

# TROPICÁLIA

a feature length documentary proposal



## TROPICÁLIA

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## TROPICÁLIA

### ❶ Introduction

Set against the turbulent atmosphere of the 1960s, *Tropicália* is a feature length documentary exploring the Brazilian artistic movement known as *tropicália*, and the struggle its artists endured to protect their right to freely express revolutionary thought against the violent repression of the Brazilian government. By combining the vibrant atmosphere of 1960s Brazilian popular culture with the inspirational stories of some of the country's most revolutionary creative talents, *Tropicália* will reintroduce a timeless world to a modern audience.



### ❷ Concept

Overview	
Genre	Music documentary
Production	16mm shot in various locations in Brazil and London
Distribution	Intended for platform release from 4 to 45 markets
Marketability	Name talent & executive producer; music/soundtrack tie-in
Budget	Available upon request

Since the rise of the *tropicália* movement was a well-documented event, this film will utilize the wealth of newsreel material, concert videos, personal in-depth interviews, and never-before-seen footage as well as a body of music that spans over 50 years to bring the world of *Tropicália* to its audience. These resources, along with an innovative approach to integrating various diverse forms of media will all be used to recreate the world, the emotion, and the spirit of *tropicália* into a visual and aural journey into this world.

Taking its cue from *Buena Vista Social Club*, *Tropicália* is poised to take advantage of the successful convergence between music and film. (see Comparative Analysis section) We are uniquely able to take advantage of musical performances, concerts, and interviews from its participants, many of whom are performing today and are already



involved with this project. In addition, current musicians, such as Beck, Sean Lennon, Stevie Wonder, and The Beastie Boys are stated fans of tropicália and their potential involvement can help connect the story to an even broader audience. Most recently there was a worldwide tropicalia art exhibit attracting countless fans in London, New York, Chicago, and Berlin during the 2006 World Cup (see the Press Kit Addendum).

*Tropicália* has developed into an even more impressive, high-quality project with the support of world-class filmmakers. Award-winning and internationally renowned director Fernando Meirelles (*City Of God*, *The Constant Gardener*) is currently attached to executive produce the project with acclaimed veteran director Marcelo Machado (*Ginga: The Soul of Brazilian Football*, bought by Nike for their global Brazilian soccer campaign, and *No Limits*) is attached to direct. Musician Caetano Veloso and his production company, Natasha Filmes, are already attached as well as several of the world's foremost experts on tropicália such as Professor Christopher Dunn and museum curator Carlos Basualdo. One of Brazil's largest and most celebrated production companies, Bossa Nova Films ([www.bossanovafilms.com.br](http://www.bossanovafilms.com.br)), is involved as co-producers and is also providing the framework for physical production and preproduction research. We have stated interest from production/distribution companies who are interested in the funding and exhibition of this project, and, through our relationship with the Brazilian Consulate in Los Angeles, we have garnered useful support from a number of Brazilian governmental officials.

Mojo Pictures intends this film for theatrical release and has already set out an extensive distribution and exhibition plan that maximizes the visibility of the film.

### ③ Synopsis

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The story follows the lives of Caetano Veloso and Gilberto Gil as they defy convention and combine the indigenous flavor of samba, the smooth poetry of bossa nova, and the attitude of international rock 'n' roll to create a truly original Brazilian sound. Reflecting the complexity and depth of their world, Caetano and Gil joined with other artists such as Tom Zé, Gal Costa, and Os Mutantes to develop a voice that spoke to a new generation of Brazilians; and in doing so, changed the musical landscape forever. With change, however, came resistance. Caetano and Gil and the other tropicalistas struggled to convey their message over the criticisms of the press, the castigation of the public, and the



condemnation of the oppressive military dictatorship. Persecuted, jailed, and eventually exiled from Brazil, they faced great adversity to propel the spirit of artistic expression not only with your popular music, but more importantly, to propel the country's cultural modernization.

Thirty-five years later, the dictatorship has ended. The *tropicália* movement continues to influence some of the world's most important musicians, artists and filmmakers. Gil is now Brazil's Minister of Culture and Caetano, Tom Zé, and Os Mutantes are world-renowned and celebrated recording artists. Despite their often-complicated relationship with the land that they love, Gil and Caetano are both finally embraced at home and abroad as heroes and major contributors to a true Brazilian identity.

