



Art by Lucy Fidelis
Podcast notes for Bare Behind Bars by Iago Faustus

Bare Behind Bars, notes for a Grindbin Podcast appearance, projected recording date February 13, 2020.

The thought of recording an episode on Bare Behind Bars (originally A Prisão, 1980) occurred to me about the same time as recording one on Ilsa: She-Wolf of the SS. (Pause for a moment and note that a few weeks ago at the time of this recording actress Dyanne Thorne, the star of Ilsa and its sequels had died at the age of 83.¹ I know we made a fair amount of fun of her or at least of the most notorious movie she appeared in during the Ilsa episode, but it's fair to say that she really did give it her all in these movies, and she created something that a lot of people loved whether sincerely or ironically or bit of both. So I'd like to take this moment to extend condolences to her surviving husband Howard Maurer and her many fans. May she rest in peace.) It had occurred to me when I found myself asking whether there were any movies that made Ilsa look like really really masterful film-making, and naturally enough this one came up. I owe my knowledge of its existence to a review done on the site 1000misspenthours.com. (Shoutout - great site). This site is maintained by an extraordinarily industrious movie review who writes under the name "El Santo." And it probably tells you a lot that El Santo's review begins with the sentences "Oh, man. I picked up Bare Behind Bars because I was in the mood for something sleazy, but seriously- holy living fuck!"² And he's not kidding, as I'm sure you'll come to see as we review this movie.

1 Wikipedia article "Dyanne Thorne," URL: https://en.wikipedia.org/wiki/Dyanne_Thorne . Access 9 February 2020.

2 El Santo (a pseudonym). Review of Bare Behind Bars at <http://1000misspenthours.com/reviews/reviewsa-d/barebehindbars.htm> . Accessed 9 February 2020.

That said, it's a surprisingly and frustratingly difficult movie to learn much about, to the point where it feels almost like a damnatio memoriae has fallen on the movie, at least in the country where it was produced. It's director, Osvaldo de Oliveira (1931-1990), in spite of a fairly long film career (discussed below) merits only a two-sentence entry even in Portuguese-language Wikipedia,³ and most of its cast and crew (with one or two exceptions) are similarly obscure. I've been in correspondence with Brazilian friends on and off for some months now trying to track down an original Portuguese-language version of the film in any playable medium from a Brazilian vendor, but without any luck. One of my correspondents did comment that a movie like this likely falls between the two stools of "legitimate" cinema and outright pornography and that due to Brazilian hypocrisy about sex (note: probably every country on the map is filled with hypocrisy about sex somehow) people don't like to acknowledge its existence in any particular form, even if "outright pornography" is readily available. This as an explanation seems plausible to me. We ourselves live in a society where anyone can surf over to Pornhub and watch fucking and sucking to their little hearts' content, but how many movies - I realize there are a few exceptions - throw in really explicit sex scenes together with "real movie" elements like actual characters, plot, production values, etc. (Shouldn't all those superheroes be busy having super sex with super-each-other? I'm pretty sure that's what would happen if superheroes

3 "Osvaldo de Oliveira (São Paulo, nascido em 1931 e morto em 1990) foi um cineasta brasileiro...Oliveira também colaborava com a revista de cinema brasileira A Cena Muda onde, assim como em seus filmes, assinava com os pseudônimos de Jonald e Long-Shot" Wikipedia article "Osvaldo de Oliveira." URL: https://pt.wikipedia.org/wiki/Osvaldo_de_Oliveira (Accessed 9 February 2020).

existed in "reality.") As things stand, I'm relying here on a DVD edition of the movie with English dubbing put out by Blue Underground. A You-Tube Movies version is also available, although the one I was able to find there when I checked most recently⁴ (9 February 2020) had a run-time about ten minutes shorter than the version I'm working from. Given the content of the version I'm working from, I can readily imagine quite a few cuts.

