

Zencrane Filmes, Indiana Production and Downtown Filmes
present



a film by

Marcos Jorge

with

JOÃO MIGUEL

Babu Santana

Carlo Briani

Zeca Cenovicz

Paulo Miklos

Jean Pierre Noher

presenting

Fabiula Nascimento

RIO FILM FESTIVAL 2007
Best Film (Audience Award)
Best Director
Best Actor
Special Juri Prize

INTERNATIONAL FILM FESTIVAL OF ROTTERDAM
Lions Award 2008

PUNTA DEL ESTE INTERNATIONAL FILM FESTIVAL
Best Film
Honor Mention Best Actor

URUGUAY INTERNATIONAL FILM FESTIVAL
Best Film Latin American Film

Sponsorship



This film was selected by the Programa Petrobras Cultural

www.estomagoofilme.com.br

CAST

Raimundo Nonato / Rosemary	João Miguel
Íria	Fabiula Nascimento
Bujiú	Babu Santana
Giovanni	Carlo Briani
Zulmiro	Zeca Cenovicz
Etetcetera	Paulo Miklos
Duce	Jean Pierre Noher
Lino	Alexander Sil
Big Walt	Marcel Szymanski
Kidnap	Helder Clayton Silva
Wait Up	Tino Viana
Bigmouth	Sidy Correa
Skinny	Rodrigo Ferrarini
Wagner	Marco Zenni
Francesco	Andrea Fumagalli

TECHNICAL SPECS

Production Companies: ZENCRANE FILMES and INDIANA PRODUCTION COMPANY
Direction: Marcos Jorge
Produced by: Cláudia da Natividade, Fabrizio Donvito and Marco Cohen
Screenplay by: Lusa Silvestre, Marcos Jorge, Cláudia da Natividade and Fabrizio Donvito
Story by: Lusa Silvestre and Marcos Jorge
Executive Producer: Cláudia da Natividade
Director of Photography: Toca Seabra
Edited by: Luca Alverdi
Production Designer: Jussara Perussolo
Music by: Giovanni Venosta
Sound Designer: Jean-Christophe Casalini
Sound: Maricetta Lombardo
Costume Designer: Marisol Grossi
Casting: Grazie Lara, Renata Medeiros e Rose Costa
Prison behavior consultant: Luiz Mendes Jr.
Kitchen behavior consultant: Geraldine Miraglia
Inspired on the tale "Presos pelo Estômago", by Lusa Silvestre

Brazil - 2007 - 112 minutes - 35mm - 1:1,85 - Color - Dolby Digital

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CRITICS

"A beautiful film that satiates our appetite for intelligent entertainment."
Marcelo Janot - Críticos.com.br

"The director serves up a tasty tale."
Marcos Dávila - Folha de São Paulo

"Very original, very intelligent and entertaining... It promises to be one of the year's best sensations. "
Luiz Carlos Merten - O Estado de São Paulo

"...the first feature by director Marcos Jorge is a rare work in Brazilian cinema."
Chico Fireman - G1

"In a society where some devour and others are devoured, the cook plays a decisive role and can decide what's the best dish. This is Marcos Jorge's starting point to place a none-too complacent eye on contemporary Brazilian reality. Under the appearance of satirical comedy, the film offers an acute social reflection across different social strata. In the nation of "zero hunger" [government programs] and the "cultural anthropophagy" exposed by Glauber Rocha, the parable outlined by the director shows the entrails of a contradictory reality.
Jorge Jellinek - Director of the Punta Del Este International Film Fest

One can laugh and cry at once with the experiences shared by the caricatures, with sweet vision of the prisoners, with the relationship between Nonato and a Felliniesque hooker, with the narration by the protagonist. These are forces generated by details, subtleties, by Babu's verbal explosion, by the sideways glance of Joao Miguel, by the under breath complaint, by small changes in expressions and voices. It is a film of minute details that contribute to a powerful whole.
Cléber Eduardo - Cinética

"A mélange of food, sex and power not seen since Peter Greenaway's *The Cook, The Thief, His Wife And Her Lover*, Marcos Jorge's feature film debut is a sleeper mystery. Fashioned less as a 'whodunnit?' than a 'what-he-done?', like a delicious meal in a foreign clime, it traverses the palate to deliver an unexpected but apt end-note. Perhaps not every patron will leave *Estomago* satisfied but it is not possible to watch this film without growing hungry."
Denis Seguin - Screen International

