

# CITY OF GOD

A SCREENPLAY BY BRAULIO MANTOVANI

EXT. ALMEIDINHA'S HOUSE – DAY

We open on the image of a large KITCHEN KNIFE being sharpened.

Superimposed LETTERS: 1981

The sound of happy VOICES is heard SINGING a samba accompanied by various percussion instruments. We do not see the people. But the sounds make it clear that it is a festive atmosphere.

The lyrics of the samba have food as their theme.

BLACK HANDS tie string around the LEG of a ROOSTER.

The rooster is imposing and flashy. We alternate between the rooster—irritated at having its leg tied—and images that suggest the preparation of a lunch:

WATER BOILING in a huge pot.

The rooster appears to react to the previous image.

Potatoes being peeled by the HANDS of a black woman.

The rooster reacts as if it understands the situation: it's going to be eaten.

DEAD CHICKENS being plucked by the HANDS of black women.

The rooster reacts. He tries to free his leg from the string.

A male HAND beats on a tambourine.

The lyrics of the samba makes explicit reference to the theme of food.

A LARGE KNIFE being sharpened by black male hands. The knife GROWS, becoming more and more menacing.

The rooster becomes desperate. He struggles. And escapes.

ALMEIDINHA, the black man sharpening the knife, sees the rooster's flight and raises the alarm.

ALMEIDINHA

The rooster's getting away!

CONT.:

For the first time, we see Almeidinha's house from the outside. It is a poor place, a masonry house in Cidade de Deus. The party is taking place in the yard.

The rooster's flight provokes great COMMOTION among the guests, most of them YOUNG, BLACK and MULATTO men. Only a few are WHITE. Almost everyone is wearing shorts and flip-flops.

Dozens of outlaws start chasing the rooster. They are part of Zé Pequeno's gang. All of them are yelling:

OUTLAWS' VOICES

Catch the rooster, catch the rooster!

EXT. NEARBY STREET – SAME TIME

Busca-Pé, the narrator of the story, is holding a professional still camera. He is white and approximately 18 years old. He is taking photos of his friend BARBANTINHO, who is engrossed in battling his opponent in a kite overhead.

The kites serve as a kind of visual metaphor for the conversation between the two friends.

Some of the images in the scene are viewed through the lens of Busca-Pé's camera.

BARBANTINHO

Did you get the job at the newspaper?

BUSCA-PÉ

Not yet...

BARBANTINHO

You still got that idea of making it as a photographer?

BUSCA-PÉ

Whadda you think?

CONT.:

BARBANTINHO

Yeah, okay. I'm gonna tell you something, friend to friend, you know?

BUSCA-PÉ

What?

BARBANTINHO

I think your momma's right, man! That photographer stuff's for people with money! You're from the favela. You gotta go into the Air Force, you know? Or the Navy. Even the Army.

BUSCA-PÉ

A soldier! No fucking way!

BARBANTINHO

You gotta think about your future, man. Guys in the military have money. And when it comes to war, you're used to that here in the favela.

CLOSEUP of Busca-Pé looking more or less toward our camera. We hear him in VOICEOVER for the first time. Busca-Pé is the narrator of our story.

BUSCA-PÉ

(voiceover)

My buddy Barbantinho was wrong. There was a lot of things in Cidade de Deus I would never get used to. Most of all, Zé Pequeno's war...

Busca-Pé points his camera toward our camera and takes a picture.

EXT. NEARBY SIDE STREET – SAME TIME

With ZÉ PEQUENO—who is overweight, has a short neck, and a large head—in the lead, the outlaws chase the rooster through the narrow streets of Cidade de Deus. The outlaws are enjoying the situation.

The chase is full of vicissitudes, with the rooster “putting on a show” for his pursuers.

During the pursuit, we pass through some of the twisting paths of Cidade de Deus: simple houses, some of them quite poor, neglected streets, most of the residents black, poor, and ALARMED at the outlaws' scrambling about.

CONT.:

Zé Pequeno, as he turns into a small alleyway, trips over a VENDOR of POTS AND PANS. Zé Pequeno falls in the midst of the wares. He laughs his HIGH-PITCHED, STRIDENT, QUICK LAUGH.

He gets up and begins to BEAT the vendor violently.

BUSCA-PÉ

(voiceover)

Zé Pequeno was a short little guy and ugly as sin. But nobody in the favela would dare say that to his face. Not unless he felt like dying...

Zé Pequeno takes a PISTOL from the rear part of his waistband. It appears he is about to kill the vendor. Instead, he points the weapon upward and gives the order:

ZÉ PEQUENO

Get that rooster!

Zé Pequeno fires. At once, all the outlaws imitate him, initiating GUNFIRE against the animal.

EXT. NEARBY STREET – SAME TIME

When they hear the shots, Barbantinho drops the kite string and Busca-Pé readies his camera.

Barbantinho is terrified and runs away.

We watch the kite flying on its own. It serves as a transition device.

DISSOLVE TO:

EXT. NARROW NEARBY STREETS – SAME TIME

The kite flies over a PATROL with 10 policemen.

Leading the patrol is Detective TOURO, a man from the Northeast with an unsavory look to him.

Touro gestures and the policemen take out their weapons and go on the alert. They walk through the side streets in the direction of the shots.

CONT.:

Wherever the patrol passes, the RESIDENTS show negative reactions: they gather their children, go into their houses, and close the door.

One older male RESIDENT remains in the patrol's path. He is confused.

TOURO

Outta the way, asshole!

The patrol comes to:

EXT. NEARBY STREET – SAME TIME

The patrol passes very near the spot where Busca-Pé is standing.

Grasping his camera, Busca-Pé conceals himself in a strategic spot and takes photos of the patrol.

EXT. A WIDE STREET – SAME TIME

The outlaws are now on a wide street, with commercial traffic, still chasing the crafty rooster.

One of the outlaws, a boy less than 10 years old, see the patrol approaching and shouts:

YOUNG OUTLAW

Cops!

The 30 men in Zé Pequeno's gang begin to disperse. Zé Pequeno shoots a round into the air.

ZÉ PEQUENO

Where you think you're going? Just let the cops set one foot on our territory and we'll show them who's boss in Cidade de Deus.

The outlaws draw their guns.

The merchants begin to lower the metal shutters on the doors of their establishments.

The atmosphere is like a showdown in a western.

The rooster flees, making its way past everyone unnoticed.

CONT.:

The police patrol sees the gang. The policemen take out their weapons.

The outlaws cock their guns.

A moment of suspense: 10 policemen against 30 outlaws.

EXT. NEARBY STREET – SAME TIME

A BLACK WOMAN'S HANDS place the baby VANDERLÉIA in a baby carriage.

The rooster stops beside the baby carriage. It remains there, pecking.

MADALENA, the baby's mother, begins to push the carriage in the direction from which the rooster came. That is, toward the outlaws.

EXT. BACK ON THE WIDE STREET – SAME TIME

Touro on one side and Zé Pequeno on the other exchange threatening looks.

Touro gestures for his men to put away their weapons.

Zé Pequeno laughs his characteristic laugh.

Busca-Pé, from his hiding place, photographs everything.

CUT to Busca-Pé taking the photos.

He looks in one direction and sees the outlaws turning their backs on the police.

He looks in the other direction: the police are leaving.

BUSCA-PÉ

(voiceover)

The cops weren't stupid enough to fight Zé Pequeno's gang. And anyway, for what? The war in Cidade de Deus was already in all the papers. But it was still just a favela thing...

From the frame of Busca-Pé we return to the policemen. Touro, to hide his humiliation, comments as he puts away his gun:

CONT.:

TOURO

Let the niggers kill each other.

We return to Busca-Pé, who then looks to another side and displays an expression of terror. For the moment, we don't know what he sees. He pushes the button on his camera to take another picture. Instead of the click, we hear SHOTS.

Several outlaws around Zé Pequeno fall, dead or wounded. Others shoot randomly.

Zé Pequeno flees.

BUSCA-PÉ

(voiceover)

There's lots of different ways to tell this story, to explain how the war started and how a piece of shit like Zé Pequeno could get to be such a dangerous and powerful guy...

Busca-Pé sees that his camera is out of film. He starts to REWIND the roll as he looks in Zé Pequeno's direction.

BUSCA-PÉ (cont.)

(voiceover)

Well... All I can tell is what I've heard and what I saw, you know?  
And for that I'll need a flashback.

The camera follows Zé Pequeno's flight from above.

The camera zooms upwards quickly, dissolving into:

EXT. AERIAL SHOT OF CIDADE DE DEUS AND RIO DE JANEIRO

During the "flight" over the site, we hear a "polyphony" of conversations between residents and outlaws.

There is also a DISSOLVE in time and space: we are transported to the end of the decade of the 60s. The complex is still under construction and is surrounded by forest. Cidade de Deus is a bucolic spot at this moment.

VOICES OF OUTLAWS AND RESIDENTS

-The guys waited till they'd sold almost everything and then hit them Over There...

(CONT.)

CONT.:

VOICES OF OUTLAWS AND RESIDENTS (cont.)

–They scored a bundle...

–The driver turned purple. I thought he was gonna shit...

–All you do is give the helper the money and he'll buy everything and set up the conjure things for you...

–Stick a .45 in his nose and you make a buzzard a canary, a snake an earthworm, and a rooster'll lay eggs for you.

At certain points, we hear small street groups of samba players singing:

IDLERS

(singing)

Oi, lava a bunda,  
oi, lava o pau  
com a água mineral.  
Oi, lava a bunda,  
oi, lava o pau  
com a água de macumba.

OTHER IDLERS

(singing)

No morro sim  
que é lugar de tirar onda.  
Tomando cerveja,  
fumando maconha  
e jogando uma ronda.

The scene also establishes that we are in Rio de Janeiro.

BUSCA-PÉ

(voiceover)

When I came to Cidade de Deus, I was still a kid. And my family was just like all the others that were moving there: we been left homeless by the floods...

TRUCKS and VANS carrying belongings are seen between one image and the next.

BUSCA-PÉ (cont.)

(voiceover)

And the government's thinking at the time was: got nowhere to put them? Send them to Cidade de Deus!

CONT.:

DISSOLVE TO:

EXT. SOCCER FIELD – DAY

A group of kids playing soccer. Among them are the young Busca-Pé and Barbantinho. The age of the boys ranges from 8 to 10.

LETTERS superimposed: 1968.

BUSCA-PÉ  
(voiceover)

I'd been in Cidade de Deus for less then two years when I met the  
guy who was going to scare me half to death...

NEARBY

DADINHO and BENÉ—also boys of 8 to 10, all of them black—approach the  
game.

Barbantinho clutches the ball, frightened.

BARBANTINHO

The game's over!

DADINHO

Hey, kid! Lemme play with the ball!

STILL CLOSEUP of Dadinho.

BUSCA-PÉ  
(voiceover)

Dadinho, later to be known as Zé Pequeno...

Barbantinho, nervous, tosses the ball to Busca-Pé, who doesn't know what to do.

Dadinho approaches Busca-Pé menacingly.

Bené positions himself between the two. He is not as frightening as Dadinho. He  
speaks to Busca-Pé.

BENÉ

What's your name?

CONT.:

BUSCA-PÉ

Busca-Pé

STILL of Bené and Busca-Pé

BUSCA-PÉ (cont.)  
(voiceover)

If you haven't figured it out yet, the kid with Bené is me.

The image resumes motion.

BENÉ

Don't let Dadinho kick your ball. He's got an iron foot. He'll bust it with one kick.

Busca-Pé hesitates. He doesn't hand over the ball but he can't hide the fear he feels of Dadinho.

Busca-Pé backs away, preparing to run.

After only a couple of steps, Busca-Pé trips over someone older than he: CABELEIRA, an 18-year-old outlaw who is wearing a white T-shirt.

Cabeleira takes the ball from Busca-Pé.

Dadinho applauds.

DADINHO

Hey, Cabeleira! Show us some moves.

Cabeleira waves the boys away with an authoritarian gesture.

CABELEIRA

Gimme some room!

Everyone forms a circle around the outlaw.

Cabeleira puts on a show of virtuosity with the soccer ball, revealing true ability.

CONT.:

BUSCA-PÉ  
(voiceover)

To tell the story of Zé Pequeno, the story of the war in Cidade de Deus, I have to begin with the story of that guy there: Cabeleira!

EXT. DOOR OF A CHEAP BAR – DAY

A GROUP OF STREET SAMBA MUSICIANS comprising both residents and idlers

At one table are Cabeleira, ALICATE, and MARRECO

BUSCA-PÉ (cont.)  
(voiceover)

Cabeleira was the leader of the Tender Trio. The Tender Trio was made up of Cabeleira, Alicate, and Marreco. They were always together.

At another table are LÚCIA MARACANÃ and BERENICE.

There is a subtle exchange of glances between Cabeleira and Berenice.

Cabeleira rises, trying to impress Berenice. He takes from his shorts a wad of MONEY.

CABELEIRA

You there! Beer for everybody, it's on me!

Everyone in the bar applauds Cabeleira's gesture. Cabeleira again flirts with Berenice with his eyes, gazing passionately at her.

DISSOLVE TO:

EXT. SOCCER FIELD – DAY

We return to the scene of Cabeleira demonstrating his prowess with the soccer ball, surrounded by the boys.

Alicate and Marreco arrive, with guns in their hands. Marreco is also carrying a RED T-SHIRT.

CONT.:

MARRECO

Hey, what's going on, man? The gas truck's almost here! You gonna stand there jerking off?

Marreco smiles slightly, without losing control of the ball.

ALICATE

What's the story, Cabeleira? You up for it or not?

Cabeleira gives the ball a powerful kick, sending it high into the air. With the expression of a gunman of the Old West, he draws his weapon, hidden in the back of his waistband, and shoots into the air.

The soccer ball EXPLODES.

INSERT:

Text fills the screen: PART 1 – THE STORY OF CABELEIRA

EXT. A STREET IN THE COMPLEX – DAY

Cabeleira, Marreco, and Alicate, all armed and wearing red T-shirts, along with Dadinho and Bené surround the bottled-gas truck. They are wearing bandannas to cover part of their faces, in imitation of outlaws in westerns, whose gestures they mimic.

Cabeleira shoots into the air.

CABELEIRA

Don't nobody move! First one who twitches gets a bullet!

Another shot is heard. Cabeleira, startled, looks behind him and sees:

PELÉ and PARÁ, armed and disguised like the other bandits. They point their guns at the Tender Trio.

The residents and the workers on the truck are confused by the situation.

PELÉ

Hey man, this truck's ours!

CABELEIRA

Like hell it is, we got here first!

CONT.:

PARÁ

We was here first. You guys showed up later, you hear me, friend?

CABELEIRA

Friend my ass! Like I'm maybe godfather to some kid of yours?

(to his accomplices)

Let's blow these guys away!

Alicate intervenes.

ALICATE

Take it easy, I know these guys. Let me handle it.

Alicate lowers his weapon.

ALICATE

Listen up. I know you guys. Let's do the job together. Then we'll split the take.

Pelé and Pará agree immediately.

PELÉ

You got it!

PARÁ

Deal!

Pelé and Pará approach the truck.

PARÁ

Everybody hands up, this is a stickup.

PELÉ

And today the gas is on the house.

The residents cheer.

Cabeleira lowers his gun incredulously, while the other outlaws and the residents sack the truck.

EXT. STREETS IN THE COMPLEX – A SHORT TIME LATER

Pelé and Pará are running for their lives, closely pursued by a POLICEMAN who shoots into the air.

BUSCA-PÉ  
(voiceover)

Pelé and Pará were new to the favela. They didn't really know the philosophy of banditry in those days.

Cabeleira, Alicate, and Marreco appear chasing the Policeman and also shooting into the air.

The Policeman stops and turns around.

CABELEIRA  
Goddamn cop... You looking to kill a Wild Man? Then come kill us!

The Policeman pursues him.

BUSCA-PÉ  
(voiceover)  
Only the Tender Trio didn't fear the police... Cidade de Deus belonged to them!

The outlaws disappear into the nooks of the site.

MONTAGE to create a sense of the labyrinth: the Policeman doesn't know which way to go.

The outlaws stop for an instant. They remove their red T-shirts, throwing them over the wall around a house. Now they are all in white T-shirts.

They see TWO KIDS flying kites. They go to them and take over the kite strings. Cabeleira and Alicate loft the kites. Marreco holds back the two boys, pretending to be hugging them.

The Policeman dashes past them, not realizing who they are.

As soon as the Policeman disappears from sight, they burst into laughter.

BUSCA-PÉ  
(voiceover)

With the knowledge I acquired of criminality, I can say with total certainty that the Tender Trio was a sorry excuse for a gang.

INT. CABELEIRA'S HOUSE – SOME TIME LATER

The laughter continues, now in a different setting and for a different reason: a MARIJUANA CIGARETTE is being passed from hand to hand, revealing that nearly all those involved in the holdup are there: Cabeleira, Alicate, Marreco, Pelé, and Pará. The only child present is Dadinho.

BUSCA-PÉ  
(voiceover)

They never hit the big score... And hitting the big score is always the objective of any self-respecting Wild Man... With lots of outlaws I met, that was their philosophy: you hit the big score then went away to another life...

As the cigarette is passed, Cabeleira is the only one who speaks, always with the gun in his hand.

PELÉ  
Gas trucks are peanuts. The thing is to hit some high-rent joint.

PARÁ  
Yeah... That's the big score!

Dadinho asks Cabeleira for his weapon.

DADINHO  
Big score my ass... Cabeleira, can I hold the piece a while?

Cabeleira absentmindedly hands the gun to Dadinho.

Dadinho plays with the weapon, pointing it at Pelé and Pará.

PARÁ  
Hey, watch what you're doing, kid! You crazy or something?

PELÉ  
Yeah... Put the gun down and go get us a Coke.

Cabeleira intervenes.

CABELEIRA  
Take it easy, Dadinho's one of us, understand?

DADINHO  
Damn right, brother. I'm a Wild Man too, you hear?

CONT.:

Everyone laughs. Dadinho becomes irritated and speaks in a confrontational tone.

DADINHO

Robbing houses ain't nothing. I got a much better way to make a big score.

Everyone laughs. Cabeleira defends the boy.

CABELEIRA

Everybody shut up. Dadinho's smarter than any of you. Tell them, man... What you got in mind?

Dadinho gazes at the weapon he holds in his hands. He looks at Cabeleira and laughs a peculiar laugh. It is the laugh we heard before: the laugh of the future Zé Pequeno.

INT. TESTIMONY – MINIBIOGRAPHY

The Receptionist at the motel that will be robbed immediately afterward speaks to the camera.

RECEPTIONIST

My father was a fisherman. We were very poor, you know? I remember when I was little... My father saved up enough money to buy false teeth. My father was a fisherman. I already said that, didn't I? Anyway... One day my father was fishing. With a casting net... He was fishing. That day I was with him and I saw it... To fish with a casting net you have to hold the line in your mouth. The day I was with my father I saw him throw the net and forget to open his mouth... His false teeth went with the net.

EXT. MOTEL ENTRANCE – SAME TIME

A new car—for the period—drives into the motel, stopping at the reception window.

INT. OF THE CAR – SAME TIME

We see only the MAN, who is driving. He is making strange faces. The passenger's seat is empty.

MAN

Get up, get up!

CONT.:

A WOMAN appears and wipes her mouth with her hand, cleaning away saliva.

The Man zips up his pants. He rolls down the window.

We see the Receptionist from the outside, from the Woman's point of view. It is the same Receptionist of the minibiography seen shortly before.

RECEPTIONIST

Good evening.

EXT. IN FRONT OF THE MOTEL – NIGHT

An old Chevrolet, its headlights off, parks in front of the motel.

INT. OF CHEVROLET – SAME TIME

Pará is at the wheel. Cabeleira is in the passenger's seat.

In the rear, squeezed together, are Marreco, Alicate, Pelé, and Dadinho.

The outlaws check their weapons.

Cabeleira hands a gun to Dadinho, who can barely control his excitement.

