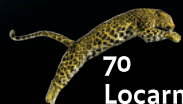


GOOD MANNERS

by Juliana Rojas & Marco Dutra



70
Locarno Festival
Concorso internazionale
Special Jury Prize



PRESS KIT

AS BOAS MANEIRAS

GOOD MANNERS / LES BONNES MANIÈRES

A film by Juliana Rojas & Marco Dutra

TECHNICAL INFO

Brazil/ France, 2017

Running time: 135 minutes

Drama / Fantasy / Horror

Color

Sound 5.1

Aspect Ratio: 1.85:1

Screening Format: DCP, 1.85:1 (Letterbox)





SYNOPSIS

Clara, a lonely nurse from the outskirts of São Paulo, is hired by mysterious and wealthy Ana as the nanny of her unborn child. Against all odds, the two women develop a strong bond. But a fateful night changes their plans.

CAST

Isabél Zuaa (Clara)
Marjorie Estiano (Ana)
Miguel Lobo (Joel)
Cida Moreira (Dona Amélia)
Andrea Marquee (Ângela)
Felipe Kenji (Maurício)
Nina Medeiros (Amanda)
Neusa Velasco (Dona Norma)
Gilda Nomasce (Gilda)
Eduardo Gomes (Professor Edu)
Hugo Villavicencio (Hugo)
Adriana Mendonça (Cida)
Germano Melo (Dr. Ciro Poças)
Naloana Lima (Homeless Woman)
Clara de Cápua (Security Guard)
Ivy Souza (Woman at the Mall)

CREW

Written and directed by: **Juliana Rojas & Marco Dutra**
Producers: **Maria Ionescu, Sara Silveira, Clément Duboin & Frédéric Corvez**
Produced by: **Dezenove Som e Imagens, Good Fortune Films (FR), Urban Factory (FR)**
Coproduced by **Globo Filmes**
Associated Producer: **José Alvarenga Jr.**
Cinematography: **Rui Poças, AIP**
Production Design: **Fernando Zuccolotto**
Costume Design: **Kiki Orona**
Make up and Hair: **Rosemary Paiva**
Editing: **Caetano Gotardo**
Sound Recorder: **Gabriela Cunha**
Sound Design: **Bernardo Uzeda**
Sound Mixing: **Christophe Vingtrinier**
Musical Directors: **Guilherme Garbato and Gustavo Garbato**
Original Music by: **Marco Dutra, Juliana Rojas, Guilherme Garbato and Gustavo Garbato**
Production Director: **Cristina Alves**
Post Production Supervisor (Brazil): **Fran Mosquera**
Post Production Supervisor (France): **Vincent Alexandre**
Matte Paintings: **Eduardo Schaal**
Character Design: **Mathieu Vavril**
Colorist: **Yov Moor**
Casting: **Alice Wolfenson**
Visual Effects – Werewolf (FR): **Mikros Image**
Visual Effects and Matte Paintings Composition (BR): **Quanta Post**
Make up Effects and Animatronics (FR): **CLSFX Atelier 69**
Shot in studio and location in **São Paulo and Barueri**



DIRECTORS' BIOGRAPHY

Juliana Rojas and Marco Dutra graduated in Cinema at the University of São Paulo. Their short film collaborations include *The White Sheet* (Cinéfondation, Festival de Cannes 2005) and *A Stem* (Discovery Award at Cannes Critics' Week 2007). Their first feature, *Trabalhar Cansa* (Hard Labor), played in Cannes Un Certain Regard 2011 and received the Citizen Kane award in Sitges that same year. Juliana went on to direct the horror musical *Sinfonia da Necrópole* (FIPRESCI Award, Mar Del Plata Film Festival 2014) while also working as a writer for fictional series, including *3% - Season 2* (Netflix). Marco's following works include the horror *When I was alive* (2014) which screened at Rome and Beijing Film Festivals, and thriller *The Silence of the Sky* (2016) which competed in Tokyo, Huelva and Havana before opening worldwide on Netflix. He's currently in postproduction on the HBO series, *El Hipnotizador*.



