

— FOX SPORTS —  
**FILMS**

Presents

# NOSSA CHAPE



**An All Rise Films Production**

**A Film by Jeff and Michael Zimbalist**

**Theatrical Release Date:** June 1, 2018 (NY/LA); June 7, 2018 (expansion)

**Broadcast Date:** June 23<sup>rd</sup> on FOX following World Cup coverage

**Directed by:** Jeff and Michael Zimbalist

**Co-Directed by:** Julian Duque

**Written by:** Michael Zimbalist, Jeff Zimbalist

**Executive Produced by:** Gabe Spitzer, Charlie Dixon, Eric Shanks

**Produced by:** Jeff and Michael Zimbalist, Colby Gottert

**Running Time:** 101 minutes

**Rating:** not yet rated

**Twitter:** [www.twitter.com/foxsports](http://www.twitter.com/foxsports)

**To Download Materials:**

<ftp://ftp.mprm.com/nossachape>

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## SYNOPSIS

NOSSA CHAPE tracks the rebuilding of the Chapecoense football club in Brazil after a November 28, 2016 airplane crash left only three players alive. Through exclusive access to the families of the deceased, the new team and three severely injured recovering players, the documentary investigates the community's many challenges in the aftermath of tragedy. The town finds itself divided by a desire to respect the memory of those they lost while also preparing to move the club into its future. The citizens and team must find a way to unite around a common identity.

## Q&A WITH DIRECTOR'S JEFF AND MICHAEL ZIMBALIST

### **Q) How did you first decide to shoot this documentary after hearing about the tragedy?**

*Jeff:* Michael lives part time in Medellín, where the plane crashed, and we have both spent a big part of our lives in Colombia and Brazil, so we were following the story closely. Everyone at Fox Sports, like us, were devastated by the news of the crash. A number of Fox's journalists were actually on the plane and passed away. Gabe Spitzer at Fox Sports reached out to us and our producing partner Colby Gottert with the idea of filming a documentary about the recovery effort. This was in December 2016, days after the crash.

We linked up with our co-director Julian Duque and had conversations with the remaining members of Chapecoense about our intentions and how our approach was different from the news media's approach. The team agreed to work with us and give us access to all elements of the club and community. By the time everyone returned to the facility to begin the rebuilding effort, our cameras were rolling.

The initial plan was only to film for a month, up until the team's first game. But as the weeks went on, the team and families saw we were there day after day and slowly started trusting us and opening up to us far more than we had expected. There were so many different threads, so many complex dynamics developing, it just became obvious that we needed to continue filming. Fortunately, the team, community and Fox Sports were all in agreement, and we ended up continuing production for the better part of 2017.

### **Q) What about the documentary resonates with non-soccer fans?**

*Michael and Jeff:* Initially, we were drawn to the story of how does a family or community respond to the loss of loved ones. And what we found were these two camps that were divided on this question of: how do we best move forward? Is it by honoring the memory of the deceased at every chance we can, or by pushing forward with our own lives? And what would the deceased have wanted of us?

In the end, we were as surprised as everyone to find, essentially, both camps agreeing that perhaps neither was right, and that really the most important thing was to stay unified, which ultimately was the value that was most important to those who passed away.

This was the narrative that really resonated with us and felt universal. At some point in our lives, we all face this question of how do we best grieve. And unfortunately, particularly in

this time of frequent mass tragedies, it's a question of how do we grieve not just as individuals, but in concert as a community, as a family.

**Q) What was the most challenging part to shoot?**

*Michael and Jeff:* One challenge were those initial conversations with the subjects of the film only weeks after the tragedy. There was a lot of trauma and challenging emotions. But there was also a strong interest in getting the story out and a sense that doing so would be a meaningful way to honor the deceased.

