

OUR HOOD

A series by Ricky Mastro and Léon Diana

WHAT'S OUR HOOD?

Our Hood is a sweet time-travel ride that portrays the LGBTQIA+ youth from São Paulo, Brazil, for the past sixty years. The idea is that the public doesn't merely watch each episode, but they live with the characters in every moment as if they were there with them. They will experience all the glam from the trans shows back in the 70's, all the drama from the discovery of AIDS in the 80's, the LGBTQIA+ scene going mainstream being broadcast on Sunday's TV shows in the 90's, and the growth of the middle class and the appearance of the next door drug dealer in the new millennium. As time goes by, in the last two episodes of the first season the night clubs get expelled from the downtown and move to the outskirts of the city. Our characters will have to deal with the rise of synthetic drugs and sex parties until Covid changed everything. Four 18-20-year-old actors and actresses will be cast playing these characters without any of the stereotypes that we usually see in these kinds of roles when they are portrayed on screen.



1976

A STAR IS BORN

Carlinhos arrives in São Paulo with the hope of a better future. He explores each inch of downtown, and decides to go to an erotic movie theater to fulfill his hidden desires. There, he has his backpack stolen. Very flamboyant, he isn't allowed to stay in the Christian boarding house that his mom has paid for. He ends up being helped by his new trans friend Rafaela. Time goes by, and Brazil has its own democratic reform, and Carlinhos' destiny will change in a way he has never foreseen.

1988

HORROR DURING AIDS ERA

Right before getting their high school diploma, a group of friends will discover love, sexuality and mourning during the boom of the AIDS epidemic. Even though Lauro, Caca and Caio study at different schools, they go to the same re-college preparatory classes in History and Languages. Lauro, the heartthrob of the group, will get the virus by the innumerable dates that he has with boys and girls on his nights out. At the same time, he will get Maria, his housekeeper's daughter pregnant. His first love and fiancé, Caca, will have to move to the countryside after getting the first symptoms of the disease. The only one to survive is Caio who is Lauro's secret lover during the school break and who will be eternally in love with him.

1996

WE ARE FASHIONISTAS

We will follow from beginning to end the reign of a very popular next-door drug dealer couple who will be arrested at the end of the episode. They are: Erika, a trans woman, and Glauca, her lesbian girlfriend. André, who is Erika's best friend and personal stylist, will become one of the rising stars of the newly established São Paulo's Fashion Week event. Mauro, a DJ and dancer, will become a rich party producer at his nightclub that will become the celebrity place to be.

2016

WE ARE STILL REVOLUTIONARIES

While Rosa spends her day in the riots against the Temer government, Rita devotes her time to her newest passion: a Christian church where the preacher is madly in love with her. Rita doesn't accept the bisexual behavior of her sister that she considers immoral. One a Spring Sunday morning, she will stab Rosa twice in her back to finish an argument they are having.

2003

TOM

Tom realizes that his destiny as a street market clerk can change radically when he starts to go to the newest nightclub in São Paulo's fanciest neighborhood. The opportunities that Tom will get there will take him from heaven to hell in less than a year.

2021

WILL WE SURVIVE?

Tatico finds out that in the pandemic times his Only Fans videos can make him a lot of money. This money will not only pay for his drug addictions but also pay the rent of his mother's apartment who lives in Campo Grande, in the Center-West region of the country.



THE CONCEPT BEHIND OUR HOOD

Our Hood is a 6-episode series that tells the coming-of-age story of four youngsters from São Paulo's downtown LGBTQIA+ community over the past sixty years. Each episode will have the same cast of 18 to 20-year-old actors and actresses playing different roles. It will show the challenges, desires, goals, and relationships of these youngsters trying to survive in one of the biggest cities in the world.

The idea is to show life as it is. These real-life stories can't be forgotten because many of the conquests that we had in the LGBTQIA+ community were done in the middle of the night, inside these clubs on the dance floor. These heroes have expressed for decades their desires and celebrated their failures, griefs and victories through electronic music and dance movements.

We will have characters with different genders and sexualities in each episode. Each one of them will be careful to avoid any stereotypes that unfortunately we still sometimes see on the screen.

The dreamworld will play in each episode of Our Hood. This parallel reality will be shown with fantasies, hallucinations, and dreams where our characters will be able to be themselves without the fear of being judged or prejudged. Nowadays, to dream is a privilege, but this action has always been a must for those who are placed in the margins of our society.

In Our Hood we will follow the youth of each decade starting in the 70's till the first year of the Covid 19 pandemic. We will have sixty years of changes and transformations. A society that experiences the end of a dictatorship era, the fear of an unknown disease, the first pride celebration, the growth of the middle class, the boom of consumption of synthetic drugs and the closure of all nightclubs in 2020.