So that said, I have to make an appeal to any listeners the Grindbin Podcast has out there in the Lusophone world, and in Brazil especially:

Caros ouvintes brasileiros: se vocês souberem onde podemos conseguir uma versão original em português do filme para esse episódio em qualquer formato que possamos reproduzir aqui nos Estados Unidos, por favor, escrevam para o Grindbin Podcast ou para mim em faustus@eroticmadscience.com e nos avisem. Obrigado.

If there's much insight to be had into a movie like Bare Behind Bars, it might be gotten from a realization that this is a movie made in what was many ways a traumatized society. Brazil is, in a some sense, a country that owes its origins to a mapmaking error. When the Kingdoms of Castile and Portugal signed the Treaty of Tordesillas in 1494 neither signatory party had any particularly good idea where South America was or wasn't, and as a result Portugal was able to establish a vast empire extending outward from the easternmost

⁴ I am fairly certain an uncut (and probably unauthorized) version of the movie was available on Youtube at one time, but I have been unable to locate it on recent visits and think it likely it was taken down.

triangle of the South American continent. The resulting colony would rely heavily on enslaved Africans to work its plantations and mines, and it would formally not abolish slavery until 1888, more than a generation after the United States did. It has always been a society characterized by a high degree of inequality and poverty, some of which has been captured very dramatically in cinema: many Grindbin listeners will be familiar, for example, with the 2002 movie City of God (Cidade de Deus) which very vividly depicts the violence and despair in an eponymous Rio de Janeiro favela.

Bare Behind Bars was made in 1980. In 1964, Brazil's more-or-less democratic government was overthrown in a U.S.-backed right-wing military coup. The coup regime engaged in widespread repression of the political left using murder, arbitrary imprisonment, and, unsurprisingly, torture, arts in which they were trained by a variety of American, British, and French "experts." (One of them was the notorious French General Paul Aussaresses, a veteran of the dirty war against Algerian independence from two decades before.) The characters in Bare Behind Bars mostly are comparatively young. If they had been real Brazilians living in 1980 this sort of repressive regime would have been pretty much all they would have known in their adult lives.

Conditions in Brazilian prisons were, perhaps predictably, awful. A briefing written by the human rights organization Amnesty International in 1990 gives some sense of how bad things were.

The Brazilian penitentiary system is at breaking point.

Brazil's prisons are holding double their official capacity, in

conditions described as "inhuman." In 1980, the Minister of Justice described the prison crisis as "one of the most dramatic in the world;" he said the prisons were "dumps for prisoners, where the individual is subjected to the basest human degradations." the military government allowed the prisons to fall into disrepair...A rising number prisoners are being contained in every more substandard, crowded, and volatile environments. In April 1989, 90,691 prisoners were crowded into cells built for 43,338 -- less than half that number...In 1985 prisoners in Belo Horizonte were reported to be drawing lots to select prisoners to be killed as a protest against their overcrowding. Fifteen prisoners were killed in a three-month period as a result -- in one police detention center.⁵

In light of information like this, the institution depiction in Bare Behind Bars, with its overcrowding, filth, torture, and frequent prisoner deaths may be more an example of realism - perhaps even a subversive example of filmmaking - than mere exploitation.

Cast and crew information.

It is difficult to get good cast and crew information on Bare Behind Bars, in part because the English-language version of the

⁵ Amnesty International Breifing: Brazil. (London: Amnesty International Publications, 1990). p. 8. Available online at <https://www.amnesty.org/download/Documents/200000/amr190051990en.pdf> (accessed 8 February 2020).

movie put out by Blue Underground doesn't list the cast by role. There's necessarily some guesswork involved in figuring out who played what role. The tireless El Santo, who appears to have his Lusophone friends of his own, has done some useful work here which I have occasionally relied on.

