



CLEO PIRES
FABRÍCIO BOLIVEIRA
FABIULA NASCIMENTO
MARCOS CARUSO
THIAGO MARTINS
ANTONIO TABET

PRODUCED BY TC FILMES

SPECIAL OPERATIONS

AND DO YOU... WANT AN HONEST POLICE?

Tc Filmes, Paris Filmes, Downtown Filmes, SP Filmes, Globo Filmes, Universal Pictures,
PROAC-SP, Ministério da Cultura, BRDE, FSA and Ancine presents:

SPECIAL OPERATIONS

Directed by Tomás Portella

Cast

Cleo Pires
Marcos Caruso
Fabrício Boliveira
Thiago Martins
Fabiula Nascimento
Antonio Tabet
Fabio Lago
Analu Prestes
Augusto Madeira
Gillray Coutinho
Luci Pereira
Olivia Araujo
Adriano Saboia
Jonathan Azevedo

Crew

Director: Tomás Portella

Screenwriters: Tomás Portella, Martina Rupp

Producers: Rodrigo Castellar, Pablo Torrecillas

Production: TC Filmes

Distribution: Paris Filmes, Downtown Filmes

Co-distribution: SP Cine

Co-production: Globo Filmes, Universal Pictures, Querosene, Filmiland, Formiga Filmes

Associate Producer: Carlos Diegues

Co-producers: João Queiroz, LG Tubaldini Jr, Tomás Portella, Martina Rupp

Executive Producers: Rodrigo Castellar, Pablo Torrecillas, Peter La Terriere

Art Director: Claudio Amaral Peixoto

Director of Photography: Barbara Alvarez

Soundtrack: Antonio Pinto, Dudu Aram

Editing: Marcelo Moraes

Production manager: Clara Machado

Sound editor and re-recording mixer: Ricardo Cutz

Sound Recordist: Paulo Ricardo Nunes

Costume design: Ana Avelar

Make-up artist: Juliana Mendes

Synopsis

A group of honest policemen is sent to a town, in the countryside of Rio de Janeiro, that has been facing an alarming increase in crime rates since the creation of the Pacifying Police Units (UPPs). The government calls Paulo Froés (Marcos Caruso), a police commissioner with the cleanest record on the force, and gather a special team for the operation. Among the selected agents is Francis (Cleo Pires), a newcomer Inspector who needs to prove her worth. They solve the problem in a short time and are acclaimed by public opinion. But shortly afterwards the "honeymoon" is over. The application of the full force of the law begins to annoy everyone. The situation becomes unsustainable and the government is forced to intervene again. But not everything will be the same.

Introduction

From the adrenaline coming from the action-packed scenes, "Special Operations" delves into the corruptive structure of the Brazilian society. The fictional town of São Judas do Livramento is the setting for the development of the maturing journey of the main character Francis (Cleo Pires), a former hotel clerk, helpless after an unsuccessful relationship.

"It's important to have a non-conventional vision. We're used to criticizing the police, but we rarely understand the depth of corruption. Would we be prepared for a Police with an exemplary behavior? Everyone must think about it. The film tries to offer exactly this reflection. And all of that with a lot of action", anticipates the director and screenwriter Tomás Portella.

"I'm very proud to be able to make a film that addresses issues that we've always wanted to discuss. Before this story existed, we'd wished to convey a social message. And, throughout the film, we talk about honesty. If we could manage to take this discussion about being honest to the people and the press, it would be really great", ensures Martina Rupp, also the screenwriter of "Special Operations".



RJ-6576



POLÍCIA CIVIL



The film begins with a robbery in the hotel where Francis works. The scene is inspired by the case that happened in the hotel formerly known as InterContinental Rio (now Royal Tulip Rio de Janeiro), invaded by drug dealers in 2010. At the time, thugs exchanged gunfire with the police and took 31 hostages. In "Special Operations", after the shock and a friend's advice, Francis realizes she could get into the Civil Police to flaunt a badge and a higher social status at her ex-boyfriend, who is a security guard at the hotel. She, however, had no intention of joining police operations or to risk her life to ensure others' safety.