CABELEIRA

Here, Dadinho... The only reason you're here's 'cause it was your idea. But you're still just a kid.

Dadinho is visibly disappointed.

DADINHO

So what?

CABELEIRA

So you're gonna be the lookout. If the cops show up, shoot out that glass over there to warn us.

Cabeleira points to the spot where Dadinho is to shoot.

MARRECO

Let's do it, man!

CONT.:

Cabeleira raps Dadinho on the head, affectionately.

CABELEIRA

Next time you'll come along! Let's go!

The outlaws get out of the car.

INSERT:

Text fills the screen: DADINHO'S PLAN

INT. MOTEL RECEPTION DESK – INSTANTS LATER

Cabeleira, Marreco, and Pará point their guns at the Receptionist's head.

CABELEIRA

How many people work in this shithole, bitch?

RECEPTIONIST

Twelve...

CABELEIRA

Where are they?

INT. THE MOTEL'S KITCHEN – NIGHT – A LITTLE LATER

The outlaws are binding and gagging the security men and other motel workers.

MARRECO

Never been this easy.

The telephone in the kitchen rings. The outlaws become alert.

EXT. IN FRONT OF THE MOTEL – SAME TIME

Dadinho is playing with the gun, twirling it like cowboys in westerns.

He pretends to shoot at imaginary enemies. But he soon tires of the activity.

Dadinho is visibly bored.

INT. ONE OF THE MOTEL ROOMS – SAME TIME

CONT.:

The couple we saw earlier entering the motel are having sex.

There is a KNOCK at the door.

The Man is startled.

MAN

Who is it?

The door opens. Someone comes in. From his uniform we see that it's a waiter, carrying a tray with bottles of beer. The bottles are at the level of the waiter's head, which prevents our seeing his face.

MAN

I didn't call for room service! Get out!

The waiter throws the tray at the couple and pulls a gun. The waiter is Cabeleira.

CABELEIRA

Compliments of the management, sir! Now gimme the money!  
Move, move...

A SAMBA begins to play, its lyrics speaking of money, of doing well in life.

INT. VARIOUS ROOMS IN THE MOTEL – SAME TIME

A succession of rooms being broken into and couples being robbed.

The outlaws stuff money, watches, bracelets, and gold chains into brown paper bags.

The different scenes reveal the personality of the outlaws: Marreco, aggressive; Alicate, polite; Pelé and Pará, clumsy.

EXT. ENCLOSED DRIVE-IN ENTRANCE OF THE MOTEL – SAME TIME

Cabeleira and Alicate meet among the customers' cars as both are coming out of rooms they have just robbed. They are euphoric.

CONT.:

ALICATE

Hey, man. This keeps up, we're gonna make it big!

The WARNING SHOT is heard.

The outlaws are terrified. Cabeleira yells orders to his partners.

CABELEIRA

Cops! Let's get the hell outta here.

FADE OUT.

The sound of SHOTS.

FADE IN.

INT. THE MOTEL'S KITCHEN – NIGHT – A LITTLE LATER

CLOSEUP of the dead Receptionist with a bullet hole in her forehead.

The other employees are also dead.

The sound of a POLICE SIREN.

EXT. A STREET LEADING TO CIDADE DE DEUS – A LITTLE LATER

The outlaws' Chevrolet comes tearing into the complex.

We continue hearing the police siren.

INT. CHEVROLET – SAME TIME

Pará is driving. He is very frightened. He can't keep the car under control.

CABELEIRA

Be careful, asshole!

Pará loses control of the car.

EXT. IN FRONT OF PENGUIN'S BAR – SAME TIME

The Chevrolet slams into a wall.

A small crowd gathers around the old car, which has just crashed into the wall. Cabeleira, Marreco, Alicate, Pelé, and Pará get out of the vehicle. They remove the paper bags from the car and start to run.

Cabeleira fires into the air to disperse the onlookers.

CABELEIRA

Get outta here... Nobody saw nothing, right? Nobody saw a goddamn thing.

In the distance, a police car's SIREN is heard.

The outlaws flee.

In his haste, Marreco bumps against one of the bystanders: the Man from Ceará, known as CEARENSE.

Marreco runs off, directing a dirty look at Cearense, who in turn stares at the outlaw with hatred.

CLOSEUP of Cearense with an expression of hate.

CEARENSE

Just you wait, I'm gonna fuck those outlaws. Those black sons of bitches!

STILL of Cearense.

BUSCA-PÉ

(voiceover)

Actually, Cearense had nothing against outlaws. What he hated was blacks. But this isn't the time to tell his story. What we're interested in now...

EXT. A MODEST HOUSE – NIGHT

Cabeleira, Marreco, Alicate, Pelé, and Pará jump over the wall.

BUSCA-PÉ (cont.)

(voiceover)

... is the story of the Tender Trio.

CONT.:

Marreco falls and twists his ankle.

MARRECO

Sonofabitch!

CABELEIRA

I'm worried about Dadinho! You think he got caught?

MARRECO

Whadda I give a damn about Dadinho? The cops are right behind us, man! And I just fucked up my foot!

The outlaws split up, each heading in a different direction.

Marreco limps, moaning.

In the distance, police SIRENS are heard.

EXT. EDGE OF THE FOREST – NIGHT

Touro—younger than at the beginning of the film—emerges imposingly from a paddy wagon and nods to detective CABEÇÃO, also a Northeasterner, a man with an air of violence about him.

TOURO

What about it, Cabeção? We gonna take out those fucking outlaws?

Cabeção cocks his gun. He has a sadistic smile on his face.

CABEÇÃO

They run into the woods! But I promise you they won't get out of there alive. Maybe there'll be a little left over for us. Enough for a couple of beers, huh?

Touro remains serious, laconic, indicating that he is less than happy with his colleague's insinuation.

TOURO

Maybe...

EXT. THE HAUNTED FIG TREE – NIGHT

Marreco heads further into the woods. He is limping. He is tired and confused. He trips over a root and falls next to a sinister-looking fig tree. Marreco is sweating and trembling.

BUSCA-PÉ  
(voiceover)

Each outlaw went his own way. And fate found a way to change  
the life of each of them forever...

A supernatural light illuminates the fig tree. A BLOND ANGEL appears before Marreco.

BUSCA-PÉ (cont.)  
(voiceover)

According to what the older folks say, Marreco's fate was enough  
to make your hair stand on end...

The Angel displays a diabolical smile.

Marreco calms down. He smiles evilly and speaks as if conversing with the Angel.

MARRECO  
Yeah, I want to... I'll do it... Every Monday... I'll send you one...  
Every Monday...

EXT. WOODS – NIGHT

Alicate is exhausted. The police are close behind him. He stops next to a tree. He climbs the tree. To his surprise, Pará is also there.

Touro arrives with Cabeção and the other policemen. He does not see the outlaws. They talk directly beneath the tree.

The outlaws must remain quiet, silently bearing the cold and the mosquitoes.

TOURO  
No sign of them?

CABEÇÃO  
Nothing.

Touro orders the police to continue the search.

CONT.:

TOURO

Go on, go on! What are you standing around here for?

Touro waits for the police to disappear. He takes a marijuana cigarette from his pocket. He lights the joint. He smokes a little, then offers the joint to Cabeção.

TOURO

Want some?

Cabeção takes the joint.

CABEÇÃO

Just one hit...

Cabeção takes a puff on the joint and speaks as he holds the smoke in his lungs.

CABEÇÃO (cont.)

If I don't get my hands on the dough those sons of bitches stole at the motel, I'm royally fucked.

Touro gives him an ugly look.

We alternate between images of the two policemen talking and rapid shots of the outlaws hidden in the tree.

CABEÇÃO

If we don't catch them, let's go back to Cidade de Deus. All we hafta do is collar a couple of dopers and shake them down.

TOURO

I'll be happy just to fill them with lead.

CABEÇÃO

Shit, Touro! You pissed at me?

Touro tries to disguise his feelings of contempt for his fellow cop.

TOURO

It's not that... Look, don't tell anybody, but my goddamn wife left me.

In the tree, Pará claps a hand over his mouth to keep from laughing.

CONT.:

Mosquitoes continually bite Alicate, who is becoming more and more unhappy with the situation.

CABEÇÃO

You kidding me?

TOURO

I'm serious. And the worse thing is she keeps asking for money.

CABEÇÃO

Don't she know a cop's salary is for shit?

TOURO

Women—they're all bitches. But I'm gonna give her the money. Then maybe she'll come back.

CABEÇÃO

Shit! Let's find the crooks and take their money! Stealing from a thief ain't a crime! The hard thing's locating the fuckers. Nobody in Cidade de Deus has the balls to tell me where they hide out.

TOURO

There is somebody. I know a guy there who can tell us where they hide out.

INSERT: BAR – NIGHT

STILL of Cearense.

BUSCA-PÉ

(voiceover)

The person in question is the individual we've already met: Cearense. But this still isn't the time to tell his story...

WE RETURN TO: THE WOODS

Touro tosses the joint to the ground and grinds it underfoot.

TOURO

Let's go.

The two policemen depart.

CONT.:

In the tree, Pará sighs in relief.

PARÁ

Fucking shit! I thought those goddamn cops were gonna spend the night here.

Alicate is still occupied with the mosquitoes, which ceaselessly bite the outlaw.

ALICATE

Shit! What a fucking life! Running from the police... Getting bit by mosquitoes... What a fucking life! I'm getting the hell out, you hear me?

Alicate descends from the tree with some difficulty but determined.

PARÁ

Where you going? Wait a little, man! Give the cops time to leave!

ALICATE

I said I'm getting the hell out of this life. If I don't, I'll wake up some morning with ants crawling out of my mouth or in some fucking jail cell. This Wild Man thing's crazy. It ain't for me. I'm getting the hell out.

Pará is puzzled by Alicate's attitude. Alicate walks away with resolute steps.

BUSCA-PÉ

(voiceover)

Alicate's fate was in God's hands!

INT. – TESTIMONY – MINIBIOGRAPHY

YOUNG BLACK LABORER speaking to the camera.

YOUNG BLACK LABORER

I got a brother who's a Wild Man, you know? What I mean is, he's an outlaw. I like him, I like my brother. But I think he's a bum. He sees me leaving for work and says to me:

CONT.:

YOUNG BLACK LABORER (cont.)

(mocking tone)

“Work like a slave, what for? To eat out of a lunch pail? To take orders from whitey? To get up early and punch a time clock for pennies? You’re a sucker! No fucking way I’m gonna work.”

(normal tone)

That’s what my brother says, pardon my language, ’cause I don’t talk like that. I’m a worker and a man of faith. I believe in the mercy of Our Lord Jesus Christ, the Son of Almighty God, who made the heavens and the earth.

EXT. STREETS IN THE COMPLEX – THE SAME NIGHT

Alicate, wearing the same clothes as in the holdup at the motel, walks down the streets of the complex.

His eyes are glassy. He stares into space and talks to himself.

BUSCA-PÉ

(voiceover)

Every outlaw I ever met said that when he made the big score he was going to leave the life of crime and go raise chickens somewhere. As far as I know, the only one that ever happened to was Alicate. If you don’t believe in miracles, here’s the proof...

ALICATE

He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty.

NEARBY...

Touro and Cabeção are walking side by side, on their way to what appears to be an unexpected and unavoidable encounter with Alicate.

NEARBY...

Alicate walks toward the encounter with the policemen.

Some yards behind them, a YOUNG LABORER—the same one of the minibiography we saw earlier—is walking in the same direction.

CONT.:

ALICATE

I will say of the Lord, He is refuge and my fortress: my God; in Him will I trust.

NEARBY...

Touro sees something, stops suddenly, and takes out his gun.

TOURO

Over there, over there!

CABEÇÃO

Where?

NEARBY...

Alicate follows his path, almost in a trance.

ALICATE

Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day.

NEARBY...

Touro and Cabeção prepare to pounce.

TOURO

Now!

The two break into a run, shooting into the air.

TOURO

Freeze, you sonofabitch!

Alicate does not react in any way.

The Young Laborer, who was behind the two policemen, begins running desperately in the opposite direction.

Touro and Cabeção pass by Alicate without recognizing him.

CONT.:

CABEÇÃO

Hands on your head, asshole!

Alicate and the Evangelist look behind them.

SHOTS are heard.

Alicate continues on his way.

ALICATE

Nor for the pestilence that walketh in darkness; nor for the destruction that wasteth at noonday.

Touro and Cabeção examine the corpse of the Young Laborer.

TOURO

Shit! This isn't one of them!

CABEÇÃO

Fuck him! Let's see if the sonofabitch's got any money on him!

While Cabeção searches the body, Touro shoots into the air.

EXT. IN FRONT OF LÚCIA MARACANÃ'S HOUSE – SAME TIME

The sound of gunshots from the end of the previous scene coincide with the sound of knocking on the door.

It is Cabeleira, exhausted, knocking at Lúcia Maracanã's door.

CABELEIRA

Lúcia! Open the door!

To Cabeleira's surprise, it is Berenice who opens the door.

A romantic song of the period is heard.

BUSCA-PÉ

(voiceover)

Cabeleira's fate sent an arrow into the outlaw's heart.

CONT.:

Cabeleira and Berenice stand there looking at each other.

Lúcia Maracanã appears, angry.

LÚCIA MARACANÃ

What you doing here?

Cabeleira doesn't answer. He continues looking at Berenice with the expression of a man in love.

Lúcia Maracanã notices the romantic atmosphere and says ironically:

LÚCIA MARACANÃ

Cabeleira, Touro and Cabeção are after you, and they can't be far behind!

Cabeleira merely grunts, revealing that he hasn't paid the least attention to what Lúcia Maracanã has said.

CABELEIRA

Uh-huh.

LÚCIA MARACANÃ

Ca-be-lei-ra!

Cabeleira regains awareness of the situation...

CABELEIRA

I need you to hide me from the police.

LÚCIA MARACANÃ

C'mon in, you sucker...

Cabeleira enters the house. Lúcia Maracanã looks to both sides before closing the door.

INT. LÚCIA MARACANÃ'S KITCHEN – THE NEXT MORNING

Berenice is washing breakfast dishes. Cabeleira is helping, drying the plates.

CONT.:

Cabeleira is tense. He tries several times to start a conversation with Berenice but doesn't succeed. Finally, she takes the initiative.

The following dialogue is intercut with brief moments of silence followed by transition effects that signal the passing of time: small ellipses.

After each transition, there are fewer dirty dishes.

BERENICE

You got something to say to me, say it right off, Cabeleira! You're making me nervous!

CABELEIRA

It's just that I'm trying to choose the right words, you know?

BERENICE

You must be a real choosy guy. People like that don't get along in life, you understand what I mean?

SILENCE.

EFFECT: PASSING OF TIME.

CABELEIRA

Here's what it is: I'm gonna tell you something. I think my heart's chosen you, understand? It's the fool heart does the choosing, and when I seen you my heart woke up thinking it was a sunny morning.

BERENICE

That's nothing but talk, man... You're a player, and a player's heart is in his shoe and it never wakes up, it just keeps quiet!

CABELEIRA

Shee, gal... You never heard of love at first sight?

BERENICE

A player doesn't love, a player just feels desire.

CABELEIRA

If you're gonna be like that, we can't even talk...

CONT.:

BERENICE

A player doesn't talk, he raps!

CABELEIRA

Shee, whatever I say, you cut me down.

BERENICE

A player doesn't say things, he runs his mouth!

CABELEIRA

I'm gonna stop wasting my breath on you.

BERENICE

A player doesn't stop, he calls time out.

SILENCE.

EFFECT: PASSAGE OF TIME.

CABELEIRA

It ain't easy to talk about love with you.

BERENICE

Love! You're running a number on me!

CABELEIRA

A player turns into a sucker when he's in love.

SILENCE.

EFFECT: PASSAGE OF TIME.

Berenice puts the plate in the sink and places her arms around Cabeleira's neck, offering herself for a kiss.

BERENICE

You're gonna end up talking me into it...

They kiss.

INSERT:

Text fills the screen: 9 MONTHS LATER

INT. CABELEIRA'S HOUSE – NIGHT

Berenice is nursing the BABY. Cabeleira is smoking a joint.

Through a window, flashes of lightning can be seen.

BERENICE

Cabeleira, now that we have Otávio, you've gotta give up being a Wild Man.

CABELEIRA

You know my dream is for us to buy a little place in the country and raise chickens... But first I gotta make the big score, you understand?

BERENICE

That's player talk. You know that never happens...

CABELEIRA

Shit! I come close to hitting it big with that motel holdup! I can try again!

BERENICE

Try again? Touro and Cabeção are still trying to catch you for those deaths at the motel...

CABELEIRA

I didn't kill nobody! The sons of bitches must've killed Dadinho. The kid disappeared. I didn't kill nobody!

BERENICE

Somebody did... Either you give up this life or I'm leaving you! Your friends have already deserted you...

CABELEIRA

Marreco didn't desert me...

BERENICE

Marreco's crazy, killing people right and left...

A flash of lightning is followed by a CLAP OF THUNDER.

FOREST – NIGHT

The thunderclap is still echoing...

The HAUNTED FIG TREE—where Marreco earlier had his vision—stands in a clearing. Its outline takes on a sinister appearance in the moonlight.

NEARBY...

The young boys Busca-Pé and Barbantinho are walking through the woods.

Barbantinho is frightened by the thunder. He is scared to death.

BARBANTINHO

I think it's gonna rain. Why don't we go back?

Busca-Pé continues fearlessly ahead, paying no heed to his friend's words.

BUSCA-PÉ

You scared?

BARBANTINHO

My mother finds out I left the house, she'll kill me.

BUSCA-PÉ

Stop it, Barbantinho. You sound like Dr. Smith on Lost in Space!

BARBANTINHO

Dr. Smith my ass! The guy's a fag.

BUSCA-PÉ

We're there, Barbantinho! Look...

Point of view of the boys:

We see the Haunted Fig Tree, again illuminated by flashes of lightning.

BUSCA-PÉ

(voiceover)

The haunted fig tree!

We cut back to the boys.

BARBANTINHO

Okay, Busca-Pé. We've seen the fig tree at night. Now let's go home.

CONT.:

Busca-Pé hears something.

BUSCA-PÉ

Shh! Somebody's coming...

BARBANTINHO

What if it's not people? What if it's a ghost?

BUSCA-PÉ

Quick! We hafta hide.

The two boys hide in the woods and watch the fig tree from a distance.

They hear SINISTER LAUGHTER, which comes closer and closer.

Point of view of the boys: the FIG TREE.

Marreco approaches the tree, guffawing. He is carrying a shovel and is dragging along the ground a MAN whose hands are tied with a rope.

CLOSEUP of Busca-Pé, looking horrified.

In Voiceover, we hear the older Busca-Pé: the narrator of the story.

BUSCA-PÉ

(voiceover)

After what I saw that night, I understood why Marreco had the reputation of being crazy...

We return to Marreco's actions. He points a gun at the Man, who is digging a hole beside the fig tree.

The Man stops digging when he sees in the hole the remains of the bodies of Marreco's other victims.

The Man vomits. Marreco guffaws and executes the Man with a bullet to the back of the neck. He then picks up the shovel and begins to cover the grave, whistling a sinister melody.

We return to Busca-Pé and Barbantinho, who is so frightened that he VOMITS.

CONT.:

At first Busca-Pé laughs at his friend. But he quickly becomes nauseated. And he vomits also.

BUSCA-PÉ  
(voiceover)

Marreco had made a pact with the devil. He had to deliver the Evil One a soul every Monday. If he didn't keep his end of the bargain, if he missed even once, the devil would take his own soul. For nine months, Marreco faithfully carried out his part of the pact.

INSERT:

Text fills the screen: THE FOLLOWING MONDAY

EXT. PENGUIN'S BAR – NIGHT

Cearense and Jabá—another Northeasterner—are playing cards. Besides them, there are only two or three other customers in the bar.

Marreco comes in, half drunk. Two customers gulp down their beers in a single swallow and leave.

Cearense looks in Marreco's direction with a sinister expression.

FERNANDA, a beautiful young black prostitute, enters the bar.