"A nice tale about the relativity of happiness, "Estômago" gives you the grandfatherly advise that 'getting there' is often more fun than 'being there'. But it does so in such a riveting and pleasant way that I was entertained from start to finish. Highly recommended."
Ard Vijn - site Twitch (Rotterdam, Holanda)

"Food equals power in Marcos Jorge's sly culinary revenge drama "Estomago: A Gastronomic Story." Lensed by Toca Seabra ("Lower City") with an appropriate level of grit, "Estomago" picked up multiple prizes at the Rio fest, including the audience award, suggesting that even offshore arthouse diners may enjoy this tasty, though not fully digested, meal."
Jay Weissberg - Variety

PRESENTATION

“ESTÔMAGO - A Gastronomic Story” is the story of the rise and fall of Raimundo Nonato, a cook with very special talents. It deals with two universal themes: food and power. But more specifically, food as means of acquiring power. It can be defined as “grown-up fable of power, sex and cooking.”

ESTÔMAGO was the big winner in its world premiere at the 2007 Rio Film Festival, receiving four awards: Best Film (Audience Choice), Best Director, Best Actor and the Jury’s Special Award. In its European premiere at the Rotterdam International Film Festival, it won the Lions Award and the audience’s second choice out of 200 films. In Berlin’s 2008 festival, the film screening offered a special dinner, inspired by dishes prepared in the film. In Uruguay at the Punta del Este International Festival, ESTÔMAGO took the awards for Best Film and Special Mention for Best Actor.

The film marks director Marcos Jorge’s debut in feature length movies, after a successful career as director of shorts, commercials and as an artist specialized in video-installations. Marcos Jorge studied cinema in Italy and lived there throughout the 90s. His films and videos have won over 50 national and international awards.

The film was shot over five weeks in Curitiba and Sao Paulo at the end of 2006. It was finalized in Milan and Rome, Italy in mid-2007. ESTÔMAGO is the first film produced under a bilateral co-production agreement between Brazil-Italy since the 1970s. This film has dual citizenship, Brazilian for Brazil and Italian for Italy.

In the cast, the Bahian actor João Miguel stands out as the protagonist, along side Curitiba’s Fabiula Nascimento (newcomer to the big screen), Rio’s Babu Santana and Alexander Sil, Italy’s Carlo Briani and Sao Paulo’s Paulo Miklos.

The film was inspired by the short story “Presos pelo Estômago” (Caught by the Stomach) by Lusa Silvestre, who penned the screenplay in collaboration with Marcos Jorge. The script was written by de Lusa Silvestre, Marcos Jorge, Cláudia da Natividade and Fabrizio Donvito. The film was produced by Cláudia da Natividade, Fabrizio Donvito and Marco Cohen. The director of photography is Toca Seabra, whose career includes participation in a long list of films like O Outro Lado da Rua (The Other Side of the Street) in 2003; Cidade Baixa (Lower City) in 2005; and Cão Sem Dono (Stray Dog) in 2007. Music for the film was handled by Giovanni Venosta, composer of the award-winning sound tracks for several Italian films: “Pane e Tulipane” (Bread and Tulips) in 2000, “Brucchiando al Vento” (Burning in the Wind) 2002) and “Agata e la Tempesta” (Agata and the Storm) in 2004.

ESTÔMAGO was awarded the Ministry of Cultures Low Budget Film grant and its screenplay participated in the prestigious seminar on international co-production “Produire au Sud,” financed by the French government.

Produced by Zen Crane Filmes and by Indiana Production, ESTÔMAGO is distributed by Downtown Filmes.

ESTÔMAGO - A Gastronomic Story

Short Synopsis

The world is made of those who eat and those who get eaten. Raimundo Nonato, our protagonist, finds an alternative way: he cooks. He cooks first in a bar, then in an Italian Restaurant and then in prison - how did he end up in jail? He cooks and learns how to get by in a society divided in two between those who eat and those who get eaten. What he learns, are a series of rules he uses to his advantage: in the end, the cook must also get his share of food - and only he knows which part tastes best.

Estômago is an adult fable on power, sex and cooking.

ESTÔMAGO - A Gastronomic Story

Long Synopsis

In the great restaurant of life, there are those who eat and those who get eaten. Raimundo Nonato, the protagonist of *Estômago - a gastronomic story*, finds an alternative way, a life of his own: he cooks.