#### ④ Story

##### \* ACT 1 \*



Caetano Veloso and Gilberto Gil's story begins in the Brazilian state of Bahia. Located in the northeastern part of the country, Bahia represents to many Brazilians the cradle from which Brazilian culture emerged. Accordingly, many of the country's finest artists and most well-respected intellectuals have come from Bahia's fertile ground.

Caetano Veloso grew up in a middle class family in the small town of Santo Amaro, Bahia. It wasn't the big city, but Caetano did everything he could to expand his mind. As a kid he was an avid consumption of international art and culture. From film to music, he took it all in: Elvis, Hendrix, Louis Armstrong, and Federico Fellini. Caetano dreamed of becoming a filmmaker, but his talent for poetry and songwriting would lead him on a different route.

One of Bahia's most notable artists is Joao Gilberto, one of the creators of bossa nova. Bossa nova took the world by storm in the late 1950s and 1960s, and with its romantic lyrics and deceptively simple melodies, its influence could be heard on radios from New York to Paris. Not only did it have a profound effect on musicians outside of Brazil, within Brazil, young Caetano, like many of his generation, became a bossa nova devotee. With bossa nova as a backdrop, they were swept up in the tide



of optimism that Brazil would finally fulfill its potential as a player on the world's stage.

Gilberto Gil, the man to whom Caetano would be inextricably linked, grew up in Bahia as well, but in its capital, Salvador. A self-taught musical prodigy, Gil was already playing drums and telling his family and neighbors, *"I want to be a musician"* when he was three years old. Gil spent his time watching the blind guitarists in the local market and absorbing the Afro-Brazilian music that flourishes in that region of the country. Salvador was the epicenter of afro-Brazilian consciousness and, as the son of middle class Blacks, Gil grew up with a strong awareness of his afro-Brazilian heritage. As a teenager, Gil achieved some early success as a musician but knew that his opportunities were limited in Bahia and that he needed to move to Sao Paulo to make it big.



Caetano and Gil finally met at the University of Bahia, where they were both studying. Their mutual love for bossa nova connected them but they also shared a burning desire to do more with their music than what bossa nova allowed. For Gil, this meant honoring his afro-Brazilian heritage in way that no Brazilian popular musician had ever done. Gil soon found a way to move to Sao Paulo when he accepted a job offer in Sao Paulo. He worked during the day and at night played gigs in bars and small clubs around the city trying to make a name for himself as a musician. Caetano found a way out of Bahia as well when he moved to work in Rio as a songwriter.

But Caetano and Gil would soon find that the violent events of 1964 would derail their optimistic vision for the country and begin a process that would eventually rob Brazil of many of its best and brightest figures. In 1964 a military coup ushered in the military dictatorship that would maintain tight-fisted control over the country for almost 20 years.





Although the new government's hard-line stance against what they perceived as the dangerous influences of international pop culture seemed like a symbolic act to many, Caetano and Gil knew that it could lead to truly repressive measures. They knew the government was on a dangerous path and thought, "what next?" To Caetano and Gil's dismay, many of their musical idols were among those the government deemed inappropriate. And not surprisingly, rock 'n' roll fans were demonized as supporters of the imperialistic threat.

Despite the government's best efforts, there was a growing movement within Brazil that was looking beyond bossa nova. Our musicians searched for new musical forms that allowed them to express Brazil's struggles, hopes, fears, and passions and found inspiration in rock 'n' roll. This movement set the stage for *tropicália's* revolution. And it would be just in time.

Caetano and Gil looked around them in 1967 and saw that the promises of economic development and progress that ushered in the 1960s never materialized. The singers were profoundly moved by the millions of people they saw migrating to Rio de Janeiro and Sao Paulo in search of a better life, especially since many of these people came from the singers' home state of Bahia. Caetano and Gil saw Brazil as a complex, enigmatic place and struggled to synthesize the many facets of the country into one cohesive whole. It was a place where a mixture of colonial, modern and even futuristic elements were superimposed on each other and where samba and rock 'n' roll exist side by side. In their Brazil, Caetano and Gil saw the humor, sadness, and beauty in a unique country where folkloric met pop and highbrow gets tangled up with



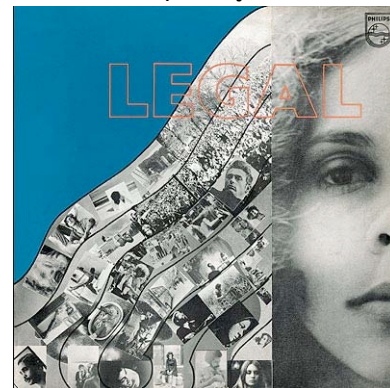
lowbrow. Caetano and Gil dreamt of creating music that would embrace all the contradictions of Brazil and display them for the world to see, all the while remaining cosmopolitan, sophisticated, and sexy. They were ambitious, and knew they couldn't do it on their own.

