



Nomination  
*Rose D'Or*

Official Competition  
*Fribeca Film Festival*

Official Selection  
*Vancouver International Film Festival*

Official Selection  
*SILVERDOCS*

Official Selection  
*Edinburgh International Film Festival 2009*

Official Selection  
*Rio International Film Festival*

Official Selection  
*Warsaw International Film Festival*

Official Selection  
*Sheffield DocFest*

A FILM BY BEADIE FINZI

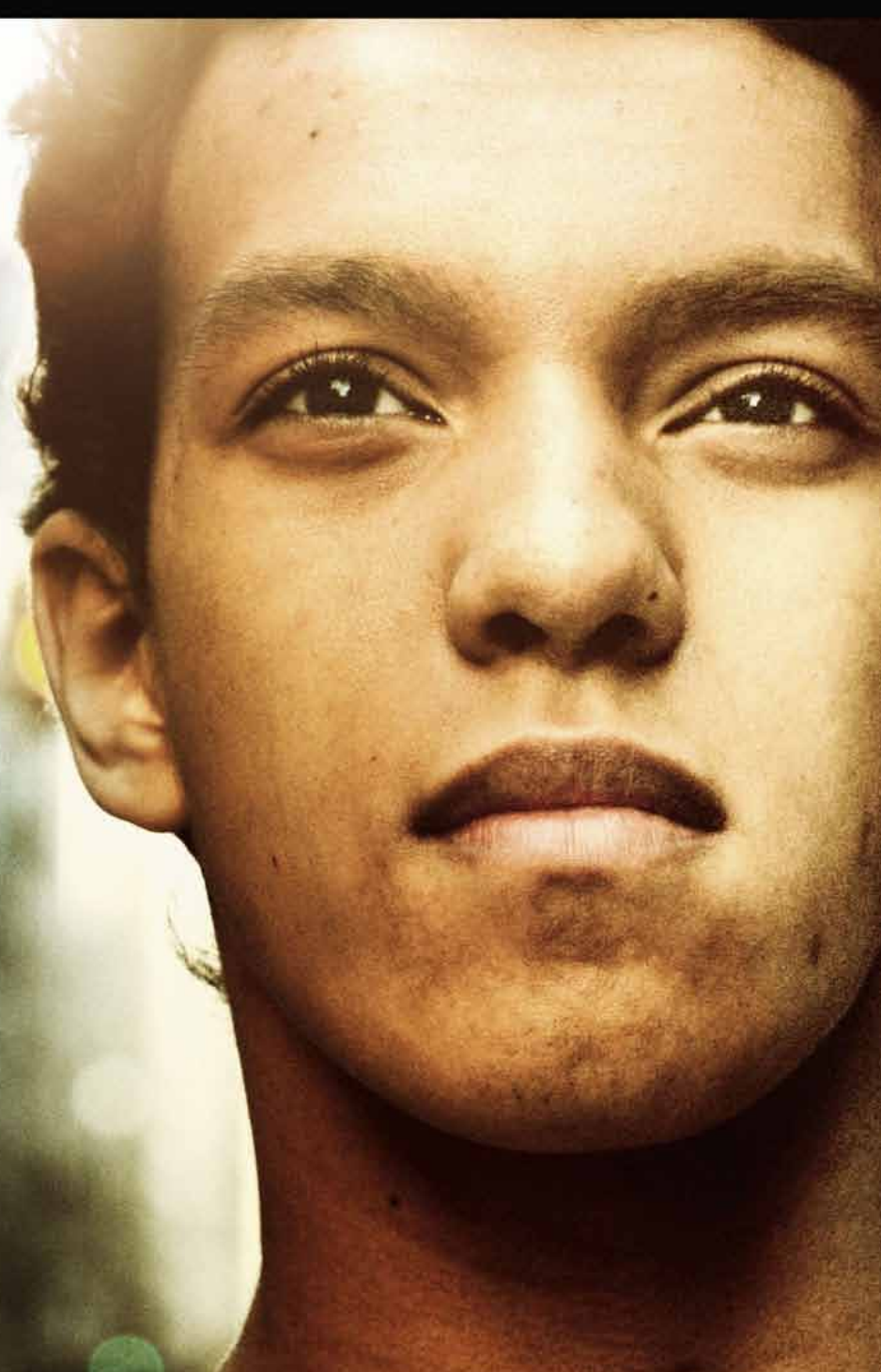
# ONLY WHEN I DANCE

**"Inspirational and heartbreaking at the same time"**

World Entertainment News Network

**"...a real life Billy Elliot..."**

New York Times



CHANNEL4 IN ASSOCIATION WITH ARTE FRANCE AND NPS PRESENTS TIGERLILY FILMS PRODUCTION IN ASSOCIATION WITH UNGER PRODUCTION 'ONLY WHEN I DANCE' FEATURING IRLAN SANTOS DA SILVA ISABELA CORACY AND MARIZA ESTRELLA EDITORS ALAN LEVY AND FELIPE LACERDA MUSIC BY STEPHEN WILTON COSTUME DESIGNER MATT BIFFA AND ALISON BUTTERS ACCOUNT PRODUCER PAUL WEBSTER LINE PRODUCER NIKKI WESTON EXECUTIVE PRODUCERS CHRISTOPH JÖRG MAIRIN NI EITHIR AND ANNEMIEK VAN DER ZANDEN EXECUTIVE PRODUCER JAN YOUNGHUSBAND EXECUTIVE PRODUCER CHRISTINA DANIELS PRODUCED BY GIORGIA LO SAVIO AND NIKKI PARROTT FILM MADE AND DIRECTED BY BEADIE FINZI



Present

# ONLY WHEN I DANCE

'Touching, delicate...'

Jason Solomons, The Observer

'Charming..an unforgettable experience.'

Peter Bradshaw, the Guardian



Running Time:

**78mins**

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# ONLY WHEN I DANCE

## SHORT SYNOPSIS

**Only When I Dance** is a classic narrative documentary following two young teenagers, Isabela and Irlan as they strive to realise an extraordinary dream. One girl, one boy; both black and poor, and living in one of the most violent favelas on the outskirts of Rio. Irlan and Isabela both want to dance – to dance ballet, and their ambition is to leave Brazil to join one of the great companies in the North. For them, dance is the way out, an escape, and on stage, an ecstasy that is rarely found in their day to day lives. The question is - can they make it? *Only When I Dance* follows these two gifted teenagers during the year, that will make or break all their future dreams.

## LONG SYNOPSIS

*Only When I Dance* is the story of two teenagers trying to realise an extraordinary dream. One girl and one boy, both black and poor, are planning to dance their way out of one of the most violent favelas in Rio de Janeiro. Granted scholarships to train at the Centro de Dance Rio, one of the most rigorous and prestigious ballet schools in Brazil, Isabela and Irlan's natural talent for ballet is about to