



**Tangerina**

presents

# UNDERAGE

**directed by Caru Alves de Souza**

(69 min, series, fiction, Brazil, 2025)

world premiere at the 75° Internationale Filmfestspiele Berlin - Berlinale  
Generation 14plus

Official Selection



15.02 (saturday), PREMIÈRE at 13h00, at Zoo Palats 2  
19.02 (wednesday), at 16h00 at Zoo Palats 2



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## **CAST**

Benjamín  
Giulia Del Bel  
Grace Orsato  
Luan Carvalho  
Taciana Bastos

William Costa

## **WITH**

Carlota Joaquina  
Giovanni Gallo  
Marina Medeiros  
Rita Batata  
Shabazz

## **CREW**

**directed by** Caru Alves de Souza

**produced by** Tata Amaral e Caru Alves de Souza

**executive producer** Tata Amaral, Rafaella Costa e Paula Pripas

**written by** Caru Alves de Souza e Nara Marinho em colaboração com Giulia del Bel, Grace Orsato, Lux Barreto, Benjamín, Luan Carvalho, Taciana Bastos, William Costa, Carlota Joaquina, Giovanni Gallo, Maria Laura Cesar, Marina Medeiros, Rita Batata, Shabazz

**director of photography** Leonardo Feliciano e Alan Fábio Gomes

**editing** Camila Rizzo, Raquel Ladeira e João Barbalho

**production designer** Julio Dojcsar

**costume designer** Silvana Marcondes

**hair and make-up artist** Vanessa Barone

**acting coach** Marina Medeiros

**sound designer and mixing** Pedro Noizyman

**music by** André Whoong

**sound mixer** Matias Bruno e Ana Chiosi

**boom operator** Raoni Gruber

**executive coordinator** Sônia Hamburger

**line producer** Karina Lima

**executive production coordinator** Gui Valentim

**PRODUCED BY**

Tangerina Entretenimento



**Tangerina**

## SYNOPSIS

A fictional production centered around court hearings involving teenagers in conflict with the law, *Underage – The Series* adopts a non-naturalistic approach. Each episode embraces a different genre or style, including TV shows, video games, musicals, and podcasts.

At Generation 14plus, two episodes are being screened. In one of them, a teenager is on trial for allegedly being a drug dealer and engages in a "musical conflict" with a strict judge who is unsure about the fairest sentence.

In the other, the story of a teenage girl who commits a robbery to impress her boyfriend is turned into a sensationalist TV show.

## DIRECTOR'S STATEMENT

While I was in the midst of developing *Underage – The Series*, I realized I was dealing with an extremely delicate universe—one that, on the one hand, encompassed deeply vulnerable family situations and, on the other, a society that fails to acknowledge this vulnerability and often responds to it with a punitive approach. It also became clear that this reality was part of a much broader structural context, where racial, gender, and class prejudice set the guidelines.

Two experiences were crucial in helping me understand how I could dramaturgically approach this extremely complex issue in a socially responsible way. In *My Name is Baghdad*, the feature film I directed and co-wrote, we rewrote scenes and dialogues based on rehearsals with the film's actors—many of whom were skateboarders who had never experienced a film shoot before. This *mise-en-scène* methodology brought freshness and strength to the project, which was acclaimed by audiences and critics as one of the film's highlights. Years later, in Spain, I completed the *Máster en Prácticas Escénicas y Cultura Visual* at the Reina Sofia Museum, in collaboration with the Universidad Castilla-La Mancha, where I developed performative practices of collective writing with strangers. In other words, the concept of collaborative creation, of enhancing the forces involved in the creative process, and the idea of “amplifying voices” became imperative from then on, pushing me to pursue a more ethical path when dealing with—or drawing from—situations and people in vulnerable conditions. To achieve this, I chose to open up the dramaturgical construction of the series to a more collaborative process, in which both the cast and the creative team participated in the conception of the stories, in an attempt to “reflect together” on the situations presented to us. We gathered lived and/or imagined experiences to write the stories of five teenagers who are on trial for crimes they allegedly committed, aiming to expose the social structures at play in each specific case. Thus, *Underage – The Series* does not intend to offer solutions or a definitive statement on any issue—that would be a mistake. What I seek with the series is to present the result of a reflective process undertaken by a group of people and extend that invitation to those who watch it.

The first concept we wanted to explore was the idea of denaturalizing an extremely violent reality faced by neglected teenagers. This led to the choice of a non-realistic approach, with the entire narrative taking place on a theater stage where the structures are not hidden—exposing the idea of staging and the fact that there is a social construction behind these stories. Another key concept was to create situations that constantly “broke” the narrative flow, reminding the audience that what they are watching is not real—even if it feels very realistic—in an attempt to invite them to reflect on what they are seeing.