The person who made it possible for their ideas to come to fruition was Rogerio Duprat. Duprat was an accomplished musician who had begun to make a name for himself as an avant-garde composer. He had aspirations of making avant-garde pop music and saw in Caetano and Gil kindred spirits who had the same musical goals but who possessed a



pop sensibility that he lacked. Upon meeting Duprat, Caetano and Gil knew that they had the opportunity do something special. Suddenly, Caetano and Gil felt like they had a vehicle to express the ideas that had been burning inside of them. It was at this time that they all joined with musicians Gal Costa, Os Mutantes, and Tom Zé, who shared their sense of vision and inspiration.

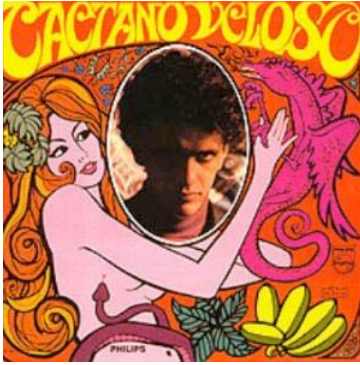
Caetano and Gil realized that the language of music needed to be expanded and that poetry, visual art, and film were the keys. They soon began collaborating with artists in other fields and one of their most notable collaborators was the visual artist Helio Oiticica. In him, they found a kindred spirit who saw the lives of everyday people and their experiences as a fount of inspiration. Helio's work was a carnivalesque orgy of visual, auditory, and tactile stimulation and gained worldwide acclaim in the 1960s. The concrete poets Decio Pignitari and the de Campos brothers rounded out the creative circle formed with the Bahian musicians in Sao Paulo and Rio de Janeiro. They encouraged the experimentation and helped crystallize some of the ideas that they generated. Not surprisingly, the group of artists freely experimented with psychedelic drugs, and Caetano's apartment in Sao Paulo was well known as the place where they could openly experiment and explore new ideas. It was in this apartment where many of tropicália's most memorable songs were created.



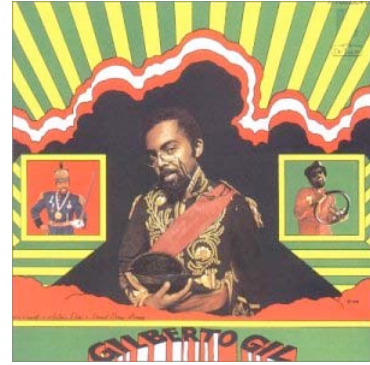




## \* ACT 2 \*



Tropicália debuted at the 1967 music festivals and Caetano, Gil and Os Mutantes' screaming guitars and overt sexuality were paired with poetic, intellectual lyrics that shocked the music scene. Further



confusing the critics were the complex, avant-garde arrangements that held their songs together. But owing to Duprat's mastery, these seemingly incompatible elements fit together beautifully. Although critics didn't understand it, the public loved it.

To the fans, tropicália struck a chord. They had been waiting for music that spoke to them and tropicália did just that. In what seemed like an instant, Gil, Caetano, Os Mutantes, Gal Costa, and Tom Ze became stars. In just a few months they went from aspiring musicians struggling to make ends meet to full-blown celebrities. Their private life became public. Hundreds of thousands of copies of their songs were sold. Soon they were on television, in magazines, and in newspapers. And to top it all off, they had their own television show. Named after one of their most popular songs, "Divino Maravilhoso" was "American Bandstand" on acid. To quote a popular journalist at the time, the "Tropicalist Revolution" had begun—and a generation discovered their spokesmen.



