

= Mango Yellow =

Mango Yellow (Portuguese : Amarelo Manga) is a 2002 Brazilian drama film directed by Cláudio Assis . It stars Matheus Nachtergaele , Jonas Bloch , Dira Paes , Chico Díaz , and Leona Cavalli as working @-@ class people who engage in amorous and social encounters , with most of the action taking place in a hotel and a bar . The directorial debut of Assis , the film was partially inspired by his previous short film Texas Hotel . It was filmed on a low budget in the suburbs of Pernambuco .

Mango Yellow received several awards at various film festivals , both in Brazil and abroad , including Festival de Brasília and the Berlin Film Festival . The film was generally praised by domestic reviewers for its characters , soundtrack , cinematography , and depictions of Brazil , while English @-@ speaking critics were more mixed in their response .

= = Plot = =

The film opens with Lígia , a barmaid who is fed up with her grueling routine and who is forced to routinely turn down the sexual propositions of the bar 's customers . One of the men who hits on Lígia is Isaac , a necrophiliac who enjoys sodomizing corpses and drinking their blood . He lives at the Texas Hotel , where Dunga , a gay man , works as a handyman . Dunga is attracted to Wellington , a butcher who delivers meat to the hotel . Wellington , however , is married to Kika , a woman who is proud to be an evangelical Christian . However , Wellington cheats on his wife with a woman named Dayse . Dayse tires of being Wellington 's mistress and tells Dunga about the relationship .

Dunga anonymously reveals to Kika that her husband is cheating on her , thinking that if he can destroy their marriage , then he and Wellington can become lovers . Kika finds Wellington and Dayse together , attacks them , and then leaves for good . Wellington goes to the Texas Hotel to seek solace . Dunga wants to take Wellington up to his room , but Wellington is put off by the funeral of the recently deceased owner of the hotel . Meanwhile , Isaac is thrown out of the bar after trying to forcibly grab Lígia . He is then seen driving his car and when he meets Kika , he takes her to his apartment and they have sex . As the film concludes , Lígia is shown again complaining about her routine . This is followed by a montage of everyday city life , ending with Kika deciding to dye her hair the same shade that made Isaac so attracted to Lígia .

= = Cast = =

= = Themes = =

Writing for The New York Times , Stephen Holden interpreted the film 's message as follows : " This is how the lower half lives in Brazil , and by extension , humanity at its most basic , getting along without the rose @-@ colored protections that affluence affords . " As it deals with these kinds of themes , the film was labeled as " violent " . In response , Assis said that he " films life as it is " . Jose Solis of PopMatters declared that " despite its sorrowful appearance , the film is a celebration of life " . Assis tried to contrast the violence depicted by the Hollywood action films with the " small violences " which people face everyday , making it " poetic and violent at the same time " . Bloch 's character shooting corpses represents " a harmless , symbolic addiction " in the same way other aspects of the film " come from it , this violence within us " .

Writing in The New Yorker , Michael Sragow said that " The human content ... is the stuff of art @-@ house exploitation . " IstoÉ Gente 's Domingas Person wrote that the phrase " the human being is stomach and sex " , which is said by the priest in the film , is an apt summary of the film 's " spirit " . Writing in Diário de Pernambuco , Luciana Veras declared that the film " talk [s] about the excluded [people] who also crave the same as the characters in the [tele] novela [s] , from Hollywood films or French novels : love and happiness " . Assis criticized the fact that several directors like to " glamorize poverty , " and as such , he characterized his characters to show the

people 's vice . José Geraldo Couto of Folha de S. Paulo wrote that the film shows that " the miserable are not dear waiting for the mercy of others , but are full of life , willing to kill or die to fulfill their desires and instincts " . Deborah Young of Variety opined that the mango yellow color represents both " the jaundiced shade of their broken dreams " and their sense " of nonconformity and feeling alive . "

= = Background and production = =

Prior to *Mango Yellow* , Cláudio Assis worked as a production director on the 1996 film *Perfumed Ball* and as director on three short films . One of them , *Texas Hotel* , served as an inspiration to *Mango Yellow* ; Alessandro Giannini of O Estado de S. Paulo said *Texas Hotel* is " a kind of ' privileged test ' of *Mango Yellow* " , while TV Guide 's Ken Fox described *Mango Yellow* as an " expanded version " of *Hotel Texas* . Couto wrote that the " gratuitous series of aberrations " presented in *Texas Hotel* was turned into an " articulate narrative and full of meaning " .

