



Brazil on Film

Bye Bye Brazil

Bye Bye Brazil Bye Bye Brasil

Director: Carlos Diegues

Production Companies: Aries Cinematográfica, Société Nouvelle des Etablissements Gaumont

Executive Producer: Lucy Barreto

Producer: Luiz Carlos Barreto

Associate Producers: Walter Clark, Bruno Barreto,

Carlos Henrique Braga, Luciola Villela

Production Manager: Otávio Miranda

Production Co-ordinator: Marcos Altberg

Location Assistant (Altamira): José Mola

Location Assistant (Belem): Januário Guede

Location Assistant (Maceio): Celso Brandão

Location Assistant (Brasília): Marcia Marília

Production Assistants: Antonio Claudio,

Alvaro Magaldi, Maria da Salete

Production Secretary: Theodoro Andersen

Assistant Director: Fábio Barreto

2nd Assistant Director: Bruno Wainer

Continuity: Nieves Cabello

Screenplay and Original Story: Carlos Diegues

Script Collaborator: Leopoldo Serran

Director of Photography: Lauro Escorel Filho

Assistant Camera: José Tadeu Ribeiro

Chief Electrician: Jadeyr Guimarães

Electricians: Pedro Cavalcanti, José Luiz

Key Grip: Lourenço Cesar

Stills Photography: Ademir Silva

Editor: Mair Tavares

Assistant Editor: Denise Fontoura

Sets and Costumes: Anisio Medeiros

Assistant Sets and Costumes: Paulo Chada

Wardrobe Mistress: Maria da Guia

Make-up: Antonio Pacheco

Titles: Fernando Pimenta

Musical Themes: Chico Buarque,

Roberto Menescal, Dominginhos

Music Director: Roberto Menescal

Choreography: Carlos Machado

Sound: Jean-Claude Lauredux, Victor Raposo

Additional Dubbing: Roberto Mello

Sound Editor: Emmanuelle Castro

Sound Effects: Walter Goulart, Antonio Cesar

Cast:

Betty Faria (*Salomé*)

José Wilker (*Lord Cigano*)

Fabio Junior (*Ciço*)

Zaira Zambelli (*Dasdó*)

Príncipe Nabor (*Andorinha*)

Emmanuel Cavalcanti (*mayor*)

José Marcio Passos (*mayor's assessor*)

Carlos Kroeber (*truck driver*)

Jofre Soares (*Zé da Luz*)

Rodolfo Arena (*peasant*)

Catalina Bonaki (*widow*)

Rinaldo Gines (*Indian chief*)

Marcos Vinicius (*agent*)

José Maria Lima (*assistant*)

Oscar Reis (*smuggler*)

Cleodon Gondin (*customer*)

José Carlos Lacerda (*steward*)

Marieta Severo (*social worker*)

Brazil-France 1979

100 mins

Digital 4K

Carlos Diegues on 'Bye Bye Brazil'

Bye Bye Brazil is a film about one country in decline and another that is taking its place. I cannot specify exactly what is ending and what is beginning, all I can do is record the extraordinary period of transition, through the stories of four characters searching for their places in this new country, just as any of us would. Life in Brazil today is sometimes born in strange circumstances: in the co-existence of the archaic and the modern, for example, or of the jungle and pollution, of ox-carts and aeroplanes, of misery and abundance, of beauty and pain. It is stimulating to know that we live in a country that can still shape its own destiny, starting from its own 'madness'. This has nothing to do with nationalism, nor with easy optimism... it's just a matter of having hope.

Bye Bye Brazil was made by a group of people who understood what they were doing and did it with great passion. We travelled 15,000 kilometres across the interior of the country. We crossed three of its five regions, moving by car, plane, truck, boat and bus. In the Amazon basin we fell victim to torrential rain, which destroyed roads and delayed filming. In the north-eastern *sertão*, along with the local inhabitants, we suffered the consequences of the drought that had lasted for two years, working under the burning sun in temperatures exceeding 40 degrees centigrade. These experiences, together with the meaning of the film itself, cemented deep friendships between us, and made each new member of the team an author of the finished film.

The film represents a crossing of the 'ocean' of Brazil's interior, just as other navigators crossed seas in earlier centuries. The magic of the cinema enables us to capture the trance-struck country without resorting to rhetoric. Just like the ancient navigator-writers, we saw mermaids, sea serpents and lost worlds beyond the ocean. We must bid farewell to an idyllic Brazil that no longer exists, and must stop looking at it through the eyes of the 19th century romantic intellectual. We must start believing in the possibility of a new tropical civilisation, and live the adventure of this dream. Then we can move into the 21st century without prejudice.

The music of 'Bye Bye Brazil'

The musical portion of *Bye Bye Brazil* involves three aspects: the first corresponds to the use of the local music, recorded live during the shooting of the scene. This is the case of the singing of the Indians around the fire, on the banks of the Rio Xingu. It concerns a ritual chant of the Cruaris (Indian Tribe) performed during the farewell ceremonies. In the scenes taking place in the Northeast 'pifanos' (little wooden flutes) interpret some religious and secular scenes, recorded during the sequences of the fair of Piranhas, and during the procession and nocturnal prayers at Entremontes. These pieces had been performed by a local group, the best of the region.