Just as tropicália was taking the country by storm, the dictatorship that came to power in 1964 began to institute many more violent, repressive measures. Fifty thousand people, including 3 former presidents, 6 state governors and 55 members of congress, were jailed. The remaining people suspected of "subversive activity" were kidnapped and tortured. Police brutality was commonplace as the government tried to suppress political dissent. While Caetano and Gil joined thousands of people as they took to the streets to protest the direction their country was taking,



others adopted a more direct, violent strategy and began engaging the government in armed struggle. These guerilla soldiers found a supporter in



Caetano when he sang in one of his most popular refrains that he wanted to hear the sound of the guerilla leader's gun. Not surprisingly, government officials quickly decided that the participants in *tropicália* had to be closely monitored and even censored in order to prevent their dangerous ideas from being popularized. Caetano

and Gil's screaming electric guitars, in-your-face sexuality, Afro-Brazilian consciousness, and biting critiques of the government had consistently been a target of conservative critics. With the increasingly restrictive tenor of the government, the artists began to fear for their safety. Their fears proved to be justified when their friend and songwriting collaborator, Torquato Neto, was arrested on trumped up charges and placed in a psychiatric hospital for electric shock therapy. Shortly after Torquato was released from the hospital, the day after his 28<sup>th</sup> birthday, he committed suicide. It was then that the violence of the government hit home for Caetano and Gil and they saw how necessary it was for them to stand up and tell the truth about what was happening in their country.

In late 1968, The 5<sup>th</sup> Institutional Act was passed, which gave the president dictatorial powers and suspended the constitution. Political dissidents were immediately targeted and Gil and Caetano were among the first high-profile victims. The critics who found their wild image and outspoken views uncomfortably subversive triumphed when the government took action and arrested Gil and Caetano in December of 1968. In constant fear of their lives while in prison, Caetano and Gil wondered if they would end up like so many other people who were arrested and never heard from again. After weeks in jail, they found out that they were charged with disrespecting the Brazilian flag in a performance. The police had long been looking for a way to silence them and





unbeknownst to Caetano and Gil, a journalist who had been a thorn in their side for years lied to the police and told them that Caetano and Gil had committed the offense.

Remarkably, their time in prison did not prevent them from releasing new material. They recorded vocal tracks while in jail and sent the tapes to Rogerio Duprat to be embellished and incorporated into his arrangements. These prison albums are now some of Caetano and Gil's most important works and give us a valuable look into their time as victims of their country's political extremism.

Caetano and Gil were released from jail on the condition that they immediately leave the country. They were allowed to play one last show in their home state of Bahia in front of an adoring crowd to raise money for their time in exile.

**\* ACT 3 \***



Caetano and Gil spent the next three years in London, their new adopted home. Swinging London proved to be a welcome place for the artists as they began collaborating with many of England's top acts of the time, like Pink Floyd and The Who, and performed internationally for the first time.

Although they made the best of the situation in which they found themselves, Caetano and Gil were plagued by feelings of homesickness and despair. Not only had Caetano and Gil left their friends and family, but they left them in an environment in which they could be kidnapped,

tortured, and killed at any time.

Following Caetano and Gil's expulsion, many of Brazil's artistic luminaries fell victim to the dictatorship's tyranny and it was during this time that many of them either voluntarily or forcibly left the country; Helio Oiticica moved to New York in 1970 and never returned to Brazil while Glauber Rocha left Brazil to live abroad in 1971. Tom Zé, who escaped much of the persecution that plagued his comrades, eventually felt the heavy hand of the government as his 1975 album *Todos Os Olhos* was banned.

In 1972, Caetano and Gil were allowed to return to Brazil, but only after the wave of *tropicália* had been thoroughly suppressed by the government. Gone were their artistic contemporaries who had embraced *tropicália*'s aesthetic. The public was hesitant to accept the innovation that they had so openly embraced only a few years earlier. Still, the artists



continued to innovate and remained at the forefront of Brazilian culture. Although *tropicália* had been suppressed in Brazil, Caetano and Gil's time spent abroad allowed them to expose *tropicália* to international audiences. The movement may have been over but its participants were only beginning to make their presence felt.

In a fitting culmination to the story of the genius of *tropicália*, today, nearly forty years after it burst upon the scene, *tropicália*'s international popularity is at an all-time high. And as for its founders, Caetano Veloso is recognized as the poet-laureate of Brazilian song and is one of the most recognizable Brazilian musicians of all time. Tom Zé's constant innovation has been praised by critics the world over. Os Mutantes have become some of the most celebrated rock artists to come out of the '60s. And Gilberto Gil has been appointed Brazil's Minister of Culture, a perfect position for a man who has spent the last three and a half decades at the forefront of Brazilian culture. With their status among the world's artistic elite now firmly secure, *tropicália*'s founders' courageous struggle in the face of a violent, repressive government has inspired countless people around the world.