Bare Behind Bars was written and directed by Brazilian director Oswaldo de Oliveira. He has 79 IMDB movie credits that begin in 1956 with his work as an assistant cameraman on Quem Matou Anabela? (Who Killed Anabela?) and continued with a great variety of assistant cameraman, cinematographer, and even just focus puller roles in Brazilian movies until he got his first director role in a 1969 action movie O Cangaceiro Sem Deus (The Godless Cangaceiro) (note: Wiktionary suggests that "cangaceiro" is a term for a bandit in northeast Brazil). But he largely seems to have continued in cinematographer roles in Brazilian movies, with possibly his first venture into adult movies being O Pornógrafo (1970) (The Pornographer: "Editor of pornographic magazines gets into difficulties with the savage competition of similar imported magazines, like Playboy... " It really seems to be around 1980 that he took a turn for lewd when he directed O Bordel - Noites Proibidas (The Brothel - Forbidden Nights), A Filha de Emmanuelle (Emmanuel's Daughter), and Bare Behind Bars. He would have one more women-in-prison film in him at least, in 1982's Amazon Jail:

Women have been lured to Edgar's white slave market somewhere in the Amazon jungle of Brazil with promises of work. Edgar and his bisexual partner keep the girls in a corral and bring them into

Edgar's Dionysian parties when customers come to peruse the merchandise. Edgar's nephew has fallen for one of the trapped girls and helps the girls make an escape. They escape into the jungle and use their "talents" to survive the jungle and the men who pursue them, while dealing with the tribulations associated with a wild gang of women.⁶

De Oliveira's career seems to have petered out a bit in the 1980s. His last film credit is for a drama in 1988 called Presença de Marisa (Marisa's Presence) where is listed only as "Camera Operator, Cinematographer). He died in 1990.

Perhaps the most interesting acting presence in Bare Behind Bars is our one Grindbin All-Star, here listed as Marta Anderson (b.1945), who plays nutty Nurse Barbara. Her Grindbin appearance was in Grindbin episode #70, Massacre in Dinosaur Valley (first dropped August 9, 2017)⁷, where she played Betty Heinz, a character who timely demise is treasured by quicksand and sinking fetishists⁸ everywhere I'm sure. Mike and his crew do a pretty good job with Anderson's biography there, so I'll confine myself here to observing that probably the most distinguished movie in which she appeared in her career is Bruno Baretta's Dona Flor and Her Two Husbands (Dona

6 Summary by J.F. Jacob on the Internet Movie Database. URL: https://pro.imdb.com/title/tt0088703/?ref_=nm_filmo_pastfilmvid_6 (Accessed 8 February 2020).

7 URL: <https://grindbin.libsyn.com/70-massacre-in-dinosaur-valley-1985> (Accessed 8 February 2020).

8 Yes, that's a real thing. If you don't believe me, go to DeviantArt and type "quicksand" into the search bar and see what comes back. Or check out Robert Evans, "The Complicated Realities of Living with a Quicksand Fetish" at Cracked.com. URL: <https://www.cracked.com/personal-experiences-2354-im-sexually-aroused-by-quicksand-im-not-only-one.html> (Accessed 8 February 2020).

Flor e Seus Dois Maridos, 1976), which for decades was the most successful of all Brazilian movies.

Sylvia the bad lesbian women's prison warden is played by Maria Stella Splendore (b. 1948) with a very career far less splendid or stellar than her name might suggest with only three movie credits. Sylvia's deputy Sandra is played by Neida Ribero (b. 1949) who has twenty Brazilian movie credits, of which the most interesting appears to be A Ilha dos Prazeres Proibidos (The Island of Prohibited Pleasures, 1979), the description of which seems almost Grindbinnable:

Ana, a fake journalist and professional assassin, is assigned by the far right organization she works for, for a daring mission on the Isle of Prazeres. Using former journalist Sérgio as guide, she must be able to enter the site and eliminate two subversive refugees: the Reichian theoretician William, who shares his wife, Lucia with Sergio and the anarchist Nilo who lives with to [sic] sisters, Brigitte and Monique in a tent at the seaside. In direct contact with the hedonism of the paradisiac stronghold of renegades, the hit-woman discovers, with difficulty, the revolutionary function of pleasure.⁹