With this, I hope that *Underage – The Series* becomes an experience that leads us to question the way we see the world—that we may realize that the social structures we assume to be unchangeable, or the situations we take as natural, are often, in fact, the result of social constructions that can—and must—urgently change when they are unjust. And that the experience of watching the series does not end with the final credits.

Caru Alves de Souza

## ABOUT THE DIRECTOR

Caru Alves de Souza is a director, screenwriter, and producer from São Paulo, Brazil. She holds a degree in History from the University of São Paulo and has been working in the film industry since 2006. She was a member of *Coletivo Vermelha*, a group of female professionals in São Paulo's audiovisual industry who developed initiatives to raise awareness about the representation of women in cinema. She was also part of *Coletivo casadalapa*, an artistic collective of creators from diverse backgrounds who carried out public space interventions in São Paulo, blending art and activism. She curated the retrospective *The Humanist Cinema of the Dardenne Brothers*, presented at the Banco do Brasil Cultural Centers in São Paulo, Rio de Janeiro, and Brasília throughout 2016, which was awarded by *O Globo* newspaper as one of the best retrospectives of the year. In 2021, she participated in the *Máster en Prácticas Escénicas y Cultura Visual* at the Reina Sofía Museum, organized by the University of Castilla-La Mancha, in partnership with Artea and in collaboration with Azala Kreazio Espazioa and Teatro Pradillo. She is currently part of the *Projeto Paradiso Talent Network*.

Her current fictional feature film project, *Corações Solitários* (in development), produced by Manjeriçao Filmes and Rafaella Costa, was selected for the Pop Up Film Residency in Vilnius, Lithuania, in 2022, and for the Co-Production Market at the Berlin International Film Festival in 2023. The project also won the APIMA Award in the Punto Género section of Ventana Sur. Caru is also in the early development stage of another fiction feature film, *Bocha*, produced by Rafaella Costa and written and created by Josefina Trotta. The project was selected for the When East Meets West co-production market, where it received an award from the Producers Network at the Marché du Film in Cannes. Additionally, Caru is in post-production on a series based on her first feature film. Finally, she is also developing a hybrid fiction-documentary project with Manjeriçao Filmes. The feature film *Uma Cidade para Christine* was selected for the MAFF - Málaga Festival Fund Co-Production Market and is set to begin shooting in the second half of 2025.

Her most recent fiction feature film, *My Name is Baghdad*, won the Grand Prix for Best Film in the Generation 14plus category at the 70th Berlin International Film Festival, as well as the Best Adapted Screenplay award from ABRA in 2022. The film also received 14 other national and international awards. As a result of her collaboration with producer Rafaella Costa from Manjeriçao Filmes, the project had already been awarded the TFI Latin America Fund for late-stage development by the Tribeca Film Institute in 2017, as well as the Ibermedia Script Development Grant in 2015.

With her production company, Tangerina Entretenimento, she directed and wrote several fiction films, such as the feature *Underage* (2012), which had its international premiere at the San Sebastián International Film Festival; *Assunto de Família* (2011), which had its world premiere at Frameline: San Francisco International LGBT Film Festival and was distributed in the UK by Peccadillo Pictures, as well as in Brazil and Portugal; *O Mundo de Ulim e Oilut* (2011), which had its world premiere at the Chicago International Children's Film Festival; and the TV documentaries *Vestígios* (2010) and *Mascarianas* (2008), produced for TV Cultura. She also directed the second season of the documentary series *Causando na Rua* (2017) for CineBrasilTV and the second season of the fiction series *Tudo Igual... SQN* (2022–), for Disney+.

## ABOUT THE CAST

### Benjamín

At 25 years old, Benjamín is an actor, singer, and songwriter with an academic background in theater. He appeared in the latest season of the TV series *Malhação / Young Hearts* (TV Globo) and portrayed Ariel, the lead character in *B.A.: O Futuro Está Morto / T.K.: The Future is Dead*, a series that premiered in 2023 on HBO Max—marking the first time a trans man led a streaming series in Brazil. In 2023, Benjamín was recognized in the *Forbes Under 30* in the "Dramatic Arts" category. He is now preparing for the release of his debut studio album and eagerly awaiting the premiere of his latest project, the feature film *Privadas de Suas Vidas / Flushed*, directed by Brazilian filmmaker Gustavo Vinagre.

### Grace Orsato

Born in the countryside of Bahia and based in São Paulo, Grace Orsato is an actress and multifaceted artist. She studied theater at the Escola Livre de Santo André and, throughout her career, expanded her creative expression beyond screens and stages. Her film career began as the lead in the feature film *My Name is Baghdad* (2020), which won the Best Film award by the official jury in the Generation 14plus section at the Berlin International Film Festival. For her performance, she received the Best Actress award at the Lima PUCP Film Festival (Peru) in 2020. In 2023, she starred in the HBO series *B.A. O Futuro Está Morto*, and in 2024, she directed and acted in her first authorial project, currently in post-production.