It happens by chance, mainly it is destiny. It happens in order to survive and find a place in society - alongside the others, the "real men"- although Nonato has nothing in common with the others; still, he must learn to live among them. He arrives to town, on a coach bus, without a penny in his pockets and starts working as help in a decadent bar, a nasty place, lost amid the urban desert. He sleeps in the storage room on the back, and under a cold neon light learns how to fry "pastel" and "coxinhas", outdoing his "master", the owner of the bar. Nonato is ignorant, but talented. He knows how to work the kitchen, soon others realize it too. The first one to notice him, is Iria, a prostitute, who doesn't know how to cook but loves to eat, Nonato's coxinhas are enough to seduce her, she starts an affair with him, where she provides sex in exchange for food (a primitive relationship bargain, some would say). Then, Giovanni, the owner of the Boccaccio - an Italian restaurant in the neighborhood - offers Nonato a job as his apprentice, assistant, to teach him his know-how on culinary art using a highly rhetoric form of speech.

Nonato's talent doesn't go unnoticed in prison, among his jail mates - whom we meet through a series of flashforwards. For the prisoners and their boss, the violent Bujiù, Nonato is a savior; in fact soon their meager meals turn to a feast of exotic dishes orchestrated by Nonato's magic. As a consequence of this, Nonato is given the following the nickname, a well suited one indeed: **Rosemary**.

How the protagonist ends up in jail - especially, the reason behind his imprisonment - is concealed to us. We keep wondering why, up until the end, when we discover his crime, the crime committed by an ordinary man, clever of a cleverness proper to simple men, who knows how to endear the powerful by submitting to their strength, their aptitude for physical violence as well as their violence of speech, a simple man who by his character and survival instinct is

capable of unpredictable deeds. In the great restaurant that is life, even the cook wants to eat his share. After all, only the cook truly knows which part is the best.

Estômago is an adult fable on power, sex and cooking.

MARCOS JORGE

Biography

Marcos Jorge studied journalism in Brazil and cinema in Italy. His films and videos have won over 50 awards in festivals in Brazil and abroad. His video installations have been exhibited in France, Italy, Holland and Japan. He is the director of the documentary "O Ateliê de Luzia" (Luzia's Atelier) and author of the book "Brasil Rupestre," both on Brazil's rupestrian art. He has directed dozens of advertising films for Brazilian and international companies, winning several awards including Globo networks's "Professional of the Year" and two gold medals at the New York Film Festival. His first feature-length fiction film, "ESTÔMAGO - A gastronomic Story" won four awards at the 2007 Rio Film Festival.

MARCOS JORGE

Extended biography

MARCOS JORGE earned a bachelor's degree in journalism in Brazil in 1988. From 1989-1990, he studied cinema in Italy, majoring in cinematography, script writing and directing. For several years, he worked in Rome as an assistant director and film editor for feature-length and documentary films for television. In 1995, he transferred to Milan, where he began professional script writing and directing. After more than 10 years living abroad, in 2001 he returned to Brazil where he founded Zen Crane Filmes with Cláudia da Natividade.

His films, documentaries and videos have participated in dozens of film festivals in Brazil and abroad, winning over 50 awards. In 2002, he launched his first short fiction film, "O ENCONTRO" (Pursuit), which received 23 awards in Brazilian festivals and was widely viewed internationally. His second short film, "INFINITAMENTE MAIO" (Infinitely May), launched in May 2003, received 17 awards. "O ATELIE DE LUZIA - ARTE RUPESTRE NO BRASIL" (Luzia's Atelier - Rock Art in Brazil), launched in 2004, is his first feature-length documentary and won the Instituto Itaú Cultural's 'Rumos Cinema e Vídeo' award.

Marcos Jorge is also an artist, having exhibited video installations in France, Italy, Holland and Japan. He has participated in exhibits in prestigious locations such as Triennale di Milano; he was a resident artist at France's CICV - Centre Internationale de Creation Video de Montbeliard; his multimedia presentations were special events in Milan's "Invideo - Mostra Internazionale di Video D'Arte e Ricerca" and the "Festival Pontino."

He has directed dozens of advertising films for Brazilian and international companies, winning several awards, including Globo networks's "Professional of the Year" and two gold medals at the New York Film Festival. In 2007, he launched his first book as a photographer BRASIL RUPESTRE - ARTE PRÉ-HISTÓRICA BRASILEIRA, co-authored with archaeologists André Prous and Loredana Ribeiro. "ESTÔMAGO - A Gastronomic Story" is his first feature-length fiction film and won four awards at the 2007 Rio Film Festival.

INTERVIEW WITH DIRECTOR MARCOS JORGE

1. When did you realize that “ESTÔMAGO - A GASTRONOMIC STORY - A Gastronomic Story” would become your debut in directing? What about this story enticed you?