Marreco stares at her with the look of a degenerate.

BUSCA-PÉ  
(voiceover)

For nine months, Cearense waited patiently for the chance to tell Touro of the whereabouts of any of the outlaws in the Tender Trio...

Marreco pulls a wad of bills from his pocket and shows it to the prostitute. Marreco is so drunk that he can barely stand. He leaves the bar, his arm around the prostitute.

Cearense observes the scene, showing hints of a perverse smile. He gets up and follows Marreco and Fernanda.

CONT.:

BUSCA-PÉ  
(voiceover)

Finally, Cearence had found his chance for revenge. Not that Marreco had done anything to him. It was just that, like I said before, Cearence hated blacks...

EXT. STREETS IN THE COMPLEX – A SHORT TIME LATER  
Cearence follows Marreco and Fernanda from a distance.

BUSCA-PÉ  
(voiceover)

And here's where Cearence comes into the story for real. It's time to tell Cearence's story...

EXT. THE YARD OF CEARENSE'S HOUSE – DAY – FLASHBACK

The NEIGHBOR, a pretty black woman, is talking to CEARENSE'S WIFE, who is hanging clothes on a line.

BUSCA-PÉ  
(voiceover)

... and the story of Cearence's wife ... and Cearence's neighbor...

NEIGHBOR

Your husband won't eat you, huh? Oh, sister... You don't know what's good in life. Before my man puts it in, he's gotta tongue me for half an hour. How about in the ass? You don't let him put it in your ass? You don't know what you're missing. The first few times it hurts, but after that it goes in real smooth. You take a banana, warm it up a little, shove it up your pussy, and tell him to stick it in from behind. You'll think you're flying.

The expression on the face of Cearence's Wife is one of perversity.

BUSCA-PÉ  
(voiceover)

Cearence's wife... But when she repeated those things to him...

EXT. THE NEIGHBOR'S YARD – FLASHBACK

This time, the Neighbor is hanging clothes on the line. Cearense's wife is at her side. Her face is bruised.

BUSCA-PÉ  
(voiceover)

The guy didn't go for the story...

CEARENSE'S WIFE

I'm gonna find me a lover to do to me what that coward can't do.  
And it has to be a black man. With a huge cock.

The Neighbor laughs.

EXT. FERNANDA'S HOUSE – NIGHT

We return to the action:

Cearense observes Marreco and Fernanda entering her house.

BUSCA-PÉ  
(voiceover)

This is the part of Cearense's story that's of interest to our story...

INT. BATHROOM / BEDROOM AT FERNANDA'S HOUSE – NIGHT

Marreco is vomiting in Fernanda's bathroom.

She waits for him, naked, in the bed. Her expression is one of disgust.

Marreco comes out of the bathroom and approaches the bed, taking from his pocket a small envelope of cocaine.

MARRECO

Lemme take a little sn-

Before he can finish the sentence, Marreco collapses onto the bed and starts to snore.

INSERT:

Text fills the screen: THE NEXT MORNING

EXT. CEARENSE'S HOUSE – SAME TIME

The FISH VENDOR—a husky, good-looking black man—“parks” his fish cart, in which he is carrying the fish, in front of Cearense’s house.

The Fish Vendor walks to the front door of the house.

The door opens. Cearense’s Wife appears and voluptuously pulls the Fish Vendor inside.

INT. PENGUIN’S BAR – SAME TIME

Cearense enters the bar carrying his lunch pail wrapped in newspaper.

CEARENSE

Gimme a drink, I’m getting an early start today.

Penguin fixes the drink as he chats with Cearense.

PENGUIN

You didn’t go to work today?

CEARENSE

I’m taking the day off. I got a score to settle with those outlaws around here...

EXT. OUTSIDE THE BAR – SAME TIME

The NEIGHBOR sees Cearense coming out of the bar. She is visibly distressed and dashes off.

INT. FERNANDA’S BEDROOM – SAME TIME

Marreco is having sex with Fernanda. Their moans are frequent and boisterous.

The scene is filmed so as not to reveal the identity of the couple. The viewer must think we are seeing Cearense’s Wife having sex with the Fish Vendor.

PARALLEL MONTAGE with:

EXT. CEARENSE’S HOUSE – SAME TIME

Cearense goes through the gate, walks to the front entrance of the house, takes the key from his pocket, and sticks it in the lock.

CONT.:

We continue to hear sexual moaning.

WE RETURN TO FERNANDA'S BEDROOM:

The couple, still not identifiable to the viewer, is nearing climax.

WE RETURN TO CEARENSE'S HOUSE:

Cearence enters the house and notices something odd. He sniffs like a dog, indicating that he smells something strange. He stealthily approaches the bedroom.

WE RETURN TO FERNANDA'S BEDROOM:

The moaning becomes more intense: the lovers are almost at the point of orgasm. And the viewer thinks we are seeing the Fish Vendor and Cearence's Wife.

IN CEARENSE'S BEDROOM:

Cearence opens the door and enters abruptly.

We hear the moans of ORGASM coming from...

IN FERNANDA'S BEDROOM:

We finally reveal Marreco and Fernanda, in sexual climax.

IN CEARENSE'S BEDROOM:

Cearence's wife is buttoning her dress. She is puzzled by her husband's presence. And he finds it strange that she is sweaty and her hair is tousled.

CEARENSE'S WIFE

What're you doing home at this hour? Did you get fired?

IN FERNANDA'S BEDROOM

Marreco looks out the window and sees the daylight.

MARRECO

What day is this?

FERNANDA

Tuesday.

CONT.:

Marreco looks panic-stricken.

EXT. CEARENSE'S YARD – MORNING

Cearense is digging a hole in the yard.

Touro and Cabeção arrive.

TOURO

Why you digging that hole?

Cearense is startled. He looks at the policemen in alarm, with a guilty air. He stammers as he speaks.

CEARENSE

To m-make a cis-cistern.

TOURO

Don't you already have a water tank?

CEARENSE

It's too small. If it don't rain for two days we'll die of thirst. You ready?

Cearense's Wife, alarmed, watches him leave with the policemen.

INT. FERNANDA'S BEDROOM – SAME TIME

Marreco slowly gets dressed. His expression is one of fear.

Marreco pays Fernanda and leaves.

EXT. THE YARD AT FERNANDA'S HOUSE – SAME TIME

Marreco is about to go out through the gate. He suddenly stops. He looks around suspiciously, as if having a premonition.

He takes out the gun that he carries in his waistband. And he slowly opens the gate.

When Marreco comes through the gate, he sees Touro and Cabeção.

Marreco gets the drop on the policemen, putting a fatal shot in Cabeção.

CONT.:

Touro shoots repeatedly. Marreco falls to the sidewalk, bleeding.

Before dying, he sees the Blond Angel, who smiles at him diabolically.

Nearby, Cearense joyfully watches what is happening, unaware that he is being observed by Dadinho.

BUSCA-PÉ

(voiceover)

Cearense hadn't counted on Dadinho coming back to Cidade de Deus... It's as if the young outlaw was waiting for the right moment to reappear...

INSERT:

Text fills the screen: REVENGE

INT. CABELEIRA'S HOUSE – DAY

Cabeleira, Pelé, and Pará are cleaning their guns with kerosene. Berenice, her baby in her arms, is with them.

Dadinho is at Cabeleira's side.

Cabeleira is nervous; Berenice is distressed.

CABELEIRA

We've gotta kill that sonofabitch Northeasterner who's been ratting to Touro. Or we're gonna all end up like Marreco, understand?

BERENICE

Why don't we go away from here, Cabeleira? You promised you were gonna give up this Wild Man life.

CABELEIRA

And I am. But only after I waste the bastard who turned Marreco in. If I don't, he'll rat on us before we can get the hell out.

Cabeleira affectionately rubs Dadinho's head, as if he were Cabeleira's son.

CONT.:

CABELEIRA (cont.)

It's great you're alive, man! You don't know how worried I was...  
Now then, show me who the goddamn rat is!

INT. CEARENSE'S HOUSE – DAY

Cearence's Wife is dragging the Fish Vendor toward the bedroom. He displays a certain reluctance.

FISH VENDOR

You sure your husband don't suspect nothing?

CEARENSE'S WIFE

Nothing! He don't know a thing and he's happy that way. Take off your clothes while I warm us up a banana.

The Fish Vendor enters the BEDROOM, unbuttoning his shirt. He sees the window is open and goes over to close it.

FISH VENDOR

Careless woman!

When he turns around, his eyes bulge in panic. And he is immediately knocked to the floor by a violent blow to the head with a SHOVEL.

Cearence's Wife comes into the room, frightened, to see her love dead on the floor. Before she can flee, she is grabbed violently by her husband.

EXT. THE YARD OF CEARENSE'S HOUSE – DAY

Cearence's Wife is lying on her back, tied and gagged, beside the Fish Vendor. Her look is one of total desperation.

DIRT begins falling on her face.

We reveal then that she is being buried alive, in the hole dug earlier by Cearence.

INT. PENGUIN'S BAR – NIGHT

JABÁ and Cearence are playing cards. Cearence is completely drunk.

CONT.:

JABÁ

You got some problem, friend? You have another fight with your old lady?

Cearense ignores the question.

CEARENSE

More booze over here, Penguin!

JABÁ

Go easy, man! You've had enough to drink!

A black hand slams the glass of liquor violently on the table, spilling the drink on the cards.

Cearense rises to his feet in a fury, to protest, but he sees a revolver pointing at his face. The man holding the revolver is Cabeleira. Beside him is Dadinho.

CABELEIRA

Is them the sonsofbitches?

DADINHO

Yeah! It was them that ratted out Marreco to Touro!

JABÁ

What're you talking about, man!

CABELEIRA

Both of you, outside! Hands on your head!

Cearense and Jabá get up and leave the bar with their hands on their heads. Cabeleira and Dadinho follow close behind.

EXT. IN FRONT OF PENGUIN'S BAR – NIGHT

CABELEIRA

Stop right there! Turn around!

The Northeasterners obey. Cabeleira hands the gun to Dadinho.

CONT.:

CABELEIRA

Here you go, Dadinho. You never killed nobody. Blow the snitches away.

Dadinho grips the weapon as if it were a magical object. His expression is one of absolute happiness.

JABÁ

For the love of God! I didn't do anything to you!

Dadinho fires and kills them both. Cabeleira looks at the boy with admiration and wonder.

SAME PLACE – A FEW HOURS LATER

A small crowd of residents surrounds the Northeasterners' corpses, which are covered with newspapers.

Touro, truculent as ever, pushes his way through the onlookers, followed by other cops.

Touro lifts the newspapers to see the faces of the victims.

When he sees Cearense, Touro goes into a rage, shouting his words.

TOURO

The sonsofbitches killed him... They killed my friend!

Touro grabs a machine gun from the hands of a policeman and shoots several bursts into the air, frightening the residents with his gunfire and his cry of hatred:

TOURO

Cabeleiraaaa!

EXT. A STREET IN THE COMPLEX – DAY

Touro's cry of hatred echoes for a few instants.

TOURO

(voiceover)

Cabeleiraaaa!

CONT.:

Berenice, with the baby Otávio in her arms, motions to a passing car.

The car brakes abruptly.

The Driver, furious, starts to berate Berenice.

DRIVER

You trying to get killed, woman?

At the same instant, Cabeleira appears from behind the car and puts the barrel of a pistol against the Driver's neck.

CABELEIRA

You're the one's gonna get killed if you don't get out of there right this minute. Move, move...

The Driver gets out of the car with his hands on his head.

Cabeleira yanks him out, causing the Driver to fall to the ground.

Cabeleira approaches the terrified Driver and points his gun at him.

CABELEIRA

Lucky for you I'm giving up this life as a Wild Man, understand?  
Or you'd be dead 'cause of talking to my wife like that. That's disrespectful, man!

IN THE CAR

Berenice blows the horn repeatedly.

ON THE STREET CORNER

Touro is extorting a resident. When he hears the horn, he leans against the wall at the corner in order to observe unseen what is happening...

IN THE CAR

Cabeleira puts the vehicle in gear, steps on the gas, releases the clutch, and the motor dies.

CONT.:

ON THE CORNER

Touro smiles malevolently.

IN THE CAR

Berenice places the baby in the back seat and urges Cabeleira out of the car.

BERENICE

Get out and push... Push, and I'll pop the clutch.

Cabeleira gets out of the car.

Berenice turns the key in the ignition.

THE SAME TIME, ON THE CORNER

Touro cocks his gun.

IN THE CAR

Berenice gestures for Cabeleira to start pushing.

Cabeleira pushes the car with all his strength.

Berenice is delighted to hear the engine catch. She smiles, but as she passes the corner her expression changes to one of surprise as she sees...

ON THE CORNER

Touro comes forward, gun in hand.

IN THE CAR

Berenice hears SHOTS, begins to cry, and accelerates.

In the rear seat, the baby is crying.

THE SAME SITE OF CABELEIRA'S DEATH – A LITTLE LATER

Cabeleira's body is encircled by lit candles.

CONT.:

Some of the residents are standing around the corpse, praying in a kind of improptu wake. Lúcia Maracanã is there, and the one leading the prayers is the ex-outlaw Alicate.

The entire scene is shot from the point of view of the young Busca-Pé.

A newspaper PHOTOGRAPHER pushes through the onlookers and begins to take pictures of the scene. He crouches down to record the scene from another angle. At this moment, we see that Busca-Pé is beside the photographer.

PHOTOGRAPHER

Move back a little, kid.

Busca-Pé is enchanted by the camera.

BUSCA-PÉ

(voiceover)

All I remember about the day Cabeleira died is a bunch of people... And a camera...

INSERT:

Text fills the screen: PART 2 – THE STORY OF ZÉ PEQUENO

EXT. THE BEACH – DAY

Busca-Pé and Barbantinho—both 17 years old—are at the beach with their friends THIAGO and ANGÉLICA, who are going together.

Busca-Pé takes pictures of the group with an Instamatic, recording, during the following conversation, Thiago's thinly disguised jealousy.

Barbantinho spends the time doing stretches and warm-up exercises.

Busca-Pé frames with his camera the characters he mentions in the narration.

BUSCA-PÉ

(voiceover)

I grew up dying to have a camera someday. At first, it was like the desire to have a toy. I wanted a camera like the other kids wanted a bicycle. My first camera was the crummiest in the world. But it was good for one thing: when I turned 17, my little camera taught me that I wanted to be a photographer.

CONT.:

Busca-Pé “directs” Barbantinho, who strikes an athletic pose for the camera.

BUSCA-PÉ  
(voiceover)

Raise your head a little more... That’s it!

POINT OF VIEW

We see Barbantinho through the viewfinder of Busca-Pé’s camera. Barbantinho continues striking amusing poses to show off his muscles.

BUSCA-PÉ  
(voiceover)

Barbantinho was still my best friend. All he ever thought about was the lifeguards exam. He wanted to follow in his father’s footsteps... To be a hero on the beaches of Rio de Janeiro. I only thought about two things: photography...

Still from the point of view of the viewfinder, we see Busca-Pé framing the beautiful Angélica.

BUSCA-PÉ (cont.)  
(voiceover)

... and Angélica. Barbantinho used to give me a hard time...

INSERT: CLOSEUP OF BARBANTINHO

BARBANTINHO

What’s with you, man? You’re all the time falling in love. Get over it!

CLOSEUP of Angélica smoothing her hair: she is stunningly beautiful.

BUSCA-PÉ  
(voiceover)

But this time I was serious. My heart was doing backflips. There was just one problem: Angélica already had a boyfriend—Thiago.

BARBANTINHO

I really need a joint. Anybody got any weed?

CONT.:

BUSCA-PÉ

I'm tapped out!

THIAGO

Stop smoking grass, man! Marijuana's nowhere! In the States all the young people are snorting. The greatest nation in the world and the country with the most users.

BUSCA-PÉ

Don't gimme that, Thiago! Americans are what's nowhere!

THIAGO

Shit, Busca-Pé! Anything American's better than anything of ours! Pants, skates, watches, skateboards, any fucking thing!

BUSCA-PÉ

But our music's better than American music, you read me?

BARBANTINHO

Better my ass! Ever hear of Woodstock, man?

THIAGO

You got that right, brother! Woodstock had a shitload of pure rock 'n' roll! Nothing but foxy broads shooting up...

BARBANTINHO

Smoking nothing but grade-A grass...

THIAGO

Snorting like mad.

ANGÉLICA

For God's sake, Thiago, all you can talk about is snorting, all the time! I'd rather stick with a nice joint. Understand?

Busca-Pé approaches Angélica.

BUSCA-PÉ

If you feel like one, I'll find you a joint!

Angélica merely smiles.

CONT.:

Thiago, jealous, steps between the two.

THIAGO

I'm up for snorting some coke, but there's gotta be a lot of it, you know? And it's gotta have a real kick. Like Gilberto Gil said: the more crystals the better. Those Bahians really like their barbituants.

Almost as if by prior agreement, Busca-Pé and Angélica simultaneously correct Thiago's pronunciation

BUSCA-PÉ

It's bar-bit-u-rates!

ANGÉLICA

It's bar-bit-u-rates!

Busca-Pé and Angélica look at each other and laugh. Busca-Pé's expression is that of a man in love.

Thiago becomes visibly jealous.

BUSCA-PÉ

(voiceover, sighing)

Angélica, Angélica... She had everything to be the one woman in my life...

Thiago can't disguise his rage. He gets up abruptly and gives Angélica a forced kiss. She rejects him.

ANGÉLICA

Creep!

To get out of the situation, Thiago taunts Barbantinho.

THIAGO

What's with you, Barbantinho? You wanna be a lifeguard like your father, but all you do is exercise! You're scared of the water...

BARBANTINHO

Don't jerk my chain, man!

THIAGO

A beer says you can't swim any better than me.

CONT.:

BARBANTINHO

You're on!

Barbantinho and Thiago run toward the water.

Busca-Pé takes advantage of the moment to approach Angélica and tenderly massage the part of her leg affected by Thiago's kick.

Angélica kisses Busca-Pé lightly on the lips.

BUSCA-PÉ  
(voiceover)

At that moment, I felt I'd do anything to make that pearl happy...  
Buy grass, buy coke... Anything... But if I'd have known who I  
was going to run into...

INT. DRUG SITE IN THE APARTMENTS – DAY

ZÉ PRETINHO—a skinny, black idler who wears dark glasses, gold chains and bracelets—is packaging marijuana and snorting cocaine. Two DEALERS, both younger than 10, are helping the trafficker.

Busca-Pé is there, counting his money to purchase marijuana.

BUSCA-PÉ (cont.)  
(voiceover)

(...) at Zé Pretinho's site, I swear I wouldn't have gone there. Not  
even for Angélica.

Someone knocks violently on the door. Zé Pretinho is taken aback.

ZÉ PRETINHO

Who is it?

Instead of a reply, Zé Pretinho hears more knocks at the door, this time louder and more violent.

Zé Pretinho picks up a gun and gestures for one of the dealers to open the door.

Busca-Pé is frightened.

CONT.:

One of the dealers, a boy not yet 10, opens the door. Zé Pretinho exhales in relief and lowers his weapon. For now, we do not reveal the identity of the visitors. We hear only a penetrating voice:

ZÉ PEQUENO (O.S.)  
What's happening, Zé Pretinho?

Busca-Pé looks to the spot from which the voice is coming and becomes even more frightened.

Zé Pretinho, however, calms down.

ZÉ PRETINHO  
Jesus, man! How can you show up at my site like that?

The same voice is heard again, now menacing:

ZÉ PEQUENO (O.S.)  
Who told you it's your site?

Zé Pretinho's expression changes to one of fear.

INSERT:

Text fills the screen: THE DRUG SITE AT THE APARTMENTS

INT. THE DRUG SITE AT THE APARTMENTS – DAY

A series of actions with the camera recording everything from the same angle.

The characters in Busca-Pé's narration appear and disappear like ghosts.

The setting changes little: a table appears first in one place, then in another; there are more or fewer items of furniture from one moment to the next; more or fewer weapons, etc.

In the beginning, we see only a mattress.