The production cost was R \$ 450 @, @ 000 . Assis was happy with this , noting that Brazilian films cost an average of R \$ 3 million at the time . The filming took place in the suburbs of the cities of Recife and Olinda , both in the state of Pernambuco . It was shot with 35 mm cameras brought from São Paulo and Rio de Janeiro , and filming took place in five weeks between September and October 2001 .

One of the first ideas Assis had for the film was to show the mons pubis of a waitress he knew . Though he was unsure how to include this element , the yellow @-@ colored pubic hair matched the book *Tempo Amarelo* (" Yellow Time ") , by sociologist Renato Carneiro Campos . The title of the film was borrowed from the book , in which the author describes the " rotten teeth of children , the color of poverty in the country " . Assis wanted to create a film to show " the face of the Brazilian people . We are from the Third World and we need to look at ourselves " .

= = Release = =

Mango Yellow 's premiere was held at the Festival do Rio on October 4 , 2002 , while it was released on domestic theaters on August 15 , 2003 . Despite receiving praise by film critics , it was moderately received by Brazilian audiences . *Mango Yellow* grossed R \$ 769 @, @ 750 , with a viewership of 129 @, @ 021 people in the sixteen Brazilian theaters in which it was shown , representing the twelfth largest audience for a domestic film in 2003 .

= = = Accolades = = =

At the 35th Festival de Brasília , *Mango Yellow* was selected as Best Film by the official jury , the popular jury , and critics alike ; it also received the awards for Best Cinematography , Best Editing , Best Cast , and Best Actor (Díaz) . Assis won the award for Best Debut Film at the 25th Havana Film Festival , where the film also won the award for Best Cinematography . It also won for Best Cinematography at the Seventh Brazilian Film Festival of Miami . *Mango Yellow* won in every feature film category at the 13th Cine Ceará : Best Film , Best Director , Best Cinematography , Best Screenplay , Best Art Direction , Best Original Score , Best Actor (for Nachtergaele) , and Best Actress (for Paes) ? and also received a special prize for its costume design . Although nominated in 13 categories at the 2004 Grande Prêmio do Cinema Brasileiro , it only won for Best Cinematography . At the 53rd Berlin International Film Festival , it won the award for Best Film in the Forum section , and received the Grand Prix at the 15th Toulouse Latin America Film Festival . It was also nominated for the Ariel Award for Best Ibero @-@ American Film .

= = = Critical reception = = =

The film received generally positive reviews in Brazil . The characters , the actor performances , and the soundtrack were praised by Person and Veras , with Veras noting that the film 's

characterizations avoided stereotypes . The film 's cinematography was praised by Person and Veras as well as by Marcelo Hessel from Omelete and Alcino Leite Netto from Folha de S. Paulo , with Netto appreciating that the imagery was neither " decorative " nor " spare " , but a part of the film . The film 's depiction of real life in Brazil was praised by Hessel and Veras , with both of them commenting that City of God is " cosmeticized " if compared to Mango Yellow , and the Hessel stating that Mango Yellow is " a testimony of documentary and sociological value " . Cinepop critic Andrea Don declared it a film that viewers would either love or hate , concluding that " you will not leave the cinema 's room the same as you entered " .

Mango Yellow received mixed reviews from English @-@ speaking reviewers . On review aggregation website Rotten Tomatoes , the film has a 60 % rating based on five reviews , with an average score of 5 @.@ 6 / 10 . On Metacritic , which assigns a normalised rating out of 100 based on reviews from critics , the film has a score of 40 (indicating " mixed or average reviews ") based on five reviews . A The Village Voice reviewer described the characters as " babbling caricatures " and the film as a " shallow Brazilian trifle " . Young called Nachtergaele a " standout " as " He embodies the film 's savage over @-@ the @-@ topness without flattening out as some of the other characters do . " Although praising its cinematography , Keith Phipps of The A.V. Club said it is " a film that has nothing to say " . Sragow , Young , and Fox also praised Carvalho 's work ; Fox said it is " [t] awdry stuff ... but it 's glorious to look at " . In Sragow 's opinion , the penultimate scene ? the montage ? " boasts an eloquence that eclipses everything else in the movie " . Holden found the characters to be " robust , full @-@ dimensional people " and praised the film 's " surreal flavor " . Solis praised it , saying " the real pleasure " in the film is that Assis " doesn 't recur to exploitation to make these people memorable " .

= = = Home media = = =

The film was released on DVD in Brazil by Califórnia Filmes in 2004 , while in the United States it was released by First Run Features in partnership with Global Film Initiative on the " Global Lens 2004 / 2003 " series in 2005 , and on the " The Best of Global Lens : Brazil " in 2011 .