As we rediscover *tropicália*, our ears seem to be more receptive to its message the second time around; there is something about Brazil of the 1960s that resonates with today's culture. *Tropicália* has influenced current artists like Beck, The Beastie Boys, Nirvana, Sonic Youth, Nelly Furtado, and filmmaker Pedro Almodovar who have openly praised its innovative and groundbreaking style. As Caetano, Gil, Tom Zé, Gal Costa, and Os Mutantes' popularity reaches an all-time high, we can safely say that they are musical geniuses that were truly ahead of their time.







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## 5 Production Biographies

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### \* Fernando Meirelles, Executive Producer



Best known for his Oscar-nominated films *City of God* and *The Constant Gardener*, Fernando Meirelles is one of the most desired filmmakers around. He also is a talent and a name that can open a film for our target audience (see Distribution). His reputation for cinematic excellence and his creative guidance of this project ensure it will become a high quality and celebrated film.

### \* Marcelo Machado, Director



Renowned in Brazil as one of the pioneers of video production in the country, Marcelo Machado founded the production house "Olhar Eletrônico" and developed a reputation for his bold, experimental style and his moving documentaries.

Marcelo launched MTV Brasil in 1991 and a year later took over the Radio and Television Department with the Brazilian ad agency, DPZ. Here, he worked producing all kind of national wide and international advertising campaigns from 1992 to 2000. At DPZ he directed his first commercials and two documentaries ("No Limits" and "Around The World") premiering at HBO Brasil.

In 2000 he left the agency in order to direct commercials and the TV series "Música Brasileira" (Trama/Multishow). In 2001 he produced the documentary "Drum In Braz" (about Brazilian drum and bass music movement for MTV Brazil). In 2002, he directed "Cláudio Zoli in Concert" and "Música Brasileira" DVDs (Trama Music). In 2003 he received the Best Electronic Music Video Award (MTV Brasil prize for "Samba Sim") and directed a series about Anhui province, China for TV Cultura. In 2004/2005 created and co-directed the documentary "Ginga" an O<sup>2</sup> Filmes and





Nike Entertainment co-production. In 2006 he directed the documentary "The Pure Spirit of Brazil", highlighting the unique Brazilian lifestyle.

\* Maurice James, Producer

Maurice James, president of Mojo Pictures, is a graduate of Columbia University and the University of Southern California's Peter Stark Producing Program at the School of Cinematic Arts. Having worked in the entertainment industry for over 6 years, Maurice brings a broad range of experience and access to this project.

\* Vaughn Glover, Writer

Writer Vaughn Glover is a graduate of Columbia University with a degree in Spanish and Portuguese. An authority on international popular culture, Vaughn has been invited to work on projects throughout the Americas involving both music and film such as the UNESCO conference on World Music in Los Angeles, the Cuban Hip Hop Festival in Havana, and the Red Bull Music Academy in Sao Paulo. Vaughn brings a depth and breadth of knowledge to *Tropicália* that cannot be overstated.

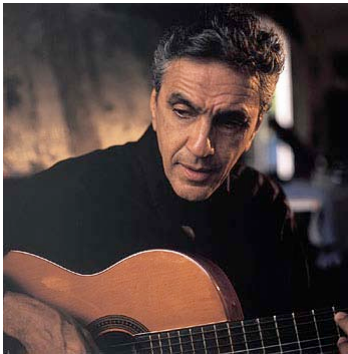
\* Michael Blaha, Executive Producer

Michael Blaha, a former V.P. of Legal Affairs at Columbia Pictures and Lorimar, now has his own entertainment practice representing producers, directors and writers of independent films. He has taught "Independent Film Financing and Distribution" and other entertainment law courses as an Adjunct Associate Professor of Law at Southwestern University School of Law. His Executive Producing credits include "*Chi Girl*" (Slamdance Grand Jury Prize winner), "*According to Occam's Razor*," and "*runf.*"



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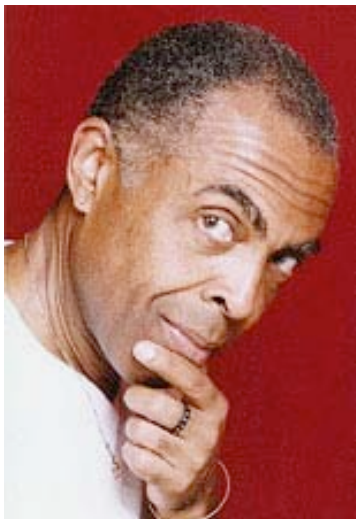
\* Caetano Veloso, Cast