CONT.:

BUSCA-PÉ  
(voiceover)

The history of the drug site at the Apts is a story of many owners and many deaths...

TRANSITION EFFECT

OLD BÁ—a woman aged approximately 40—performing oral sex on the young mulatto GRANDE.

BUSCA-PÉ (cont.)  
(voiceover)

The one who first used that apartment at the Apts to sell drugs was old Bá. Sometimes she'd give the kids drugs in exchange for some special favor... Her favorite was a kid they called Grande!

TRANSITION EFFECT

Grande, now an adult, very tall, with an unfriendly face, throws Bá out with a kick to her butt.

BUSCA-PÉ (cont.)  
(voiceover)

After that, Grande grew... Bá's setup was so amateurish that it was easy for him to take over the business...

TRANSITION EFFECT

SANDRO CENOURA—a little white boy, sweating heavily—is barefoot and naked to the waist, dressed only in shorts. He has a torn, dirty WHITE RAG around his neck, which he uses to wipe the sweat from his face and chest.

Cenoura receives envelopes from Grande. Also present at the drug site are other kids of Cenoura's age.

BUSCA-PÉ  
(voiceover)

Grande used the younger kids at the Apts as his dealers. They would take the drugs to the complex. The cleverest dealer at Grande's site was a greasy white kid called Sandro Cenoura.

CONT.:

TRANSITION EFFECT

Sandro Cenoura—now about 17 and better dressed—receives from GRANDE a white FACE TOWEL: GRANDE removes the rag around Cenoura's neck and ritualistically replaces it with the new towel.

BUSCA-PÉ  
(voiceover)

Cenoura gained his confidence. He became manager of the site...

TRANSITION EFFECT

The setting is full of dealers filling small envelopes.

Cenoura, now about 18—always wiping away sweat with the white towel—is receiving a visit from his friend ARISTÓTELES, also white and roughly the same age as Cenoura.

Cenoura offers a generous line of cocaine to Aristóteles, who snorts it gratefully.

Cenoura is clearly in charge there.

BUSCA-PÉ (cont.)  
(voiceover)

One day a childhood friend of Cenoura's showed up at the site: Aristóteles. When Cenoura's father kicked out of the house, Aristóteles's family had taken him in: room, board, and laundry. Now it was Aristóteles who needed help...

ARISTÓTELES

My brother, I'm gonna give it to you straight, you hear? I'm out of work and my girl needs an operation for a lump that's showed up in her stomach, understand?

CENOURA

You need money?

ARISTÓTELES

No! I want you to let me have me some grass for me to move. I know some guys in Sapê. If you give me the merchandise I can sell it fast.

CONT.:

Cenoura hands a large package of marijuana to Aristóteles.

BUSCA-PÉ  
(voiceover)

Cenoura gave Aristóteles a hand... But he never saw the money from the marijuana he'd supplied his friend...

TRANSITION EFFECT

Cenoura and Grande are alone at the drug site. Cenoura is downcast and sweating more than usual: he constantly wipes himself with the towel.

BUSCA-PÉ (cont.)  
(voiceover)

And he had to explain that to Grande...

GRANDE speaks coldly and solemnly:

GRANDE  
If you don't waste the guy, I waste you.

TRANSITION EFFECT

Cenoura points a gun at the head of Aristóteles, who is on his knees begging for mercy.

ARISTÓTELES  
Christ, man! We're friends! For God's sake, you gotta give me a chance! Cenoura, listen to m—

Cenoura shoots, then weeps over Aristóteles's body.

BUSCA-PÉ  
(voiceover)

Cenoura had no choice... And when you think about it, a story with a character named Aristóteles could only end in tragedy. Cenoura felt like killing Grande, but he didn't have to...

TRANSITION EFFECT

Touro and other policemen arrest Grande.

CONT.:

BUSCA-PÉ (cont.)  
(voiceover)

GRANDE was arrested by the cops and died in jail.

TRANSITION EFFECT

Sandro Cenoura receives money from DAMIÃO and CUNHA.

Zé Pretinho is with them.

BUSCA-PÉ  
(voiceover)

Cenoura took over everything that had belonged to Grande. But he didn't want to keep the site at the Apts. To him, the place was jinxed. He sold the site to a couple of players with no experience in trafficking drugs...

CENOURA

You can trust Zé Pretinho. He's gonna work as a dealer for you till you get started, I'm gonna look after my site Up There. You just gotta respect my territory and there won't be no problem.

EFFECT: PASSING OF TIME

Cunha is asleep on the sofa at the drug site.

Damião is snorting a line and drinking whiskey from the bottle.

BUSCA-PÉ  
(voiceover)

But the drug site didn't stay in its new owners' hands very long...

On the living room table is a substantial amount of money, along with several bags of marijuana and cocaine and a revolver.

The door opens. Fernanda, Cunha's wife, a very beautiful and sensual black woman, comes in. She is tired. Her clothes reveal that she works as a prostitute. This is the same prostitute with whom Marreco slept before being executed by Touro.

DAMIÃO

How's it going, pretty lady?

CONT.:

FERNANDA

What you doing here at this hour, man? Can't you see my husband's sleeping?

DAMIÃO

I was waiting for you to get here. And if I was your husband, you wouldn't have to work as a whore to pay the rent.

FERNANDA

I don't work to pay the rent! I work 'cause I want to, you hear?

DAMIÃO

I need to talk to you.

FERNANDA

Make it fast. I'm goddamned beat.

DAMIÃO

Shee, gal. It's-- I'm crazy about you.

FERNANDA

Hold on, man! What kind of crazy talk's that?

DAMIÃO

I've had a thing for you for a long time now, you know? If you leave Cunha, we can live together.

FERNANDA

You players are really something! My husband's partner coming on to me. What if he was to wake up and hear you?

DAMIÃO

I don't wanna screw him. I like him, I like him a lot, you know? But my heart's turned all upside down. I'm gonna tell you something I never told any woman, so you can know I mean what I'm saying.

FERNANDA

What?

CONT.:

DAMIÃO

I love you.

FERNANDA

I'll only think about another man when Cunha's dead. As long as he's alive, he's the owner of my body. Now go home so I can get some sleep.

Fernanda goes into the bathroom.

INT. BATHROOM IN DRUG SITE AT THE APARTMENTS –  
SAME TIME

Fernanda is taking off her clothes. From the garter holding up her stockings she removes a STRAIGHT RAZOR.

At that exact moment, we hear SHOTS.

Fernanda runs back to the living room, still holding the razor.

INT. DRUG SITE AT THE APARTMENTS – SAME TIME

Fernanda enters the living room and sees Cunha on the sofa, covered with blood. Damião is still holding the revolver pointed in the direction of his dead partner. His hand is shaking.

Damião looks at Fernanda, drops the gun, and goes down on his knees.

Fernanda starts crying in despair. She realizes she still has the razor in her hand. She opens it, raises Damião's head, and cuts the murderer's throat.

Fernanda disappears through an EFFECT.

Zé Pretinho appears through an EFFECT and sees the two corpses.

The corpses disappear through an EFFECT. Only Zé Pretinho remains.

DISSOLVE TO:

INT. DRUG SITE AT THE APARTMENTS – DAY / END OF  
FLASHBACK

CONT.:

We return to the same action that began the flashback, seen now from another point of view.

We see Zé Pretinho's panic-stricken face.

BUSCA-PÉ  
(voiceover)

That was how the drug site at the Apts came into Zé Pretinho's hands. But that didn't last for long either...

We again hear the menacing, penetrating voice:

ZÉ PEQUENO (O.S.)  
Who told you it's your site?

ZÉ PRETINHO  
What's up, Dadinho? You—

We finally see the owner of the voice: Dadinho—now 18 and with the name ZÉ PEQUENO. Behind him are BENÉ, the same age, and TUBA, slightly younger and with the appearance of a fool.

ZÉ PEQUENO  
Fuck that Dadinho shit! My name is Zé Pequeno now, understand?

Zé Pequeno stares at Busca-Pé, who lacks the courage to look at the outlaw and averts his gaze.

Zé Pequeno pushes Busca-Pé violently from the drug site.

ZÉ PEQUENO  
Get outta here, man!

EFFECT: STILL CLOSEUP of Zé Pequeno.

BUSCA-PÉ  
(voiceover)

Zé Pequeno always had the desire to be the boss of Cidade de Deus. Hard to believe: an ugly place full of poor people and outlaws... It sounds like a joke, but Cidade de Deus was Zé Pequeno's lifelong dream...

CONT.:

SLOW DISSOLVE TO:

EXT. IN FRONT OF THE MOTEL – NIGHT – FLASHBACK

We DISSOLVE Zé Pequeno's face into Dadinho's, also a STILL, in a return to the scene of the holdup at the motel.

BUSCA-PÉ  
(voiceover)

From the time he was a kid, when he was still called Dadinho...

The image resumes motion.

Dadinho looks to both sides. He sees nothing. All is calm.

DADINHO  
Shit! I ain't staying out here jerking off.

Dadinho shoots out the glass.

EXT. ENCLOSED DRIVE-IN ENTRANCE OF THE MOTEL – SAME TIME – REPLAY

Cabeleira and Alicate are among the customers' cars.

The warning GUNSHOT is heard.

The outlaws are terrified. Cabeleira yells orders to his partners.

CABELEIRA  
Cops! Let's get the hell outta here.

INT. THE MOTEL'S KITCHEN – NIGHT – A LITTLE LATER

Dadinho executes the bound employees.

INT. A ROOM IN THE MOTEL – SAME TIME

Dadinho enters the room where Cabeleira robbed the couple earlier. The Man is comforting the Woman, who is crying.

CONT.:

MAN

Goddamn! Again? Your friend already got everything I had! Get outta here, punk!

Dadinho laughs his characteristic laugh as he fires his weapon, killing the couple.

EXT. IN FRONT OF PENGUIN'S BAR – NIGHT

A RESIDENT comes out of the bar, unsteady on his feet.

Dadinho and Bené follow close behind him.

BUSCA-PÉ

(voiceover)

When Dadinho came back to Cidade de Deus, he and Bené became experts at rolling drunks. It was like this: on payday there was always some working stiff with a bellyful of liquor and a pocketful of money.

Dadinho and Bené knock the Resident down, take all the money from his wallet, and run away.

BUSCA-PÉ

(voiceover)

All you had to do was pick out the sucker and start counting the dough...

EXT. A CLOSED ALLEYWAY IN THE VICINITY – A SHORT TIME LATER

Dadinho and Bené are splitting up the money when Pelé and Pará appear.

BUSCA-PÉ

(voiceover)

The problem was putting up with the old-style Wild Men...

PELÉ

Well, well, looky here who's back!

CONT.:

DADINHO

What's with you, Pelé? You ain't gonna start up with us, are you, friend?

Pelé and Pará guffaw.

PELÉ

What's this friend shit? Am I godfather to some kid of yours? Gimme the dough, punk!

Dadinho gathers the money from his partners and hands it to Pelé.

PARÁ

That's the way, man! You wanna hang around the area, okay. Just remember who runs things here, you hear me?

DADINHO

Loud and clear!

Pelé and Pará turn their backs and are starting to leave, when they hear Dadinho's voice.

DADINHO (O.S.)

Hey, friend! I got something else here for you.

Pelé and Pará turn around and are surprised to see Dadinho pointing a gun at them. He hits Pará with a shot. Pelé tries to flee but is hit with a bullet in the back.

Dadinho goes to Pelé, who is writhing in pain. Laughing his characteristic laugh, Dadinho empties the gun into the wounded outlaw.

SUCCESSIVE DISSOLVES show Dadinho, in the same position, shooting and laughing, getting older, until he turns 18.

INSERT:

Text fills the screen: DADINHO TURNS 18 AND BECOMES ZÉ PEQUENO

EXT. ALMEIDINHA'S YARD – NIGHT

The spot is crowded with people. Almost all of them have the appearance of outlaws.

Dadinho is greeted by everyone, always with great deference, especially by Tuba, who shakes the outlaw's hand at length.

TUBA

Congratulations, Dadinho! Congratulations, man! Happy birthday and the best of everything to you... Congratulations again...

Tuba goes on shaking Zé Pequeno's hand and talking nonstop, in the background, during the following narration.

BUSCA-PÉ

(voiceover)

When he turned 18, Dadinho was already an outlaw respected by everyone in Cidade de Deus... But for him, the party hadn't even begun...

Dadinho frees himself of Tuba's handshake.

DADINHO

Shut up, man!

Dadinho takes Bené to a far corner.

DADINHO

Hey Bené! Let's get out of here, I got something set up for the two of us.

BENÉ

How come, man! You wanna leave your own party, Dadinho?

DADINHO

It's like this, brother: you noticed we do most of the robbing in the neighborhood? And that everybody's afraid of us?

BENÉ

Yeah, and ain't that why we're throwing this party, man?

DADINHO

Look at the Wild Men. See how they're putting away the booze? Take a look over there and tell me who's the coolest dresser of them all.

CONT.:

POINT OF VIEW OF BENÉ:

We see well dressed outlaws sporting chains and gold watches. Among them are Sandro Cenoura and Zé Pretinho.

DADINHO (O.S.)

See Cenoura?... See Zé Pretinho?... See all them guys in nice clothes and with money to burn?

We return to the pair.

DADINHO

All of them are traffickers, man! There's no future in holdups. If we wanna run Cidade de Deus, selling drugs is where it's at. We're gonna take over everybody's sites here, man.

Bené laughs at his friend. He thinks Dadinho is joking and says ironically:

BENÉ

Yeah, brother! When do we start?

DADINHO

Right now.

INT. AN UMBANDA WORSHIP SITE – NIGHT

An *umbanda* (voodoo) ceremony. Dadinho, accompanied by Bené, is consulting Exu, a malevolent spirit.

EXU

I'm the Devil, boy! If I want, I can take you outta this hole, yeah, and put you somewhere pretty, but if you fuck with me, watch out! I can protect you from bullets, yeah, get you outta the hands of the cops, yeah, put dough in your pocket and show you who's your enemy, yeah. All I want's some booze and a smoke, yeah... You don't hafta talk, just think what you want, yeah.

(CONT.)

Dadinho closes his eyes and concentrates. Exu appears to read the outlaw's thoughts.

CONT.:

Zé Pequeno smiles an “ambitious” smile.

EXU (cont.)

From now on you ain't gonna be called Dadinho... From now on, you're gonna go by the name I want you to use, yeah... You're gonna be Zé Pequeno.

END OF FLASHBACK

INT. DRUG SITE AT THE APARTMENTS – DAY

We repeat, from the beginning, the scene that led to the flashback.

Busca-Pé is there, counting his money to purchase marijuana.

Someone knocks violently at the door. Zé Pretinho is taken aback.

ZÉ PRETINHO

Who is it?

Instead of a reply, Zé Pretinho hears more knocks at the door, this time louder and more violent.

Zé Pretinho picks up a gun and gestures for one of the dealers to open the door.

Busca-Pé is frightened.

One of the dealers, a boy not yet 10, opens the door. Zé Pretinho exhales in relief and lowers his weapon. For now, we do not reveal the identity of the visitors. We hear only a penetrating voice:

ZÉ PEQUENO (O.S.)

What's happening, Zé Pretinho?

Busca-Pé looks to the spot from which the voice is coming and becomes even more frightened.

Zé Pretinho, however, calms down.

CONT.:

ZÉ PRETINHO

Jesus, man! How can you show up at my site like that?

The same voice is heard again, now menacing:

ZÉ PEQUENO (O.S.)

Who told you it's your site?

Zé Pretinho's expression changes to one of fear.

Zé Pequeno threatens Zé Pretinho.

ZÉ PEQUENO

Fuck that Dadinho shit! My name is Zé Pequeno now, understand?

TUBA

His name's Zé Pequeno, understand?

Zé Pequeno takes out his gun and points it at Zé Pretinho's head.

Bené intervenes.

BENÉ

You don't hafta waste the guy, Pequeno. He knows you're the one gives the orders here.

ZÉ PRETINHO

That's right, friend! Just like he says! You give the orders here! I'm leaving.

Zé Pequeno shoots Zé Pretinho in the foot.

ZÉ PEQUENO

You're gonna stay alive. But you're gonna stay alive right here. You're gonna work for us. Go back to Cenoura's site and you die, understand?

TUBA

Understand? You die! Understand?

Zé Pretinho, in agony from the pain, can do nothing more than nod his head.

EXT. VICINITY OF THE DRUG SITE AT THE APARTMENTS –  
DAY/NIGHT

A young white PLAYBOY approaches a street kid.

PLAYBOY

Where's the action?

The street kid points in a direction.

CAMERA CUTS TO:

Scene of clips showing the coming and going of drug users at the Apts site. They are people of all types and every social class.

They come in carrying money, gold objects, and weapons. And they go out with small packets of drugs.

BUSCA-PÉ

(voiceover)

The site at the Apts took off right away. It was easy to get to even for people from outside of Cidade de Deus. And the junkies who didn't have cash paid with guns, watches, gold chains... All of it stolen! And the more Zé Pequeno seemed to be achieving his dream...

EXT. A STREET IN THE COMPLEX – DAY

Busca-Pé is flying his combat kite against an unseen opponent.

Barbantinho is at his side.

BUSCA-PÉ

(voiceover)

... the more my dream was going down the drain...

Barbantinho watches what is happening in the air and makes suggestions.

BARBANTINHO

Don't go for it, he's got more than you!

BUSCA-PÉ

I'm gonna try to wrap him.

CONT.:

BARBANTINHO

No way! Get his tail or string.

BUSCA-PÉ

Can't, the glass on my string's too thick.

BARBANTINHO

You gotta drag it.

BUSCA-PÉ

I'm sending it higher.

BARBANTINHO

He's gonna undercut you. Speaking of that, how's Angélica? You gonna undercut Thiago?

Barbantinho's question causes Busca-Pé to lose his concentration. His kite string is severed by his opponent.

BUSCA-PÉ

Shee! Did you hafta mention Angélica? You know how bad I've got it for her.

Busca-Pé begins rolling up his string.

BARBANTINHO

Everybody knows. Including Thiago...

BUSCA-PÉ

That doesn't have anything to do with anything. I didn't go after her till she dumped Thiago.

BARBANTINHO

Come over here...

Barbantinho and Busca-Pé sit down on the sidewalk. Barbantinho takes a KNIFE AND WHITE POWDER from a small BOX. It seems they are about to snort. But we see quickly that Barbantinho is merely going to apply ground glass to his kite string.

CONT.:

BARBANTINHO (cont.)

I'm gonna make me a better mixture... So tell me, how did you—  
After she dumped Thiago, what went down?

Busca-Pé's expression is that of a man in love.

BUSCA-PÉ

A lot went down, brother...

DISSOLVE TO:

INT. STUDIO – SPECIAL EFFECTS

Scene in music-video style creates a dreamlike vision based on the imagery of Brazilian Popular Music of the sixties and seventies.

Busca-Pé is dancing romantically with Angélica.

Just as the couple is about to kiss, Busca-Pé's imagination is interrupted by a PISTOL SHOT.

CUT TO:

EXT. A STREET IN THE COMPLEX – DAY

Barbantinho and Busca-Pé are startled. They see Thiago reloading a rusty old DOUBLE-BARRELED PISTOL.

Busca-Pé grabs the knife and stands up.

BUSCA-PÉ

If you're looking for me, Thiago, you found me!

THIAGO

Yeah... And I thought you were an all right guy.

BUSCA-PÉ

You think I'm afraid of that piece of shit you got there?

Thiago, visibly upset, appears not to hear what Busca-Pé says.

CONT.:

THIAGO

A man's got to respect the other guy's girl...

BUSCA-PÉ

Look, man, I only told Angélica I loved her after she dumped you, you fool.

Thiago shoots at Busca-Pé but misses.

Busca-Pé comes toward Thiago with the knife in his hand.

BARBANTINHO

Cool it, guys! You're not outlaws! You can't go around settling things the way they do, goddammit!

The duelists don't hear Barbantinho.

Thiago runs away and reloads. He turns around to shoot again. And this time it is Busca-Pé who runs.