SELECTED FILMOGRAPHY

Era el Cielo (2016, Feature), directed by Marco Dutra

Sinfonia da Necrópole (2014, Feature), directed by Juliana Rojas

Quando eu era vivo (2014, Feature), directed by Marco Dutra

O Duplo (2012, Short), directed by Juliana Rojas

Trabalhar Cansa (2011, Feature), directed by Juliana Rojas & Marco Dutra

Um Ramo (2007, Short), directed by Juliana Rojas & Marco Dutra

O Lençol Branco (2004, Short), directed by Juliana Rojas & Marco Dutra

INTERVIEW

with the directors by Bernard Payen

With Good Manners you take your cinematographic approach to a new level in the way you're mixing the fantastic and the social. Can you tell us what was the starting point of this film, in relation to your previous work?

The fantastic element in our first feature, *Hard Labor*, became part of the story progressively as it approached its climax. In *Good Manners* we decided to create a fantasy world from the beginning and make use of the fairy tale narrative style. The story occurs in a slightly dreamy version of São Paulo, and takes unexpected turns that are only possible in a magical world. But the materialistic themes of class and race are still present and problematic.

Let's talk about the female characters. Ana is an opportunity for you to describe someone from the upper middle class trying to acquire independence. How did you develop this character and her issues?

Ana connects us with the countryside, where werewolf folklore developed in Brazil. Therefore, in our first version of the script, she belonged to a more romantic and gothic universe. After some research, however, we came across a younger generation of rich farmers from the Goiás state, a region that has deep connections with Brazil's colonial period, and where country music is extremely popular. So this shaped our new idea of Ana: a young woman that used to live in a rural bubble of privilege and ostentation finds herself pregnant and rejected. Alone, she moves to São Paulo, to a nouveau riche area of corporate buildings and residential skyscrapers. This becomes a chance for her to connect with a different side of herself.

Clara is the protagonist and the one who leads us into this fable. Why did you bring in the character of the nanny?

Nannies are a common figure in Brazilian middle and upper class families. They have a strong presence in the child's upbringing and are considered a second mother to many. Through Clara's character, we wanted to explore themes of motherhood and work/class relations. We tried to build her with a certain mystery – she has a nomadic nature and migrated from town to town before moving to the periphery of São Paulo. Taking

care of her grandmother gave her intuitive notions of medicine and spirituality. She's a strong person who stands up to Ana and refuses to be abused. But when Ana begins to deconstruct herself as a boss, Clara sees her fragility, and both women find they have more in common than they imagined.

Let's talk about their relationship: love, sex and finally motherhood. Clara becomes the second mother and will indeed raise Joel after Ana can no longer be there. What can you say about this idea and the two-acts structure?

The structure was born this way: with a singular rupture at the center of the story that allowed us to address different aspects of motherhood. Through Ana, we discuss biological motherhood, the gestation of a baby and the sometimes aggressive impact it has on a woman's body. In the second half we follow Clara, and look at the difficulties of educating a child. An important inspiration to our story is Brecht's play *The Caucasian Chalk Circle* – a revision of Solomon's tale that asks: who is the real mother of a child, the biological one or the person who raises them? Love and family ties are also born from work and care, and not always the result of blood connections. Initially, Clara adopts Joel due to her love for Ana but also because she sees through his monstrous features. But becoming a mother is in itself an education. While Clara tries to raise Joel, teaching him to have good manners, she must eventually learn to accept his true nature.



INTERVIEW

As a wolf, Joel is not only a monster. He's also lovable, almost cute. Can you talk about that ambiguity of the character and how he was developed?

Joel's ambiguity relates to all of us: it is the human struggle to deal with both aggressiveness and sweetness, instinct and civilization, flesh and soul. Love itself has this characteristic, it is affection but it is also possession. By the end of the film, since we see Joel through the eyes of someone who loves him, it is natural that he should appear to us as lovable and somewhat beautiful. We developed Joel's arc around his process of self-awareness, triggered by his first taste of blood and the discovery of evidence of his biological mother. The number 7 also relates to this idea. It recurs in the werewolf legend but also dialogues with psychology theories that from the age of 7 a child understands clearly that they are a different person to their parents. Spending time with the child actors, especially Miguel Lobo, was very important to demystify a certain view of children's behavior. We discovered a lot just by watching the kids interact during rehearsals. Designing the wolf version of Joel was a long process. We worked with artist Mathieu Vavril in the concept sketches of baby and infant Joel, and there were many drafts until we found a satisfactory balance between child and animal. Atelier 69 worked from these sketches to build the animatronic model of the baby. Mikros Image built the creature's digital model based on Miguel Lobo's features — his eyes color and size, the shape of his head, his body structure. The emotional aspects of the story were a priority for the Mikros team, who made a point of preserving Miguel's acting in the CGI animation to bring truth and life to the character.