### Giulia Del Bel

Giulia Del Bel was part of the cast of *My Name is Baghdad* (2020), directed by Caru Alves de Souza, which won the Best Film award in the Generation 14plus section at the Berlin International Film Festival. In 2019/2020, she participated in the theater play *São Paulo, Meu Amor!*, directed by Hugo Possolo. She played "Laura" in the series *Vale dos Esquecidos* (HBO), produced by HBO Latin America and aired on HBO Max. In 2021, she produced and starred in the film *Erva de Gato*, by Novíssimo Edgar, released at the Rio Film Festival. She also appeared in the second season of the series *Pico da Neblina* (HBO), directed by Fernando Meirelles and Quico Meirelles and produced by O2 Filmes. In 2022, she portrayed the lead role in *B.A. O Futuro Está Morto*, a series produced by HBO Max with direction by André Ristum, Denis Cisma, Mariana Youssef, and Marcelo Mesquita. She also played the character Nanda in the second and third seasons of *As Five*, aired on TV Globo and the Globoplay streaming platform.

### Luan Carvalho

At 23 years old, Luan Carvalho is an actor, singer, and model, with notable work in theater and audiovisual projects. On stage, he shone in musicals such as *Naked Boys Singing Brasil, Glam! O Musical* (winner of the Bibi Ferreira Award), and *80 - A Década do Vale Tudo*, performing alongside Sandra Sá. In audiovisual work, he made his debut in the series *B.A. O Futuro Está Morto*, produced by HBO. Recently, he captivated audiences as the drag queen Miss Cassie alongside Reynaldo Gianecchini in the musical *Priscilla, Queen of the Desert*, and has just completed filming for *Tremembé*, a series for Amazon Prime Video, set to premiere in the second half of 2025.

## **Taciana Bastos**

Actress, dancer, choreographer, and singer, Taciana Bastos is from Salvador, Bahia. She holds a degree in Theater Acting from the Federal University of Bahia and in Film from the International Film Academy (São Paulo), with additional training from acting courses at Grupo Galpão, Teatro Vila Velha, and others. She has performed in several theater and musical productions, four of which have won the Braskem Award. In São Paulo, she is a member of Gargarejo Cia, where she acts as a cast member and choreographer in the show *Bertoleza*, which won the 2020 APCA Award for Best Show. In the audiovisual field, she has acted in commercial films, short films, and made guest appearances in the series *A História Delas* (Star+) and *Raul* (Globoplay).

## **William Costa**

Actor, director, editor, and writer William Costa made his debut in 2018 in the series *Pico da Neblina* (HBO), directed by Fernando Meirelles and Quico Meirelles and produced by O2 Filmes. In 2022, he starred in the second season of the series *Irmandade* (Netflix). He also appeared in the feature films *Meu Nome é Bagdá*, directed by Caru Alves de Souza, which won the Best Film award from the Generation 14plus jury at the Berlin International Film Festival, and *O Pastor e o Guerrilheiro*, directed by José Eduardo Belmonte, as well as in the series *Segunda Chamada* (TV Globo). He participated in the web series *Sala de Roteiro*, directed by Fernando Meirelles and written by Antonio Prata. He performed in the play *Mazorca na Bandália*, written by Bruce Araújo and directed by Vilma Melo.

## **Carlota Joaquina**

Carlota Joaquina is an actress with a 40-year career in São Paulo. She has performed with renowned theater companies such as Cia São Jorge Variedades, Cia do Latão, Teatro Oficina, and Cia BR 116. She was part of the cast of the program "Cocoricó" (TV Cultura) and the series "Unidade Básica" (Globoplay). She has several collaborations in cinema. She is also the director and founder of the carnival block Agora Vai.

## **Giovanni Gallo**

Giovanni Gallo is an actor known for his work in television and cinema. He gained recognition for playing Pedro in the series "Pedro & Bianca" (2012-2014) on TV Cultura. In 2013, he starred in the award-winning film "Underage," directed by Caru Alves de Souza, which was named best film at the Festival do Rio. He also participated in the telenovela "I Love Paraisópolis" (2015) and the series "Desalma" (2020), both aired by TV Globo. With a growing career, he stands out for his versatile performances and significant contributions to Brazilian audiovisual.

## **Marina Medeiros**

Marina Medeiros is a Brazilian actress, voice artist, and casting coach. She began her career at O Tablado theater in Rio de Janeiro and holds a degree in Performing Arts from the Federal University of Rio Grande do Sul (UFRGS). Currently based in São Paulo, she boasts over fifteen years of experience in the audiovisual industry. As an actress, Marina has starred in feature films such as "*Rendas no Ar*" and "*Underage*", as well as the series "*Juacas*" (Disney Channel) and "*Pedro e Bianca*" (TV Cultura). Additionally, she works as a voice artist in commercials, podcasts, and narrations.