transform their lives. Having passed the Brazilian selection panel in October 2007, *Only When I Dance* follows Isabela and Irlan as they prepare to compete at the prestigious international ballet competitions in Lausanne and New York, where they hope to be spotted by the ballet company talent scouts. But is pure talent enough to overcome their circumstances and gain them a place at one of the best international dance companies, thus granting them access to the elite world of classical ballet? Isabela's family is desperately struggling to raise the money to be able to pay for the competition expenses and the flights to the US. They are falling into greater debt and the strain is showing. Irlan is lucky enough to have a mentor who will pay for his travel costs, but ironically his rigorous training and work schedule means that he can only attend school for a few hours a day and so may not be able to pass his exams and get the grades he will need to be able to join a foreign dance company.

This documentary follows them at a monumental turning point in their young lives. For Irlan at age 17 turning 18, he needs a break now or else the grinding poverty, drugs and violence of the favela will claim him back. The opportunities to dance ballet professionally are few and far between in Brazil and his best hope is to be spotted by a major international ballet company who could take him on and train him to the next level. Isabela's situation is more urgent still: as a female ballet dancer, the competition is far fiercer, and the very colour of her skin means she will never be able to dance ballet in Brazil, where black ballerinas are unheard of. Her only hope is to win a place at a school in America or Europe where she will have a chance of a career, or to join the ranks of the favela's unemployed and/or pregnant young girls.

*Only When I Dance* is Mad Hot Ballroom meets Billy Elliot, set in the favelas of Rio. A classic narrative of coming of age; it is about chasing a dream to dance the most perfect dance against all the odds of race and of circumstance. And of course the price you must pay for talent, for ambition and success.

# ONLY WHEN I DANCE

## *DIRECTORS STATEMENT - BEADIE FINZI*

**Only When I Dance** has been the most delightful documentary to work on. Working with two great kids, we have travelled an emotional and inspiring journey together over the past year.

The team had worked really hard to cast the best possible characters, choosing two young kids genuinely facing raw challenge and on the cusp of real change. And while it took three long years of research, it was worth the wait.