Perhaps one of the greatest figures in international pop music, Caetano Veloso is a musician/poet/filmmaker/political activist whose stature in the pantheon of international pop musicians is on a par with that of Bob Dylan, Bob Marley, and Lennon/McCartney. Revered as a musical revolutionary, Caetano virtually defined Brazilian music over the past 35 years and is universally recognized as the poet laureate of Brazilian song. Gerald Marzorati of the New York Times proclaimed, "...if historians and critics 75 or 100 years from now conclude that popular music mattered as much to our time as we think it does, Caetano is likely to be remembered as one of the era's great composers, period."

His 1999 album, *Prenda Minha* sold over one million copies in Brazil alone and he won the 2000 Grammy for Best World Music Album with *Livro*. Today, he is one of the most respected and prolific international pop stars, with more than fifty recordings available, including songs in soundtracks of movies such as Pedro Almodovar's *Hable con Ella* (Talk to Her), and *Frida*. In 2002 his long-awaited memoir, *Tropical Truth: A Story of Music and Revolution in Brazil*, was published by Alfred Knopf to rave reviews.

\* Gilberto Gil, Cast



Imagine a charismatic singer-songwriter from Northeastern Brazil who possesses a spellbinding confidence, a lilting voice and an uncanny ability to conjure up an irresistible beat, whether he's playing reggae, samba, bossa nova, or rock 'n' roll. And now imagine that this singer also holds the political prestige as Brazil's Minister of Culture. This singer is Gilberto Gil.

Neil Straus at the New York Times called him "one of Brazil's leading musical and political visionaries." Sue Steward of the UK-based Observer noted, "audiences around the world have thrilled to...his exuberant musicality, perfect pitch, rhythm and fluency." Over his 40-year



career, Gilberto Gil has been awarded eleven Gold albums, five Platinum albums, and has performed with musicians as diverse as Jimmy Cliff, Stevie Wonder, and Pink Floyd.

Among the countless awards he has received during his 40-year career, Gil was awarded the Grammy in 1998 for his 35<sup>th</sup> release, *Quanta*, as well as in 2005 for his album, *Eletracustico*. He was honored as "Man of the Year" at the 2003 Latin Grammys and was also decorated "Knight of Arts and Letters" by the French Minister of Culture in 2003. Recently, Gil's already superstar status was raised even further due to his appointment as Brazil's Minister of Culture in 2002. Following the appointment, CNN called him the "Minister of Cool."

#### \* Os Mutantes, Cast



recorded."

Os Mutantes first three albums, released between 1968 and 1970, are widely considered to be some of the most important and influential records of the last 40 years. Out of their unique blend of colorful psychedelic, sweet pop, and progressive rock, Os Mutantes created music that after 40 years is still enchanting, weird and irresistible. After listening to a few of Os Mutantes songs, Richard Williams from The Guardian UK said, "they make you want to go straight out and buy everything this amazing group ever

The scope and breadth of Os Mutantes influence is immeasurable. Stereolab, Nelly Furtado, and The Flaming Lips can be counted among the numerous bands and artists who have been inspired by the Mutantes' spirit, sound and aesthetic. Even Sonic Youth took the guitar melody of "O Relógio" for their classic "Little Trouble Girl". In 1998 Beck released his Grammy-winning album, *Mutations*, the title of which was a dedication to the Mutantes, and its highlight was "*Tropicalia*," a beautiful samba that turned out to be the album's only hit single. Kurt Cobain was such a huge fan that during a tour of Brazil in 1993, he desperately tried to convince Os Mutantes to reunite and tour with Nirvana. After seeing the Mutantes perform in London recently, Luiza Sauma of the London-based *Independent* said in amazement that, "Kurt Cobain was lucky that the Mutantes turned [him] down- Nirvana getting out-rocked by a bunch of mad, middle-aged Brazilian hippies would have been a sight to behold." Luckily, thousands of their US fans will have an opportunity to see them this summer as their first-ever US tour sells out venues across the country.