## **Rita Batata**

Rita Batata, with over 20 years of career experience, is a co-founder of the theater company RIMA Coletiva and has also performed in numerous films and series. For her role in the feature film "*Underage*" (2013), directed by Caru Alves de Souza, she won Best

Actress at the *"Rencontres du Cinéma Sud-Américain de Marseille et Région"* (France) and the *Cinemató Festival* in Cuiabá. Early in her career, she made her film debut in *"Não por Acaso"* (2007), directed by Philippe Barcinski, which earned her the Best Supporting Actress award at the *Arraial Cine Fest* (Bahia). For her performance in the play *"Kiwi"*, directed by Luh Maza, she was honored as Best Actress at the *2016 São Paulo Award for Incentive to Children's and Youth Theater*. In 2023, she starred in the feature film *"As Órfãs da Rainha"*, directed by Elza Cataldo.

### **Shabazz**

Sharif Shabazz is one of the most prominent names in Brazilian rap, with a 20-year career and a unique voice that blends poetry, social critique, and spirituality. A rapper, poet, writer, educator, actor, and podcaster, his lyrics—when it comes to rap—are an invitation to reflection, tackling profound themes with sensitivity and engagement. His work has inspired the appreciation of street culture and critical thinking across the diverse fields he engages in.



## **ABOUT THE PRODUCTION COMPANY**

Founded in São Paulo in 2006 by award-winning directors Tata Amaral and Caru Alves de Souza, Tangerina Entretenimento stands out for telling impactful stories through the lens of female filmmakers. Their narratives carry strong social and political resonance.

Their portfolio includes seven feature films, five independent television series, numerous short films, and documentaries. Among their collaborators are Globo Filmes, HBO Latin American Originals, TV Cultura, CINEBRASiTV, Canal Brasil, SescTV, O2 Filmes, Coração da Selva, Manjeriçao Filmes, Primo Filmes, and the Hubert Bals Fund.

In their catalog are works such as "Antônia" (2006), which had its world premiere at the Toronto International Film Festival and was screened at festivals in Berlin, Rotterdam, Miami, among others. The feature film inspired the TV series of the same name, nominated for the 2017 EMMY Awards. The feature film "Sequestro Relâmpago" (2018) was a major audience success on TV Globo. Meanwhile, "Hoje" (2013) was the big winner of the Best Feature Film award at the Brasília Festival of Brazilian Cinema in 2011. "Trago Comigo" (2016) is a feature film created from the TV series of the same name, produced in partnership with TV Cultura, and awarded at Latin American film festivals.

"Underage" (2014), the first feature film directed by Caru Alves de Souza, won the Best Film award at the Rio Festival and was selected for several international festivals, including Biarritz, San Sebastian, and the Chicago Latin Film Festival. The short film "Assunto de Família," also by the same director, was screened at over 20 festivals worldwide and distributed in multiple countries.

Tangerina is also a co-producer of the film "Meu Nome é Bagdá" (2020), chosen as Best Feature Film by the official jury of the Generation 14plus section at the 70th Berlin International Film Festival, in addition to dozens of other awards.

## **INTERVIEW WITH DIRECTOR CARU ALVES DE SOUZA**

### **1 – How did the idea for the series come about?**

The idea for the series emerged while I was working on my first feature film, *“Underage”* (2013), when I realized the universe created in the film could be expanded. In that movie, the plot revolves around the relationship between two siblings, which is shaken when the teenager Caio commits a crime, and his sister Helena has to defend him. Much of the film takes place within the Children and Youth Court of the Santos Forum (SP), where the narrative also follows the subplots of other teenagers defended by Helena’s character. The idea for the series was to shift perspectives and focus on the dramas of the teenagers undergoing court hearings. The initial premise for the series was developed alongside screenwriter and director Marton Olympio, where we created a concept that remained consistent until the end: we wanted to work with the idea of two narrative layers, two conflicting versions—one from the teenagers going through the court system and another from the magistrates conducting the hearings. Over the years, the project underwent countless changes before becoming what it is today, but this was the origin of the idea.

### **2 – Which elements from the feature film “Underage” (2013), which won the Best Film award at the Rio Festival, resonated in the conception of the series?**

It could be said that the series is almost diametrically opposed to the feature film. The film has a more classic structure, where the protagonists go through various situations and obstacles that take them from one point to another, transforming them until reaching a conclusion. It also centers on the relationship between two siblings. It uses a naturalistic language and was filmed on location. In contrast, the series does not follow a classic structure. Six actors, plus one guest actor per episode, alternate between multiple characters in a non-naturalistic language, filmed entirely on a theater stage. Each episode takes place during a hearing for a teenager who allegedly committed a crime, adopting an episodic structure. However, the universe remains the same as the film’s, as all these elements connect through the dramas of teenagers in conflict with the law. Additionally, the lead actors from the film, Rita Batata and Giovanni Gallo, are part of the series’ guest cast.