A second big challenge was the scope of the production. It was important to us from the onset that the film be from the perspective of the whole Chapecoense family, and that meant filming over time with many subjects – from the three survivors, to the other players and administration from 2016, to the new players and coach and administration, but also the larger family that included the families of the deceased and the fans and Mayor and really the whole city. So that was a lot of filming, a lot of logistics, and a lot of editing.

It also meant being transparent with all the subjects that this would be a work of balanced journalism and they would not have editorial control. Ultimately, the subjects agreed with this approach and allowed us into their lives.

**Q) Was there anything that altered the story you were trying to shoot due to interviews or current events that happened during production?**

*Michael and Jeff:* The trip to back to Colombia with the 2017 for the second Recopa game was interesting in this way. Everyone, including us, was primarily focused on the game itself. We had no idea the trip back to the crash site, hospital and community of first responders was going to be as impactful as it was. And of course, that became not just the climax of the trip to Colombia and the film, but also the event that really caused a seismic shift in the larger Chapecoense family's perspective on why unity was more important than their differences, and really brought the family back together.

## **LIST OF PEOPLE INTERVIEWED IN THE DOCUMENTARY**

**Please see addendum document.**

### **ABOUT THE CREW**

#### **Jeff and Michael Zimbalist (directors, writers, producers)**

Jeff and Michael Zimbalist are Emmy and Peabody Award winning writers, directors, and editors whose films have been broadcast on HBO, Netflix, Showtime, MTV, IFC, FOX, PBS, ESPN, CBS, Channel 4, the BBC and BET, as well theatrically distributed worldwide.

In 2005, Jeff's film FAVELA RISING was shortlisted for the Academy Award for Best Documentary, and among the 36 awards it won are the IDA's Film of the Year and Best Director at the Tribeca Film Festival. It was theatrically exhibited in five continents and in the U.S by THINKFilm and HBO.

In 2010, the brothers' film THE TWO ESCOBARS premiered as an official selection of Cannes and Tribeca, won 4 Gold Medals in the New York Film & TV awards, and was nominated for an Emmy for Outstanding Documentary, as well as the Writer's Guild of America's Best Nonfiction Script. The Zimbalist brothers directed two other entries in the ESPN 30for30 series, ARNOLD'S BLUEPRINT, starring Arnold Schwarzenegger, and YOUNGSTOWN BOYS, which won an Emmy in 2014.

In 2011, Jeff's film BOLLYWOOD: THE GREATEST LOVE STORY EVER TOLD premiered as an official selection of Cannes, and was sold worldwide by Wild Bunch.

In 2016, Jeff and Michael wrote and directed PELÉ: BIRTH OF A LEGEND, a scripted feature film about the soccer legend produced by Academy Award winner Brian Grazer, which premiered at the 2016 Tribeca Film Festival and was released theatrically around the world.

In 2018, the brothers are releasing three feature documentaries: NOSSA CHAPE, about the rebuilding of the Chapecoense soccer club after a tragic airplane crash killed most of the team; MOMENTUM GENERATION, about the world's most legendary surf crew, executive produced by Robert Redford; and GIVE US THIS DAY, following three police officers and three residents in East St. Louis, the city with the highest homicide rate in the country, executive produced by Vince Vaughn. They are also releasing their Fox series PHENOMS, about young footballers in the lead up to the 2018 World Cup, and a new Netflix Original documentary series they created.

Jeff and Michael are currently writing and directing THE ALI SUMMIT, a scripted series about Muhammad Ali, the FBI and civil rights in the 1960s for Showtime, a feature film titled FURA about emerald mafias in Colombia for Imagine Entertainment and Universal Pictures, and CELL 211 for CBS Films.

Jeff and Michael's production company, All Rise Films, also works with brands and entertainment icons such as Will Smith, Quincy Jones, Shakira, Russell Simmons, Mick Jagger, Irving Azoff, Javier Bardem, Naomi Campbell, Aishwarya Rai, and Amitabh Bachchan in the development of original content.

## **END CREDITS**

Information to follow.