Thiago misses again. And the same sequence is repeated several times.

A small crowd gathers to watch the ridiculous duel. The spectacle amuses the residents and even draws some applause.

BUSCA-PÉ

(voiceover)

My duel with Thiago went on for a long time. Those who stayed around till the end called it a draw. Well, at least neither of us got hurt. If it'd been a fight between Wild Men, one of us would have been dead in no time. And that's why nobody in Cidade de Deus mistook prettyboys for outlaws. But that difference was about to come to an end...

INSERT:

Text fills the screen: BENÉ AND THE PRETTYBOYS

EXT. IN FRONT OF THE DRUG SITE AT THE APARTMENTS –  
DAY

Thiago hands money to Zé Pretinho, who is visibly in a bad mood, and receives a small envelope of cocaine.

BUSCA-PÉ  
(voiceover)

Thiago got more and more into coke. They said he even stole money and things from home to buy drugs at the Apts.

Bené is there. He looks at Thiago in a strange manner.

POINT OF VIEW OF BENÉ:

Bené's look "analyzes" Thiago's appearance: Adidas sneakers, designer shorts and T-shirt, curly hair.

Thiago is riding a TEN-SPEED BICYCLE when he notices Bené's odd gaze, becomes suspicious, and knocks over Zé Pretinho's BICYCLE, also ten-speed, which is nearby.

Zé Pretinho becomes irritated and pushes Thiago.

ZÉ PRETINHO  
What's with you, whitey? You trying to fuck with me?

Thiago drops his bicycle to pick up Zé Pretinho's, still aware that he is being observed by Bené.

THIAGO  
Sorry, friend!

ZÉ PRETINHO  
Friend my fucking ass! I don't remember baptizing no kid of yours. Get outta here. Right now.

Thiago gets on his bicycle and pedals away.

Bené quickly jumps on Zé Pretinho's bicycle.

BENÉ  
Hey, Pretinho! Lemme use your wheels for a while.

ZÉ PRETINHO  
They're all yours, Bené.

CONT.:

Bené pedals away after Thiago.

EXT. STREETS NEAR THE DRUG SITE – DAY

Thiago pedals calmly, unaware that he is being trailed by Bené. The atmosphere is one of tension. Bené pedals faster and faster, quickly overtaking Thiago.

Thiago, startled to see Bené beside him, loses his balance and almost falls.

They stop, side by side.

BENÉ

Hey buddy! How about a race, just you and me?

Thiago tries to hide his fear by talking in a firm voice.

THIAGO

You tell me how far...

BENÉ

To Últimas Triagens and back. You ready?

THIAGO

Whenever you are.

BENÉ

One... two... three... go!

Thiago takes the lead from the outset and quickly begins to open distance between himself and Bené.

He looks back and sees that he is winning easily. Instead of being encouraged, he starts to worry.

Thiago subtly begins to decrease the speed of his pedaling.

When Bené succeeds in overtaking him, Thiago heaves a sigh of relief.

Bené wins the race.

CONT.:

He stops the bicycle and waits for Thiago to arrive. The outlaw's expression is friendlier than before.

BENÉ

You were thinking it was gonna be easy?

THIAGO

Yeah, man. You're tough!

BENÉ

Say, where'd you buy them sneakers?

THIAGO

In Madureira.

BENÉ

What about the shirt?

THIAGO

In Copacabana.

BENÉ

The shorts?

THIAGO

Same place. It's all brand-name stuff.

BENÉ

If I give you the money, will you buy me some?

THIAGO

Sure. You want a T-shirt, shorts, and sneakers, right?

BENÉ takes from his shorts a CYLINDRICAL WAD and hands it to Thiago.

BENÉ

Get me a pair of brand-name pants too... Buy as much as you can with this money...

Thiago unwraps the wad and is puzzled at the amount of money he holds in his hands.

INT. LIVING ROOM AT BENÉ'S HOUSE – NIGHT

To the sound of Raul Seixas's "Metamorfose Ambulante," Bené tries on dozens of T-shirts, shorts, pants, and pairs of sneakers.

Thiago and MOSCA, Bené's wife, help the outlaw change clothes.

Between one outfit and the next, they snort generous lines of cocaine.

The scene ends with Mosca and Thiago curling Bené's hair, without revealing exactly what they are doing.

EXT. IN FRONT OF THE DRUG SITE AT THE APARTMENTS – DAY

Bené is standing before Zé Pequeno, Zé Pretinho, and Tuba showing off his new look. His hair is now curly.

BENÉ

Look, I'm a playboy!

The outlaws burst into laughter.

ZÉ PEQUENO

Hey guys! Gotta be careful around here now. After the prettyboys shake their ass at a dance, they lay eggs!

TUBA

Yeah... Shake their ass...

The outlaws laugh again and begin imitating the sound and movements of hens.

Bené takes out his gun and shoots into the air.

The outlaws run away, laughing, as Bené pursues them, still shooting into the air.

EXT. YARD AT BENÉ'S HOUSE – DAY

The scene shows Bené as the link between outlaws and prettyboys.

Everyone is mingling at a barbecue, eating meat and drinking beer, as well as smoking marijuana and snorting cocaine.

Bené is well liked by all.

Busca-Pé arrives, holding hands with Angélica. Barbantinho is with them.

CONT.:

Angélica is dazzled by the atmosphere.

Busca-Pé tries to dissimulate a degree of fear.

Barbantino is terrified.

BUSCA-PÉ

(voiceover)

Bené was the coolest outlaw in Cidade de Deus. It was because of him that the prettyboys started hanging out with the outlaws. Bené was always throwing barbecues with all the beer, whiskey, marijuana, and cocaine you wanted. He had enough for everybody. My only problem was the friendship between Bené and Thiago. Thiago was still pissed at me because of Angélica. And if Bené decided to fuck me, I was dead.

Thiago and Bené come up to Busca-Pé and Angélica. Barbantino moves away. An air of suspense: Busca-Pé acts as he expects to take a beating at the very least.

But Bené makes him and Thiago shake hands in a gesture of peacemaking. Thiago makes no pretense that he is doing so of his own will.

Bené and Angélica flirt.

BUSCA-PÉ

(voiceover)

Good thing Bené was a real cool guy... Even if he did do what he did that day...

Mosca, Bené's wife, approaches. She notices the exchange of looks between Bené and Angélica and drags her husband away.

The camera accompanies Bené, who has a pleasant smile on his face.

BUSCA-PÉ

(voiceover)

I didn't like outlaws, but I liked Bené... If all the outlaws were like him, it wouldn't be all that bad to live in Cidade de Deus.

CONT.:

CAMERA MOVES TO:

A GROUP OF ONLOOKERS in the middle of the party. At the center are Zé Pequeno and Cenoura, having a violent argument.

BUSCA-PÉ  
(voiceover)

The problem is that to get ahead as an outlaw, a guy had to be different from Bené... A guy had to be like Zé Pequeno.

Tuba, as always, is as close as he can get to Zé Pequeno. He tries to speak but doesn't succeed. So he settles for merely imitating Zé Pequeno's gestures.

We also see Zé Pretinho with his wife, a young PREGNANT black woman. Zé Pretinho's look reveals his preference for Cenoura.

ZÉ PEQUENO

You don't hafta let them punks at Block 13 go on stealing there, understand? Order them to steal somewhere else. They'll get the cops onto my site and yours too if they sell around there, you understand?

CENOURA

Brother, I take care of my life and don't wanna know about other people's. Giving orders ain't my thing, and I ain't about to play policeman, you understand? You wanna tell them something, go there yourself.

ZÉ PEQUENO

I'm talking to you 'cause I know you're in it with them guys back at the site.

Cenoura takes out a gun.

CENOURA

You're making that up so you can take over my site. Think I don't know what you're doing?

Zé Pequeno also draws a gun.

Bené interposes his body between the two rivals.

CONT.:

BENÉ

Jeez, man! We're cool here!

ZÉ PEQUENO

Shit, Bené! The guy's fucking our security in the area! The punks at 13 are getting out of control! You gonna let them have it cheap? You want the cops coming down on us? We've gotta show them punk kids who's boss!

BENÉ

Cool, man! Be cool! Cenoura, you're a brother, understand? All you gotta do's let those Caixa Baixa kids know you want them to take some time out, and for them not to get in a face-off with us. Understand?

CENOURA

No sweat, I'll have a talk with them, Bené.

Zé Pequeno moves away, casting a dirty look at Cenoura, who is not intimidated and stares back at his rival with the same aggressiveness.

BUSCA-PÉ

(voiceover)

But it wasn't just Zé Pequeno and Cenoura who were going at each other at the barbecue...

QUICK CAMERA MOVE TO:

Another spot at the party, where Angélica is arguing with Busca-Pé.

BUSCA-PÉ (cont.)

(voiceover)

Angélica also decided to have a fight with me. And she broke up with me. But that's another story... For what was about to happen in Cidade de Deus and in my life...

QUICK CAMERA MOVE TO:

Zé Pequeno: he again approaches Sandro Cenoura aggressively.

CONT.:

BUSCA-PÉ (cont.)

(voiceover)

... that fight was much more important...

ZÉ PEQUENO

You tell the Caixa Baixa this: in Zé Pequeno's favela nobody rapes and nobody robs, you got that?

INT. A BAKERY – DAY

A brick crashes through the glass of a display case.

The owner of the bakery, a PORTUGUESE, raises his hands to his head, speechless in astonishment.

The CAIXA BAIXA kids use the confusion to steal the roast chickens from a rotisserie.

BUSCA-PÉ

(voiceover)

Caixa Baixa was a gang of street kids who stole anything they could in Cidade de Deus. What they didn't know was that Cidade de Deus had a new boss now...

EXT. A STREET IN CIDADE DE DEUS – DAY

The scene shows how the outlaws are respected by the residents. We see them greeting Zé Pequeno and Bené with genuine admiration.

Zé Pequeno shakes a resident's hand. His fingers are completely covered in RINGS.

FILÉ COM FRITAS, a boy of 8, is part of the patrol.

Tuba, as always, is close behind Zé Pequeno.

BUSCA-PÉ

(voiceover)

The worst thing is that Cidade de Deus became a safer place to live in once Zé Pequeno took over. There was almost no crime anymore.

CONT.:

A BAKERY OWNER approaches the outlaws. We don't hear what he says but we realize he is complaining.

BUSCA-PÉ  
(voiceover)

And if someone had a complaint, he didn't need to call the cops.  
Just talk to Zé Pequeno.

The Bakery Owner says goodbye to the outlaws.

ZÉ PEQUENO

See, Bené? You went easy on Cenoura and now we got a problem with him.

TUBA

Shit! A problem with him...

BENÉ

I'll handle it. I'll have a talk with those Caixa Baixa punks.

ZÉ PEQUENO

No you won't! I'm gonna see those little sonsofbitches myself.  
You go Up There and tell Cenoura I'm sick of cutting him slack.  
Next time I'm taking over his area, understand?

TUBA

Better believe it. Next time we're taking over...

Zé Pequeno loses patience with Tuba.

ZÉ PEQUENO

Shut up, man!

EXT. A NARROW ALLEYWAY – DAY

Half a dozen Caixa Baixa kids are hiding in the alley, devouring the roast chickens stolen from the bakery. OTÁVIO, the gang's leader, makes a speech as he eats.

OTÁVIO

Drugs is the thing, understand?

CONT.:

LAMPIÃO

If you wanna be a trafficker you gotta start as a runner, you know?

OTÁVIO

That runner crap is out. It takes too long. You hafta work your way up—dealer, then security, to manager. To run a site, you gotta wait till the others die.

LAMPIÃO

Or end up in jail.

OTÁVIO

To hell with that! The thing to do's what Zé Pequeno does: kill them all!

LAMPIÃO

But you need guns for that!

OTÁVIO

Sure the shit do. A real outlaw don't go nowhere without being strapped.

STILL: CLOSEUP OF OTÁVIO. THE IMAGE OCCUPIES THE SCREEN AS IF IT WERE A SLIDE.

BUSCA-PÉ

(voiceover)

The shrewdest kid in the Caixa Baixa gang was Otávio.

DISSOLVE, SIMULATING SLIDES CHANGING IN A PROJECTOR, TO:

INT. CAR - DAY / REPLAY

Maintaining the same visual of projected slides, we see a STILL of Otávio as a baby in the back seat of a car stolen by Cabeleira.

BUSCA-PÉ

(voiceover)

Otávio took after his father...

TRANSITION OF PROJECTION OF SLIDES.

CONT.:

STILL of Cabeleira pushing the stolen car.

BUSCA-PÉ  
(voiceover)

He was the son of Cabeleira...

TRANSITION OF PROJECTION OF SLIDES.

STILL of Berenice at the wheel of the stolen car.

BUSCA-PÉ (cont.)  
(voiceover)

... and Berenice. What happened to her...

TRANSITION OF PROJECTION OF SLIDES.

Return to STILL of the baby Otávio in the back seat.

BUSCA-PÉ (cont.)  
(voiceover)

... and how Otávio grew up...

DISSOLVE, SIMULATING SLIDES CHANGING IN A PROJECTOR, TO:

EXT. ALLEYWAY – DAY

Return to the STILL of Otávio eating the chicken.

BUSCA-PÉ (cont.)  
(voiceover)

... and returned to Cidade de Deus is a story I never found out.  
And Zé Pequeno apparently didn't either. Because if he knew that  
was Cabeleira's son he would have treated the kid better.

The image returns to normal. We repeat Otávio's last speech.

OTÁVIO

To hell with that! The thing to do's what Zé Pequeno does: kill  
them all!

Otávio is hit sharply on the head.

CONT.:

At that moment, the young outlaws realize that they are surrounded by Zé Pequeno and his henchmen.

ZÉ PEQUENO

What you saying about me, punk?

Otávio, Lampião, and two others manage to flee, skillfully outmaneuvering Zé Pequeno's men.

Two others are frozen in panic.

Zé Pequeno hands his gun to the child Filé com Fritas.

ZÉ PEQUENO

Hey, Filé com Fritas... You never wasted anybody. Pick one of them and let him have it.

Tuba moves between Filé com Fritas and Zé Pequeno.

TUBA

Let me do him, Zé Pequeno! Let me do him!

ZÉ PEQUENO

Shut up, man!

The boy's hand trembles as he grips the weapon.

TUBA

The kid's chickenshit, man! Let me--

Zé Pequeno takes another gun from his shorts and points it at Tuba.

ZÉ PEQUENO

I told you to shut the fuck up.

Tuba lowers his head in humiliation.

Zé Pequeno points the gun in Filé com Fritas's direction.

ZÉ PEQUENO (cont.)

Well, man? You gonna waste him or not?

CONT.:

The outlaws form a kind of cheering section to egg on the boy, who after some hesitation FIRES repeatedly into one of the street kids.

The other kid makes signs as if about to flee. Zé Pequeno takes back his gun and shoots him in the foot.

ZÉ PEQUENO

Now limp back to that hole where you and your friends hide out and tell them nobody screws around in Zé Pequeno's favela, understand?

The boy limps slowly away. Zé Pequeno cocks his gun. It is obvious that he can kill the boy at will by shooting him in the back. The boy realizes the danger. He tries to move more quickly, despite the pain from his injured foot.

The boy is sweating. Zé Pequeno laughs his characteristic laugh.

Finally, the boy rounds the corner of the alleyway. He stops, leaning against the wall, and heaves a sigh of relief.

We hear Zé Pequeno's LAUGHTER, which startles the boy.

He peeks around the corner of the wall to see if he is being followed.

He takes a SHOT in the middle of the forehead.

INSERT:

Text fills the screen: THE LIFE OF A WORKER

INT. THE MAKRO SUPERMARKET – DAY

We see Busca-Pé walking the aisles of the supermarket, bored.

To amuse himself, he begins playing secret agent: he pretends to be carrying a gun, moves as if trying to conceal himself, and a series of other stereotyped movements typical of action films.

CONT.:

BUSCA-PÉ  
(voiceover)

After Angélica dumped me, I decided to get a job. I was hired as package checker at a Makro, a long way from Cidade de Deus. I'd been there for some time and was fed up with it. All I wanted was to get fired so I could collect my severance pay and buy a real camera. But that wasn't exactly how things happened...

Busca-Pé stops abruptly when he sees something that surprises him: Otávio and Lampião (from the Caixa Baixa gang) are stuffing merchandise into their shorts.

BUSCA-PÉ  
(voiceover)

Out of fear of Zé Pequeno, the Caixa Baixa kids started pulling robberies outside of the favela. And the little sonsofbitches showed up one day to rip off the store where I worked. My obligation was to call Security. But if I did that and Otávio saw me, I was dead...

Busca-Pé sees the store's SECURITY GUARDS apprehending the kids, who are administered a beating on the spot.

One of the Security Guards gives Busca-Pé a dirty look.

INT. THE MANAGER'S OFFICE – DAY

We see the MANAGER shouting at Busca-Pé, who hangs his head, listening to the tongue-lashing.

BUSCA-PÉ  
(voiceover)

The manager didn't understand the situation. The sonofabitch thought I was in cahoots with the Caixa Baixa kids. He fired me for cause, without a goddamn penny's severance pay. So much for the camera... I didn't even have enough money for film. I was taking it seriously. And while I was getting fucked over and working my ass off...

INT. ZÉ PEQUENO'S HOUSE – DAY

A very fast scene, whose purpose is merely to show the overflowing chests and Bené and Zé Pequeno's happiness at how well the business is doing.

CONT.:

There are more and gaudier rings on Zé Pequeno's fingers.

BUSCA-PÉ (cont.)  
(voiceover)

... Bené and Zé Pequeno were getting richer all the time. They were the ones who could buy anything they wanted. And besides that, everybody respected them, understand what I'm saying?

INSERT:

Text fills the screen: FALLING INTO A LIFE OF CRIME

INT. A BUS – NIGHT

Busca-Pé and Barbantinho get on the bus and sit in the rear seat.

The fare collector is MANÉ GALINHA—dark-skinned, straight black hair, and blue eyes: a very unusual individual.

Busca-Pé notices that the DOUBLE-BARRELED PISTOL, the same one used earlier by Thiago, can be seen sticking out of Barbantinho's waistband. They speak in WHISPERS.

BUSCA-PÉ

Hide the piece, man!

Barbantinho hides the gun under his T-shirt.

BARBANTINHO

What piece! This thing's older than my great-grandfather, and he was dead before I was born. It wouldn't kill a crippled bird.

BUSCA-PÉ

Fuck it! It's just to scare them.

The bus makes a stop. A FAT WOMAN boards with an openly aggressive attitude.

She has trouble getting through the turnstile.

FAT WOMAN

Kinda late today, eh?

CONT.:

GALINHA

It's the company's fault, lady. They don't send out the number of cars the route needs. That's why the delay.

The Fat Woman gives Galinha a dirty look. He looks at Busca-Pé and Barbantinho with the smile of someone seeking confirmation. The two smile back, nervously, then resume their whispering.

BARBANTINHO

I've seen that guy before! I think he lives in the favela! He must have recognized us.

BUSCA-PÉ

Cool it, man! Who gives a shit if he's from there? You think he's gonna care if we take his boss's money?

BARBANTINHO

I dunno...

BUSCA-PÉ

Let's go! Now.

The two get up and approach the turnstile. But before Barbantinho can take out the gun, Galinha addresses them with a disconcerting offer:

GALINHA

One you can jump the turnstile and only the other one pay.

The two youths are surprised. Busca-Pé jumps over the turnstile. Barbantinho goes through normally and pays.

GALINHA

Thank God it's the last trip.

BARBANTINHO

How many you make?

GALINHA

Four.

BARBANTINHO

Lot of time, huh?

CONT.:

GALINHA

Yeah, I've about had it with this job.

BARBANTINHO

You live in Cidade de Deus, don't you?

GALINHA

Uh-huh. I live Up There. You guys are from there too.

BARBANTINHO

Yeah.

GALINHA

Look, you gotta study and get out of there, you hear? There's lots of outlaws there.