### **3 – The creative process of the series was collaborative. How was it?**

When I began materializing the idea for the series, I realized I was facing an extremely delicate theme and universe, especially in today’s polarized and fast-paced society. I understood I couldn’t build this narrative alone. So, I worked with a methodology where I created spaces for everyone joining the series to think together about all the emerging questions, dilemmas, and proposals, constantly challenging our preconceived ideas and encouraging shifts in perspective. When screenwriter Nara Marinho and I wrote the outlines for the filmed episodes, some actresses from *“Meu Nome é Bagdá”*—Giulia Del Bel, Grace Orsato, and Lux Barreto—joined the collaboration. We used these outlines to structure rehearsals, and other actors joined the team of collaborators, including casting director Marina Medeiros and screenwriter-producer Maria Laura Cesar. Together, we developed the shooting script. When the creative and technical teams joined the project, they also participated in rehearsals to collectively reflect on the content we were creating. This was my way of approaching the universe we were building more ethically and inclusively. In post-production, I even invited people to review the edit and comment on the episodes. This methodology gave rise to the sixth episode, which adopts the “react” genre, featuring three people unrelated to the series and a mediator discussing the episodes.

#### **4 – Each episode of the series engages with a different audiovisual style, such as games and TV shows. What inspired this choice?**

The first approach we took in the second phase of the series' development was collective writing sessions where members of civil society (including magistrates and young people) gathered with me and part of the cast and crew to participate in an exercise called "*cadavre exquis*". This is a collective activity created by surrealists in the early 20th century as a way to explore the unconscious and group creativity. In the case of words, one participant writes part of a sentence (e.g., a subject), folds the paper to hide it, and passes it to the next person, who writes another part (e.g., a verb or complement) without knowing what came before. This generates an unexpected text. The results of this dynamic served as the basis for writing the episode outlines. From the formal elements in this material, we began shaping the stories we wanted to create. For example, in one exercise from the dynamic, many participants used an omniscient voice. This led to the streams of thought (when a character looks at the camera and voices their inner monologue) that are prominent in the series. Another text that emerged from the dynamics took the form of an interview, so we decided one episode could adopt the format of an audience-driven TV program.

#### **5 – What are the main issues addressed in the series?**

The series starts with specific questions about adolescents in vulnerable situations and in conflict with the law, expanding into an attempt to reflect on how these issues are embedded in structural problems—such as racism, sexism, classism, etc.

#### **6 – Which collaborators from the cast and crew of your feature film “Meu Nome é Bagdá” (2020, awarded at Generation 14plus) participated in the series?**

The experience with "*Meu Nome é Bagdá*" was very impactful, so when rethinking the direction of the series, I decided to invite three actresses from the film to collaborate on the series' development: Giulia Del Bel, Grace Orsato, and Lux Barreto. Additionally, actress Carlota Joaquina and actor William Costa, who were also part of the film's cast, returned to join the series' ensemble. I often work with the same team, and in "*Underage - The Series*", some of my regular collaborators are present: producer Rafaella Costa, my partner in "*Meu Nome é Bagdá*" and many other projects; cinematographer Alan Fábio Gomes, who captured the skateboarding scenes in "*Meu Nome é Bagdá*", returned to shoot the series' 6th episode; sound editor and mixer Pedro Noizyman, also a collaborator since my first feature; musician André Whoong, who contributed to the original soundtrack of "*Meu Nome é Bagdá*"; costume designer Silvana Marcondes, part of both the film's and series' teams; and Nara Marinho, the series' screenwriter, who served as the second assistant director on "*Meu Nome é Bagdá*". This is not to mention the post-production teams I always work with: Dot Cine and Caki Filmes. I enjoy working with the same crew because it fosters a more collaborative and respectful atmosphere—everyone knows each other, understands each other's efforts, and respects one another.

#### **7 – The series is a low-budget independent production. What was this challenge like?**

It was indeed a massive challenge to create the series—a heroic feat by the production team, creative and technical crews, and cast. Due to the low budget, I had to rethink the series multiple times to align the creative vision with the limited funds. This led to transforming the series from a more classic proposal to a more experimental one. Being an independent production greatly helped us maintain the autonomy to make these adaptations. Today, I'm certain we achieved a far more compelling result.

**8 – You’ve worked on series for major streaming platforms and now created an independent series. What are the differences between these two production models? What are the advantages and disadvantages?**

The biggest difference between producing for a major streaming platform and doing it independently is creative freedom. “*Underage - The Series*” was made possible through an independent production grant via Brazilian programming entities. In other words, we produced an audiovisual work through federal public funds already tied to a streaming channel or television network that primarily airs Brazilian productions. This is a wonderful public policy by the Brazilian federal government. Thanks to initiatives like these, independent Brazilian productions are constantly nurtured. Through these public policies, we can create content for Brazilian channels that invest in sensitive themes, experimental language, and auteur-driven projects. It’s a way to bring relevant, risk-taking content to audiences—content that explores innovative storytelling, has a strong authorial voice, high quality, and is 100% national.