The screenplay for ESTÔMAGO - A GASTRONOMIC STORY was developed in an interesting manner and is a story worth telling. Four years ago, Lusa Silvestre sent me three unpublished short stories dealing with food in response to an invitation that I'd sent him to the Sao Paulo premiere of my short film. One of them immediately caught my eye. It narrated the story of man who managed to increase his respect among other prison inmates by cooking for his cellmates. I very much liked the story and suggested to Lusa that we adapt it. But as the story was short and not enough to develop a feature, we had to come up with more. And that's how we created a whole story for the protagonist of “before” he went to jail and the screenplay was written.

From the beginning, I realized it was one of those universal stories that can be understood by any type of person: mixing power, sex, and cooking in a visceral and organic fashion. I delved deep into the development of the screenplay with tremendous dedication and pleasure (it was one of the best phases in my life). By chance, others soon recognized the value of the story and we were selected in the Ministry of Culture's Request for Proposals for Low Budget Films, which made the film possible.

2. From conceptualization to production, what were the challenges that you faced to make your first feature film as a director?

Making movies is a complex task that involves many resources and people and presents many challenges. I think it is worth mentioning a few. First and foremost, in order to make “ESTÔMAGO - A GASTRONOMIC STORY - A Gastronomic Story,” Cláudia da Natividade managed to utilize a famous co-production agreement between Brazil and Italy that has been around since 1974, but has never been fully used. Through much work and patience, she deciphered the law and managed to get Brazilian and Italian government bodies to approve co-production of the film. Thanks to this leg work, “ESTÔMAGO - A GASTRONOMIC STORY” could be finalized in Italy.

Another major challenge was shooting “ESTÔMAGO - A GASTRONOMIC STORY” with just a million Brazilian *Reals*, which is the value of the Ministry of Culture's Low Budget Film grant. Shooting the film over five weeks, as we did, with a large team, a relatively complex movie and many production necessities, we would not have made it on this budget if we had opted to shoot in Sao Paulo. By moving to Curitiba, however, we managed to better control costs and optimize resources, with the support of the state and municipal governments, which facilitated our access to many locations.

But perhaps the greatest challenge was not falling into the clichés that permeate the story: the oppressed prisoners, the depressed prostitute, the melodramatic Italian, pasteurized food, etc... To steer clear of these pitfalls, from the beginning I imagined the characters as multifaceted people and the environments as realistic environments. Just as the food prepared in the film is

appetizing despite a lack of hygienic conditions, the characters have clear qualities and defects. And we like them in spite of or precisely because of that.

3. One of high points of the film is the precision with which the plot is conducted. How many revisions did the screenplay undergo before reaching its final form? By the way, what's the recipe for a good screenplay?

The recipe for a good screenplay is like a recipe for a good dish: you can list the ingredients, you can list the methods of preparation, you can even tell the chef's secrets, but if the person who makes the dish can't cook, the dish won't be good. So I don't know how to give a recipe for the screenplay "ESTÔMAGO - A GASTRONOMIC STORY." In its essence, it was written by Lusa Silvestre and I; he was responsible for the majority of the dialogue and I was for structuring the greater part of the scenes. Claudia da Natividade found the ideal ending for the film, which in a movie like "ESTÔMAGO - A GASTRONOMIC STORY," is a big deal. The first version of the script was written very quickly, in something like 30 days, because we had a deadline to participate in the RFP. But it contained all the fundamental elements that would end up in the film. But afterwards, the script underwent several revisions, truly a lot, more or less ten. We never stopped working on it. The most important phases were during the pre-production, when we were gathering suggestions from contributors linked to the film; during rehearsals, when actors shared their ideas, especially dialogs; during shooting, I even wrote a scene one night and shot it the next; during editing; and even during sound editing, we rewrote some of *Nonato's* voice overs.

4. From your point of view, what elements of "ESTÔMAGO - A GASTRONOMIC STORY" speak more directly to the Brazilian audience and which to the Italian audience? Was it complicated to meet the demands of the two countries or do you believe that the film has a universal appeal (because it is a fable with many existentialist turns)?

