



Technical Information

Working title: As Boas Maneiras / Good Manners / Les Bonnes Manières

Directors: Juliana Rojas & Marco Dutra

Screenplay by: Juliana Rojas & Marco Dutra

Nationality: Brazil

Genre: Horror / Drama / Fantasy

Format: 35 mm / DCP / 2.35:1

Length: 90 min.

Shooting location: São Paulo

Production company: Dezenove Som e Imagens
www.dezenove.net

Rua Conde Sílvio Álvares Penteado, 96,
Pinheiros

São Paulo – SP – Brazil 05428-040

Contact: Sara Silveira

tel: +55 11 3031 3017

mobile: +33 6 33 05 99 10 (in Cannes)

email: sara@dezenove.net

Directors Biography

Juliana, 30, and Marco, 32, studied Cinema at the University of São Paulo. Together, they've directed five short films and one feature film – *Trabalhar Cansa* – selected for Cannes, *Un Certain Regard* in 2011.

Hard Labor (*Trabalhar Cansa / Travailler Fatigue*), 99 min, 2011: Festival de Cannes Official Selection, *Un Certain Regard* 2011 / Finalist for the Sundance-NHK Award / Citizen Kane Award for Best Upcoming Director, Sitges International Film Festival / Award for Best Screenplay, Moscow 2 in 1 Film Festival *Doppelgänger* (*O Duplo*), 24 min, 2012: Festival de Cannes Selection, Critic's Week*

To Sleep Quietly (*Pra Eu Dormir Tranquilo*), 15 min, 2011: Courtojours Award, Cinélatino, Toulouse 2012*

The Shadows (*As Sombras / Les Ombres*), 15 min, 2009

A Stem (*Um Ramo / Un Rameau*), 15 min, 2007: Festival de Cannes 2007, Kodak Discovery Award for Best Short Film of Critic's Week

The White Sheet (*O Lençol Branco / Le Drap Blanc*), 15 min, 2004: Festival de Cannes Official Selection, Cinéfondation 2005

* directed by Juliana Rojas

AS BOAS MANEIRAS

GOOD MANNERS / LES BONNES MANIÈRES

A Film by Juliana Rojas & Marco Dutra



FESTIVAL DE CANNES

Juliana Rojas & Marco Dutra

E-mail: casalmedo@yahoo.com.br

Tel: +55 11 9445 1370 (Brazil)

Mob: +33 6 42 94 74 62 (France)
+55 11 9185 8084 (Brazil)

Résidence du Festival Festival de Cannes

3, rue Amélie, F-75007 Paris

Tel. 33 (0) 1 53 59 61 20

Fax 33 (0) 1 53 59 61 24

E-mail:

residence@festival-cannes.fr

www.festival-cannes.org

Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or even first

feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.



With the support of HP. Printed on an HP Indigo Digital Press.

AS BOAS MANEIRAS

GOOD MANNERS / LES BONNES MANIÈRES

A Film by Juliana Rojas & Marco Dutra



cinéfondation
LA RÉSIDENCE



SYNOPSIS

Clara, a young nurse from the outskirts of São Paulo, is hired by mysterious Ana as the nanny of her unborn child. She moves into Ana's downtown apartment. Soon, the two women develop a strong bond. But in a full-moon night, Clara hears Ana's scream: the baby is coming early. Ana dies before Clara's eyes as her son rips through her body. It is a werewolf baby. For love, Clara doesn't abandon her job: she escapes with the child to her poor neighborhood and raises him as her own son. With time, she learns to see beyond his inhuman features. But she has to keep the boy hidden – there is a chance they are being chased. The father of the child wants it back.

SYNOPSIS

Clara, jeune infirmière de la périphérie de São Paulo, est embauchée comme nounou par la mystérieuse Ana pour son enfant à naître. Elle s'installe dans l'appartement du centre-ville de celle-ci et bientôt, les deux femmes deviennent très attachées. Mais par une nuit de pleine lune, Clara entend hurler Ana : le bébé arrive plus tôt. Ana meurt sous les yeux de Clara alors que son fils sort de son corps déchiré. Il s'agit d'un bébé loup-garou. Par amour, Clara n'abandonne pas son travail : elle fuit avec l'enfant dans son quartier défavorisé et l'élève comme son propre fils. Avec le temps, elle apprend à voir au-delà de ses traits inhumains. Mais elle doit garder le garçon caché – il y a le risque qu'ils soient pourchassés : le père de l'enfant veut le récupérer.

DIRECTORS NOTE

A human being's metamorphosis into a wolf is known as lycanthropy and there are accounts of it dating back to Greek mythology. In Brazil, the werewolf is part of folklore and every region has a different version for its story. Good Manners tells the tale of a werewolf child raised among men in the heart of São Paulo, Brazil's biggest, most rich, modern and contradictory city. It's also a twisted story about motherhood: Clara's love and desire to raise the baby does not come from his human aspects. It is the child's wild nature that strangely appeals to her.

NOTE D'INTENTION

La métamorphose d'un être humain en loup est connue sous le nom de lycanthropie et remonte à la mythologie grecque. Au Brésil, le loup-garou fait partie du folklore et chaque région a une version différente de son histoire. *Les bonnes manières* raconte l'histoire d'un enfant loup-garou élevé parmi les hommes au cœur de São Paulo, la plus grande, plus riche, plus moderne et contradictoire ville du Brésil. C'est aussi une histoire compliquée sur la maternité: l'amour de Clara et le désir d'élever le bébé ne vient pas de ses aspects humains. C'est la nature sauvage de l'enfant qui lui plaît étrangement.

SCENE EXCERPT

Clara walks down an unpaved road to a very humble house in a poor part of the neighborhood. She lives at the back of the house. As soon as she goes in, she closes the door and unwraps the baby. She notices that its appearance is now closer to that of a normal child. But he is still very hairy and has big hands. His eyes are open and he is crying. Clara tries to nurse him. He bites her breast voraciously. Clara manages not to scream with pain. She slaps the baby, who complains. The wound starts to bleed. The baby licks the wound and goes back to feeding, now calmer. Clara observes the baby's body. His back is hairy. She caresses him, a little awkwardly. The blood seems to calm him down. Clara removes an object from her bag. It is Ana's mother's music box. She plays the music to the baby.

EXTRAIT

Clara descend une route non pavée vers une maison très modeste d'un quartier pauvre. Elle vit à l'arrière de celle-ci. Dès qu'elle rentre, elle ferme la porte et déshabille le bébé. Elle se rend compte que son apparence est de plus en plus proche de celle d'un enfant normal, mais qu'il est encore très poilu et a de grandes mains. Ses yeux sont ouverts et il pleure. Clara tente de l'allaiter. Il mord sa poitrine avec voracité mais elle parvient à ne pas hurler de douleur. Elle tape le bébé, qui se plaint. La plaie commence à saigner, le bébé lèche la plaie et reprend la tétée, désormais plus calme. Clara observe le corps du bébé. Son dos est velu. Elle le caresse, un peu maladroitement. Le sang semble le calmer. Clara sort un objet de son sac. C'est la boîte à musique de la mère d'Ana. Elle joue de la musique pour le bébé.