Francis is satisfied with a bureaucratic job at the police force. However, the violence in the countryside of Rio de Janeiro's state radically changes the agent's routine. The fictional town of São Judas do Livramento, in the countryside of Rio de Janeiro, has been facing an alarming increase in crime rates since the creation of the Pacifying Police Units (UPPs). Due to a series of children's murders there, the government creates a task force composed of incorruptible cops to take down the town's criminals. Paulo Fróes (Marcos Caruso), an experienced police commissioner, is called to command the operation.

Over time, the town's crime rates are reduced and the team of policemen becomes heroes to the inhabitants. The strict application of the law, however, ends up displeasing the authorities of São Judas do Livramento.

Within this tense environment, Francis develops a close relationship with Décio (Fabricio Boliveira), the only agent that shows kindness to her, the sole woman in the task force.

"We had highly qualified professionals to develop this story. It was a long process, but each person left their touch in 'Special Operations'. However, after the shooting ended, in May 2014, the process was very quick", recalls Rodrigo Castellar, the film producer.

The film's cast consists of Thiago Martins, Fabíula Nascimento, Antonio Tabet, Fabio Lago, Analu Prestes, Augusto Madeira, Gillray Coutinho, Luci Pereira, Olivia Araujo, Adriano Saboia and Jonathan Azevedo, and had a budget of R\$ 5,5 millions.



Direction

"It would be very hard to compete with the style of international action movies if we used their own weapons. Besides having a bigger budget, they have years of expertise, acquired by shooting those blockbusters. We sought our own way to tell this story. And to do so, we used our own tools", explains Tomás Portella.

The film puts a focus on Francis' distress, making the experience of a police operation more real to the audience. The direction's idea was that every element that composes "Special Operations" served as a way to insert the viewer in the universe of the main character and her Civil Police co-workers, in this peacekeeping mission in São Judas do Livramento.

From the sound design to the shots used, everything strives to make as real as possible the hostile environment where the task force, commanded by the police commissioner Paulo Fróes, tried to deploy their work. Due to this goal, the direction of "Special Operations" ended up choosing options that are not traditional among Brazilian commercial films.

"We've spent some time in the police environment to prepare for the film. There, we noticed that the gunshots don't sound like they do in films. During a shootout, you can't hear anything. Moreover, there's all the tension surrounding the police operation, which, in itself, already requires much dedication and can even culminate in death", asserts Portella.

A comprehensive proposal to dissect such complex situations demanded that competent professionals were engaged in this project. To invite the audience into the heart of the corruption of São Judas do Livramento, the director valued the actors' vision to create their characters. From this experience, a very good relationship emerged to make the project.



Screenplay

Tomás had been willing to make a film about honesty for a long time. However, the director and screenwriter, still had doubts in which environments and characters he would discuss this virtue. Then, came up the idea to delve into the police organization from the perspective of a newcomer agent. And it was based on this decision that "Special Operations" began to take shape.

"This film was my first project. There was a very strong desire to talk about honesty, but we still didn't know how. The idea of a completely honest Police was interesting because it raised the question: 'How would each person act?' We wished to bring in a different point of view. We had contact with many policemen and it was unanimous among them that the first mission they took part in was despairing. It's a very different reality than the one they experience at the academy, for example", explains Portella.

The screenwriters' decisions about the public safety issue was greatly influenced by another film genre: the documentary. "This is a very old story. Tomás wrote the script based on the making of from 'News from a Personal War' (Notícias de uma Guerra Particular), where it's mentioned an attempt at an honest Police. He's wished to make a project that addressed it for a long time. We're partners and really good friends. I used to say: 'try to write this'. That really encouraged him", recalls Martina Rupp.

Although this issue interested both of them, it was Martina who took the initiative and started developing the screenplay. "I really insisted on that, almost too much. One day, Tomás asked me to start writing, by myself. In my career, I'd always worked in the camera department. It was my first experience writing, and I really enjoyed it. And the director was a very active co-screenwriter, who suggested a lot of ideas", says the filmmaker.

