WARNER CHAPPELL)  
O RAPP  
(COURTESY OF WARNER MUSIC BRASIL LTDA., A  
WARNER MUSIC GROUP COMPANY)

**"ANDANDO PELA ÁFRICA"**  
FERNANDO BARBA  
(MCD)

### SPECIAL THANKS

Jozane, Gui and Digo	Paulo Caneca
Bia and Fernando Prado	Fernando Peregrino
Thomaz Prado	Luís Afonso Otero
Aloysio Miranda	Marcello Azevedo
Paulo Lehmann	Marcelo Gurgel do Amaral
Bráulio Mantovani	Maria Leonor Barros Saad
Andrea Prado	Ricardo Saad
Felipe Prado	José Carlos Avellar
João Prado	Luiz Fernando Noel
Carlos Werneck	Alberto Koryani Ribeiro
Benjamin Steinbruch	Roberto Squezeri
Alvaro Otero	André Batista
Jorge Peregrino	Luís Eduardo Soares
César Silva	Coronel Hudson Aguiar
Paulo Valente	Major Luiz Henrique
Gisele Nusman	Patrícia Bon
Genna Terranova	Carmem Levy
Milu Vilela	Milla Talarico
João Camargo	Andrea Klein
João Carlos Saad	Carolina Benevides
João Cox	Marcela Oliveira
Sue Bodine	Bia Lopes
Andrea Cannistraci	Márcio Nunes
David Kopple	Denilson Campos
Edna Fujii	Leo Edde
Flávio Tambellini	Fernanda Soares Souza
Mário Chady	Ariane Carvalho
Marina and Jean Pierre Simonot	Daniela Pupo
Francisco Padilha	Carlos Costa and Lucia Miranda
Luiz Octávio Índio da Costa	Roberta Fernandes
Leo Kastrup	Mariana Pecego
Eduardo Ourivio	Prof. Renato Toledo Guimarães Vaz
Pedro Wagner	Equipe DRCPIM

**THANKS**  
(ALPHABETICAL ORDER)

Ana Aoki Kleber Souza

Aninha Gonzalez	Luiz Paulo Teixeira
Belmira Carneiro Ricci	MC Junior e MC Leonardo
Camila Fonseca Netto	Rafaela Garcez
Carla Chueke	Raphael Virmond Lima
Cássia Vasconcellos	Rosa Fernandes
Fulvia Saretta	Soraya Carneiro Ricci
Isabel Clemente Paim Vieira	Steve Solot
Katharine Edmonson	Ulisses Galetto
Kid Tatio	Valdirene Schoedl de Oliveira

5° Batalhão da Polícia Militar	Furacão 2000
AMAB Motores e Peças Ltda. (Luciano)	Gullane Filmes
Amor Perfeito	H.Stern
Ancine	Hospital Quinta D'or
Associação de Moradores de Rio das Pedras	Hospital Universitário Clementino Fraga Filho / UFRJ
Associação de Moradores de São José Operário	Instituto Nacional
Associação de Moradores de Tavares Bastos	LC Barreto
Assoc. de Moradores Chapéu Mangueira e Babilônia	Lunetterie
Associação de Moradores do Morro dos Prazeres	Lupo
Bamba / Havaianas	Melhoramentos Papéis
Cell Soft	Merck S.A.
Cet Rio Centro	Metally
Cet Rio Zona Sul	Mom's
Clínica de Olhos Paulo Filho	Motion Picture Association
Comando Central da Polícia Militar do Rio de Janeiro	Museu de Arte Moderna de São Paulo
Como Manda o Figurino	Olympikus
Conspiração Filmes	Parque Nacional da Tijuca
Coord. de Comunicação Social da Uni. Gama Filho	Ray-Ban
Courart`S Rio	Redley
Cristal Graffiti	Robert BOSCH Ltda. (William Aquino)
Daikiry	Sub Prefeitura Centro
De Millus	Sub Prefeitura Jacarepaguá
Enjoy	Sub Prefeitura Santa Tereza
Equatore	Sub Prefeitura Zona Sul I e II
Escola de Comunicação da UFRJ	Taco
Espaço Z	Toalhas São Carlos
Estação do Corpo	Ulhôa Canto, Rezende e Guerra Advogados
Fashion MKT	Wöllner

Audiovisual Certificates of Investment – Brazilian Law 8.685/93  
 Líder da Colocação Pública  
 Prosper S/A Corretora de Valores e Câmbio  
 Coordinator  
 Destak Participações e Serviços Ltda.

[www.tropadeeliteofilme.com.br](http://www.tropadeeliteofilme.com.br)