Prisoner "Cynthia" is played by actress Danielle Ferite (dates unknown) whose nine IMDB credits appear to indicate a short career mostly spent in Brazilian softcore movies in the early 1980s. She

⁹ Author unknown. Internet Movie Database Summary, URL https://www.imdb.com/title/tt0197573/plotsummary?ref_=tt_ov_pl (Accessed 8 February 2020).

appears in another movie directed by Oswaldo de Oliveira noted above, A Filha de Emmanuelle. She also a year later appeared in a movie called A Filha de Calígula. So perhaps there is a shared fictional universe in which Emmanuelle is her mother and Caligula is her father. That sounds like a movie I'd go see. New prisoner Inez is probably played by another minor softcore actress who appeared in A Filha de Calígula, Sonia Regina (b. 1961 and arguably thus just barely legal for appearance in Bare Behind Bars). One remaining credit of some importance would be Meiry Vieira (b. 1939), who plays the "regular customer" of the warden's white slavery ring. She looks like she had a real career, with 37 movie Brazilian movie appearances stretching from the early 1970s to the early 1980s and who also appears in A Ilha dos Prazeres Proibidos.

Like I said, it's a thinly-documented movie. An incentive to make more Brazilian friends, I guess.

Timed notes. These timings are approximate and refer to the Blue Underground English-dubbed 2006 DVD release of Bare Behind Bars (BU1119DVD).

00:00. Opening montage. Views of cellblocks. Women prisoners in a yard playing with a ball intercut with views of Warden Sylvia in her office. A guard watches suspiciously. In her office, captain of the prison guards Sandra types and smokes. A new prisoner is brought in while the game in the yard continues. We notice that in Warden Sylvia's office there are framed pictures of the same cellblocks we saw in montage which opened the movie, which is sort of bizarre. There's also a framed photograph of a mostly-bald man in a dark coat, white shirt, and bow tie. De Oliveira shows us the picture of this man. About one cut later he shows him to us again in a close-up, which suggests that De Oliveira thinks this man or at least the appearance of him on the office wall is somehow important. But who is he? I don't know. He isn't a president of Brazil (checked all their portraits). I consulted with Brazilian friends, and they don't know either. So I guess I now have to make another one of my Lusophone appeals:

Caros ouvintes brasileiros: se por acaso vocês souberem quem é o homem calvo de terno escuro na foto na parede do escritório da Sylvia, por favor, me escrevam em faustus@eroticmadscience.com e me avisem. Obrigado.

Meanwhile, Head guard in the yard suspects something. Two more guards sent for. There is a view of the man on the office wall (we have no idea who he is). The ball game, which appears just to be tossing a ball around a yard degenerates into a scrum. An Afro-Brazilian prisoner pulls out a makeshift weapon and stabs prisoner 170 in the back. The guards bring the firehouses and blast the prisoners into submission and, in some cases, near nudity for it is in this scene that we learn that the prisoners' "uniform" consists only of a simple knee-length shift with a three-digit prisoner number on the back. They wear no underwear. I guess the Brazilian correctional system had to cut expenses somewhere.

00:03:55. Various beating and torture scenes as the prison guards try to figure out who is responsible for the assassination in the yard. One prisoner is strapped to a table and tortured by having water showered on her (is it very cold? Not clear. It doesn't appear to be very hot). Meanwhile dead prisoner 170 and another are brought into the prisoner infirmary. The still living prisoner is treated by the crazy prison nurse (Marta Andersen). Go to credits, which are black on red and set to what feels like an inappropriately jazzy score - the sort of thing you might expect in a jet-setting 1960s spy thriller rather than a grim women-in-prison movie.