Having a female main character in the police environment gives hope to the "Special Operations" crew that this film will reach a new audience. Although men usually are the main audience for action films, the strong female character may attract women to the audience.

"I believe we're going to attract a much larger audience than the one that usually watch action films, which is often composed only by men. The film will draw the attention of female viewers due to the identification with the main character. And, above all, we'll be able to show a Brazilian action film, without imitating foreign movies", asserts Martina.

Cast

Cleo Pires had never been in a role which involved a military corporation. To be able to understand the complexity of the police environment, the actress underwent intensive training. Being around agents in training and police academy instructors made Cleo's acting more organic. "She understood Francis' universe very quickly. And worked very hard for that. In fact, Cleo was able to understand every one of Francis' attributes. She ended up perfectly embodying her. The way she holds the gun and how she acts shows comfortable she was", exemplifies the director.

"I had worked with Tomás before he was a director. We've always had a great relationship. He had also directed me in the first film of the franchise 'Any Stray Cat Has a Healthier Sex Life Than Ours' (Qualquer Gato Vira-Lata). I was the one who asked for a role in 'Special Operations', when I learned it had a different style than the majority of Brazilian films. Over time, the screenplay changed, and the character ended up growing and became the main character", shares Cleo.

The casting sought, through several options, to explore this freshness present in actors who, until then, had never played policemen. This decision helped to make the police environment more humane and more relatable to the audience, refusing the standardized ways as the public security departments have been portrayed in Brazilian films.



Marcos Caruso is one of the actors that had never had a role as a police agent. The debut, however, wasn't difficult for the actor. This is due, in large part, to the relationship the director established with the cast over the tasks on set. "Besides being an actor, I work as a screenwriter in other projects. I can't see the character as something isolated. The same applies for Tomás. I believe that was why we got along so well and the shooting was so pleasant for me", reveals Caruso.

"I like working with actors that are not usually typecast. For instance: in the beginning, Marcos Caruso even questioned me if I really wanted him to play a police commissioner. It seemed a little far-fetched, but I've always been sure. It's easy to recognize his capacity and generosity towards his co-stars", praises Tomás Portella.

Fabrizio Boliveira also felt this collaborative atmosphere on the set during the shooting. "Tomás is a guy who enjoys working with others. He opens space for dialogue, and from that, arises confluences, internal debates and pluralities. These situations enable the film to speak to a bigger audience", states the actor.



Shooting and Crew

Throughout the plot development, the city of São Judas do Livramento ends up acting as a character in the film. The crew carefully built an environment that could fit all the ethical and moral questions raised by the presence of a task force composed of exemplary agents. Therefore, the choice of the locations was a key factor to the success of the filming process. At the end, three cities were chosen: Duque de Caxias and Rio de Janeiro, both in the state of Rio de Janeiro, and Palmas, in the state of Tocantins.

"We started from the premise that to make an action film, we'd need to be close to a large urban center. That would be crucial. Our choice was Rio de Janeiro. However, the setting couldn't look like we were in Rio de Janeiro's streets. Moreover, it was necessary that São Judas was a place where, despite not being a metropolis, there could be favelas and organized crime. Although we've chosen three different cities, we've managed to form a harmonious whole. So much so that, at many times in the film, the scenes shot at different cities are shown in sequence", comments Rodrigo Castellar.

The direction also sets two poles in "Special Operations". While the settings that belonged to the police universe would mainly be black and white, the places of São Judas do Livramento which had any connection to the corruption, whether they were the everyday kind or the ones which happened strictly in the political universe, would be more colorful.

"We tried to show that the Police environment can also be humane, but, at no point, we've wished to idealize the policemen. That's why we've opted for a mathematical cinematography in these places. But when we showed the city's corruptive and corrupted routine, we wanted something more chaotic, more colorful and sexier. An example of that is the nightclub. São Judas ends up acting like a villain", comments Tomás Portella.

