

(Letter of intent aesthetics)

Much more than the "true" story or remembered, this is a film where the fable is the place of temporal resignificações, where the cinematic genres blend together not by a certain fad, but by a need for narrative. We speak of people who inhabit a city historically estranged from the Center and who have suffered amputations in the bodies, raped by action of the Brazilian State. We speak of a besieged city, decadent and guarded, where past, present and future intermingle. The film's science fiction aspects within the limits of a documentary. The science-fiction fable itself. Hence a rigorous aesthetic of many static plans, almost apocalyptic paintings, dialogical and organic lights to the proposed environment, dystopian scenarios. The sound of the film evokes time travel, war, oppression of the past-present, however a utópica release in the future. I think the film will have a very large appeal to an international audience, to the extent that reveals another concept of Brazil, an apparent dystopia that points to a well-defined place politically: the place of the border understand the term not as the place where the limit imposes an order, but where something begins to do this.

#### Synopsis

A Black Ball. Shots and repression. A generation amputated. This film creates his images and sounds from a tragic story: two black men, residents of the largest suburbs of Brasília, are marked forever thanks to a criminal action of a racist COP and territorial the Federal Capital. The police invades a black ball. Shots, rush and the consummation of the tragedy: a man is forever on the wheelchair, the other loses his leg after a horse mounted police laid on him. But these men do not feel comforted to tell the story of direct and journalistic way. They want fibbing, want other possibilities of narrating the past, but opening for a gift full of adventures and resignificações, proposing a future where the big battleground is the symbolic, where amputees are not bodies territoire prisoners kidnapped. Of the future, a Federal agent coming for evidence. Their mission: to render the Brazilian State against crimes committed against black and peripheral populations. The Brazilian State is guilty? Will be the Brazilian State processed?

#### Segunda parte

#### Biofilmography Adirley Queiróz

Adirley Queiróz is a film director and screenwriter. From 16 to 25 years was a professional football player. Away from career, returned the studies. At the age of 28 years entered the University of Brasília (UnB), where he graduated in filmmaking in 2005, with 35 years. Since then, it has a constant cultural activity, especially along the periphery of the Distrito Federal, more specifically in the town of CEILÂNDIA/DF. During this time made films, was curator of

exhibitions, film festival juror and Director of meetings for training in the area of cinema. In 2005, performed the movie RAP O CANTO DA CEILÂNDIA( Rap the sound of Ceilandia), documentary short film that won thirteen awards in Brazil

In 2009, he was Director, screenwriter and executive producer of the films DIAS DE GREVE (DAYS of STRIKE) (fiction, 35 mm, 24 min) and the film FORA DE CAMPO(Off the Field) (TV documentary, 52 min, digital video).

In 2010, he was Director, screenwriter and executive producer of the award-winning documentary A CIDADE É UMA SÓ? (the city is Just one?), winner of many festivals in Brazil, including Tiradentes Film Festival, having participated in some international film festivals, among them WORD CINEMA AMSTERDAM, Brazilian Hollywood Festival-Los Angeles, BAFICI – argentina.

#### DATA ABOUT THE PRODUCTION COMPANY

The company CINCO DA NORTE is a production company that is making movies for three years. This is his second feature film, having previously realized, with cooprodução with 400 FILMES, the highly prized “A CIDADE É UMA SÓ?” the Director Adirley Queiróz. Also produced the short film " DAYS of STRIKE " of the same Director.