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\* Tom Zé, Cast



Although he is the oldest of Tropicalista's founders, at age 70, Tom Zé is still making resolutely avant-garde music, or "spoken and sung journalism," as he calls it. An accomplished composer, poet, actor, and multi-instrumentalist who can coax beautiful sounds from typewriters, blenders, doorbells, and floor polishers, Tom Zé has made a career of taking the path less trodden. Zé has never had much use for artistic boundaries, and his history of creating challenging and sometimes outright weird records have earned him a rare status among pop musicians. He remained relatively unknown outside Brazil until David Byrne "discovered" an album Zé released in 1976. Stunned by his genius, Byrne immediately made Zé his first artist on his Luaka Bop label.

\* Gal Costa, Cast



The first lady of Brazilian music, Gal Costa has been one of her country's leading pop singers since the late 1960s. Her legendarily silky soprano has always been unmistakable and seductive, as comfortable belting out melodies diva-style one moment and indulging in psychedelic, avant-garde freakouts the next. Whether interpreting an old samba or bossa nova or experimenting with rock and soul, she has always maintained her distinct voice and steamy passion.



## ⑥ Schedule / Budget

### \* Production Schedule

Research & Soft Pre-Production September 2007 – December 2007
<ul style="list-style-type: none"><li>* Define research crew and production manager &amp; assist for this first phase; same PM will be responsible for preproduction and the shoot, therefore oversee the project from the very beginning until the end</li><li>* Researching and defining archive footage and other material for project development &amp; production</li><li>* Researching other information, that will be necessary for finalizing script development</li><li>* Finalize production budget and budget for licensing archive footage and other material</li><li>* Scheduling interviews with artists and others for shoot</li><li>* Possible pick-up footage of time-sensitive events (i.e. Carnival)</li><li>* Define preproduction and shooting schedule</li></ul>
Pre-Production December 2008 – January 2008
<ul style="list-style-type: none"><li>* Scheduling and confirming interviews with artists and others</li><li>* Preparing and scheduling travels</li><li>* Choosing and scheduling locations</li><li>* Define shoot crew</li><li>* Reserve equipment for shoot</li><li>* Finalize shooting schedule</li><li>* Support research to finalize script</li><li>* Licensing of selected archive footage and other material</li></ul>
Production February 2008 – March 2008
<ul style="list-style-type: none"><li>* Shoot in São Paulo</li><li>* Shoot in Rio de Janeiro</li><li>* Shoot in Salvador</li><li>* Shoot in Santo Amaro da Purificação</li><li>* Shoot in London, England</li><li>* Wrap</li></ul>
Post Production March 2008 – April 2008
<ul style="list-style-type: none"><li>* Edit new shot footage and interviews</li><li>* Finalize narrative from pre-production and production</li><li>* Apply graphic/digital effects and opticals</li><li>* Finalize soundtrack and music rights issues</li></ul>

\* Budget (full budget available upon request)





## ⑦ Comparative Analysis

Specialty films can do well, but are generally slow growers and then are break out successes. The chart below illustrates several films in a variety of genres that are similar to *Tropicália*.

Title	Description	Year	Distributor	Domestic BO	Video Sales
<b>Music Documentaries</b>					
Buena Vista Social Club	Aging Cuban musicians rediscovered.	1999	Artisan Entertainment	\$6,997,620	N/A
The U.S. versus John Lennon	Story traces John Lennon's life as pop musician turned antiwar activist	2006	Lionsgate	\$1,102,937	N/A
<b>Fernando Meirelles' Films</b>					
City of God (Oscar nominated)	Two boys growing up in a violent neighborhood of Rio de Janeiro take different paths: one becomes a photographer, the other a drug dealer.	2002	Miramax Films	\$7,563,397	\$7,100,000
The Constant Gardener (Oscar nominated, won for Best Actress)	When a British diplomat's wife—a socially-conscious lawyer—turns up dead in Kenya, he sets out to find the truth surrounding her murder.	2005	Focus Features	\$33,565,375	N/A
<b>Latin American Films</b>					
Motorcycle Diaries	Che Guevara's formative roadtrip through Latin America	2004	Focus Features	\$16,756,372	\$7,900,000