"ESTÔMAGO - A GASTRONOMIC STORY - A Gastronomic Story" is a Brazilian-Italian co-production (just that, Brazilian-Italian and not Italian-Brazilian), but it was written, directed and made by Brazilians. I did not have to conceptualize the film as a co-production, even the character Giovanni was thought of as an Italian before possibility of a co-production emerged. The many ironies surrounding the Italian character that occur throughout the film are not there because it is a co-production, but because they are intrinsically funny. I lived in Italy for over a decade and I can say that I know Italians well. But it would be ambitious of me to say that I know their tastes in cinema, and I still don't know if the film will be a success there. But, based on the first reactions from the international festivals "ESTÔMAGO - A GASTRONOMIC STORY" has participated in, it seems like a film that is sure to please. Spectators in Rotterdam loved the film, giving it second place out of 200 films. In Berlin, it was a sold out affair days before the screening, even though they were the most expensive tickets in the Berlinale (49 Euros, because it included a dinner after the film) and spectators laughed right through the credits (No exaggeration, you had to be there). And we've already sold the film to an interesting series of countries, including Argentina, Israel, Spain, Holland, Canada and Greece, among others. I think the film has a universal appeal. It was not intentional, it just happened, I believe, because of the truth that is narrated in the story.

5. The metaphor of meat, which is explicit in the brutality with which the characters (especially Nonato and Íria) are treated, makes us think of society as huge people grinder. Is gastronomy a metaphor for humanization - of bringing the spice back to life?

There's a lovely metaphor in that question and "ESTÔMAGO - A GASTRONOMIC STORY" fits perfectly into it. In reality, Brazilian society could well be described as a people grinder, especially of common people, of poor people. "ESTÔMAGO - A GASTRONOMIC STORY" describes this unjust system through two major themes: work relations and the prison system. Nonato arrives in the city and immediately is jailed. Not in prison, but in a little room in the back of the bar owned by Zulmiro. And for the privilege of staying there with rats and roaches, he must work like a slave, without any benefits. It is only when he goes to work for Giovanni that he gains a little more freedom. For Nonato, his talent for cooking (which he discovers while cooking to survive) is his only weapon for freedom, affirmation and survival. It's no coincidence that at the moment in which Nonato begins to cook, the second part of the credits roll up. It is there at that instant that his life reinitiates and so does the film, which from that moment on changes its style, or better, incorporates a new style that is more beautiful than the raw realism used to tell the story up until that point. And every time Nonato's culinary magic occurs, the film shifts to sweeter level, the music becomes softer, Nonato's world and that of his companions is much better.

One important facet of "ESTÔMAGO - A GASTRONOMIC STORY" is that despite its fabulous appearance, it is a realistic film, especially when it comes to the protagonists. The story is completely made up, but could have happened.

6. How did you prepare to film inside the prison? What specifics did you look for in the prison environment?

One can say that we were very lucky with the locations for "ESTÔMAGO - A GASTRONOMIC STORY." Following our quest for realism in the film, "ESTÔMAGO" was entirely filmed on location and the art director only modified scenes to enrich the existing environments. Zulmiro's Bar really exists; it's located in downtown Curitiba in an area known as "cracolândia" (Crackland). The kitchen of the Boccaccio restaurant is a kitchen in one of the oldest restaurants in the city, and the clubs are real, just as is Íria's boarding house. But our biggest stroke of luck was the prison. Initially we thought about building a cell in the studio and shooting the complementary scenes of the corridor in a real prison within a one-day shoot. We visited Curitiba's main prisons with this in mind and focused on the oldest facility in the city, Presídio do Ahú, built over 100 years ago. We had already negotiated a way to film inside the prison when we were told that if we waited a little longer, the facility would be closed down and we could film inside as long as we wanted. And that's what we did. The prison was shut down and the prisoners moved to another unit outside the city. The prisoners were removed with only the clothes on their backs, leaving behind all their personal effects. So all we had to do was build a cell with two false walls (that we removed when necessary) and we utilized the real objects

left behind by prisoners as props. To guarantee total realism, we called our prison consultant, Luiz Mendes, to rehearsals to help out in all areas. So we filmed at the prison for more than two weeks. And it was not easy because something inside there always made it clear to all of us that the place where we were working was a place of suffering.

7. You had a prison consultant, former inmate Luiz Mendes Jr., develop the penitentiary scenes. Despite his tragic past, Mendes left prison as a writer and columnist. Do you believe there is hope for the Brazilian penitentiary system?

Luiz Mendes left prison as a writer on his own merits, through incredible efforts of his own, not as a result of any action from the system. Unfortunately, from what I have seen and read during the research phase of the film, the Brazilian penal system does not rehabilitate anyone, on the contrary. The system is terribly efficient in punishing, but not in doing what is expected, rehabilitating the individual to live in society.