**9 – What would you say to a viewer interested in the series about what they can expect?**

I think the viewer can expect an unconventional series that isn’t afraid to take risks and experiment, tackling current and urgent themes in a pluralistic and irreverent way.

**10 – How does it feel to return to Generation 14plus five years later?**

My first participation in Generation 14plus was in 2020 with my second feature film, “*Meu Nome é Bagdá*”, produced by Rafaella Costa for Manjerição Filmes. It was an unforgettable experience: all sessions were packed and received standing ovations, and as if that weren’t enough, we also won Best Film from the international jury. The actresses from the film who attended, Grace Orsato and Karina Buhr, were recognized on the streets, in the subway—it was surreal... The post-screening discussions were incredibly rich, and we received very positive coverage from both international and Brazilian press. The Berlinale is a very special festival, designed for filmmakers, industry professionals, but especially for cinephile audiences and Berliners. The festival mobilizes the entire city, which is incredible. Generation 14Plus, in particular, is a very curated, interesting, and bold showcase. For me, it’s a joy and an immense privilege to return to it five years later.

## **INTERVIEW WITH ACTOR BENJAMÍN**

### **1 – Comment on the working style of director Caru Alves de Souza**

What stood out most about Caru's working style was her openness and receptiveness to the cast. Always attentive and observant, she welcomed and considered all the input we offered. When direction shows this kind of openness, I feel the work gains layers and enriches both the performances and the script's development.

### **2 – What caught your attention about the project that made you want to participate in "Underage – The Series"?**

Beyond the social and political importance of addressing youth legal proceedings, what drew me in most was the exposure to real cases of teenagers in conflict with the law. The script was built with minimal fictionalization, which deeply captivated me—I embraced the responsibility to tell these stories with great dedication.

### **3 – How was the process of creating the characters for the series? Was playing different roles in the same episode challenging?**

It was the most intense and challenging process I've experienced as an actor. At the same time, I felt deeply supported by the collective and the creative exchange with the cast. During preparation, we rotated characters frequently, which helped define what fit best for each of us. Watching other actors sometimes interpret the same roles I did also broadened my perspective and deepened my understanding. The sheer number of roles was challenging, yes, but the toughest part was delivering a naturalistic performance within a decidedly non-naturalistic artistic framework.

### **4 – What would you consider an important learning experience as an actor/actress after filming "Underage – The Series"?**

I think the greatest lesson was collective creation—something I've always been interested in but never had the chance to fully experience in other projects. I hold deep affection and admiration for this collective (which extends beyond the cast to include exchanges with the entire crew), and I'll carry these insights into future work whenever possible.

### **5 – Given that "Underage – The Series" has a highly unconventional premise in today's series landscape, what do you believe might draw audiences interested in this audiovisual format?**

I believe this project revives the intimate language of theater, which in Brazil survives against all odds and lacks the reach of audiovisual media. It's a brilliant opportunity to connect with the infinite possibilities that arise from combining actors and a stage—no extravagant visuals, just the power of imagination. It feels like a reminder and an invitation to reflect on what's truly essential to creating art.

## **INTERVIEW WITH ACTRESS GIULIA DEL BEL**

### **1 – Comment on the working style of director Caru Alves de Souza**

The way Caru immerses us in the creation of characters makes us so committed that it becomes easy to navigate the nuances of each role, as if they were part of you. There's also a commitment to deeply researching a universe with so many complexities regarding minors in conflict with the law.

### **2 – What caught your attention about the project that made you want to participate in "Underage – The Series"?**

I think it was a combination of things. I'd already worked with Caru, so I knew something great would come from this. The series' premise gave us an incredible experience—portraying multiple characters per episode and filming inside a theater... It was a huge challenge and deeply rewarding at the same time. Also, this time we could collaborate on the script.

### **3 – How was the process of creating the characters for the series? Was playing different roles in the same episode challenging?**

I believe that being so deeply involved in the characters' development made the performances (even with multiple roles per episode) flow naturally. With Caru's direction, it felt like we were in a symphony, effortlessly moving from one note to another.

### **4 – What would you consider an important learning experience as an actor/actress after filming "Underage – The Series"?**

I think portraying more mature characters—a judge, prosecutor, public defender—was new for me. It was challenging but also fulfilling. Beyond that, the subject itself: addressing serious issues like how we treat children and adolescents, the blatant racism in systemic structures, and other delicate topics, while respecting those who've lived through such situations.

### **5 – Given that "Underage – The Series" has a highly unconventional premise in today's series landscape, what do you believe might draw audiences interested in this audiovisual format?**

I believe it's the creativity we used to transform the same theater stage into diverse universes—from a public hearing room to a gaming world. Also, the character design helped differentiate our performances across all the roles we played in the series.

