

# Bye bye BRAZIL



## PRESS KIT

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A Film by Carlos Diegues Produced by L.C. Barreto Ltd.  
Starring Jose Wilker, Betty Faria, Fabio Junior and Zaira Zambelli



# Bye Bye Brasil

## Synopsis

The Caravana Rolidei rolls into town with the Gypsy Lord at the mike: he does magic tricks, the erotic Salomé dances, and the mute Swallow performs feats of strength. A young accordion player is completely enamored of Salomé, and he begs to come along. The Gypsy Lord shrugs, and the accordionist and his pregnant wife, Dasdô, join the troupe. Television is their enemy as they go from the coast deep into the Amazon. Salomé lets the accordion player sleep with her once, with Dasdô's knowledge. He's moon-struck. Then, after Dasdô's baby is born and financial disaster hits the troupe, and the accordionist must choose between seeing his wife a prostitute and leaving the caravan.

## Summary

**Directed by:** Carlos Diegues

**Written by:** Carlos Diegues and Leopoldo Serran

**Produced by:** Luiz Carlos Barreto and Lucy Barreto

**Starring:** José Wilker, Betty Faria, Fábio Jr., Zaira Zambelli

**Cinematography:** Lauro Escorel

**Music by:** Chico Buarque, Dominginhos and Roberto Menescal

**Production company :** L. C. Barreto

**Release date:** 1979

**Running time:** 100 minutes

**Countries:** Brazil

**Language:** Portuguese



# **Bye Bye Brasil**

## **Festivals**

### **Cannes Film Festival**

**·Nominated for the Palme d'Or at the 33rd edition of the festival in 1980;**

### **Academy Awards**

**·Selected as the Brazillian entry for the Best Foreign Language Film at the 53rd Academy Awards, but was not accepted as a nominee;**

### **Havana Film Festival**

**·Won the Grand Coral for fiction film at the 2nd edition of the festival;  
·Director Cacá Diegues won for Best Director**

### **Other Screenings:**

**·Sao Sarue Prize for Best Picture - Federação Nacional dos Cineclubes-  
1981**

**·28nd Sidney Film Festival - June 1981**

**·London Film Festival - Outstanding Film of the Year - 1980**

**·18th New York Film Festival - 1980**

**·Festival Cacá Diegues, Cine Pau-de-Arara, Duque de Caxias, from May  
05 to 26 of 2008.**

**·Goiânia Film Festival - June 2008**

**·Porto Alegre Winter Festival (Brazil according Carlos Diegues) - July  
2008**

**·Iberoamericana Cultural Congress - Mexico - October 2008**

**·Vivamérica Festival - Spain - October 2008**

**·Cannes Film Festival - April 2024**

# Bye Bye Brasil

## Carlos Diegues

**Carlos Diegues, or Cacá Diegues, was born on the 19th of May of 1940, in Maceió, Alagoas, and is best known as a member of the Cinema Novo movement. He is popularly known for his unconventional, yet intriguing film techniques among other film producers of the Cinema Novo movement. Diegues is also widely known for his dynamic use visuals, ideas, plots, themes, and other cinematic techniques. He incorporated many musical acts in his film as he favored musical pieces to be complementary of his ideas. Diegues remains very popular and is regarded as one of the most cinematic producers of his generation. Of the Cinema Novo directors, he would go on to produce films, plays, musicals and other forms of entertainment in Brazil.**

**Diegues' contributions to Brazilian cinema developed the film industry. He would pioneer expensive film projects that domestic filmmakers had ever seen. Films such as *Bye Bye Brasil* were two million dollar projects and later on films such as *God is Brazilian* would be over 10 million dollars. This was a new era in Brazil as domestic directors had yet to produce any films with that kind of financial support. He admits to using Brazilians in his films as much as he can. Diegues would use extras, film technicians, painters, sculptors and other essential personnel of Brazilian backgrounds even if they were inexperienced. Diegues attempted to consistently represent the underrepresented people of Brazil in his films. He suggests that history is written by the winners and the afro-Brazilian communities were not among those who were given a chance to write their own history. He also proposed the idea that up until this movement, cinema in Brazil only provided the white Brazilian experience despite the growing masses of black Brazilians all over the country. He is known for distinguished publications that uplift the Afro-Brazilian spirit and bodies.**

**In 2018, Diegues was elected to the Brazilian Academy of Letters.**



# Bye Bye Brasil

## Diegues on the film:

*"Bye Bye Brasil is my dream about what has come to be called Brazilian reality. In other words, it's another modest personal version, one of the many possible versions, about some aspects of what is happening in the world and to the people closest to me. [...] But now the magic of cinema, the mystery of its light, captures a country in a trance, where the modern and the archaic, wealth and poverty, the jungle and pollution, comedy and tragedy coexist in the same space/time, in an extreme situation that might be heralding the civilization of the 21st century.*

*Because, although my heart tries to tell me that the apocalypse has already begun, it is necessary to believe that it is not inevitable and that the sum of each of our hopes will be its main obstacle. If each of us firmly believes that self-destruction is not a fatality of human history, maybe that's where the magic worked by the alchemists of the 1960s will start to succeed. Maybe that's where the idea will shine victorious over the pettiness of interests.*

*The tormented obsession of those alchemists, Brazil is the main character of this film. A Brazil that you have not yet seen, that surprises even me every time I watch it again. The time for tantrums is over. Bye Bye Brasil is a film that seeks to demonstrate that it is only possible to transform from the transformed, with pleasure and the right to happiness. Cinema cannot be an Olympian reflection on reality; it needs to be one of its reflections."*

**Carlos Diegues to Jornal do Brasil,  
published on February 3rd, 1980**

# Bye Bye Brasil

## Reviews

- **New York Times**

“Bye Bye Brasil” is a most reflective film, nicely acted by its small cast and beautifully though not artily photographed in some remarkable locations.”- Vincent Canby

- **Slant Magazine**

“One of the most striking aspects of Bye Bye Brazil is how the movie, originally received as a carnivalesque, typically Brazilian dramedy, seems uneasy about what “typically Brazilian” meant at the cusp of a new decade.”- Fernando F. Croce

- **World Literature Today**

Named in the top 10 Brazilian films by Glauco Ortolano on volume 77, published in 2003

- Letterboxd