Our Hood is made for all ages, social classes without any distinction of gender and sexual identity. These four youngsters will face the challenges of becoming adults in each decade. The older audience will finally see some of their stories told on the screen. The younger generation will understand how we arrived here. Our viewers will experience a mixture of feelings with a nostalgic smile on their face.

Our Hood is the discovery of a São Paulo that has always welcomed this youth, but it charges without mercy a very expensive ticket for this journey to adulthood.





OUR HOOD AS THE DANCE FLOOR IS FOR EVERYONE

The night club has always been the place-to-meet for the LGBTQIA+ youth community everywhere in the world, especially in a large city like São Paulo. This phenomenon happens at least as far back as the 70's till the last decade. The dance floor is a safe playground for anyone who has been discriminated against in our society and a place where one can freely exercise their own identities. That's why I decided to tell in Our Hood the stories that I lived, heard, and dreamed all these years that I attended São Paulo's LGBTQIA+ night scene. Each episode will have its own nightclub where our characters will go.

I still remember when I was seventeen and used to daydream of going to Massivo, the place to be at that time. I wanted to dance like there's no tomorrow, and meet my peers, but unfortunately it took many years for me to be brave enough to go to one of these clubs. The first nightclub that I went to was Ultralounge, a ten-minute walk from home in a neighborhood called Jardins, considered at that time a very fancy and upper-class part of town. I still remember going in and meeting Billy the bar manager. Quickly, I became Billy's close friend, and he told me all the inside stories of this brand-new place. Being friends with Billy allowed me to get to know all the Ultralounge's staff and in less than a year, I was working there.

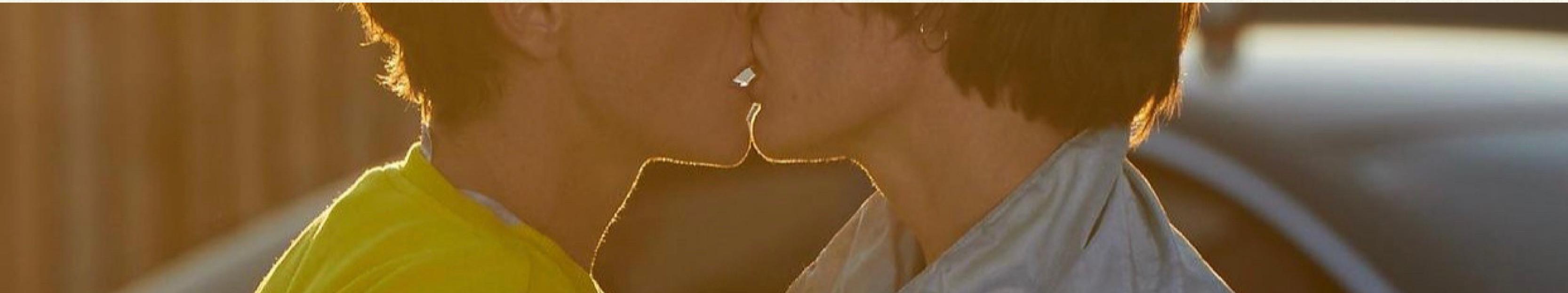
The night life was part of who I was for almost ten years. I grew up, I met people, I fell in love with some of them, I even lost friends. All these experiences happened there in less than a decade inside what we used to call a black box.

During this process, the willingness to make movies grew in me, and I ended up going back to school. Since my first day of classes, I made sure to portray my community on the screen., This group of people that far too often is seen on the screen with lots of stereotypes. Lots of things have changed since then, but I will always consider myself a Club Kid, the nickname that I used to give to the customers that went to the parties I organized at Ultralounge.

When I started to write *Mundinho* with Léon Diana, my co-writer, two people that really impacted my path passed away: Mauro Borges who used to DJs at my parties and who I used to have a Sunday radio show with and my dearest friend Billy.

One day, before he passed, Billy had told me that the Club Kids never died: they disappeared, they were erased from people's memory. Now everything has changed. We will be able to see them on the screen, to see what the Club Kids were like in each decade, and we will be able to live and dream with them.

Ricky Mastro





WHAT WILL OUR HOOD LOOK LIKE?