BARBANTINHO

Busca-Pé's in school. I'm getting ready to be a lifeguard. Like my father.

GALINHA

Good for you.

BUSCA-PÉ

You go to school?

GALINHA

I did high school. I got nothing but good grades. But it's hard to find work any better than this.

BARBANTINHO

Don't I know. Busca-Pé wants to be a photographer. And he doesn't even have a camera.

GALINHA

But you gotta have faith, man! Look... I make a little extra teaching karate in the military police training program. If I can open my own academy one of these days, I'm getting out of the favela.

BARBANTINHO

So you're good in a fight...

CONT.:

GALINHA

I'm a man of peace, brother. But if I have to...

The bus stops. Busca-Pé pulls Barbantinho by the arm.

BUSCA-PÉ

Here's where we get off, Barbantinho!

GALINHA

The Lord be with you!

EXT. IN FRONT OF A BAKERY – NIGHT

Barbantinho and Busca-Pé get off the bus. Each one looks at the other as if apologizing.

BARBANTINHO

It wasn't gonna work, was it?

BUSCA-PÉ

No... He was one helluva nice guy!

BARBANTINHO

So, we're going home?

Busca-Pé sees that they are in front of a bakery.

BUSCA-PÉ

No fucking way! We're gonna hold up this bakery. Not many people around, it'll be easy.

They walk toward the bakery.

CUT TO:

INT. THE BAKERY – A SHORT TIME LATER

PASSING OF TIME: we understand that Busca-Pé and Barbantinho have been in the bakery for some time. They are having an animated conversation with the CASHIER, a young, attractive, pleasant woman.

CONT.:

BUSCA-PÉ  
(voiceover)

The thing at the bakery didn't come off either. The chick at the cash register was one helluva nice girl.

The Cashier writes something on a piece of paper.

BUSCA-PÉ (cont.)  
(voiceover)

So nice that I fell in love with her. And this time it could've been for real. Too bad I never saw her again.

EXT. A THOROUGHFARE – NIGHT

Busca-Pé and Barbantinho are walking down a dark, deserted highway, trying to thumb a ride from the few cars that come by.

BUSCA-PÉ  
Hang in there, man! It's always hardest at first.

BARBANTINHO  
Got that right!

A VOLKSWAGEN stops a short distance ahead.

Busca-Pé and Barbantinho run to the car. When they get there, the passenger door opens.

The DRIVER, a young university student, is anxious.

DRIVER  
Shit, man! I've lost as hell. How do I get to the Barra?

Busca-Pé and Barbantinho exchange complicitous glances. Both have a slight expression of malice on their faces.

BUSCA-PÉ  
That's where we're heading!

STUDENT  
Hop in!

CONT.:

Barbantino adjusts the gun in his shorts.

BUSCA-PÉ  
(voiceover)

At that moment I thought: This guy's gonna get it. Nobody from out of town is cool.

EXT. TESTIMONY – MINIBIOGRAPHY

Zé Pretinho's wife, who is black, holds a white baby in her lap and speaks to the camera.

ZÉ PRETINHO'S WIFE

There's things are God's will. And you don't argue with God's will, you know? I'm black. My husband's black. But it was God's will for us to have a white child, and the boy was born white.

EXT. A DARK THOROUGHFARE – NIGHT – SAME TIME

Several police wagons park almost simultaneously along a dark thoroughfare at the edge of the woods. We hear the sound of SUDDEN BRAKING and SIRENS.

EXT. WOODS – A SHORT TIME LATER

Police and forensic specialists are examining something we can't see. We understand there is a body there. One of the forensic specialists photographs the crime scene.

Detective Touro—older now—arrives and makes his way through the policemen. He looks at the corpse, which we still don't see, with an amazed expression.

TOURO

Goddamn son of a bitch! The animal that did this can only be from one place: we're going to Cidade de Deus.

EXT. DARK THOROUGHFARE – SAME TIME

The same VW that stopped earlier to pick up Busca-Pé and Barbantino makes its way along the highway by the woods, slowing down as it passes the spot where the police vehicles are parked.

CONT.:

We have the impression that we are dealing with a crime committed by Busca-Pé and Barbantinho.

INT. THE VW – SAME TIME

Inside the VW we see the Student and Busca-Pé in the front and Barbantinho in the back seat.

The Student turns up the volume on the tape player. The song is Luiz Melodia's "Magrelinha."

BUSCA-PÉ  
The great Melodia!

STUDENT  
You like him?

BUSCA-PÉ  
Fucking A!

STUDENT  
Yeah?! Then you must like Caetano, Gil, Gonzaguinha, Vinicius...

BUSCA-PÉ  
I'm crazy about MPB.

STUDENT  
Then you're probably up for blowing some weed, huh?

Barbantinho becomes excited and enters the conversation.

BARBANTINHO  
Can't say that I'm not...

The Student takes a matchbox from his shirt pocket and hands it to Busca-Pé.

STUDENT  
I could tell by one look at you... One pothead knows another, man!

Busca-Pé opens the matchbox and takes out a small joint. Barbantinho pats the Student's shoulder to show his gratitude.

CONT.:

BARBANTINHO

You're one helluva nice guy, you know?

TABLE TOP – CRIME PAGES OF A NEWSPAPER

A quick, purely visual scene inspired by the crime pages of sensationalist newspapers.

Headlines and photos are combined in different ways to reveal, in the newspapers' stylized language, that the victims of the crimes in the woods are Zé Pretinho's wife—the pregnant woman who appeared earlier at Bené's barbecue and more recently in the minibiography—and a white-skinned newborn BABY that she holds in her arms.

INT. DRUG SITE AT THE APARTMENTS – NIGHT

Zé Pretinho is being severely beaten by Zé Pequeno.

Bené is in a corner, watching silently.

Tuba, at hand as always, discreetly imitates Zé Pequeno's actions.

ZÉ PEQUENO

You had to do her somewhere away from the favela, you motherfucker! Now we got the police on our asses every day. You fucking pathetic loser!

TUBA

Yeah... fucking pathetic loser!

Zé Pequeno takes out his gun and thrusts the barrel against the head of Zé Pretinho, who begs for his life.

ZÉ PRETINHO

For Christ's sake, Pequeno! I was defending my honor, man! It was her family that ratted me out! This don't have nothing to do with you.

Zé Pequeno laughs his characteristic laugh as he cocks the gun.

Bené intervenes, removing the weapon from Zé Pequeno's hand.

CONT.:

BENÉ

Don't shoot, man! You already punished the guy!

ZÉ PEQUENO

Don't give me that, Bené! You know the law, man! Anybody who kills in Zé Pequeno's favela has to die, to set an example.

TUBA

Gotta set an example!

BENÉ

But the guy done what somebody like him would do. Understand?

Bené jerks Zé Pretinho to his feet and expels him from the drug site with a kick in the rear.

BENÉ (cont.)

Get the hell outta here, right now, you understand, Pretinho? You didn't show respect, man! Now you gotta move to some other favela, understand?

Zé Pequeno is furious at his friend.

Bené lays out two generous lines of cocaine.

ZÉ PEQUENO

You shoulda wasted the guy, man! If you raise snakes you're gonna get bit! Don't you see the sonofabitch is a traitor?

BENÉ

No way, man! He's stupid!

TUBA

He's a traitor!

ZÉ PEQUENO

Shut up, man!

Bené snorts a line. He gets up. He hands the rolled-up bill to Zé Pequeno to snort with, then heads toward the door.

CONT.:

BENÉ

Look man, I'm outta here... My girlfriend's waiting for me to put it to her, you know?

Zé Pequeno takes Bené by the arm.

ZÉ PEQUENO

Yeah brother! Go give her a good one! But we're gonna have to lay low till the cops get off our asses. Once this business with Pretinho blows over, we'll gonna take Cenoura's site and do everybody Up There... Understand?

Bené merely nods his agreement. But his look can't disguise his true feelings; we realize that Bené's plans are not the same as Zé Pequeno's.

INSERT:

Text fills the screen: BENÉ'S FAREWELL

EXT. THE SAMBA SCHOOL REHEARSAL AREA AT THE COMPLEX – EVENING

Bené's going-away party merges with the samba school rehearsal, which takes place in a kind of courtyard, in a festive atmosphere something like the barbecue we saw earlier at Bené's house. Here also he is the link between the outlaws and the prettyboys.

The action is seen through Busca-Pé's eyes.

Bené and Angélica exchange intense embraces and kisses. They are totally in love.

BUSCA-PÉ

(voiceover)

Bené was too good a guy to go on in that outlaw life... He decided to chuck it all, including his wife, and go away with Angélica. They were going to buy a place in the country and live happily ever after. I had already forgotten Angélica and was pulling for her relationship with Bené to work out. Funny thing was that Thiago didn't seem to care at all about it. But the sonofabitch still was mad at me... But I wasn't afraid of him.

CONT.:

Zé Pequeno passes by Busca-Pé, bumping into him. Zé Pequeno appears to be the only one there in a bad mood. And he watches Bené with a suspicious air.

Tuba is close behind Zé Pequeno, as if he were a puppy.

BUSCA-PÉ (cont.)  
(voiceover)

The only one I was really scared of was Zé Pequeno. The ugly little man wasn't happy at the idea of Bené giving up the outlaw life. I thought he was going have a fit or something...

Bené notices Zé Pequeno's look. He leaves Angélica's side and goes to speak to Zé Pequeno.

ZÉ PEQUENO

Look man, there's something I gotta tell you.

BENÉ

What is it?

ZÉ PEQUENO

You can't just run off with that girl, man! What about your wife?

BENÉ

Fuck her! I just wanna live in peace in the country, you hear?  
We're gonna smoke good grass and listen to Raul Seixas records all day long...

Zé Pequeno laughs his characteristic laugh.

OUTSIDE THE REHEARSAL AREA

Zé Pretinho is watching the scene. He stealthily approaches the rehearsal area. He is limping badly, and his face is bruised.

IN THE REHEARSAL AREA

We return to the conversation between Zé Pequeno and Bené.

CONT.:

ZÉ PEQUENO

You're looking to divvy up what we made together so you can turn playboy, man? You forgetting the plans we made? Next week we're gonna attack Up There. We gonna take over Cenoura's site. And you can keep it for yourself, you hear, brother?

BENÉ

What's with you, Pequeno? We've known Cenoura for years. Leave the guy in peace!

ZÉ PEQUENO

No fucking way! The guy's our enemy. And besides that, he's white. We gotta do him!

BENÉ

Do whatever you want to. You're my brother, man! I'm not gonna get in a hassle with you.

Bené moves away.

OUTSIDE

Zé Pretinho finds a strategic position, takes out a gun and points it at Zé Pequeno. His hand is trembling. A look of hatred is on his face.

Zé Pretinho is ready to fire. But Zé Pequeno leaves to catch up with Bené, moving out of range.

ZÉ PRETINHO

Sonofabitch!

Zé Pretinho looks for another position.

INSIDE THE REHEARSAL AREA

Bené returns to Angélica's side. Thiago comes over to them, a PRETTYBOY at his side, who is showing him a professional-looking CAMERA. During the conversation, we see that Zé Pequeno is coming toward them with an irritated expression on his face.

CONT.:

THIAGO

Hey Bené! My buddy here's looking to swap this camera for some righteous cocaine.

BENÉ

Who'd you rob it from, man?

PRETTYBOY

My old man!

BENÉ

Go find somebody else, man. I'm outta the business!

ANGÉLICA

Busca-Pé would really go for that camera!

Thiago becomes jealous.

THIAGO

Busca-Pé's an asshole.

Bené takes from his pocket a reasonably large packet of cocaine, hands it to the Prettyboy and takes the camera from him. He looks to both sides and spots Busca-Pé.

BENÉ

Hey Busca-Pé! C'mere!

Busca-Pé approaches. Bené hands him the camera.

BENÉ (cont.)

You wanna be a photographer, right? Take it: a present from me.

Busca-Pé displays a smile that mingles disbelief with joy.

Zé Pequeno suddenly yanks the camera out of Busca-Pé's hands and pushes him to the ground. He gives Zé Pequeno a dirty look. But Zé Pequeno's expression is worse, and Busca-Pé lowers his eyes in humiliation.

Zé Pequeno goes up to Bené with a confrontational posture. Even though short, he imposes respect.

CONT.:

Bené takes the camera from him.

BENÉ

Gimme that, man!

Bené and Zé Pequeno struggle for control of the camera: one pulls it from the other's hand.

OUTSIDE

Zé Pretinho has Zé Pequeno in his sights again. He cocks his gun.

From the POINT OF VIEW of Zé Pretinho, we see Bené arguing with Zé Pequeno. Bené takes the camera from Zé Pequeno's hands and returns it to Busca-Pé, who by now is getting up.

Zé Pretinho fires.

In the confusion, Bené is hit and falls dead in Zé Pequeno's arms.

The tumult in the rehearsal area is universal.

Zé Pretinho flees in panic.

INSIDE THE REHEARSAL AREA

Angélica is sobbing over Bené's body.

Zé Pequeno shoots into the air. Tuba does the same.

Busca-Pé takes the camera from Bené's lifeless hand. He looks at the scene, terrified. Commotion is everywhere.

BUSCA-PÉ

(voiceover)

Even now I think about what might have happened if it wasn't for that camera... Would Zé Pretinho have missed? Would he have managed to kill Zé Pequeno? And would Bené still be alive, raising chickens in the country, smoking marijuana, and listening to Raul Seixas all day?

CENOURA'S DRUG SITE – A SHORT TIME LATER

Zé Pretinho—completely beside himself—is talking to Cenoura, who listens as he cleans his gun.

ZÉ PRETINHO

Man, I really fucked up! But you're gonna get fucked too. Zé Pequeno's itching to take over your site. We gotta go after him first, you understand?

CENOURA

Look, Pretinho. You're my buddy. But the guy you killed was a friend too, understand?

Cenoura loads the gun.

ZÉ PRETINHO

Shit, Cenoura! You think I meant to waste the guy? I had Pequeno in my sights! Just as I pulled the trigger, Bené stepped in the way!

Cenoura stands up, moves behind Zé Pretinho, pointing the weapon at the back of his neck.

CENOURA

You killed the coolest guy in Cidade de Deus.

Cenoura fires. Zé Pretinho falls to the floor, dead.

EXT. CEMETERY – DAY

Bené's funeral attracts an enormous number of people.

Everyone is very serious and saddened.

Angélica and Mosca weep in each other's arms.

Busca-Pé photographs everything with his new camera. He treats the camera with especial tenderness: cradling it carefully, protecting the lens with his hands, etc. Barbantinho is at his side.

Suddenly, Thiago begins singing, quietly.

THIAGO

Viva... Viva... Viva the alternative society!

CONT.:

Busca-Pé looks at Thiago, who stares into his eyes and continues singing.

THIAGO (cont.)

Viva... Viva... Viva the alternative society!

Busca-Pé begins singing along with Thiago.

BUSCA-PÉ

Viva... Viva... Viva the  
alternative society!

THIAGO

Viva... Viva... Viva the  
alternative society!

Barbantino also begins to sing. Soon, all the outlaws are singing along. Among them is Sandro Cenoura.

The funeral turns into a big party.

Prettyboys and outlaws are singing “Alternative Society” together.

Until Zé Pequeno arrives with an entourage of unfriendly looking outlaws.

Tuba is with Zé Pequeno, following him closely and imitating his gestures. Tuba makes it clear that he hopes to take Bené’s place.

Zé Pequeno doesn’t sing. He merely looks gravely at the festive crowd around Bené’s tomb.

Tuba starts to sing, but Zé Pequeno gives him a dirty look. Tuba instantly stops singing, realizing he has made a mistake.

Zé Pequeno looks at Cenoura with hatred. Cenoura is not intimidated.

Suddenly, Zé Pequeno takes out his revolver. Tuba imitates his action.

Zé Pequeno shoots into the air. Tuba does the same. Immediately, all the outlaws with him also shoot into the air.

The crowd disperses, running and yelling.

Zé Pequeno laughs his sinister laugh.

In a series of short shots we see Bené’s coffin being placed in the ground and then being covered with earth.

EXT. STREETS IN THE COMPLEX – DAY / WAR MAP

Accompanied by an entourage of outlaws, Zé Pequeno is walking down the streets of Cidade de Deus, on his way to Cenoura's site.

This time, he is not greeted by the residents, who go into their houses and close their doors and windows, demonstrating their fear of Zé Pequeno.

EFFECT: In a semidissolve, a MAP OF THE FAVELA appears, with lines indicating Zé Pequeno's route to the drug site Up There.

Military music.

BUSCA-PÉ (cont.)  
(voiceover)

After Bené died, there was nobody to hold Zé Pequeno back. He had it in his head to kill Cenoura and anybody else to become the absolute ruler in Cidade de Deus... And who would dare say anything? Cidade de Deus seemed doomed to become Zé Pequeno's favela.

INT. DRUG SITE UP THERE – SAME TIME

Sandro Cenoura is cleaning his machine gun. Some of his dealers are doing the same thing with their pistols.

BUSCA-PÉ  
(voiceover)

Sandro Cenoura's gang wasn't the equal of Zé Pequeno's army. An attack there would be a bloodbath. It would take a miracle to save Cenoura...

EXT. STREETS IN THE COMPLEX – SAME TIME / WAR MAP

Zé Pequeno and his men head toward the site Up There.

The war map of the favela returns in a semidissolve.

The word "MIRACLE" appears BLINKING upon the map. The word moves within the space, like a luminous signal on a radar scope.

BUSCA-PÉ  
(voiceover)

But what better place for a miracle to happen than in a favela named City of God?

CONT.:

The map disappears gradually and where the word “miracle” was blinking there appears a BLONDE who’s a real knockout.

BUSCA-PÉ  
(voiceover)

In this case, the miracle was a true natural wonder...

The Blonde walks past Zé Pequeno and his gang. The outlaws stop to appreciate the sight. Zé Pequeno tries to come on to her.

ZÉ PEQUENO  
Hey there, pretty thing!

BLONDE  
Go take a look in the mirror!

The outlaws laugh. Zé Pequeno is furious. The Blonde walks quickly on. Zé Pequeno sees her turn a corner. And he laughs his characteristic laugh.

INSERT:

Text fills the screen: MANÉ GALINHA’S FIANCÉE

INT. A DANCE HALL – NIGHT

Mané Galinha is dancing a slow, romantic samba with the Blonde at a public dance hall. From their movements and the way they touch and look at each other, it is obvious that they are truly in love.

We recognize Galinha: he is the fare collector from the bus that Busca-Pé and Barbantinho tried to hold up.

BUSCA-PÉ  
(voiceover)

Mané Galinha was a fare collector on a bus, a karate instructor, and one helluva nice guy! And all the girls were crazy about him. The guy really went at it. But with that blonde it was for real... And Galinha knew how to make the girls sigh...

Galinha whispers in the Blonde’s ear.

CONT.:

GALINHA

You know why I've always treated you with respect?

The Blonde laughs coquettishly.

BLONDE

Why?

GALINHA

Because with you it's the real thing, you know?

The Blonde can hardly contain her emotion.

BLONDE

What are you saying to me, Manuel?

GALINHA

That I want to be with you forever. I want to marry you!

The Blonde sighs.

BUSCA-PÉ

(voiceover)

Didn't I say he made the girls sigh?

The two kiss passionately.

BUSCA-PÉ (cont.)

(voiceover)

A guy like Mané Galinha could do okay in life. But he was the oldest brother... He had to work to help his family. And besides that, he lived in Zé Pequeno's favela. It was the handsome good man against the ugly bad man.

EXT. A VACANT LOT – NIGHT

Zé Pequeno pulls up his shorts. We understand that a rape has just taken place.

Several outlaws are holding Mané Galinha to the ground. One of them has a gun pressed against Galinha's head.

Zé Pequeno fires a shot that grazes Galinha's leg.

CONT.:

No one says anything. The outlaws merely laugh. Then they leave.

Mané Galinha drags himself to the Blonde, who is injured, naked, and ashamed.

Galinha tries to embrace her but cannot bring himself to touch her. He only weeps.