00:06:30. Warden Sylvia is detailing punishments to Sandra. Everyone is to be confined to cells for weeks, etc. "As for the prisoner, make sure she is properly buried." Sandra notes "If this continues, the cemetery is going to run out of space." "Your opinion does not interest me in the least," retorts the Warden. Then she pours herself a drink, the first of many, many drinks she will be pouring in this movie. So we're clearly under sound management here.

00:07:15 A prisoner is brought in by a guard. It's Cynthia, prisoner number 341. It's quickly turned into a seduction scene.

00:08:30 A cook brings a meal to a prisoner in solitary. Meanwhile Cynthia is brought back to her cell, apparently beaten up. Then there is a search of all the cells, which turns up a rather amazing collection of makeshift weapons. There is an extended scene of sadism and beatings of prisoners. Another prisoner, #261 (She is an important character but we never appear to learn her name), is brought stark naked into the infirmary while crazy Nurse Barbara conducts a search that will result in a small knife being extracted from the prisoner's vagina (she had concealed it there - prisoner life is really tough). Nurse Barbara dismisses the guards, then tells the prisoner she could be sent to solitary, but instead she should take a bath, after which she will be given a massage (maybe prison life isn't so tough after all).

00:12:15 Sandra brings a well-dressed woman, a "Miss Danora," into the Warden Sylvia's office. ("Miss Danora" is from the English-language edition of the movie. In such sparse cast lists as exist for this movie, the character is referred to as "Regular Customer.") This woman is apparently a lesbian client for a well-established human trafficking ring that Sylvia is running with her inmates. There's a negotiation over "price," and when the client objects, Sylvia leads her to peephole where some of the "goods," a curly-haired naked prisoner ("Betty"), is shown in luxurious surroundings aggressively eating fruit, or something. The deal is closed in a large cash transaction. "During the first days I recommend you watch over her closely."

00:14:30 An amazing collection of homemade weapons picked up on the search. One of them is a razor found in the infirmary. Intercut with naked Nurse Barbara massaging #261. Barbara shows up with a gift - a rather well-made dildo which she puts to use on her charge.

00:16:20. Sandra and Sylvia catting it up in Sylvia's office. Sandra complains that it has been ten days before any of them having a bath. "Very well, they may shower. Start with cellblock 2." "Why Cellblock 2?" Sadly, we don't learn why.

00:17:00 Inez Andrea is brought in, #578. A "new fish," she's been brought in for parricide, having killed her stepfather with a hatchet. (If we can believe her, she had a plausible case for self-defense.) Note that Sylvia continues drinking through this scene.

00:17:30 Prisoner Betty is out of prison, in a boat in a bay somewhere. Cut to the inevitable women's prison shower scene. It seems to consist less of a shower than a bunch of women jumping around in a shower (are these women mentally defective somehow?). They are watched, not without a little lust, by two women guards who then for no obvious reason rush in and start beating them.

00:20:00 Nurse Barbara examining Inez. Barbara's lust is obvious. Then more shower scene. Inappropriate guard-prisoner contact. Then back to Nurse Barbara eating pudding in Sylvia's office while they discuss Inez, who is clearly about to be groomed for for Warden Sylvia's white slavery ring. Then there's some comedy as Nurse Sylvia attempts to take the Warden's blood pressure - unfortunately, she tries to do that by putting the pressure cuff around the Warden's neck. I am beginning to suspect Barbara is not very good at her job.

00:23:50 Nighttime on the cellblock. Lots of lesbian sex, some random drug use. Inez turns down the importunings of another prisoner. Intercut with the boat-in-the-bay scene where Betty is being hit on heavy by Miss Danora/The Regular Customer. Daytime in the prison. Some sort of vocational class. Prisoner #261 is attacked but rescued by Barabara. One recurring character, again whose name I didn't get but who is readily recognizable by her big Afro tries talking to Inez, who is fixated already on a plan for escape.