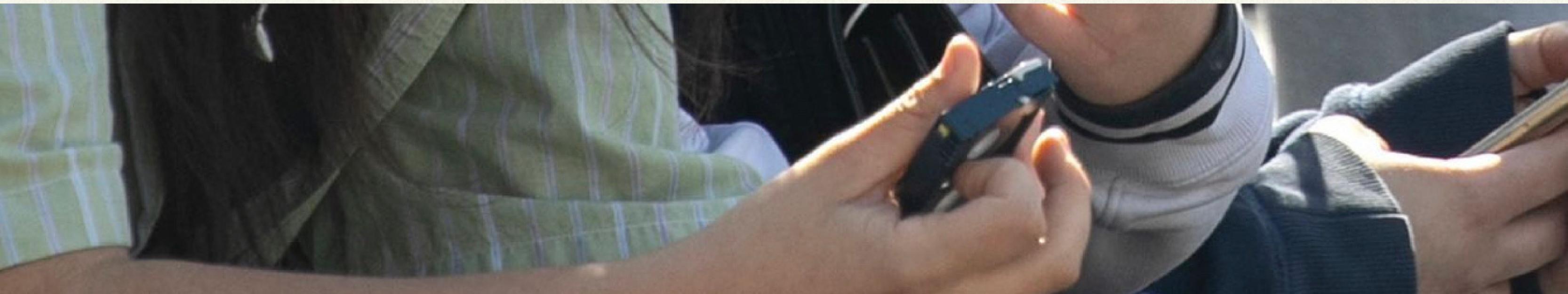
Four actors and actresses who are really between 18 and 20 years old will be the cast of Our Hood. We made this radical choice because we truly believed that we should be able to see on the screen the same youth who live their life like there's no tomorrow. A youth that can change throughout the years, but who has never given up the concept of seizing life to the fullest.

The soundtrack of each episode will also receive special attention. The main songs will come from the hits that the DJs will play on the dance floor following the genres of each decade. The music will go from the club to the characters' everyday life.

Our Hood will bring each generation a different feeling, a mixture of nostalgia, memories, and emotions in each episode, reminding everyone how it felt to become an adult at that time. Our Hood will be a way to voice all these stories, so they will never be forgotten.

The photography will be another highlight of the series. Through the DOP lenses the ordinary will become unique and we will realize the reasons that our characters spent most of their time at night. São Paulo will be shown in a different way. The goal is to reveal to audiences worldwide a city that has many hidden beautiful sights that are unknown for most of the people, except our characters from Our Hood.

The camera will be generous to people and the places where they go, having fixed shots or very smooth movements. We won't be following our characters through their universe with a hand-held camera. Instead, we will have wider shots and our cast will walk through them. This kindness of the camera will also be used when we show on the screen. The lenses will show bodies that desire and are desired. The very smooth zoom will be done sometimes to give the feeling that those bodies want to touch and be touched. The shots will also look for textures and the uniqueness of each body revealing their daily sensuality. The images of them will be remembered for the heat, sweat and hot skin colors.



CLUB KIDS



RICKY MASTRO and LÉON DIANA met while working on *7 Minutes*, Ricky's first film produced by the duo. At the shoot, they realized that they wanted to make the same type of films. Moreover, they share the same goal: to bring to reality their stories through focus and hard work. While they were in post-production for *7 minutes*, they started to write a new feature film: *The Invisibles*, produced by Daniel Van Hoogstraten (Syndrome Films). Their partnership became a way to understand cinema and to encourage each other to make films. Ricky and Léon are also writing a new feature film called *Giulia*.



RAFAELLA COSTA, founder of Manjerição Filmes, is a São Paulo based producer from a degree in Film & Business from Fundação Getulio Vargas (FGV). Among her main works are Caru Alves de Souza's feature *My Name is Baghdad* (2020), Best Film at Generation 14plus' Berlinale. It was released commercially in Brazil in September 2021, then in more than 200 movie theaters in France. It is now licensed to Disney+ throughout Latin America and Mexico. In parallel, she acts as executive producer for the most acclaimed Brazilian production companies, producing series for HBO, FOX and Disney Channel. Costa's other features are: *Underage* (2014), also directed by Caru Alves de Souza and won Best Picture at Festival do Rio; *La Fiesta Silenciosa* (2019), a co-production with Argentina; *Express Kidnapping* (2018) and *Bring It Inside* (2016), both directed by Tata Amaral, and *Futuro Beach* (2014), by Karim Aïnouz, nominated for the Golden Bear Award at the 64th Berlin Festival.



MANJERICÃO FILMES is an independent production company dedicated to create, develop and produce film and television projects, with focus on diversity, artistic quality and international potential. Created in 2007 by Rafaella Costa, Manjerição acts in the executive and creative area, partnering with directors in successful co-productions, such as Caru Alves de Souza's *My Name is Baghdad* (2020), awarded Best Film at Generation 14plus' Berlinale.

Among other feature films produced, are *La Fiesta Silenciosa* (2019), a coproduction with Aramos Cine (Argentina) and had its world premiere at the 34^o Festival de Mar del Plata; *Express Kidnapping* (2018) and *Bring it Inside* (2016), both directed by Tata Amaral from Tangerina Filmes; and *Underage* (2014), by Caru Alves de Souza, selected for Cine en Construcción of Festival de San Sebastián and Toulouse, had its world première at Festival de San Sebastian, awarded Best Picture at Festival do Rio and was distributed by HBO Latin America.