In this context, the art and photography directions played a key role. "In the task of dissecting these two extremes, Bárbara Alvarez (Director of Photography) was essential. She has an authorial career and a non-conventional view. Claudio Amaral Peixoto (Art Director) is a colleague of mine, who has worked with me several times and has also helped create this reality. And the result was great", praises the film's director and screenwriter.

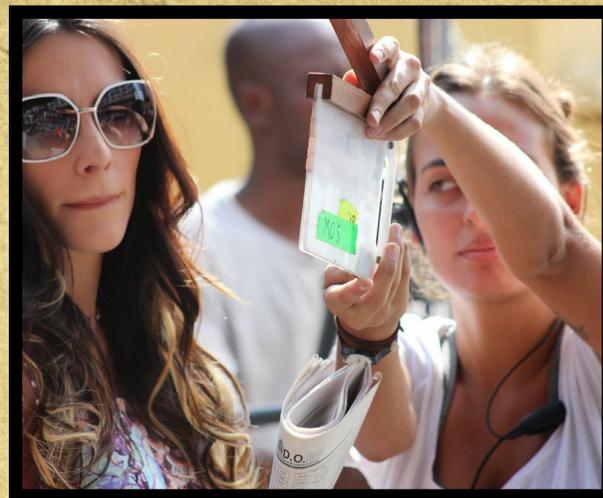
Filming took place over six weeks in May 2014. The action scenes, which required a greater production effort, were concentrated in the first fortnight. And, after the creation of the São Judas do Livramento's setting, the cast felt comfortable to delve into the challenges issued by the production. Cleo Pires, for instance, faced this job as an opportunity to call paradigms, which have been present in her life since her upbringing, into question.

"I loved doing the action scenes. I like this authority universe. I find it conflicting, because I have trouble with rules. I feel that this police universe has very clear boundaries. Personally, I've always had problems with boundaries, the rules in my life were very hazy.

In those scenes, however, I'm the law. This experience also changes Francis' life", observes the actress.

The filming also demanded of Marcos Caruso a reflection on his behavior. "I am completely against guns. Having to live with that gun in my waist doesn't make me comfortable. And when we're shooting, I'm surrounded by people with guns. It's the first character I've played that I have to experience this strength, stamina and aggressiveness. It's a nice challenge. I have a sweetness that opposes to that amount of weapons. And, in my opinion, the scenes in which this paradox is present are the most interesting", explains the actor.

The film is produced by TC Filmes and is co-produced by Globo Filmes, Universal Pictures, Querosene, Filmland, Formiga Filmes. It's distributed by Paris Filmes and Downtown Filmes and co-distributed by SP Cine.



Tomás Portella - Director

"Special Operations" calls into question the honesty in Brazil nowadays. Why is it important to offer a reflection on this issue?

It's important to have a non-conventional vision. We're used to criticizing the police, but we rarely understand the depth of corruption. Would we be prepared for a Police with an exemplary behavior? Everyone must think about it. The film tries to offer exactly this reflection. And all of that with a lot of action.

The film opts for a cinematography rarely used in action films. Why was this decision taken?

It would be very hard to compete with the style of international action movies if we used their own weapons. Besides having a bigger budget, they have years of expertise, acquired by shooting those blockbusters. We sought our own way to tell this story. And to do so, we used our own tools.

None of the actors in the main cast had ever played a cop before in their careers. Why did you make this choice?

I like working with actors that are not usually typecast. For instance, in the beginning, Marcos Caruso even questioned me if I really wanted him to play a police commissioner. It seemed a little far-fetched, but I've always been sure.

It's easy to recognize his capacity and generosity towards his co-stars.

And what about Cleo Pires, how did you guide her into the character of Francis?

She understood Francis' universe very quickly. And worked very hard for that. In fact, Cleo was able to understand every one of Francis' attributes. She ended up perfectly embodying her. The way she holds the gun and how she acts shows how comfortable she was.

How was the fictional town of São Judas do Livramento created?