The second aspect of the musical soundtrack of *Bye Bye Brazil*, is found in the use of pieces already recorded and selected by Carlos Diegues, for their local expression and their dramatical adaptation suited to the filmed scenes. This is the case, for example, of the extraordinary use of the 'Pastoril do Faceta', illustrating the morning when Lord Cigano decides to depart for the *sertão*. It

The screening on Sat 23 May will be introduced by Dr Antonio da Silva, University of Essex

Brazil on Film

We Are Also Brothers Também Somos Irmãos

Fri 1 May 18:20 (+ intro by Dr Felipe Botelho
Correa, King's College London); Sat 30 May 15:20

Boy and the World O Menino e o Mundo

Sat 2 May 12:15; Sun 24 May 12:30

Black God, White Devil

Deus e o Diabo na Terra do Sol
Sat 2 May 18:10; Sat 16 May 16:00;
Fri 29 May 20:35; Sat 30 May 20:30

São Paulo Incorporated

São Paulo Sociedade Anônima
Mon 4 May 18:30; Thu 14 May 20:40

The Margin A Margem

Fri 8 May 21:00; Thu 21 May 18:15

At Midnight I'll Take Your Soul

À Meia-Noite Levarei Sua Alma
Sat 9 May 13:00 (+ intro by Dr Bruna Foletto Lucas,
University of Hertfordshire); Tue 19 May 20:40

Bye Bye Brazil Bye Bye Brasil

Sat 9 May 18:15; Sat 23 May 14:30 (+ intro by
Dr Antonio da Silva, University of Essex)

City of God Cidade de Deus

Sat 9 May 20:20; Sat 23 May 17:15;
Thu 28 May 18:00

Neighbouring Sounds O Som ao Redor

Sun 10 May 14:40; Sun 17 May 18:10;
Fri 22 May 20:25

Man Marked for Death, Twenty Years Later

Cabra Marcado Para Morrer
Sun 10 May 18:15; Mon 25 May 18:20

Chuck Billy and the Marvelous Guava Tree

Chico Bento e a Goiabeira Maraviósa
Sun 10 May 12:15; Sat 23 May 12:20

Manas

Mon 11 May 18:00 (+ intro by season co-curator
Renata de Almeida); Sun 31 May 18:30

Lower City Cidade Baixa

Mon 11 May 20:50 (+ intro by season co-curator
Renata de Almeida); Wed 27 May 20:55

An Introduction to Brazil on Film

Tue 12 May 18:15

Foreign Land Terra Estrangeira

Tue 12 May 20:20 (+ Q&A with co-director Daniela
Thomas); Tue 26 May 18:15

Mars One Marte Um

Fri 15 May 18:20 (+ intro by Marta Calderón
Quiñones, Cinema Mentirê); Sat 23 May 20:30

Cinema Novo

Sat 16 May 18:40; Tue 26 May 20:45

Dolores

Sun 24 May 18:20; Sun 31 May 15:20

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concerns a sort of eroticisation or vulgarisation of popular naive songs
belonging to the Christmas season.

The final aspect, the most delicate, consists of the music especially written for
the film. Its direction is by Roberto Menescal, maestro and renowned
composer, one of the pioneers of the Bossa Nova of the 1960s. He wrote the
theme, on which Chico Buarque composed the words heard at the beginning
and the end of the film. Buarque's authentic poem reenacts in 65 verses a
telephone conversation of someone who crosses Brazil.

The other theme of the film is written especially by Dominginhos, who is today
in Brazil (a country with such numerous and varied musical forms) the most
famous performer of the *forro* of the Northeast (a sort of song which
accompanies round dances and farandoles in rural festivals). Each time this
theme appears, Dominginhos performs it himself on the accordion.

Production notes

Carlos Diegues was born in Maceio, Brazil in 1940 and began his film career
in 1962 with *Cinco vezes favela*, a film about poverty. He became one of the
chief theoreticians of the Cinema Novo movement, and made several other
short films. But it was his first full-length feature film, *Xica da Silva* (1976) that
brought him international success. *Bye Bye Brazil* (1979), *Quilombo* (1984) and
Um trem para as estrelas (1986) brought him further renown. He is also a poet,
journalist and film critic.

Like most of his contemporaries, Carlos Diegues is trying to discover, through
the medium of film, a real Brazil in which the modern co-exists with the archaic,
misery with abundance, tragedy with beauty, past with future. Within the
present soulless and geographical decay of the late twentieth century, Diegues'
characters are searching for the euphoria of change in a world currently out of
control. Material progress has destroyed the rain forest and the culture of the
Amazon Indians. Diegues is searching for a return to lost values.

Ronald Schwarz, *Latin American Films, 1932-1994: A Critical Filmography* (McFarland & Co, 1997)

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