Irlan and Isabela are not only great dancers, but delightful people who were so generous to us as a crew and we would film together for over a year, capturing pivotal moments in their lives. The result is a truly nourishing narrative arch, which you rarely encounter as a filmmaker.

Of course Rio was also a stunning backdrop to the documentary. Yet so many fantastic films have come out of Brazil in the last few years, I was anxious not to fall into filmic clichés. To try and present a fresh and honest portrait of this city, and of two working class families determined to fight for a better life. We found truly rich themes of race, of class and of course great dance. In all, a wonderful set of ingredients to work with.



## THE MAKING OF...

### **Beadie Finzi - Director:**

**What do you look for in a good documentary?** The key to most good documentaries is capturing a moment of change or transition. This story had some fantastic ingredients; two kids on the cusp of adulthood, trying to realize an impossible dream, where the difference between success and failure would mean everything. But it was also a tough sell - set in Brazil, shot in Portuguese, a ballet documentary; all pretty niche. However the more I examined the story, the more the universal themes shone through, themes of race and class and the sheer determination and love of family. And this was really exciting - something I knew could translate to anyone, anywhere.

**How did you get involved in this project?** Giorgia first came to see me about three years ago, asking my advice about making a dance film in Brazil. We spent a lot of time looking at different characters, working out the complexity of narrative needed to sustain a feature doc, and discussing how to make this film distinct from other competition documentaries, or dance documentaries. By the time she found Irlan and Isabela, we looked at the tape and knew immediately these two were the ones. The right kids, at the right moment; we began shooting right away.

**The characters all speak Portuguese – how did you cope with the language barrier?** I was quite intimidated at first at the language barrier. I had never made a film entirely in a foreign language. But co-producer Christina Daniels was a fantastic collaborator. She was my ears and my mouth. We worked very closely and quietly together on location. I would brief her with questions and she would relay these to the characters and so on. Occasionally I completely misunderstood the sense of a conversation, but most of the time I could follow the debate. In a strange way it taught me to watch in a different way - to really look at my characters and listen to their inflection. I think I also was able to maintain a little more distance - not a bad thing since I was also shooting and recording sound on location.

### **The narrative was unfolding as you went along – did this make the story harder to tell?**

It's always the case with documentaries: you have an idea of the story line that would make the best film but you have to be able to respond to changing fortunes of your characters. For example we shot a large segment with Tiago Soares in London that didn't make it into the final film. It can be very frustrating having to constantly re-think and re-strategize every day of filming, but on the other hand it's always dangerous to be too rigid about the narrative. However, we cast the film very carefully and were confident that these were exceptionally talented kids, so we always knew that we were going to have a film, whether they made it through the competitions or not.

**You were with Isabela and Irlan for such a long time and at such a critical point in their lives – was it hard to keep an emotional distance?** Yes. Really tough. When you have worked so long with your characters, the highs and lows affected the whole crew profoundly. And it is difficult to keep your head and keep the interests of the film, of the narrative, in sharp focus.

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**What was your experience of filming in Rio?** Filming in Rio was very tough. You can't just get out of the van and shoot where you want, what you want. The threat of violence or theft is huge. The standing joke was, whenever I asked can I shoot that, the driver would answer "no, you'll get shot at"... The problem is that the threat is so high and so consistent you become quite blasé, and it is a real effort to remember as director you are responsible for a whole crew and their safety. You are constantly torn between wanting to get a certain shot vs considering whether it is worth taking the personal risk involved in getting it. In the end we did get through the year but not before a few hair-raising incidents in the favelas where you really questioned if it was all worthwhile.

## **GIORGIA LO SAVIO- Producer:**

**Where did the inspiration for the documentary come from?** It was always going to be a story about talented children who come from poor backgrounds, and what they do with this talent when they don't have the financial means to pursue certain opportunities. Initially we were planning to look at kids doing capoeira. In Brazil capoeira is used in social projects as a way of keeping kids off the streets, along with other constructive activities such as theatre or dance. Whilst we were doing research into children with interesting stories, I discovered that many of these children were also doing dance. I realised that it didn't matter which activity they are engaged in – it was the story that was most important, and I couldn't find the right story with capoeira, so dance became the focal point quite by accident. I have always been drawn to Brazil – it's a country that I love and am fascinated by. I learnt a lot about Brazilian culture through doing capoeira in London and wanted to know more, so the documentary was almost a way of satisfying this curiosity.