Your formal choice is the one of a horrific fairy tale. Let's talk about your genre, mood and mise-en-scène references for the film.

Genre can give us a deep understanding of the anxieties of the world we live in. We're both fans of the early features of Disney and the impure way in which they mix genre: Snow White, Dumbo and Bambi use music, horror and fantasy to address complex themes like envy, loneliness and puberty. We wanted to follow this model, but bring our own contemporary themes into the story: sexual desire, what defines a family, the metamorphosis of the body. Fairy tales are also a broad and very direct form, not necessarily moral, that uses the matter of daily life to create fantasy and meaning. Good



Manners is our attempt to create a modern fairy tale. We were also inspired by the films of Jacques Tourneur, particularly Cat People and The Leopard Man, where atmosphere and use of off-screen space are carefully handled. In the first half of our film, we build mystery around the pregnancy, gradually revealing the cause of Ana's disturbing behavior. Then, the baby is born and we clearly see it for what it is. So in the second half, the existence of a werewolf is no longer a mystery. However, we reveal 7-year-old Joel's creature transformation in stages — first using sound, followed by details like his fur and nails. By the end of the film, Joel is shown in interaction with Clara completely transformed, and we can connect fully with his emotions as a werewolf. This open and frontal approach to mystical creatures and their feelings is central to most fairy tales, and we felt this was the right way to look at Joel's wolf body.

INTERVIEW

You show the city in a stylized way. How did you work with Rui Poças, your cinematographer, and the rest of the team?

We were setting up these two different spaces: Ana's nouveau riche apartment and the world of the periphery that Clara inhabits. We treated them like the castle and the surrounding woods of ancient tales. Added to that, was the mystical aspect of the werewolf story. Each of these concepts came with their own set of rules about color, light and design. Production designer Fernando Zuccolotto worked with artist Eduardo Schaal to design the matte paintings using old school techniques, inspired by films like Powell and Pressburger's *Black Narcissus* and Hitchcock's *Marnie*, as well as the work of brilliant Disney artist Mary Blair.



The music and the songs in the film suggest something marvelous – even if it's painful. How did you plan the use of it?

Along with composers Guilherme and Gustavo Garbato we tried to build progression: music begins subtly and, as the film embarks deeper on its genre narrative, it becomes more complex and full. The harp is our central instrument: its dreamy sound is present

throughout the film. Other instruments, like the flute and the drums, remind us of an ancestral, almost medieval universe. The choir works as a narrator that speaks to Clara in her most emotional ordeals. The songs, inspired by both Brecht and Disney, take different forms: religious anthem, commentary by the choir, lullaby. The “Hunger” lullaby works as the central theme and ties all the parts of the story together: it originally belongs to the music box from Ana's childhood, and it takes on a new meaning when Clara sings it to Joel at the end of the film.

Even though you use the codes of fantasy, we can see the modern concerns. Do you think you've made a political movie?

Yes. The idea of contrast is central to the werewolf myth. Human versus beast, civilization versus instinct. We expanded this idea to all aspects of the story: center and periphery, white and black, rich and poor. The split form of the film also reflects that: horror movie and children's movie are combined into the same story. The characters are separated by all kinds of barrier: class, race, neighborhood, origins, faith, age and time. They also deal with loneliness and concealed desire. In a way, the homosexual love story between such different characters and the formation of the unusual family are maybe the wildest fantasy of the film: the idea that all barriers built by civilized society can be questioned and eventually broken.

Let's talk about the open-ended final act.

One of our first drafts led the story to tragedy. Our long time partners and producers Sara Silveira and Maria Ionescu, from Dezenove Som e Imagens, felt we were headed in the wrong direction, and we found out they were right. We recreated the final scene thinking about the gesture of cutting the umbilical cord. It is also about standing up and defying the notion of “good behavior”, a notion that should be constantly questioned in our search for other dreamed possible worlds.





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