	during his youth.				
Maria Full of Grace	A young Colombian girl accepts a risky offer in order to escape her country for the United States.	2004	Fine Line Features	\$6,517,198	\$10,100,000
<b>Independent Documentaries</b>					
Fahrenheit 9/11	Documentary on Bush Administration using 9/11 tragedy to go to war with Iraq.	2004	IFC Films	\$119,078,393	\$28,700,000
March of the Penguins	Documentary following the life of the Antarctic penguin	2005	Warner Independent	\$77,413,017	N/A
Spellbound	Spellbound follows eight teenagers on their quest to win the 1999 National Spelling Bee.	2002	ThinkFilm Inc.	\$5,728,431	\$4,100,000
Born into Brothels	Documentary set in Sonagchi, Calcutta about the children of prostitutes.	2004	HBO/Cinemax Documentary ThinkFilm Inc.	\$2,002,934	N/A
Dogtown and Z boys	Documentary about the pioneering 1970s Zephyr skating team.	2001	Sony Pictures Classics	\$1,293,295	\$1,100,000
Festival Express (Think films)	The filmed account of a large Canadian rock festival train tour.	2003	ThinkFilm Inc.	\$1,172,345	\$600,000
<b>Music-Oriented Films</b>					
The Saddest music in the World	A "musical," set in Winnipeg during the	2003	IFC Films	\$669,128	\$2,900,000



	Great Depression.				
The Red Violin	A red and perfect violin inspires passion.	1998	Lions Gate Films, Inc.	\$9,473,382	\$18,600,000
Thirty-Two Short Films about Glenn Gould	A collection of vignettes highlighting different aspects of the life, work, and character of the acclaimed Canadian classical pianist.	1993	Samuel Goldwyn Company	\$1,567,543	N/A
Fighting Temptations	A New York advertising executive travels to a small Southern town and creates a gospel choir.	2003	Paramount Pictures	\$30,238,577	\$15,100,000
Tupac: Resurrection	Home movies, photographs and recited poetry illuminate the life of Tupac Shakur.	2003	Paramount Pictures	\$7,707,563	\$7,500,000

Taking into account other films in the similar genre, the quality of filmmakers involved with this production, the name talent, and the proposed media spend along with the “buzz” that we intend to create amongst our target audience, we predict that *Tropicália* could earn a low estimate of 3 – 3.5 million dollars domestic box office. This doesn't include any revenues internationally nor does it take into account ancillary DVD and CD sales that would put this film well into profit.

\* Ancillary Revenue: Soundtrack

*Tropicália's* soundtrack is an opportunity to showcase the music of *tropicália's* founders in an unprecedented manner. While *tropicália* compilations have been released in the past, never has there been an album that features original songs and collaborations between both



tropicália's admirers and its founders. Many artists have expressed the desire to work with Caetano Veloso, Gil Gilberto, Os Mutantes, Tom Ze and Gal Costa, but have never had the opportunity—this soundtrack will be that opportunity. We already have stated interest in the project from Seu Jorge, Madlib, Prefuse 73, Wajeed, and David Byrne. In addition to these artists, Beck, Stevie Wonder, Mos Def, and Giles Peterson are all stated admirers of tropicália, and its influence can also be heard in the music of Will.i.am, Nelly Furtado, and Sonic Youth. In addition to the possibility of remixing older songs, there also exists the unique opportunity to let these artists lend their personal touches to new material by the founders of tropicália. The soundtrack to *Tropicália* can take advantage of all of these opportunities.

Responsible for millions in worldwide album sales, tropicália's founders are international megastars who continually fill stadiums around the globe. With 15 gold and 6 platinum albums to their credit, Gilberto Gil and Caetano Veloso's participation in *Tropicalia*'s soundtrack would leave no doubt of its worldwide success.

In 2005 Sergio Mendes released *Timeless*, which was produced by Black Eyed Peas front man Will.i.am. Will.i.am remixed some of Sergio's classic songs and invited contemporary artists like Justin Timberlake, Q-Tip, and India.Arie to complement the songs. The result was extraordinary - *Timeless* was nominated for several Latin Grammy awards and sold over 500,000 copies worldwide. While the soundtrack for *Tropicalia* will be decidedly different from *Timeless*, we feel that the success of *Timeless* is a good indicator of the huge potential of the *Tropicalia* soundtrack.

An important part of the success of the *Buena Vista Social Club* was the strength of its soundtrack. The album sold over a million copies and became a Grammy-winning international bestseller, in large part due to the thousands of fans who saw the movie after hearing songs from the soundtrack. *Tropicália* is positioned and has the capacity to do this and so much more.



## ⑧ Contact Information

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