**Is there a strong ballet culture in Brazil?** Well dance is such an integral part of Brazilian culture and the Brazilians are actually renowned for classical ballet. The Municipal Theatre in Rio – the equivalent of the Royal Opera in London – is huge and Brazil has produced some big international stars; Tiago Soares, for example, who is currently the principle soloist at the Royal National Ballet. However ballet is still seen as an exclusive art form, only accessible to the white, wealthy elite. There is a huge contrast between rich and poor and ballet is reflective of this divide. Initially Irlan's parents were concerned about his passion because classical ballet is not seen as a suitable career for a boy, especially not one from the favela. We actually had to give up on the first boy that we found because his family were very resentful and ashamed of the fact that he was doing ballet, and didn't want any part in it. But with Irlan, we arrived at a point when his family had come to terms with it and were very supportive, which is unusual.

**Was it hard to gain access to the elite world ballet?** Not everyone has been incredibly collaborative and helpful. I also can't underestimate the part that Marisa has played in giving us access to her world. She loved our idea and she was thrilled that her pupils' talent was being recognised. She gave us complete access to the school and the teachers, herself, her family. So she was absolutely fundamental – without her this film would never have been made. It was actually much harder to gain access to the world of the favela.

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**Was it difficult to film in the favela?** In order to access the favela we had to pay a 'contribution', which was going to be used for the schools. We were a conspicuous presence, and although we had permission to be there, there were certain areas where we were not allowed to film due to the ongoing drug trade, and we weren't allowed to roam freely. Every morning we would be met outside the favela by the 'associate' – the man who liaised with the drug traffickers on our behalf and granted us access. He would come and pick us up in his car, or meet us with his little scooter and we would follow him. His presence protected us by providing assurance that we had permission to be there.

**Will you be staying in touch with Irlan and Isabela and their families?** It can be hard when you enter someone's life in such an intense way to leave it all behind, and I know I will always be in touch with them and their families. I also hope to set up a fund so that any profits made by the film will go towards the Centro de Dança Rio, so that Mariza can continue helping talented children.

## NIKKI PARROTT- Producer:

**How did you and Tigerlily Films get involved in the project?** Giorgia and I met at the Leipzig festival when Tigerlily was there pitching another documentary *Dolce Vita Africana*. Giorgia had been developing a project about ballet in Brazil and approached us about coming on board as co-producers due to our reputation for financing documentaries with international funds. Tigerlily Films had been producing international co-produced documentaries since 2000 and had the successful *37 Uses for a Dead Sheep* on the festival circuit which meant we were on the commissioning radar. I watched the trailer in January 2007 and thought it was a really amazing project with great characters and a fantastic story. I knew it was a challenge to get it made but I felt it was a really important film and it needed to be seen. I knew we could add good editorial experience to the story and we were interested in Beadie Finzi as a director. It helped to know that she was already onboard as a director and there was a package already there, a good story, good characters and a good team, always help with the funding.

**How did you get funding for the film?** It can normally take up to three years to find finance for international documentaries, especially when they are co-productions so when you decide to take on a role as producer you have to be really passionate about the film that you're making. When Giorgia first came to us, she already had shot the pilot in 2006. Then in September 2007 the UK Film Council committed to developing the project which enabled us to go to Brazil to film some more material and meet the characters again, and in October 2007 we went to see Jan Youngusband, head of Arts and Performances at Channel Four, who had already expressed interest in the summer.

We then won the surprise pitch at Leipzig which is always good at introducing it to European commissioners, and NPS and Arte France and ZDF all seemed to want it. I already had a strong relationship with all these commissioners as we had made successful documentaries for them before so I was able to capitalise on this to get the film noticed. At Sheffield DocFest we pitched it in the meat market and got concrete commitments from both Arte France, ZDF and NPS. In November 2007 Channel four committed then Arte France and NPS followed in whilst we were at IDFA another international documentary forum. In November we started the official pre – production and then

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did our first shoot in December 2007, with our last shoot taking place in October 2008. We were still raising money throughout this shooting period, and in September we won the Prestigious Gucci Tribeca award which is a small grant to help finish off documentaries. It took a long time but on a film like this it does and when the end results are as good as this, then you know its all worth it.