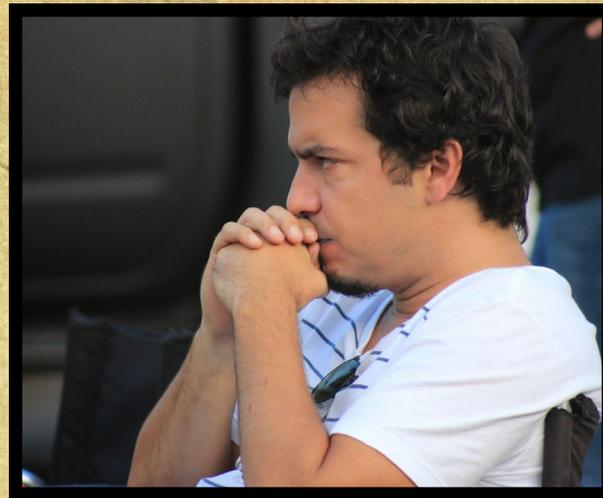
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What were the roles of the art and photography directions in the task of creating the fictional town?

In the task of dissecting these two extremes, Bárbara Alvarez (Director of Photography) was essential. She has an authorial career and a non-conventional view. Claudio Amaral Peixoto (Art Director) is a colleague of mine, who has worked with me several times and has also helped create this reality. And the result was great.

How the presence of a main female character inside this environment can help to debate the genre issue?

We've spent a lot of time with policemen to make "Special Operations". It's very interesting to see that there are people who believe in their jobs, honest people. Nowadays there are a lot of women in Police too. It's impressive. Many of them hold leadership positions at the police force of Rio de Janeiro, for example. Nevertheless, they're still much stigmatized. The films portrays that in some scenes. The prejudice is still based on a false fragility. Talking to the agents, they confessed: "We need to step to them to get their respect!"



Rodrigo Castellar - Executive Producer

How was the process to develop the story of "Special Operations"?

We had highly qualified professionals to develop this story. It was a long process, but each person left their touch in "Special Operations". However, after the shooting ended, in May 2014, the process was very quick.

What were the main difficulties to create São Judas do Livramento?

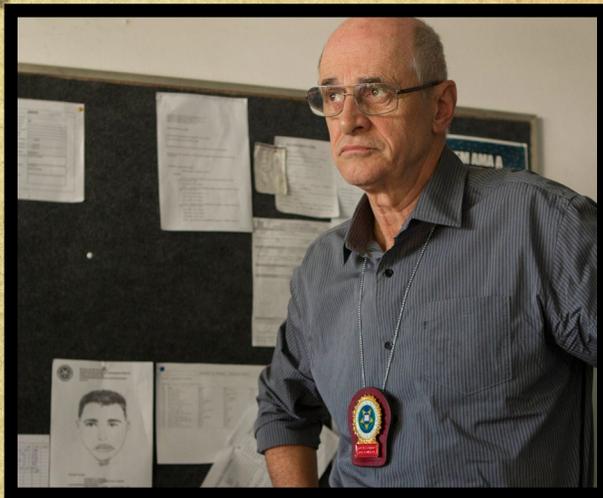
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And why was Palmas chosen?

When we talk about Palmas, the first thing that comes to mind is the sheer beauty of the city. The Amazon rainforest starts there. But our decision didn't have to do with that. In fact, we thought about the countryside of the states of São Paulo and Minas Gerais. My partner, Pablo Torrecillas, however, had already worked in a production in Palmas. We ended up choosing it and the city welcomed us with open arms, we had all the support we needed!

What are TC Filmes' next projects?

Currently we have 3 films in production: "Quietness" (A Voz do Silêncio), a feature film by André Ristum, which takes place in the city of São Paulo; "The Eye and the Knife" (O Olho e a Faca), directed by Paulo Sacramento, which explores the environment of an oil rig; and "Goodbye my Brother" (Adeus do Comandante), directed by Sérgio Machado, which is an adaptation of a short story by Milton Hatoum.



Martina Rupp - Screenwriter

Where did the idea for the film come from?

This is a very old story. Tomás wrote the script based on the making of from 'News from a Personal War' (Notícias de uma Guerra Particular), where it's mentioned an attempt at an honest Police. He's wished to make a project that addressed it for a long time. We're partners and really good friends. I used to say: 'try to write this'. That really encouraged him.