8. "ESTÔMAGO - A GASTRONOMIC STORY" gives one the impression that it is the product of a well-run kitchen. What was it like to be the chef of this undertaking? And how would you define the taste of the dish that became this film?

I believe that there was a great deal of unity in the team that made "ESTÔMAGO" And as your question implies there is a great similarity between cooking and cinema. Like a cook, the director also mixes different elements, seeking harmony as the final result.

It was a privilege being the chef of the kitchen that prepared "ESTÔMAGO". Besides the excellent ingredients, I must say that team that prepared was sensational. Just look at Toca Seabra's beautiful, powerful photography, the music of Giovanni Venosta (inspired by the spaghetti westerns of the 60s), the meticulous editing of Luca Alverdi (who spent three months locked in a hotel adjusting the photographs with the patience of Job).

As far as defining what type of dish "ESTÔMAGO" is, well I'd have to think about that. It is certainly a bold dish, with a distinct flavor, bittersweet in some moments, savory in others, and ends leaving a bitter taste in one's mouth.

9. By putting João Miguel, Babu Santana and Paulo Miklos together, "ESTÔMAGO - A GASTRONOMIC STORY" ended up with the three big names of Brazilian cinema in this decade. How significant is this cast? Do you think Fabiula Nascimento is next to enter stardom?

The process of choosing and training the cast of "ESTÔMAGO - A GASTRONOMIC STORY" was slow and cumbersome. The selection of each actor had a different story and path.

For the character of "Íria," for example, we held auditions in São Paulo, Rio and Curitiba with over 100 actresses. It took me a while to decide to trust a rookie in such an important role, but Fabiula Nascimento ended up convincing me with her presence, talent and absolute dedication to the job and the character. I am confident that if she learns how to manage her career, she will become a star.

Babu Santana's name was mentioned early on, after his excellent work in the film "Quase Dois Irmãos" (Almost Brothers), directed by Lúcia Murat. But he still had to compete with other extraordinary actors like Flávio Bauraqui and Leandro Firmino in auditions and interviews.

For the character of "Giovanni," we initially thought of a famous Italian actor, Diego Abantantuono, but it became evident that if the film was set in Brazil we needed an Italian who spoke excellent Portuguese. So Carlo Briani, given the coincidences in his life and that of the character's, became the obvious choice.

Even João Miguel, the absolute protagonist of the film was a delicate choice: Nonato was almost someone else until the moment when I met with João and realized that he could give the character a rich, strong personality.

Paulo Miklos, on the other hand, was chosen early on. While still writing the script, I began to think of Paulo in the role of Etcetera, as a small tribute to Brazilian cinema and to Beto Brant as the emblematic thrust behind the new generation of filmmakers.

10. In Rio, there are many waiters that become owners of restaurants. What prompted you to write about Raimundo Nonato - or Rosemary, the character played by João Miguel - the man who discovers a road to social inclusion through gastronomy?

As you observed, gastronomy in the real world is an excellent means of social inclusion. This really happens and "ESTÔMAGO - A GASTRONOMIC STORY" uses this fact to tell the story of our hero. One question raised by the film, which I believe still has not been totally understood, is the question of the *nordestino* [native of Brazil's impoverished northeastern region] in the south of Brazil. Raimundo Nonato, in the story by Lusa Silvestre that inspired the film, was *nordestino* because *nordestinos* are the best cooks and chefs that work in São Paulo's and Rio's restaurants. But in the film, this is coupled with the fact the *nordestino* men and women who arrive in Southern metropolises with nothing are exploited by Southerners. This critical eye on the exploitation of the poor migrant is clear: first Nonato is practically incarcerated by the owner of a bar where he works in exchange for food and shelter, without the right to a salary; later, he goes to work - truthfully, with much more dignity - for the owner of an Italian restaurant, whose playful character does not hide his prejudice in referring to him as "paraíba" or "ceara," although Nonato constantly affirms that he is from neither of the two northeastern states. In the cell, the other prisoners treat him the same way, adding another prejudiced insult in calling him "parmalat." These "crossed prejudices" are not the film's main themes, but are there obviously for spectators to reflect upon. And to laugh as well, since intelligent laughter is the best form of criticism.