00:27:00 Exercise time in the yard. Prisoners run in circles, play what looks like ring-around-the-rosie with each other. This is done to a jazzy score. One prisoner (Inez?) strips off her prison shift and begins exercising naked, because why not? This turns into a larger naked exercise session in the yard. This is probably being done as a sort of lesbian appeal to one of the guards. Well, if it gets you out of your cell at night, maybe it's worth it.

00:29:40 A girl, #431, has been murdered. Sandra comes in. "Bury her with all her records," is Sylvia's order. Sandra responds "Let me remind you again, if you keep on going like this, you'll have to enlarge the cemetery." Priorities, people! "I gave you an order, what are you waiting for." "I will see that it is done." Meow. The dead girl is snuck out a back passage from the infirmary (it's concealed behind a shelf) to somewhere outside the prison walls where two guards bury her in a shallow grave. (And you thought that you had a crappy job.) They do apparently bury her with her records. That's trouble with decaying military dictatorships; audit practices become depressingly lax.

00:31:30 Inez is summoned. Warden Sylvia is waiting in her office with her hair down. Inez is ordered to strip and does. Warden Sylvia pours more drinks. (Don't try a drinking game of keeping up with Sylvia. You won't make it.) Meanwhile there's a sapphic interlude between Sylvia and Inez in the office. More jazzy score. I think the music might be the thing I like best about this movie.

(Although they have to repeat the music track to keep up with the length of the scene.)

00:35:40. Meanwhile on the cellblock, the prisoners are busy sharing the one dildo in their possession by running it from cell to cell on a string.

00:36:40. At this point, the first male character appears, bringing some brooms for a guard, who he then hits on. This prison sure makes everyone super horny. Intercut Inez bragging to her fellow prisoners about the gymnastics she put the Warden through. Sex everywhere in prison. Most significant intercut being supply-room sex between a guard and a...janitor? It ends with the janitor being given a receipt and there is an exchange of Christmas greetings.

00:40:30 Warden Sylvia is dealing with a hangover. "That girl almost killed me, she has the endurance of a cat." Prisoner #247 meanwhile suffers in solitary, making friends with the rats. There's a near prison riot, and we have a scene of one of the ringleaders being whipped.

00:44:30 Back in vocational class, Sandra faints, wonder what she will do about Sylvia. Cut to Warden Sylvia taking a bubble bath to some more jazzy music. Lesbian antics in the infirmary with Nurse Barbara, during which her charge asks to get her razor back. Cut to more contact with the girl in solitary. Who says you can't have sex through a small slit in a steel door? Not me, at least, not after watching this movie. Meanwhile, the one dildo continues its intercellular transit. More catfighting between Sandra and Silvia. Silvia drinks some more while Sandra attacks her management of the prison. Sandra suggests doing something for Carnival.

00:48:00 Nurse Barbara sneaks around looking for the razor. Confrontation between Sylvia and Barbara. Barbara pretends to be "gathering flowers."

00:50:00 Antics on the beach between Miss Danora and her charge. Meanwhile #261 finds her razor and manages to reholster it, so to speak. Conspiracies continue on the cellblock. Inez and Cynthia go to inspect the chapel along with the Big Afro Prisoner (#218, I think). Inez likes the layout of the chapel. Back to Sapphic antics with Inez and Sylvia in Sylvia's office and...more drinks. Sylvia tells Inez she can have anything she wants. Inez asks for a Mass to be heard in the chapel during Carnival time. More jazz (a half-tempo version of the title music this time). #261 and Barbara talk about getting a gun. "I just want it to protect myself. Meanwhile Barbara produces an even bigger dildo made of pineapple.

00:57:00 Sylvia in her office. She needs uppers now to cope with her job. Inez must really be wearing her out. Sylvia announces that she will allow a Mass for the girls, which Sandra thinks is a splendid idea.

