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Author(s)	Ramiro Puerta
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Cinema de lágrimas

Cinema of Tears

Nelson Pereira dos Santos

BRAZIL, 1995

96 minutes ■ Colour/35mm

Production Company: **BFI TV/ Metavideo**

Executive Producers: **Hilton**

Kauffmann, Colin Macabe, Bob Last

Producer: **Roberto Feith**

Screenplay: **Nelson Pereira dos Santos, Sílvia Oroz, based on Oroz's book "Melodrama: The Cinema of Tears of Latin America"**

Cinematographer: **Walter Carvalho**

Editor: **Luelane Correa**

Production Designer: **Silvana Gontijo**

Sound: **Juarez Dagoberto**

Music: **Paulo Jobim**

Principal Cast: **Raul Cortez, André de Barros, Christiane Torloni, Patrick Tannus, Cosme Alves Neto, Sílvia Oroz, Ivan Trujillo**

Print Source/Foreign Sales:

Metavideo, Rua Cosme Velho, 103, cep 22241-090, Rio de Janeiro, Brazil.

Tel: (55-21) 205-7824.

Fax: (55-21) 225-8150.

It is appropriate that Nelson Pereira dos Santos would be commissioned to make a film commemorating cinema's centenary from the Latin American point of view. Himself an integral part of Latin America's cinematic history, Pereira has cleverly devised a story partially based on Sílvia Oroz's retrospective book, "Melodrama: The Cinema of Tears of Latin America".

Rodrigo, a well-known, aging actor and theatre director, takes a break after his latest production to finally confront the memory that haunts him: a recurring dream of the last time he saw his mother. His mother committed suicide when Rodrigo was four, soon after she returned from the movies, and Rodrigo is convinced her death is related to the film she saw that day. Although he doesn't know what the film was, he suspects it to be a Mexican melodrama from the thirties or forties. He hires Yves, a young film student, to help him find the movie.

Rodrigo and Yves visit archives in Rio de Janeiro and Mexico City, screening the best melodramas produced by the Latin American industry. As the pair delves into film after film, their lives begin to mirror the classic themes of Latin American melodrama: love, passion, incest and disease. Rodrigo falls for Yves, who is also attracted to Rodrigo, but is unable to give in to his affections. When Rodrigo returns to Rio, he finds a tape left for him by Yves, with the film Rodrigo's mother watched the night of her suicide, a film that holds the solutions to all of Rodrigo's troubles.

Filled with clips spanning 30 years of filmmaking, from the early days of the melodrama to the *cinema novo* movement and beyond, *Cinema of Tears* is a captivating tribute to the evolution of Latin American cinema.

■ **Ramiro Puerta**

Nelson Pereira dos Santos was born in 1928 in São Paulo, Brazil. He has remained active throughout many different phases of Brazilian film, and is one of the principal founders of *cinema novo* in Brazil. His films include: *Rio, 40 graus* (54), *Rio, zona norte* (57), *Mandacaru vermelho* (61), *O boca de ouro* (62), *Vidas secas* (64), *El justicero* (67), *Fome de amor* (68), *Azyllo muito louco* (70), *Como era gostoso o meu Francês* (71), *Quem é beta?* (72), *O amuleto de Ogum* (74), *Tenda dos milagres* (77), *Estrada da vida* (79), *Memórias do Cárcere* (84), *Jubiabá* (86), *The Third Bank of the River* (94) and *Cinema of Tears* (95).

Preceded by:

Manhã na roça, carro de bois (1956)

Humberto Mauro, 8 minutes

Dawn of roses with a folk song titled "The Spotted Rooster".

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