## **CHRISTINA DANIELS- Co-producer**

**What drew you to this project?** Ever since watching the feature City of God, I knew that there was another story that had to be told about people living in the favelas of Rio. I wanted to convey the talent and promise I'd found in these communities over the many years I have been in contact with them (I am closely involved with a school that teaches over 400 children in the Cantagalo favela). I was looking to tell a universal story, that could come out of anywhere, but that came from the favela and didn't immediately portray its characters as one- dimensional drug dealers. It would be a story of rising up against the odds and getting ahead when no one else believes in you. I also wanted the story to be intimate and personal. City of God held its characters at arm's length, and I think documentary is the best medium to get closer to a character and tell his or her story in a new and refreshing way. No one yet has closely followed the true story of a boy in a Rio favela before, let alone a boy like Irlan, whose extraordinary talent for ballet rivals the best up and coming dancers in the country. Both Irlan and Isabela's stories are infused with hope, but they are also stories of jeopardy and temptation, with the constant possibility that the status quo will prevail and force them to give up on their dreams.



## CREW BIOGRAPHIES

### **Beadie Finzi - Director**

Beadie Finzi has been working in documentaries since 1994. After making a number of films for UK Broadcasters, Beadie produced 'Unknown White Male', a feature documentary about a young amnesiac rediscovering his life, which was selected for Sundance and Oscar shortlisted in 2006.

Beadie went onto direct 'The Hunger Season', an emotional essay examining the impact of humanitarian food aid. Filmed in Swaziland in Southern Africa over two years, the film was commissioned by Channel 4, NHK Japan, SBS Australia and YLE Finland.

Beadie finished shooting and directing 'Only When I Dance' in 2008, which charts the story of two young kids trying to dance their way out of the favelas of Rio. Beadie is one of the founding directors of the Channel 4 BRITDOC Foundation, a grant giving body, which invests in independent documentary film-makers.

### **Giorgia Lo Savio – Producer, Jinga Pictures**

Giorgia Lo Savio has over ten years experience in the film industry. She began at Film Four where for six years she was involved in the different aspects of the film making process. During this time she developed a strong film distribution background working on international films and documentaries which were successful in cinemas, UK broadcasts and were showcased at many international and domestic festivals.

Giorgia was then instrumental in the setting up the UK distribution company Verve Pictures which she left in 2004 to pursue her career as an independent producer.

She and her business partner Christina Daniels set up Jinga Pictures with a view to develop and produce groundbreaking feature documentaries and fiction films with an international subject matter and appeal. 'Only When I Dance' is Giorgia's first feature documentary which was commissioned by C4, Arte France and NPS and premiered at the Tribeca Film festival this year.



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## **Nikki Parrott – Producer, Tigerlily Films**

Nikki Parrott studied at the Royal College of Art where she did an MA in film production. She first worked in theatrical distribution for Metro Tartan, working with many important international Art House directors. She established the film and television production company Tigerlily Films in 2000 with Natasha Dack. It was one of the first companies to be awarded a slate deal with the UK Film Council and it produces feature films, documentaries, drama and children's programmes.

Tigerlily's productions include the award-winning documentary feature, 37 Uses of a Dead Sheep (BBC Storyville and ARTE); BBC children's drama Patrick's Planet; feature drama Transit (MTV International); Footprints (BBC Storyville); the award-winning First Communion Day (BBC2), Channel 4 and A&E production Alexis Arquette: She's My Brother; and Dolce Vita Africana - about the life and work of renowned photographer Malick Sidibé (BBC Storyville/Arte). Recent coproductions also include the Ben Hopkins' feature film The Market, and documentary features Goth Cruise for the IFC, and Black Power Salute for the BBC.

They have quickly established themselves as a company that specialises in international coproductions, especially on the feature documentary circuit. Because of this reputation they have been awarded first and now second slate development funding from the MEDIA programme to develop creative documentaries.

Currently in post-production is Xiaolu Guo's feature film La Chinoise for FilmFour/ UK Film Council, and they currently have several films in development including Richard Millward's Apples, Amit Gupta's Jadoo, Tom Cotton's Do Not Adjust Your Mind There is a Fault in Reality. Documentaries in development include Mapping Beirut, Monsters of Miami, Comrade Couture and The Witches.

## **Christina Daniels - Co-producer**

Christina Daniels is a documentary filmmaker with many years experience working on documentaries both in the UK and in her native Brazil. She began her career at the BBC, with documentaries such as Pele: World Cup Hero, and later, Faultlines with John McCarthy, looking at the collision of politics and religion in Brazil. Most recently she has worked on Bruce Parry's Amazon for the BBC.