00:58:30 Meanwhile in the vocational classroom, Sandra is beginning to have serious second thoughts about a mass. Meanwhile #261 is summoned back to the infirmary. Barbara brings #261 a gun while the guard has been temporarily sent away. Cut to Danora and her charge going at it on the beach in the waves. Jazzy music. Cut to more conspiracy on the cellblock with notes being passed back and forth along the dildo line. So that's what it's really for!

01:01:00. Sandra pleads her case against a mass for the prisoners with some other possible entertainment during Carnival, but Syliva is set. Meanwhile #261 is being punished for some offense (I'm not sure what) by being stripped, bound at the wrists, and made to stand in the sun in the prison yard. Intercut to another naked prisoner being given the water treatment. #261 writhes under the sun. Interesting fire and water dichotomy, possibly the only interesting symbolism in the hole film. Eventually #261 finds her way to the water tap in the yard and gives herself some relief.

01:05:00 Betty and Damora on the beach. Betty tries to run away. Meanwhile we find #261 and Barabara - the punishment and its consequent sunburn are now explained as the only means to get #261 back in the infirmary. Barbara shows #261 the secret passage behind the cabinet.

01:07:00 Sandra in her quarters getting dressed, but is naked, because apparently every female character in this movie except the prison cook has to get naked. More jazzy music. Cut to Barbara "I know what I do is wrong, but someone must aid these poor creatures. It is they who are crazy, not I." I could spend a long time analyzing this curious soliloquy, but I'm not that crazy.

01:08:10 The prisoners and the guards are herded in. Outside somewhere, Carnival is going on. Three conspiring prisoners in the back row drop their head coverings and slip out, using the back passage. (Big Afro prisoner was part of the escape conspiracy, but gets cold feet at the critical moment.) At the end of mass, Sandra notes that three prisoners are gone. Barbara slips off and then slides the cupboard shut. Then goes back to dosing herself with ether. Did I mention before that she spends a lot of time dosing herself with ether? Probably not. There's a lot of craziness in this movie.

01:12:00 Carnival! We see the escaped prisoners (Cynthia, #261, and Inez) dancing in the streets with celebrants as they have made their way out. If anyone on the street thinks it's suspicious that they are wearing prison uniforms no one notes it. Either that or they're sick of living under a military dictatorship and are willing to look the other way at anyone perceived to be an enemy of the state.

01:14:00 The three prisoners knock on the doors of a house and plead for help. "I've had an accident." (High tariffs associated with the economic nationalism of the Brazilian dictatorship apparently made it uneconomical to import newer, more modern cinematic plot devices from

Hollywood, Europe, or Asia, and so Brazilian screenwriters were reduced to recycling old ones.) The portly middle-class householder lets them whereupon they take his wife hostage, shoot him, then the wife. The kid won't stop crying. To silence a dog #261 emasculates the dead householder and (implicitly) feeds it his male member by throwing it out the window. They then appear to molest the boy, although mercifully this scene goes to soft focus fast. The women raid the house for clothing and depart.

01:18:00 A group of Brazilian cops tear around town in their beat-up station wagon for about 45 seconds of screen time. They arrive at the scene of the home invasion. Montage of what looks like a crime-scene photo.

01:19:00 Back on the beach, Danora drowns poor Betty in the surf. Why? Well, sometimes employees just don't work out. Back at the prison, a group of representatives of the Brazilian state are carrying out an inquiry into the operations of the prison. Sylvia looks as if she wishes she were being drowned.

01:20:00 Somewhere in a beachfront favela, Cynthia (under the assumed name "Sally Ann") has shacked up with a drunk. The drunk honestly sounds like an American hillbilly in the dubbed version. Cut to a construction crew on a road somewhere. I have no idea what this scene is about, exactly, except that the crew seems to want to go out and get themselves some...well, you know. #261 is busy with a pasty hairy guy (razor on the table, note). We have a suggestion of hardcore action as she fellates him, then reaches for her razor and emasculates him.