### **6 – What differences would you highlight between working on the feature film "My Name Is Baghdad" (awarded at the Generation 14plus section of the 2020 Berlinale) and "Underage – The Series"?**

I think "*My Name Is Baghdad*" is far more naturalistic, while "*Underage – The Series*", despite the naturalistic acting, exists in a playful environment. Also (speaking for myself), there's the growth in artistic maturity: "*My Name Is Baghdad*" was my first project, and I didn't fully grasp how things worked back then. This time, I felt like a more prepared, ready actress.

## **INTERVIEW WITH ACTRESS GRACE ORSATO**

### **1 – Comment on the working style of director Caru Alves de Souza**

Caru has a unique working style that I deeply admire. Her ability to understand the cast and bring us closer to the work, simplifying things while always listening to the actors, makes us comfortable to work and deliver our best in scenes. It's a special way of making cinema.

### **2 – What caught your attention about the project that made you want to participate in "Underage – The Series"?**

Beyond the series addressing themes we see and know about—even if indirectly—what most drew me to the project was its mission to denounce and explain complex, necessary issues through poetry. Shedding light on these topics, laying the facts on the table, and fearlessly clarifying these subjects, all while filming audiovisual content in a theater—merging the power of both mediums.

### **3 – How was the process of creating the characters for the series? Was playing different roles in the same episode challenging?**

The process was smooth because we worked collaboratively. We studied and interacted with people who had firsthand experience—both minors and judges/prosecutors. This greatly eased the character-building, even with the challenge of transforming ourselves weekly and switching perspectives from one episode to the next. The challenge was successfully met, and we left the project even more multifaceted and confident. It was tough, but I'd do it all again!

### **4 – What would you consider an important learning experience as an actor/actress after filming "Underage – The Series"?**

I'd say first, never forgetting that our bodies are far more political than we realize—and that's unavoidable. It was also an enriching experience in self-awareness and sensitivity.

### **5 – Given that "Underage – The Series" has a highly unconventional premise in today's series landscape, what do you believe might draw audiences interested in this audiovisual format?**

Precisely because it's a unique and innovative language—a high-risk endeavor—but the payoff is worth it. The series' strength lies in its ability to propose something so different yet grounded in real-world themes. This blend is something I love most and believe will captivate audiences.

### **6 – What differences would you highlight between working on the feature film "My Name Is Baghdad" (awarded at the Generation 14plus section of the 2020 Berlinale) and "Underage – The Series"?**

"*My Name Is Baghdad*" has a strong fictional tone and a comfortable lightness I don't see as much in "*Underage – The Series*". The latter is denser, almost raw. The fictionalized theater sets also highlight this contrast. While I see "*My Name Is Baghdad*" as a story about the support and importance of non-cis-centered female friendships, in "*Underage – The Series*", I think that reality is left more to the audience's interpretation than the series itself.

## **INTERVIEW WITH ACTOR LUAN CARVALHO**

### **1 – Comment on the working style of director Caru Alves de Souza**

Caru's way of working is fascinating and unique because it's collaborative. She constantly circles back to us, the actors and cast, so we can help tell the story in the best way alongside her direction. It's a deeply collective process. She left many choices in our hands, which is rare—directors usually have a fixed idea, hammer it down, and don't care about our input as the cast, the ones embodying their vision.

### **2 – What caught your attention about the project that made you want to participate in "Underage – The Series"?**

*"Underage – The Series"* was a beautiful invitation from Caru. My friend Giulia Del Bel, who trusts my work deeply, recommended me as the best fit for this diverse, special cast full of friends. What stood out was the genuine commitment to telling **our** stories as Black people, **by** Black people.

### **3 – How was the process of creating the characters for the series? Was playing different roles in the same episode challenging?**

The process was intriguing—I'd never worked this way before, with improvisation shaping the script from our own words. Playing multiple characters in one episode was tough due to abrupt shifts in interpretation and each role's subjectivity. But it also felt effortless because we'd improvised so much during rehearsals that by filming, everything was ingrained and well-defined.

### **4 – What would you consider an important learning experience as an actor/actress after filming "Underage – The Series"?**

That I'm capable. During filming, I often doubted myself—my professional and emotional ability to handle this theme and approach. These issues are so present in daily life, yet we rarely confront them.

### **5 – Given that "Underage – The Series" has a highly unconventional premise in today's series landscape, what do you believe might draw audiences interested in this audiovisual format?**

The blend of audiovisual styles, especially theater in its Italian stage format, which isn't typically suggestive for screen. Still, the crew was so incredible they adapted it seamlessly, making the series both possible and high-quality.



## **INTERVIEW WITH ACTRESS TACIANA BASTOS**

### **1 – Comment on the working style of director Caru Alves de Souza**

I first encountered Caru's work in *"Meu Nome é Bagdá"*. At the time, I had just moved to São Paulo (I'm from Salvador, Bahia). I skated with some of the cast members and thought it was super cool to discover a director interested in elevating that universe and portraying it with authenticity. At the same time, her style of blending youth + reality resonates with me, as it's rare to see a director delve into often-marginalized themes with such openness to listening to real experiences—and succeeding at it.