11. Do you consider this film an ode to gastronomy?

Certainly, and it is an ode to "down-home gastronomy," the cooking found in neighborhood diners. From the beginning, this was my intention: to make a film about cooking that was different from others on the theme. Generally, culinary films deal with haute cuisine. Take for example *Vatel*, *Like Water for Chocolate*, *Simply Martha* or, more than any other,

Babette's Feast. Even *The Cook, The Thief, His Wife and Her Lover* is set in a fine restaurant. In "ESTÔMAGO - A GASTRONOMIC STORY", what we wanted to show was common dishes and their precarious preparation. But we still wanted spectators to leave the film hungry. Even with the terrible sanitary conditions of the kitchen at Zulmiro's Bar, the spectator wants to try the *pastel* (wonton) that Nonato makes there. And that is exactly what I wanted.

"ESTÔMAGO - A GASTRONOMIC STORY" is a declaration of love to cooking. In words of Giovanni, or those of Íria or Bujiú, food is the love that satisfies everyone.

ABOUT THE CAST

JOÃO MIGUEL (Raimundo Nonato / Rosemary)

The Bahian actor João Miguel is the star of "ESTÔMAGO - A Gastronomic Story" and a two-time winner of the Best Actor Award at the Rio Film Festival (2007) for his performance as Raimundo Nonato. João Miguel first received the honor in 2005 for his performance in "Cinema, Aspirina e Urubus" (Movies, Aspirin and Vultures), directed by Marcelo Gomes.

João Miguel's other film credits include "Mutum" directed by Sandra Kogut, "Deserto Feliz" (Happy Desert) directed by Paulo Caldas, "O Céu de Suely" (Love for Sale: Suely in the Sky) directed by Karim Ainouz, "Eu me lembro" (I Remember) by Edgar Navarro and "Cidade Baixa" (Lower City) in Sergio Machado's big screen debut.

FABIULA NASCIMENTO (Íria)

"ESTÔMAGO - A Gastronomic Story" is this Curitiba native's big screen debut. On stage, she has acted in several plays, the most recent of which is "Macbeth," directed by Moacir Chaves. In the near future, the actress can also be seen in the next Marcos Jorge film, "Corpos Celestes" (Celestial Bodies).

BABU SANTANA (Bujiú)

A member of the acting troupe "Nós do Morro," Babu Santana received the "Critics Special Award" at the Rio Film Festival (2007) for his performance in "ESTÔMAGO - A Gastronomic Story" and "Maré, nossa história de amor," directed by Lucia Murat. He made his cinematic debut in "Cidade de Deus" (City of God), directed by Fernando Meirelles and Kátia Lund in 2002. Since then, he hasn't stopped, acting in films like "As Alegres Comadres" (The Merry Wives), directed by Leila Hipólito; "Quase Dois Irmãos" (Almost Brothers), directed by Lucia Murat; "Redentor" (Redeemer), directed by Cláudio Torres; and "Achados e Perdidos" (Lost and Found), directed by José Joffily.

CARLO BRIANI (Giovanni)

Born in Venice, Italy and naturalized Brazilian, Carlo Briani studied cinema and theater in Italy, having internships under Federico Fellini and Lina Wertmüller, among others. He was artistic director for Tele Monte Carlo in Rome and the executive producer for Buena Vista in Italy. He debuted in the cinema in 1983 movie "A Mulher-Serpente e a Flor," directed by J. Marreco with screenplay penned by Benedito Ruy Barbosa. In 1985, he appeared in "Um Assunto Muito Particular," directed by Nello De Rossi. In 1999, he participated in "Oriundi," directed by Ricardo Bravo. Briani participated in novelas and TV series such as "Direito de Amar", "A Escrava Isaura" (Isaura the Slave Girl) and "Paraiso Tropical." "ESTÔMAGO - A Gastronomic Story" is the fourth feature length film in his career.

PAULO MIKLOS (Etcetera)

Paulo Miklos is a musician in the band Titãs. A revelation in the 2002 film "O Invasor" (Trespasser) directed by Beto Brant, Miklos had roles in the TV series "Os Normais" and the novela "Bang-Bang," both on TV Globo. Six years after his debut in the cinema, the musician will return to the big screen as an actor in "ESTÔMAGO - A Gastronomic Story".

JEAN PIERRE NOHER (Duce)

Born in France, Jean Pierre has lived in Argentina since his childhood. A well-known actor in that country, he has acted in 21 feature-length films, including "Um Amor de Borges", directed by Javier Torre, for which he won Best Actor at the Festival Biarritz; "Valentin," directed by Alejandro Agreste; and "Diários de motocicleta" (The Motorcycle Diaries," directed by Walter Salles.