An emerging director and self-shooter, her most recent documentaries include Model Prisoners, a feature-length film following the yearly beauty contest in one of Rio de Janeiro's most notorious women's prisons; Escape from Luanda, a feature length documentary following the fortunes of students at Angola's first and only Music Academy; and Chris Ryan's Elite Police, giving an exclusive insider's



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look at Bope, Rio de Janeiro's toughest drug-traffic fighting military police squad, for Discovery International. She is currently working on an investigative documentary about drug trafficking in West Africa.

## **Nikki Weston - Line Producer**

Nikki Weston is a freelance television producer specialising in arts documentary and performance programmes. After a degree in Communication & Media Studies at Coventry Polytechnic, she worked in post-production management, first in the independent sector and then at the BBC, before moving into production co-ordination. She relishes the challenges of filming on location – from gale force winds & sub-zero temperatures in Iceland in winter, to co-ordinating hundreds of singing extras on night shoots in a London park for an operatic re-creation of the mourning of Princess Diana.

Highlights have been The Cost of Living with physical theatre group DV8 (winner of the Rose D'Or and the Prix Italia), and the BritDocArt films Hackney Fandango directed by Tom Hunter and H2NY directed by Michael Landy, both experimental documentaries directed by artists.

## **Alan Levy - Editor**

Alan Levy graduated from Nottingham University with a First in English. His first film as an editor was in 1995, when he collaborated with director Ben Hopkins on the short film '*National Achievement Day*', which won many awards. They went on to edit feature films such as Simon Magus '*Nine Lives of Thomas Katz*' and '*The Market*'. They also worked together on Ben's first documentary '*Footprints*' and are currently working on his second, '*Naples '43-'48*'. Alan also branched out into television comedy drama with the classic '*Worst Week of My Life*' and '*The Mighty Bush*'. He has recently edited the television mini series '*Lost in Austin*'. He also writes feature films, the first of which, *ID 3*, will be produced by Flying Moon Productions next year. '*Only When I Dance*' is Alan's second feature documentary as an editor.

## **Felipe Lacerda - Editor**

In his 15 years as an editor Felipe Lacerda has worked on over 20 features, including the Oscar nominated film *Central Station*. He also co-directed and edited the documentary *Bus 174* with José Padilha, which was short-listed for an Oscar© and voted one of the ten best films of 2002 by The New York Times, The Washington Post, Newsweek and The Village Voice. In 2007 Felipe released *In Cuba*, a series of 10 documentaries on the island, followed by *In China* in 2008. Besides working on distinguished feature films and documentaries, Felipe also has a solid career in advertising - having done over 200 films for virtually every major brand. He is fluent in five languages and has edited and doctor-edited films for Brazil, Chile, Costa Rica, France, Japan, Spain, UK and USA, and has also been a guest speaker in universities such as Cambridge, Leeds, Harvard, Princeton, Columbia, Hunter and Bard.

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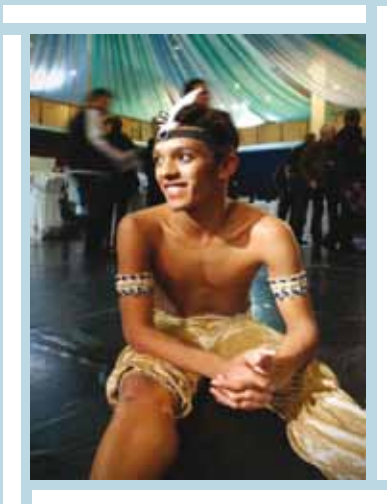
## **Stephen Hilton - Composer**

Stephen Hilton has worked on the scores for over 20 Hollywood feature films including the Oceans 11, 12, and 13, The World Is Not Enough, Die Another Day, Moulin Rouge, Shaft, Hot Fuzz and Zoolander. He has also composed the scores for three films including recent release The Children. He frequently collaborates with renowned composer David Holmes under the name The Free Association and together they have worked on films such as Code 46 and more recently Hunger and Cherry Bomb, as well as a variety of car adverts and TV programmes. As a composer, producer and programmer Stephen has worked with celebrated artists including Depeche Mode, Massive Attack, Moloko, Isaac Hayes, The Pet Shop Boys, Scott Walker, Pulp, The Divine Comedy, Dirty Vegas, Martina Topley-Bird, Natasha Bedingfield, Primal Scream, The John Spencer Blues Explosion, Craig Armstrong, David Arnold and many more.