01:24:30 Inez is at her mother's place. Mom is taking care of her, and at the same time is under police surveillance. Cut to the police in their station wagon while #261 is hanging out with the boys from the construction crew. The orphaned survivor of the home invasion is with them and identifies her. The police close in on #261 and then take her back into custody. The bureaucratic inquiry continues at the prison, while Sandra is promoted to Warden and Sylvia faces charges and Barbara is told she will be exonerated as long as she promises never to practice the nursing profession again. "Exonerated. No more nursing. You mean I can't wear my cap any longer? What am I going to do with it?"

01:27:50. Inez under surveillance, exercising or sunning herself naked on a rooftop. Mom comes and gets her off the roof but it's too late because surveillance man radioed in her location.

01:29:20 Meanwhile back in the favela Cynthia is getting busy with someone, and it ain't the drunk guy, but with some random pretty-boy paramour who we haven't seen before. We have before us - holy shit - a genuine extended hardcore scene. (Possibly the only one in Grindbin history). Well, we got what we paid out admission for. But unfortunately for our young lovers the Brazilian Hillbilly comes staggering back home. Beatrice comes and tries warn him. Pretty

boy flees in time. The Brazilian Hillbilly pulls out a revolver and shoots poor Cynthia dead. Meanwhile in the last scene of the movie the three cops arrest Inez, presumably to take her back to prison, which they do, to the music of Carnival.

EXT. A NARROW FAVELA STREET - DAY

The Straight Arrow is slowing picking its way through the narrow street, which looks like something out of City of God, turning this way and that to avoid potholes, large items of rubbish, stray animals, small children, etc.

INTERIOR OF THE CAB OF THE STRAIGHT ARROW

Bobby is driving, DeVito looking at a map in despair.

DEVITO

I don't know, Bobby. I'm pretty sure this isn't the way to the Telluride Film Festival.

DeVito turns the map around, suggesting that at first he had been holding it upside-down. DeVito peers at the map intently.

DEVITO (cont'd)

I mean, we aren't even seeing signs for the PanAmerican Highway anymore. Not for thousands of miles!

BOBBY

You mean, we should have taken that left turn at Albuquerque?

RETURN TO SCENE

Prisoner #261, still wearing her prison shift, is standing by the side of the street. As the Straight Arrow approaches, she holds out her thumb.

Bobby pulls up and addresses Prisoner #261 through the rolled-down window of the Straight Arrow.

BOBBY

Say, are you into vans?

PRISONER #261

Você está procurando diversão, ruiva?

BOBBY

Aw, gee. I don't speak Spanish.

PRISONER #261

(a bit disdainfully)

Aqui no Brasil, falamos português, não espanhol, mas tanto faz.

BOBBY

That sounds like a yes to me!

DEVITO (O.S.)

I don't about this, Bobby. From the way she's dressed she looks like she might be a...

BOBBY

Aw, why worry. Do you really think dressed in that little thing she could be concealing a weapon?

Bobby opens the driver-side door and hops of the Straight Arrow.

CUT TO:

EXT. THE BACK OF THE STRAIGHT ARROW - DAY

Bobby has opened one of the Straight Arrow's rear doors.

BOBBY

So, two sixty-one. Is that, like, your lucky number?

Prisoner #261 hops into the back of the Straight Arrow. She disappears into the darkness within. Then we see her extending her hand out of the Straight Arrow making a beckoning gesture to Bobby.

Bobby, looking like the cat the caught the canary, jumps into the back of the Straight Arrow. He pokes his head out of the back, looks around briefly and then closes the door.

There are about two beats of silence before a RED SLASH of arterial spray is streaked across the Straight Arrow's rear windows. There is a SCREAM from Bobby that subsides in a GURGLE.

Another beat of silence.

Then a SCREAM from DeVito.

END.