### **2 – What caught your attention about the project that made you want to participate in "Underage – The Series"?**

The series' tone and premise. As an actress with a theater background, the idea of merging theater and audiovisual in a series excites me. I was also drawn to the mix of formats, the chance to work with a director and crew I admire, and the challenge of portraying multiple characters as an actress.

### **3 – How was the process of creating the characters for the series? Was playing different roles in the same episode challenging?**

Yes, very! It was challenging and a great opportunity to apply my skills as an actress—and even as a dancer. The creative process was fulfilling, as enjoyable as filming itself, with ample creative freedom and constructive feedback to refine each character's final concept. We had an excellent casting director, Marina Medeiros, who introduced improvisation games and exercises that guided the cast to discover each character within themselves.

### **4 – What would you consider an important learning experience as an actor/actress after filming "Underage – The Series"?**

It taught me—and gave me hope—that we aren't just boxed into "types" as performers. This is something I bring from theater, which often feels lost in audiovisual work, where roles can limit us to what audiences perceive of our image.

### **5 – Given that "Underage – The Series" has a highly unconventional premise in today's series landscape, what do you believe might draw audiences interested in this audiovisual format?**

The chance to see audiovisual blended with theatrical techniques, breaking away from traditional realism. This creates moments of distance and closeness between the audience and characters, allowing viewers to step into these stories. This staging model draws from Bertolt Brecht's theory, which emphasizes actors as humans playing roles and translating presented symbols, inviting the audience to engage critically. I strongly believe in this approach, which asks viewers to reflect and empathize with the characters' experiences.

## **INTERVIEW WITH ACTOR WILLIAM COSTA**

### **1 – Comment on the working style of director Caru Alves de Souza**

Caru's directing style is deeply rooted in listening and dialogue with the cast and crew. There's always care for actors in delicate scenes and a strong commitment to conveying the message each scene demands.

### **2 – What caught your attention about the project that made you want to participate in "Underage – The Series"?**

What stood out was the chance to embody multiple characters in one project and collaborate again with actors I've worked with before. This let me "play" again, and despite the story's heavy, even tragic conflicts, having familiar faces on set brought a refreshing energy to filming.

### **3 – How was the process of creating the characters for the series? Was playing different roles in the same episode challenging?**

The creative process was very challenging. Portraying so many roles required immense dedication and self-awareness as an actor lending their body to bring diverse narratives and voices to life.

### **4 – What would you consider an important learning experience as an actor/actress after filming "Underage – The Series"?**

Every project offers unique lessons, and this was no exception. Here, I learned the importance of listening to the stories around us and embracing the collective spirit the work brought to the set. Blending theatrical and cinematic language further highlighted the power of a united team delivering a crucial message to Brazilian culture.

### **5 – Given that "Underage – The Series" has a highly unconventional premise in today's series landscape, what do you believe might draw audiences interested in this audiovisual format?**

The mix of formats is attention-grabbing. Capturing audiences in an era of quick smartphone consumption isn't easy—so an innovative work that provokes and integrates elements like podcasts could resonate with those drawn to experimental storytelling.

### **6 – What differences would you highlight between working on the feature film "My Name Is Baghdad" (awarded at the Generation 14plus section of the 2020 Berlinale) and "Underage – The Series"?**

The difference lies in the language and story, I think. But seeing part of the "My Name Is Baghdad" cast join "Underage – The Series", I see how much my colleagues and I have matured as actors since then.

**Made possible through the Audiovisual Sector Fund and ProAc, the series received support from the *Brazil in the World Internationalization* program, promoted by Projeto Paradiso, after being selected for the Berlinale. It also has the support of Spcine since its production and now for its presence at the Berlin Festival.**

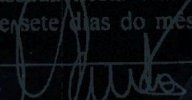
TANGERINA ENTRETENIMENTO PRESENTS

# underAGE

THE SERIES

 75<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Generation



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A PRODUÇÃO DE TANGERINA ENTRETENIMENTO COM BENJAMIN, GIULIA DEL BEL, GRACE ORSATO, LUAN CARVALHO, TACIANA BASTOS, WILLIAM COSTA AND CARLOTA JOAQUINA, GIOVANNI GALLO, MARINA MEDEIROS, RITA BATATA, SHABAZZ  
DIRETOR DE CARU ALVES DE SOUZA, TRILHEIRA CARU ALVES DE SOUZA AND MARTON OLYMPIO, ANIMATOR DE CARU ALVES DE SOUZA AND MARA MARINHO, DIRETOR DE FOTOGRAFIA DE LEONARDO FELICIANO AND ALAN FABIO GOMES, PRODUÇÃO DE JULIO DOUGSAR  
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