## **CHARACTERS & BACKGROUND**

### **Irlan Santos da Silva**

Eighteen-year-old Irlan grew up in Rio de Janeiro's most violent favela, the Complexo do Alemão, where his family still lives. He first discovered dance at the age of 12, when his cousin invited him to join a dance class and the teachers were quick to notice his talent; he won a scholarship to the Centro De Danca Rio and has never looked back. The elite world of classical ballet is in stark contrast with his impoverished upbringing and Irlan often says he is caught between the two opposing worlds, that of the favela and of ballet. While he is dark skinned, he isn't considered to be black like Isabela, and so doesn't experience the same racial prejudice that she has to cope with. In 2005 he won first place at New York's Grand Prix Ballet competition as well as Brazil's prestigious Joinville competition, and although he appeared in media articles throughout Brazil, his teacher Mariza Estrella thought he wasn't ready to take up any of the training places he was offered and so held him back. The documentary follows what may well be his last opportunity to gain a place at an international ballet school.



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## Isabela Coracy

Seventeen-year-old Isabela started dancing at the age of 10 and is the only black girl at the Centro de Dança Rio, and also one of the most talented. She lives with her parents and brother in Cachambi, a poor neighbourhood on the outskirts of Rio. All she has ever wanted to do is dance, but becoming a professional ballet dancer is unheard of around there. The documentary sees Isabela preparing for her first international dance competition – the New York Grand Prix that took place in April 2008. In order to realise her dreams of studying ballet abroad – the only option for a black ballerina in Brazil – she must win a prize in New York. Yet to get there she must negotiate the other girls' jealousy of her talent, and also the wider difficulties and added difficulties posed by her gender and her race.



## Mariza Estrella

Mariza Estrella is a highly respected figure in the Brazilian classical ballet community. She founded the Centro de Dança Rio in 1973, which is one of the only ballet schools in the country recognized by the Brazilian Ministry of Education. She is also the president of the National Dance Council, a branch of CID (Conseil Internationale de Dance) in Paris, which is supported by UNESCO. An exballerina herself, Mariza danced professionally for many years before making the transition to school director and teacher.

She says that she has one great passion in life – to groom future ballet dancers, and see their talent unfold until they shine on stage. Although she supports her students, Mariza is also responsible for unconsciously perpetuating the social divisions that Irlan and Isabela are fighting to overcome. She gives voice to the undercurrent of racial prejudice that runs rife in Brazil, telling Isabela that “black girls don't become prima ballerinas”.

## Centro De Dança Rio

The Centro de Dança Rio in Rio de Janeiro is the dance school where Irlan and Isabela both study ballet. It was founded in 1973 by ex-ballerina Mariza Estrella, and is one of the most respected ballet schools in Rio. It is also one of the schools where many talented dancers started, having trained the likes of Thiago Soares, Irlan's hero and the current soloist at London's Royal Ballet. Wealthy parents pay large fees to

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send their children to the school, but Isabela and Irlan's respective talent has, uniquely, won them full scholarships.

## **Complexo Do Alemão**

The Complexo do Alemão favela is a slum located in the north of the Brazilian city of Rio de Janeiro. With an estimated population of 300,000, the Complexo is made up of 12 distinct and impoverished neighbourhoods. There are not enough infrastructures to deal with such a vast population, and only a very basic and precarious sanitation system. It is a city within a city, and it is quite possible to never have to leave the favela. The majority of the population is made up of children and teenagers, and among the adult population, almost half are illiterate or semi-illiterate, and heavily discriminated against because they are either poor, black or from the north of the country. The favela is run on the proceeds of drug trafficking, and built on illegality – residents pay rent to the drug lords rather than the government. Today the Complexo do Alemão is seen as one of the most dangerous, violent, and armed favelas in the city, and is one of the main causes of public insecurity in Rio. It has become known as both the “Beating heart of drug trafficking in Rio de Janeiro” and the “Gaza Strip of Brazil”.

## **Cachambi- The Outskirts Of Rio**

A working class neighborhood on the outskirts of Rio, Cachambi is an honest family neighborhood. Not much goes on there apart from the universal family routine of work and school. Families struggle here to make ends meet, but live in a less precarious state than those living in the neighbouring favelas. Cachambi borders on Meier, where the Centro de Dança Rio is situated.