#### TESTIMONY – MINIBIOGRAPHY

Mané Galinha's GRANDFATHER speaks to the camera. He is a likable old man with the face of a nice person.

#### GALINHA'S GRANDFATHER

Know what gets to me more than anything at my house? All this talk about God... Everybody there's a born-again... And you know what else gets to me? Them telling me I'm nice. I'm not nice, much less a believer. I'm a Marxist-Leninist. I believe in the power of the people, in party cells, in the organization of the proletariat. And I'll go further than that: I believe in armed struggle. But nobody pays me any mind at home. They're all born-again.

#### INT. KITCHEN AT GALINHA'S HOUSE – NIGHT

Galinha is crying as he talks to one of his brothers: GELSON, a bit younger than Galinha.

#### GALINHA

Damn it to hell! She was a virgin, you know? A virgin! That outlaw son of a bitch. I swear if I had the money I'd move out of here right this minute. I'd get the hell out of this shithole!

#### GELSON

That's what you gotta do. But first you have to calm down. You and your fiancée have to get the money together to get married and leave here for good.

#### GALINHA

I don't have the heart to even look at her. I was there, Gelson! I was there and didn't do a fucking thing. Why didn't that son of a bitch of an outlaw kill me?

EXT. STREETS OF THE COMPLEX – SAME TIME

Zé Pequeno is leading his army of outlaws toward Cenoura's drug site.

Suddenly, Zé Pequeno stops.

ZÉ PEQUENO

Why didn't I kill the sonofabitch? We're going there right now and waste the bastard.

Zé Pequeno turns in his tracks and rushes away, followed by his army.

Music begins to create an atmosphere of tension.

INT. KITCHEN AT GALINHA'S HOUSE – SAME TIME

CLOSEUP of Galinha crying.

Music increases the tension.

EXT. IN FRONT OF GALINHA'S HOUSE – NIGHT

Outside the house, Zé Pequeno and several outlaws armed with machine guns fire into the air.

ZÉ PEQUENO

Okay, you bastard! Think you're tough? C'mon out and face me!

More machine gun shots. Zé Pequeno laughs his characteristic laugh.

Camera moves quickly, in a whiplash, to:

NEARBY

Sandro Cenoura is watching the scene from a concealed location.

INT. GALINHA'S KITCHEN – SAME TIME

Galinha wants to go out and confront Zé Pequeno. Gelson tries to hold him back. Both speak in shouts.

GALINHA

Shit! What's that son of a bitch want with me?

GELSON

Take it easy, take it easy!

CONT.:

GALINHA

Take it easy my ass! If I don't go out there and talk to him he'll kill everybody here!

Galinha's MOTHER and 4 of Galinha's BROTHERS come into the kitchen, frightened by the gunshots and the shouting.

GELSON

Help me keep him from going out there!

They all leap upon Galinha. They knock him down and hold him against the floor.

Gelson moves away. He discreetly opens a drawer and takes out a knife, which he hides in the waistband of his shorts. Gelson leaves the kitchen.

EXT. IN FRONT OF GALINHA'S HOUSE -- SAME TIME

Zé Pequeno and his gang continue shooting into the air.

ZÉ PEQUENO

C'mon outta there, you bastard! Either you come out or I'm coming in and kill everybody in there.

The door of the house opens. Gelson appears, his hands in the air.

GELSON

Okay... Easy... I'm coming out.

Zé Pequeno is puzzled.

ZÉ PEQUENO

You ain't Galinha, man! My hassle's with Galinha! Where is the sonofabitch? I'm Zé Pequeno! I screwed his whore. Where's that Galinha motherfucker?

Gelson approaches Zé Pequeno. The outlaws don't know how to react to the young man's courage.

GELSON

Look... My brother's not here, okay? And you don't have nothing to worry about. My brother's a man of peace. He doesn't want to kill anybody!

CONT.:

Zé Pequeno grabs Gelson by the shirt.

ZÉ PEQUENO

Listen good, motherfucker! You don't know who I am? That bastard of a brother of yours thinks he's too pretty to talk to me? Huh? Get the lover boy out here! Call the sonofabitch!

Zé Pequeno grimaces in PAIN. He lets Gelson go. He falls to the ground: his arm is bleeding. The outlaws are bewildered.

The knife in Gelson's hand is stained with blood.

Zé Pequeno points the machine gun and gives the command.

ZÉ PEQUENO

Shoot the sonofabitch!

INT. LIVING ROOM IN GALINHA'S HOUSE – SAME TIME

Galinha's mother is on her knees, praying. Beside her is the Grandfather, who appeared earlier in the minibiography. The outlaws' machine gun bullets shatter windows, penetrate the walls, and buzz past her. She is not hit.

INT. GALINHA'S KITCHEN – SAME TIME

The brothers continue to hold Galinha on the floor.

The shots stop. Galinha runs toward the living room.

IN THE LIVING ROOM

Galinha sees his Grandfather dead. He begins to cry and rushes out into the street.

EXT. IN FRONT OF GALINHA'S HOUSE – A SHORT TIME LATER

A small crowd has gathered around Gelson's corpse.

His Mother lights candles around her son's body. Born-again neighbors improvise a worship service.

Galinha, kneeling at his brother's feet, HOWLS in despair.

CONT.:

He looks about him. Sandro Cenoura is nearby. His T-shirt is slightly askew, allowing a glimpse of his PISTOL.

Galinha rises, grabs the pistol from Cenoura's waistband, and leaves in pursuit of Zé Pequeno.

Galinha's Mother tries to run after her son to stop him, but quickly gives up.

GALINHA'S MOTHER

Manuel, my son! Manuel...

Galinha moves away, ignoring his mother's pleas.

AN ALLEY IN BLOCK 7 – NIGHT

Zé Pequeno is sitting on the ground. Tuba, a younger outlaw, is trying to clean the wound in Zé Pequeno's arm with hydrogen peroxide.

Zé Pequeno is in pain.

ZÉ PEQUENO

Watch it, you faggot! Put the fucking stuff on right!

TUBA

There ain't no other way, Pequeno.

ZÉ PEQUENO

Goddamn! How'd I let a piece of shit like him stick me in the arm?

SHOTS startle the bandits. Several of them flee.

Zé Pequeno sees Galinha approaching with long strides, resolutely pointing and firing the pistol.

Tuba, close to Zé Pequeno's side, takes a bullet in the arm.

Zé Pequeno gets up. He fires wildly, then flees. Tuba is right behind him.

Another outlaw, firing in Galinha's direction, dies with a bullet between the eyes.

EXT. A NEARBY ALLEY – SAME TIME

Zé Pequeno is exhausted from running. He stops for a moment to catch his breath. Right away, Tuba catches up with him.

Tuba looks at Zé Pequeno and realizes that both are wounded in more or less the same place in the same arm.

Tuba starts laughing hysterically.

TUBA

You see, Pequeno? You and me got fucked the same way. You by his brother, me by the other one.

Zé Pequeno hits Tuba's injury with his gun butt.

ZÉ PEQUENO

Just shut up, man!

Tuba groans. But then he begins laughing hysterically again.

TUBA

Ever think what if you and me was brothers like those guys? It'd be even funnier.

Zé Pequeno kills Tuba with a bullet in the forehead.

ZÉ PEQUENO

I told you once to shut up, man!

EXT. A STREET IN THE COMPLEX – A SHORT TIME LATER

Back at the spot where Galinha killed the outlaws.

Galinha walks toward the corpse. He puts 3 more bullets in the dead man's chest. He places one foot on the corpse's head and the other on its stomach and shouts:

GALINHA

This one's the first! Anybody who follows that bastard will end up the same way.

Little by little, residents begin coming into the street. Others appear from nearby streets. A small crowd encircles Galinha.

Absolute silence.

CONT.:

An OLD LADY slowly approaches Galinha and kisses him on the cheek.

OLD LADY

God bless you, my son.

We see Sandro Cenoura. He essays a slight smile.

Various residents are gathered around Galinha. Many of them want to shake the hand of the “hero” who went head to head with Zé Pequeno’s gang.

BUSCA-PÉ

(voiceover)

It seemed that suddenly Cidade de Deus had a hero...

A short distance away from the crowd are Busca-Pé and Barbantinho.

BARBANTINHO

You think he’s a hero? Shit, Busca-Pé, killing’s what outlaws and the cops do. Superman’s a hero! He never kills anybody.

BUSCA-PÉ

Galinha’s the Superman of Cidade de Deus, you know? He’s the one who can make them wake up! They stuck us out here at the end of the earth in these doghouses... A lousy sewage system, no hospital, no nothing!

Barbantinho looks at him as if he were crazy.

Busca-Pé goes on speaking in the B.G. while we hear his words in voiceover.

BUSCA-PÉ

(voiceover)

I thought Galinha was going to revolutionize Cidade de Deus. But God had other plans for his life...

INT. ZÉ PEQUENO’S HOUSE – SAME TIME

Zé Pequeno is nervous. He paces the floor. The outlaws with him are silent. No one dares to say anything.

Zé Pequeno breaks the silence.

CONT.:

ZÉ PEQUENO

You... Filé com Fritas. C'mere!

FILE COM FRITAS, a 9-year-old boy, gets up.

ZÉ PEQUENO (cont.)

Run over to Cenoura's site and tell him I sent you with a message for him...

INT. CENOURA'S DRUG SITE – A SHORT TIME LATER /  
VARIOUS LOCATIONS (QUICK INSERTS IN FLASHBACK)

Filé com Fritas gives the message to Cenoura, who is holding his machine gun. The place is full of outlaws, all of them standing.

FILE COM FRITAS

If you kill Galinha, Zé Pequeno won't take over your site.

Galinha, who is sitting behind the outlaws, gets up and walks toward Filé com Fritas, who tries to run but is stopped by Sandro Cenoura, who holds him by the ear.

CENOURA

You see, man? You gotta come in with us! If you don't, they're gonna kill you.

GALINHA

If you've got the guns and the ammo, I'm in. But I want to do it by myself.

CENOURA

Brother, I know you got guts, but he won't be by himself. He's got a lot of fucking robots with him, man... If you want, everybody here can fight with you...

GALINHA

I don't want anything to do with drugs. I'm no outlaw. My fight's with him...

CENOURA

Okay, okay, but if you take on Pequeno by yourself, you're fucked.

CONT.:

Among the various outlaws present, 3 speak to Galinha in succession:  
GAIVOTA, RATOEIRA, and JORGE PIRANHA.

GAIVOTA

Man, one day I hit a house and scored a fucking shitload of stuff,  
you know? Then I run into him and he took everything...

FAST INSERT of Zé Pequeno taking jewels and electric appliances from  
Gaivota.

RATOEIRA

He killed my brother.

FAST INSERT of Zé Pequeno shooting a pistol.

JORGE PIRANHA

He once caught me and took me to the Apts... and he made me  
wash the undershorts for the whole gang... He told them to take  
off their shorts for me to wash.

FAST INSERT of Jorge Piranha washing underwear.

A fourth outlaw starts to talk, but we don't hear his voice.

BUSCA-PÉ

(voiceover)

There was no shortage of people with gripes against Zé Pequeno in  
Cidade de Deus. Galinha wasn't the only one who wanted revenge  
against the outlaw...

Galinha says nothing. Cenoura watches everything with a superior air, always  
holding the machine gun.

CENOURA

Come in with us, man! Come in with us!

RATOEIRA

There was one time when we was all hanging out on the corner, playing  
cards, you know? He held up the game and took all the money and hit  
everybody in the face. Then he run off, laughing.

CONT.:

CENOURA

Yeah, you're right. Nobody there's any good. If he tells somebody to do something, they do it just to get in good with him. Everybody's a robot...

Galinha comes over to Cenoura. They stare at each other. Galinha frees Filé com Fritas from Cenoura, who gives him a dirty look. Galinha kneels to speak to Filé com Fritas in a paternal tone.

GALINHA

Get out of this life, man. You're young and you keep playing that maniac's game. I don't know what gets into your heads!

Cenoura claps Filé com Fritas on the side of the head.

CENOURA

I know. He's a goddamn robot!

Galinha glares at Cenoura. He then turns back to Filé com Fritas.

GALINHA

You've gotta give up this outlaw crap and go back to school...  
You're just a child, man!

Filé com Fritas becomes indignant and replies in a challenging tone.

FILÉ COM FRITAS

Listen here, brother, I smoke grass, I snort coke... I been begging since I was a little kid. I've cleaned windshields. I've shined shoes, and I've stolen and killed... I'm not a child, I'm a man!

Cenoura cocks his gun and points it at Filé com Fritas.

CENOURA

Lemme kill him.

Galinha disarms Cenoura with an effortless move that startles everyone.

GALINHA

Let him live. The kid doesn't know what he's doing. Okay, I'm coming in with you! But it's gotta be on my terms. The first one who kills anybody for no reason will have to answer to me!

CONT.:

The outlaws celebrate with war whoops.

Cenoura expels Filé com Fritas from the drug site, kicking him in the bottom.

CENOURA

Go tell your boss that starting now Sandro Cenoura and Mané Galinha give the orders up here!

As soon as Filé com Fritas leaves, Cenoura, very excited, opens a box from which he removes 10 guns.

CENOURA

I got ten pieces! Plus this little baby...  
(holding the machine gun)

GALINHA

Got any pistols?

CENOURA

No, but I can get them if that's what you want. We can hit a gun store and—

GALINHA

I'm not an outlaw! I'm not gonna rob anything!

CENOURA

Brother, you didn't use to be an outlaw. But you are now. And your enemy ain't gonna rest till he kills you. He raped your girl, killed your brother and grandfather, shot up your house... And you already wasted one of his robots, understand? If you ain't an outlaw, get the hell out!

INSERT:

Text fills the screen: THE STORY OF MANÉ GALINHA

INT. GUN STORE – NIGHT

Galinha, Cenoura, and other outlaws enter a gun store and overpower a pair of GUARDS.

CONT.:

CENOURA

Hands on your heads everybody!

The scene is played out visually, with the help of a brief narration by Busca-Pé.

We see Galinha stopping Cenoura from killing a GUARD.

BUSCA-PÉ

(voiceover)

In the first holdup, Mané Galinha saved the life of a guard that Cenoura was about to kill just out of meanness...

INT. JEWELRY STORE – DAY

The same outlaws are holding up a jewelry store. Present are CUSTOMERS, a GUARD, 2 SALESWOMEN, and the MANAGER.

BUSCA-PÉ

(voiceover)

In the second holdup...

The Manager sees that no one is watching him. He grabs a revolver hidden under the counter.

GALINHA has his back to him.

The Manager points the weapon at Galinha. As he is about to pull the trigger, he takes a burst from a machine gun.

Galinha realizes that Cenoura has saved his life.

BUSCA-PÉ (cont.)

(voiceover)

Cenoura saved Mané Galinha's life... In the third holdup...

INT. A BANK – DAY

Galinha's gang is holding up a bank, using the same setup as the earlier robberies.

The difference is that this time Galinha comes in firing, killing a GUARD who places his body in front of a YOUNG MAN whose face we don't see.

CONT.:

The visual impact of the act obviates any need for commentary from Busca-Pé.

EXT. A STREET IN THE COMPLEX – DAY

FAQUIR, a 30-year-old Northeasterner, is handing over rifles and other weapons to Galinha and Cenoura, receiving a wad of money from Cenoura.

BUSCA-PÉ  
(voiceover)

With the money from the robberies, Galinha and Cenoura bought weapons...

EXT. AN ALLEYWAY IN BLOCK 7 – NIGHT

Zé Pequeno and other outlaws—among them, the boy Filé com Fritas—are smoking marijuana, inattentive.

Galinha and his allies stage a surprise attack.

BUSCA-PÉ  
(voiceover)

And they used the weapons in a surprise attack on the enemy in the same place where Galinha, by himself, had attacked Zé Pequeno before...

We see Zé Pequeno flee, shooting to all sides.

BUSCA-PÉ  
(voiceover)

For the second time, Zé Pequeno got away...

Galinha fires at several outlaws at the same time. All of them fall to the ground, dead. Galinha approaches the bodies and see that among them is Filé com Fritas.

Galinha weeps upon seeing the corpse of the child he has just killed.

BUSCA-PÉ (cont.)  
(voiceover)

But Galinha managed to kill more enemies than the first time.

INT. ZÉ PEQUENO'S LIVING ROOM – NIGHT

Alone, Zé Pequeno is disturbed and having a difficult time moving the table from over the rug covering the secret hiding place of the chests.

Always with difficulty, Zé Pequeno empties the chest of its weapons and takes out a sizable amount of money and gold chains from the chests, which are almost overflowing with their contents.

At the end of the scene, the chests are relatively empty.

Zé Pequeno talks to himself in a haunted tone.

ZÉ PEQUENO

That's what you get for raising snakes... You're gonna die,  
Mané... I said that to Bené... Raise snakes and you end up getting  
bit to death... But I'm having Cenoura and Galinha for lunch...  
All chopped up, both of them... For lunch...

Zé Pequeno looks at his fingers: the RINGS sparkle.

He laughs his characteristic laugh, which now sounds more strident and more diabolical.

EXT. A STREET IN THE COMPLEX – DAY

Zé Pequeno is buying guns from Faquir—many more than Galinha and Cenoura buy.

BUSCA-PÉ  
(voiceover)

Zé Pequeno bought lots more guns from the same gunrunner who  
sold to Cenoura. Zé Pequeno was outgunning his enemy. But  
Galinha had a secret weapon...

EXT. DRUG SITE AT THE APTS – NIGHT

Galinha's hands lighting a Molotov cocktail and throwing it into the distance.

EXPLOSIONS and GUNSHOTS.

Galinha and his men toss Molotov cocktails.

NEARBY

Thiago observes the explosions with a look of satisfaction. His eyes gleam.

INT. ZÉ PEQUENO'S LIVING ROOM – DAY

Zé Pequeno is surrounded by outlaws, who are leafing through newspapers. The room is covered with sheets of newspaper scattered everywhere.

BUSCA-PÉ  
(voiceover)

The Molotov cocktail attacks caught the attention of the press. Cidade de Deus became news. Suddenly, all of Rio de Janeiro knew who Mané Galinha and Zé Pequeno were... Fame at last! But Zé Pequeno, besides being ugly, was illiterate, like practically all his gang. And reading a newspaper was harder for them than killing somebody...

Zé Pequeno hands a section of classified ads to one of the outlaws.

ZÉ PEQUENO  
See if you can find my name!

OUTLAW  
But that's the classified ads! They don't have no news in them...

ZÉ PEQUENO  
You don't know that till you read them... Read every word, man! I wanna know how many times my name's in the papers!

OUTLAW  
Pequeno, you gonna mess around with this fool stuff? You afraid of facing Galinha?

Zé Pequeno shoots him in the foot. The Outlaw limps out.

The outlaws stop their reading to watch the scene.

Zé Pequeno, furious, grips his gun.

ZÉ PEQUENO  
Shit! Keep reading them papers! If you don't find my name quick I'm gonna waste one of you!

EXT. POLICE STATION – DAY

The POLICE CHIEF is in front of the station, surrounded by reporters and photographers.

CONT.:

Touro is nearby, with an ironic smile on his lips.

Among the reporters, the camera focuses on the young and attractive MARINA, who despite being on the short side asks a question (which we don't hear) and extends the recorder microphone toward the Chief, who is visibly flustered.

BUSCA-PÉ  
(voiceover)

While Zé Pequeno and Mané Galinha were becoming famous, the police were finding themselves hemmed in by the situation. They said they were going to put an end to the war in the favela, but nobody had much faith in what the authorities were saying.

INT. DRUG SITE AT THE APTS – DAY

Several young men are standing in line to receive the guns being distributed by members of Zé Pequeno's gang. Many of them are prettyboys. Among them is Thiago.

BUSCA-PÉ  
(voiceover)

Meanwhile, the young people of Cidade de Deus were finding a strange way to have fun: playing at war. And Thiago got into the game. Except that he meant business: the guy still hadn't forgiven me for Angélica...