ABOUT THE COLLABORATORS

CLÁUDIA DA NATIVIDADE - Producer

Claudia studied philosophy and political sociology. She was a graduate research fellow at the CNPQ at Universidade Federal do Paraná.

In the early 90s, she worked as product launch coordinator for several companies in Brazil. In 1993, she moved to Italy, where she specialized in the area of international cooperation and worked with the development of social projects in nongovernmental organizations and multilateral entities.

She returned to Brazil in 2000, when in partnership with Marcos Jorge, she founded Zencrane Filmes. She has produced two shorts, two features and an art book, turning Zencrane into a publishing house as well.

LUSA SILVESTRE - Screenwriter

Professor at Escola Superior de Propaganda e Marketing (ESPM), copy writer and creative director at McCann Erickson, Lusa is a columnist for major magazines. She is also author of the collection of short stories *Pólvora, Gorgonzola & Alecrim* (*Gunpowder, Gorgonzola and Rosemary*), whose story *Presos pelo estômago* (*Imprisoned by the Stomach*) led to the screenplay for *Estômago* after three years of collaboration with Marcos Jorge. Today, Lusa Silvestre and Marcos Jorge are working on the screenplay for another movie *2 Kidnappings*.

LUIZ MENDES JR. - Prison behavior consultant

LUIZ spent 31 years and 10 months in prison for battery and homicide. While still incarcerated, he wrote *Memórias de um Sobrevivente* (*Memoirs of a Survivor*), a book that caught the attention of journalists at *Trip* magazine, where he is currently a columnist. Luiz's description of the day-to-day reality in prison, slang, customs and the game inmates must play to stay alive impressed the producers of "ESTÔMAGO," who invited him to be a consultant for prison scenes. His work began with the name of inmates - Etecetera, interpreted by Paulo Miklos, for example, was his suggestion. Later, Luiz participated in scenes shot in the Curitiba prison. He helped to develop all of the characters, became friends with Babu Santana and after a little hunting, found a deck of cards made from cigarette cartons. With that deck, he began playing Ronda ("which is the game of thieves, only wise guys play it") with the cast. Soon, the game was on. Luiz was dashing away just minutes before the camera started rolling one of the most authentic scenes in "ESTÔMAGO." "This work of art was only good because of the symbiosis that happened," explains the writer, who also did a cameo performance as a jailer.

GERALDINE MIRAGLIA - Kitchen behavior consultant

Geradline is chef at Oli Gastronomia in Curitiba, elected the best bistro in Parana by gourmet magazine *Gula*. Voted the best chef in the state by the same magazine, Geraldine was invited by Marcos Jorge to teach cooking techniques and kitchen details to João Miguel and Carlo Briani (who interprets Giovanni, restaurant owner) to make their performances as true to life as possible. She also showed the actors how to handle the stove lighter, organize ingredients, how to hold utensils and even how dishes should be decorated. " I even gave my two cents on script, went to market to show how ingredients are acquired and loaned my pots for the shooting," the chef comments. João spent a lot of time cooking at Oli - one day Geraldine put pasta a putanesca on the menu just so that he could practice.

ABOUT THE PRODUCTION HOUSES

ZENCRANE FILMES

Zencrane Filmes was founded in 2000 by Cláudia da Natividade and Marcos Jorge as a creative office and film production house. Since then its films have gotten more than 50 awards at local and international film festivals. In 2006, the company became also a publisher, Zencrane Livros.

INDIANA PRODUCTION COMPANY

Indiana Production Company has been operating since December 2005 from the reunion of three friends and working peers: Gabriele Muccino, Marco Cohen and Fabrizio Donvito. Indiana Production works with film, publicity and television production in three branches: Rome, Milan and Los Angeles. In 2007, Silvio Muccino, young and talented brother of Gabriele, has joined the company as a partner.

ABOUT THE DISTRIBUTOR

DOWNTOWN FILMES

Founded by Bruno Wainer in 2005, DOWNTOWN FILMES is an independent distributor company for local and international features.

Since its foundation, the company has launched more than 20 films, among them, the critically and audience acclaimed "The March of the Penguins" by Luc Jacquet; "Crime Delicado" and "Cão sem dono" by Beto Brant; "The Crocodile" by Nanni Moretti; "Because I Said So" by Michael Lehmann; "Batismo de Sangue" by Helvecio Raton; "My Best Friend" by Patrice Leconte; and "Meu Nome Não é Johnny" by Mauro Lima, the biggest hit of 2008.

Brazilian cinema is the most important asset to the company and in 2008 it will focus on Brazilian film distribution.