# ONLY WHEN I DANCE

Filmed & Directed by I

BEADIE FINZI

Producers

GIORGIA LO SAVIO, NIKKI PARROTT

Co-producer

CHRISTINA DANIELS

Executive Producer

JAN YOUNGHUSBAND

Based on an original idea by

GIORGIA LO SAVIO & CHRISTINA DANIELS

Editors

ALAN LEVY, FELIPE LACERDA

Original Music written and performed by

STEPHEN HILTON

Line Producer

NIKKI WESTON

Associate Producer

PAUL WEBSTER

## **BRAZIL CREW**

Additional Camera

FELIPE REINHEIMER

Production Consultant

NIARA D'AVILA

Unit Driver

JOSE CARLOS SAMPAIO

Camera Assistants

RICARDO D'AGUIAR, DANIEL BUSTAMANTE

## **NEW YORK CREW**

Additional Camera

RICHARD NUMEROFF, JEFFERSON MILLER

Camera Assistants

CRAIG FELDMAN, DAMON BUNDSCHUH

Grip

JOE PESCE

Location Scout

ATESSA HOOMANI

Interpreter

JULIANA PEIXOTO

## **UK & SWITZERLAND CREW**

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NATHAN KENDALL

Stills Photographers

CHRISTINA DANIELS, NIKKI PARROTT,  
VANTOEN PEREIRA JR, MERCEDES BARROS

Production Assistants

ATESSA HOOMANI, ROHITH KATBAMNA

Production Accountant

KAY CUNDALL

Translators

CHRISTINA DANIELS, ZAIDA BARRETO,  
CHRISTIANE LIMA BERNADINO, ANA FLAVIA,  
ADRIANA ROUANET, MAURICIO VON TRAPP,  
BIANCA VOLPATO, TAKE ONE

Post-production

BREATHE

# ONLY WHEN I DANCE

Post Production Supervisor SALLY DRURY

Colourist/Online MIKE CURD

Dubbing Mixer PIP NORTON

Insurance supplied by MEDIA INSURANCE

Legal FRASER BLOOM AT DAVENPORT LYONS

Featuring IRLAN SANTOS DA SILVA, ISABELA CORACY ALVES NASCIMENTO SANTOS, SILVANA DEUZARINA ALVES SANTOS, TEOTONIO DA CRUZ SANTOS FILHO, MOISES ABRAO ALVES NASCIMENTO, SANTOS, LUCIA AMELIA, NASCIMENTO BRITO, MARIZA ESTRELLA

Pupils at Centro De Dança Rio  
BRENDA CESAR DA SILVA ALVES  
KAREN RANGEL DA SILVA ANDEADE  
ANNA LUISA ROMAO BAPTISTA  
ANGELLY MONDAINI  
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# ONLY WHEN I DANCE

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DALAL ACHCAR  
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YOUTH AMERICA GRAND PRIX  
AMERICAN BALLET THEATRE  
THE ROYAL OPERA HOUSE

Music Supervisors

MATT BIFFA AND ALISON BUTTERS  
AT CUTTING EDGE GROUP

Slavonic Dance No.10 in E minor, Op.72

Composed by Antonin Dvorak

Performed by the Slovak Philharmonic Orchestra, conducted by Zdenek Kosler

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Symphony No.11 in G Minor Op.103

Composed by Dmitri Shostakovich

Performed by Czecho-Slovak Radio Symphony Orchestra

(Bratislava), conducted by Ladislav Slovak

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Performed by DJ Food

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Hand Clapping Song\

Performed by The Meters

Written by Arthur Neville / Joseph Modeliste / Leo Nocentelli / George Porter Jr

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Quando Acaba O Gas

Performed by Trio Forro Balancado

Written by Zinho / Pedro Massadas

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Le pas du chat noir

Written and performed by Anouar Brahem

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Variation Andante from Paquita

Composed by Leon Minkus

Performed by Sofia National Opera Orchestra, conducted by

Boris Spassov

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Le Serpent

Performed by Guem and Zaka Percussion

Written by Guem

(p) 1978 Le Chant du Monde, Paris

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Menuetto: Allegro – Trio from Eine Kleine Nachtmusik  
Composed by Wolfgang Amadeus Mozart  
Performed by Capella Istropolitana, conducted by Wolfgang Sobotka  
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Act II Valse de la Poupee from Coppelia  
Written by Leo Delibes  
Performed by Slovak Radio Symphony Orchestra (Bratislava),  
conducted by Andrew Mogrelia  
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Nao Se Va  
Performed by Pena da Silva  
written by Jane Marais and Alain Barriere, based on the song Tu  
T'en Vas  
published by Bretagne editions musicales

O Namorado Da Viuva  
Written by Jorge Ben Jr  
Performed by Jorge Ben  
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