INT. CENOURA'S SITE – DAY

Same situation as the previous scene: young men in line to receive guns, here distributed by Cenoura, obviously less powerful than those in the previous scene. Galinha's army is inferior in firepower to Zé Pequeno's.

Among those present is Busca-Pé. Right behind him is a young black, who has the expression and the way of moving more of a worker than an outlaw. His name is OTHON.

Busca-Pé holds a pistol in his hands.

CONT.:

BUSCA-PÉ

(voiceover)

There were lots of cases like mine. I tried to join Galinha's army only because Thiago was in on Pequeno's side. Any kind of personal squabble was a good enough excuse to go to war. The thing was to kill the enemy. But all I wanted was to protect myself.

Busca-Pé drops the pistol, which goes off, provoking generalized alarm.

GALINHA

Go home, kid. You're not cut out for this.

Othon picks up the fallen pistol. He grips it firmly and looks at Mané Galinha.

GALINHA (cont.)

You look like you're a worker too, man. Hand over that piece of shit and get out.

Othon puts the pistol inside his shorts. He speaks with dignity.

OTHON

I want revenge for the murder of my father.

Galinha looks at the youth, surprised.

GALINHA

What's your name?

OTHON

Othon.

Busca-Pé merely observes the scene.

BUSCA-PÉ

(voiceover)

Yeah... I didn't have Othon's guts... And right away I lost any reason to get into the war...

EXT. A STREET IN THE COMPLEX – DAY

Thiago sees Angélica passing by and begins to follow her.

BUSCA-PÉ  
(voiceover)

Thiago didn't last long in the war. He was just trying to impress Angélica, one way or another.

Three of Galinha's men appear.

Thiago cocks his pistol and hides behind a wall.

EFFECT: In Thiago's imagination, he sees himself in the uniform of an American World War II soldier and sees the two enemies in Nazi uniforms.

BUSCA-PÉ (cont.)  
(voiceover)

For prettyboys like Thiago, the war was a game. The enemy was always the Germans, and you were the American soldier who was gonna eliminate them.

Thiago strides firmly and determinedly toward them, shooting with no great skill.

BUSCA-PÉ  
(voiceover)

But in reality, things don't always turn out right...

Galinha's men empty their guns into Thiago, killing him in front of Angélica, who flees, crying.

The camera closes in on Thiago's corpse.

BUSCA-PÉ (cont.)  
(voiceover)

Thiago's death made me realize that there was no future in Cidade de Deus for me. I either had to get out of there and become a photographer or become a photographer to get out of there. My weapon was the camera.

INSERT:

Text fills the screen: A YEAR LATER

INT. A PHOTOGRAPHIC LAB – DAY

Busca-Pé places a pile of envelopes on a table and walks toward the darkroom.

BUSCA-PÉ  
(voiceover)

After a hard struggle, I got a job as office boy in a photo lab.

Busca-Pé goes into the darkroom. The red light comes on.

BUSCA-PÉ (cont.)  
(voiceover)

There I learned everything I needed to know...

EXT. STREETS IN CIDADE DE DEUS – DAY

Montage of scenes that reveal the war atmosphere in the locale: soldiers of the two gangs guarding street corners, checkpoints for residents, who move about fearfully, kids from the Caixa Baixa gang holding up residents.

BUSCA-PÉ  
(voiceover)

Meanwhile, the war was just getting worse with time. Cidade de Deus was divided. Whoever lived in Galinha's area couldn't cross Zé Pequeno's area. Not even to visit relatives. But Pequeno's power wasn't what it had been...

EXT. STREETS IN CIDADE DE DEUS – DAY

Faquir is standing in front of Zé Pequeno and other outlaws, who examine recently-procured weapons: rifles, pistols, and automatics.

Nervously, Zé Pequeno removes and puts back on the only ring he still has.

ZÉ PEQUENO

Look here, Faquir. You're trying to shit me! This ain't what I told you to get. I want that gun they got in the Falklands, that takes out a tank with one shot.

FAQUIR

You're crazy, Pequeno. There's no such gun.

CONT.:

ZÉ PEQUENO

The fuck there ain't! The guys read it to me. If you're trying to fuck me, I'll fuck you first. You're leaving these guns here, understand? The guns stay right here and so does the money!

FAQUIR

Goddamn, Pequeno! I gotta take the money to the Men!

ZÉ PEQUENO

Tell them they'll get their money when I get the Falklands guns.

EXT. A POORLY LIT ALLEY – NIGHT

Faquir is explaining to someone we can't see.

FAQUIR

The Falklands! Can you believe it? The guy's nuts. We gotta get him something or he'll keep the money. Don't you know somebody in the army?

We reveal that the mysterious other person is Touro.

TOURO

You think I'm buying that story? Where's my money?

FAQUIR

Jesus Christ, Touro! You think I'd try to shit you? You know how crazy Zé Pequeno is!

TOURO

Yeah, I know... I'm gonna find out if you're telling the truth.

FAQUIR

Fair enough, Touro.

Touro points his gun at Faquir's head.

FAQUIR

What is this, Touro?

TOURO

This is in case you're lying.

CONT.:

FADE OUT.

We hear a SHOT.

EXT. AN OVERPASS – NIGHT

Kids from the Caixa Baixa gang are dropping bricks from an overpass.

BUSCA-PÉ  
(voiceover)

The war brought the Caixa Baixa punks back to Cidade de Deus... They weren't afraid of Zé Pequeno anymore. After all, if Galinha, who was a working stiff, faced up to the guy, they could too: they were outlaws.

THE STREET UNDERNEATH THE OVERPASS

Several cars are struck. They lose control and crash.

Otávio, Lampião, and other kids converge on the cars and rob them.

EXT. ALLEYWAY AT THE APTS – NIGHT

The Caixa Baixa gang are fighting over the division of the booty.

OTÁVIO  
Fuck! It was me had the idea, man! I oughta get more!

LAMPIÃO  
My ass! More than the others, maybe. But not more than me.

They are caught unawares by Zé Pequeno and some of his men.

ZÉ PEQUENO  
More, less – it don't matter, punks. Hand over the money or get wasted.

Otávio glares at him in hatred. Lampião can barely contain his rage.

Zé Pequeno sees that the kids are tough. His attitude changes.

CONT.:

ZÉ PEQUENO

Look, we ain't looking to fuck anybody who deserves respect, you know? Here's the thing: our enemy's Mané Galinha and Cenoura. You hafta join us. We'll take what you robbed and give you some guns and ammo.

Otávio and Lampião exchange glances, excited.

OTÁVIO

You really gonna let us have some hardware?

ZÉ PEQUENO

You got it, pal. All you gotta do's help us off Galinha and Cenoura. Then you keep the guns and rob anybody you want to, you hear?

Apart from this exchange, two outlaws talk in low voices.

OUTLAW #1

You hear that?

OUTLAW #2

Zé Pequeno is raising snakes, man.

OUTLAW #1

And if you raise snakes...

EXT. THE RIVERBANK – TWILIGHT

Busca-Pé is expertly rolling a joint.

Barbantino is playing with Busca-Pé's camera.

BUSCA-PÉ

Dammit, be careful with that, man! That camera's gonna be my livelihood, you know?

Barbantino strikes a pose as a photographer with stereotyped gay gestures.

BARBANTINHO

You're gonna be a fashion photographer, huh?

CONT.:

BUSCA-PÉ

Fashion, no way! I'm gonna take pictures for newspapers.

BARBANTINHO

You're dreaming, Busca-Pé. What paper's gonna give anybody from Cidade de Deus a fancy job like that?

BUSCA-PÉ

You'll see, man. I'm gonna start by selling the photos I took of Mané Galinha: the hero of Cidade de Deus!

BARBANTINHO

Hero my ass! He's an outlaw, don't you know that?

Busca-Pé spots something in the river. He immediately runs to the edge of the water, grasping his camera.

BUSCA-PÉ

What's that out there?

Busca-Pé suddenly stops. He looks, terrified, at the river, on which are floating several bodies. Barbantinho, at his friend's side, shakes his head in a gesture of condemnation.

BARBANTINHO

There... Why don't you take some pictures of your hero's deeds?

Busca-Pé starts photographing almost mechanically. But he quickly becomes nauseated and vomits.

Barbantinho holds his head, laughing. But he also soon becomes nauseated and vomits as well.

BUSCA-PÉ

(voiceover)

I always thought I was smarter than Barbantinho... But this time he was right...

INSERT:

Text fills the screen: THE BEGINNING OF THE END

EXT. FROM THE BEGINNING OF THE FILM – DAY – FLASHBACK

We repeat, from a different angle, a part of the scene in which Barbantinho is flying a kite while Busca-Pé photographs his friend.

INT. GALINHA'S HIDEOUT – SAME TIME

Galinha comes out of the bathroom and sees Othon standing before him.

GALINHA

Othon, round up the boys. We're going down there.

EXT. TESTIMONY – MINIBIOGRAPHIES

A succession of CLOSEUPS of various residents of Cidade de Deus.

PADÊ LOBO, middle-aged, with the appearance of a drunkard

BUSCA-PÉ

(voiceover)

Padê Lobo would sell bread till eleven in the morning. Then he'd spend the rest of the day getting drunk.

SALGUEIRINHO, a young, happy-looking mulatto man

BUSCA-PÉ (cont.)

(voiceover)

Salgueirinho was one of the stars of the samba school, well thought of and widely respected by both outlaws and workers.

DONA MARGARIDA

BUSCA-PÉ (cont.)

(voiceover)

Dona Margarida took orders for her homemade candy. She was a very good seamstress. And she was all the time giving outlaws in the favela a hard time.

TORQUATO

BUSCA-PÉ (cont.)

(voiceover)

Torquato was a merchant and sponsored the bandstand and the Carnival musicians.

CONT.:

MADALENA, with the baby Vanderléia in her arms (the same as at the beginning of the film).

BUSCA-PÉ (cont.)  
(voiceover)

Madalena sold marijuana until the day Vanderléia was born. So as not to set a bad example for her daughter, she started working as a maid.

EXT. STREET NEAR THE GUNFIRE AT THE BEGINNING OF THE FILM – A SHORT TIME LATER – REPLAY

The rooster runs by a baby carriage pushed by Madalena (the same one as in the last minibiography).

EXT. A WIDE STREET – SAME TIME – REPLAY

We return to the scene of the shootout at the beginning of the film.

Busca-Pé, from a strategic spot, is taking pictures.

He squeezes the shutter release to take a photograph. Instead of the click, we hear SHOTS.

Several outlaws around Zé Pequeno fall to the ground, dead and wounded. Other random gunshots. Zé Pequeno flees.

Touro keeps his men from entering the fray. He merely laughs.

EXT. NEARBY – SAME TIME

The baby carriage is ripped apart by a hail of bullets.

EXT. STREETS IN CIDADE DE DEUS – SAME TIME

Zé Pequeno is fleeing along with another Outlaw. Their flight takes them beside a bottled-gas truck. Zé Pequeno stops and calls the Outlaw.

ZÉ PEQUENO  
Hey man! You know how to drive?

CONT.:

OUTLAW #3

Yeah!

ZÉ PEQUENO

Then let's do like we did when Cabeleira was alive...

The Outlaw runs to the truck and opens the door on the driver's side, weapon in hand.

OUTLAW #3

Hands on your head, sucker. Everybody out!

The WORKERS hurriedly get out of the truck.

INSIDE THE TRUCK

Zé Pequeno and the Outlaw get into the truck, the Outlaw at the wheel.

ZÉ PEQUENO

We're gonna take out that motherfucker Galinha!

The Outlaw floors the accelerator. Zé Pequeno sticks his head out the window, his gun pointing forward.

IN THE STREET, DIRECTLY AHEAD

Galinha and Othon fire at Zé Pequeno's men.

The truck roars toward them.

INSIDE THE TRUCK

Zé Pequeno takes aim at Galinha.

IN THE STREET

Galinha aims at the truck.

Both fire simultaneously. Zé Pequeno fires several times.

Galinha's shot strikes the Outlaw in the head.

CONT.:

Zé Pequeno's shots hit Cenoura in the head and Othon in the stomach.

The truck, out of control, narrowly misses Galinha and Othon.

We follow the truck until it turns over.

INSIDE THE TRUCK

Zé Pequeno sees the Outlaw is dead and tries to get out of the truck.

ZÉ PEQUENO

Sonofabitch.

Someone opens the door of the truck and helps Zé Pequeno to get out.

As he does, he finds himself looking at Touro, who points his gun at the outlaw's head.

TOURO

Time to settle some accounts with me, you son of a bitch. Cuff him!

Zé Pequeno is handcuffed by several policemen.

EXT. BACK AT THE WIDE STREET – SAME TIME

Galinha is kneeling to help the seriously injured Othon.

Cenoura is dead.

GALINHA

Shit, Othon! Why'd you ever get involved in this war?

Othon points his gun at Galinha's head.

FREEZE FRAME.

EFFECT MAKES THE TRANSITION:

SPECIAL EFFECT – REPLAY OF PREVIOUS SCENES

The images run backwards as if the film were being rewound. They begin to speed up and proceed backward at high speed, coming to...

The scene in which Othon is joining Galinha's gang.

OTHON

I want revenge for the murder of my father.

The image runs backward again, coming to...

The scene of the bank robbery in which Galinha comes in firing. This time we see it from a different angle and beginning a short time before.

Othon is being bawled out by the Guard.

GUARD

I told you not to come bothering me at work, boy...

OTHON

But, Father—

At that moment, Galinha, Cenoura, and the other outlaws come in, firing.

The Guard, who is Othon's father, places his body in front of his son's to protect him.

Othon can nevertheless see Mané Galinha shooting his father, who falls to the floor, dead.

Othon crouches beside his father's body.

DISSOLVE TO:

EXT. WIDE STREET – A SHORT TIME LATER

Back in the present, Galinha continues crouching beside Othon in a position very similar to that which Othon assumed next to his father in the flashback.

Galinha closes his eyes in an expression of guilt. He drops his weapon.

Othon fires.

FADE OUT.

CONT.:

FADE IN:

THE SAME LOCATION.

Several reporters and photographers are standing around Galinha's body. Among the photographers is Busca-Pé. Among the journalists, Marina. She notices Busca-Pé. He looks at her and smiles.

BUSCA-PÉ  
(voiceover)

Mané Galinha's death was the end of the war in the favela. And a new beginning for my life.

EXT. A CEMETERY – DAY

The day is gray. A fine mist falls on the crowd jamming the cemetery. The scene recalls Bené's funeral. But instead of the happiness of youths singing "Alternative Society," what is heard is the melancholy droning of a chorus of evangelicals, led by Galinha's mother and brothers.

Busca-Pé is taking pictures. He is wearing the vest of a professional photographer. Beside him is the reporter Marina.

BUSCA-PÉ  
(voiceover)

There were more people at Mané Galinha's funeral than at Bené's... It seemed like everybody in Cidade de Deus was there.

Through Busca-Pé's camera lens, we see Barbantinho wearing a lifeguard's T-shirt.

BUSCA-PÉ  
(voiceover)

Even Barbantinho asked for a day off to attend. He'd passed his lifeguard exam. The family tradition was safe.

We see Busca-Pé taking several photos.

EXT. A STREET IN THE COMPLEX – DAY

Busca-Pé speaks to the camera in a framing identical to that of the minibiographies.

CONT.:

BUSCA-PÉ

And I wasn't there just to pay my last respects to Galinha. I went to the funeral as part of the job. With my photos of violence in the favela and the help of a reporter named Marina, I'd found work as a freelancer for a newspaper. That was my first assignment. The second one ... wasn't much to my liking. The paper wanted me to get an exclusive photo of Zé Pequeno in Cidade de Deus... If I did, I'd be hired fulltime. With a work card and everything...

INT. POLICE STATION – DAY

Zé Pequeno comes out of the station greeting the policemen like old friends, including Touro himself.

BUSCA-PÉ  
(voiceover)

Pequeno wasn't in the lockup for long. He agreed to pay the cops ten thousand dollars and left the precinct like he owned the world.

Zé Pequeno leaves, accompanied by a PLAINCLOTHES POLICEMAN.

EXT. A STREET IN THE COMPLEX – DAY

We return to Busca-Pé, who continues speaking to the camera.

BUSCA-PÉ (cont.)

Pequeno knew, everybody knew that I'd always been on Galinha's side. I never did like Pequeno... To tell the truth, I was scared as hell of him... I sometimes had nightmares about that outlaw son of a bitch. How could I look him in the eye and take a photograph of him? The worst thing is that there was no way out. I had to face Pequeno to get the job.

INT. DRUG SITE AT THE APTS – DAY

The place is in a state of disarray. Newspapers are scattered everywhere.

Zé Pequeno hands the Plainclothes Policeman a bundle of money.

The Policeman looks at the only gold ring remaining on Pequeno's fingers.

CONT.:

POLICEMAN

What about that ring there? Gold, ain't it?

Irritated, Pequeno removes the ring and hands it to the Policeman.

EXT. IN FRONT OF THE DRUG SITE – A SHORT TIME LATER

As the Policeman is leaving, the Caixa Baixa gang comes in.

INT. DRUG SITE AT THE APTS – DAY

Zé Pequeno is kicking his empty chests, furious.

That motherfucking Galinha! He's dead but I'm broke. Fucking war!

Zé Pequeno stops when he hears a familiar voice.

OTÁVIO

(voiceover)

Hey there, Pequeno. You're fucked, huh?

Zé Pequeno turns and sees Otávio and Lampião at the head of 20 other outlaws of the Caixa Baixa gang.

ZÉ PEQUENO

What're you punks doing here? Go boost something, we need the dough to get things started around here again, understand?

The gang members laugh.

OTÁVIO

Hey, Pequeno. We got a message for you.

ZÉ PEQUENO

What message?

Lampião points a gun at Zé Pequeno.

LAMPIÃO

This one here.

CONT.:

Lampião and Otávio shoot Pequeno, who falls on his back on the newspapers.

OTÁVIO

Give him the soviet treatment!

The gang surrounds Pequeno, lying on the floor. All shoot at the same time, laughing.

In the final moments of the scene, we see a CLOSEUP of Pequeno. His face contorts in pain, to the sound of the shots.

EFFECT: A photographic flash. The image freezes into B&W and STILL.

DISSOLVE TO:

TABLE TOP: FRONT PAGE OF A NEWSPAPER

The camera draws back from Pequeno's face, revealing that the image is that of the dead outlaw in a photo on the front page of a newspaper.

BUSCA-PÉ

(voiceover)

Luckily, Pequeno wasn't able to hassle me anymore.

In the credit line of the photo we read: PHOTO: BUSCA-PÉ

The headline: BOSS OF CIDADE DE DEUS DIES

EXT. A STREET IN THE COMPLEX – DAY

Busca-Pé continues speaking to the camera, which pulls back to reveal that he has a suitcase in his hand and is standing beside a Volkswagen beetle.

BUSCA-PÉ (cont.)

The photo went over big with the people at the paper... I got the job. And I'm getting away from this place.

Busca-Pé gets into the VW and sits in the passenger seat. Through the windshield we see that the driver is Marina. They kiss.

CONT.:

BUSCA-PÉ (cont.)  
(voiceover)

Just one more thing: this time it's for real.

The camera rises into the air. The VW departs.

Over the image of the VW leaving Cidade de Deus, the film's FINAL CREDITS appear, to the sound of a rap sung by Otávio and Lampião.

OTÁVIO & LAMPIÃO  
(duet in voiceover)

- Cacau hit three houses in the Barra.
- Gotta waste him.
- Jeez, man! Do that shit right. It's almost melting.
- The plate's cold.
- Who was it did Rogério?
- It was Ox.
- Gotta waste him too.
- Me and you'll go and three others.
- Better believe it.
- This pistol's scorching, man.
- And Camundongo Russo!
- And Acerola!
- And Madrugadão.
- And Biriba.
- Monark.
- Metralha.
- Carlinho Nervo Duro.
- Adauto Carcundinha.
- Zé Gordo.
- Butucatu.
- Anybody here know how to write? Let's make a blacklist. We're gonna waste everybody.

FADE OUT / THE END