How was developing the screenplay with Tomás?

I really wanted to see this project done. One day, Tomás asked me to start writing, by myself. In my career, I'd always worked in the camera department. It was my first experience writing, and I really enjoyed it. And the director was a very active co-screenwriter, who suggested a lot of ideas.

What was it like to watch the finished film?

I'm very proud to be able to make a film that addresses issues that we've always wanted to discuss. Before this story existed, we'd wished to convey a social message. And, throughout the film, we talk about honesty. If we could manage to take this discussion about being honest to the people and the press, it would be really great.

What do you think will be the audience reception like?

I believe we're going to attract a much larger audience than the one that usually watch action films, which is often composed only by men. The film will draw the attention of female viewers due to the identification with the main character. And, above all, we'll be able to show a Brazilian action film, without imitating foreign movies.

Cleo Pires - Francis

What was it like working with Tomás Portella?

I had worked with Tomás before he was a director. We've always had a great relationship. He had also directed me in the first film of the franchise "Any Stray Cat Has a Healthier Sex Life Than Ours" (Qualquer Gato Vira-Lata). I was the one who asked for a role in "Special Operations", when I learned it had a different style than the majority of Brazilian films. Over time, the screenplay changed, and the character ended up growing and became the main character.

What were the scenes you most enjoy doing?

I loved doing the action scenes. I like this authority universe. I find it conflicting, because I have trouble with rules. I feel that this police universe has very clear boundaries. Personally, I've always had problems with boundaries, the rules in my life were very hazy. In those scenes, however, I'm the law. This experience also changes Francis' life.

How was Francis' journey until she became an incorruptible policewoman?

At the beginning, Francis is a prep girl from the suburbs. Very spoiled. She has always used her beauty to get what she wanted. A dull life. But then she got dumped, and that makes her apply to the Civil Police. But she joins the police force only to flaunt the badge at her ex-boyfriend. She had dealt only with bureaucracy. However, the mission in São Judas do Livramento completely changes her life. She gets bullied by her male co-workers and gets her pride wounded. But she starts to realize that she has a future in the police force. And that is the transition that, finally, makes her become a woman.

How the task force's behavior can make the audience question their concept of honesty?

Through Francis' character, emerges the question whether we really want an honest Police. When we notice the police abuse, it's natural to want a change in police behavior. But we rarely question our relationship with the most vulnerable people, for instance. Do we take advantage of our social status? It's worth reflecting on it.

What's the importance of provoking a reflection about corruption in Brazil nowadays?

This issue has always been in vogue in Brazil, for example, it's been discussed in our most recent demonstrations and the ones from 2013 and 2014. Unfortunately, police atrocities are common in our country. But the citizens also behave badly. We want a change, but we can't even change ourselves. What we observe in our daily life is lack of respect, consideration and compassion towards other people.



About TC Filmes

Founded in 2001 by Pablo Torrecillas and Rodrigo Castellar, TC Filmes represents the new generation of Brazilian producers.

Over the past years TC Filmes has produced critically acclaimed films and award-winning films such as "A Wolf at the Door" by Fernando Coimbra; "Marighella", by Isa Grinspun Ferraz, "Riverrun", by Paulo Sacramento; "Boca" by Flávio Frederico; "My Country" by André Ristum; "Ninjas" by Dennison Ramalho; among others, and the tv series "We Must Resist" by Ricardo Carvalho and "Galaxies" by Isa Grinspum Ferraz.

In 2015 has released the film "Special Operations" by Tomás Portella, an innovative action film. Currently is producing the films "The Eye and the Knife" by Paulo Sacramento; "Goodbye My Brother" by Sérgio Machado and "Quietness" by André Ristum.

Also has several projects in development and financing stages, among those "Summer Hit" by Pablo Stoll (co-production Brazil/Uruguay), "Under the same sky" by Ilaria Freccia (co-production Brazil/Italy), "Garoto, the genius of the strings" by Rafael Veríssimo, and the tv series "Casa de Francisca" by Paulo Sacramento.

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