



**OUR 2 LADYS  
OF COPACABANA**

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*“C’est l’histoire d’une princesse de Rio qui a besoin de s’inventer un fantôme pour pouvoir s’encanailler...”*

*“This is the story of a princess from Rio that needs to invent a ghost to allow herself to go wild...”*

Vincent Cassel

*“The funny thing - and the starting point, is that ghost and fantasmies are expressed by the same word in Brazilian portuguese.”*

Juliana Reis

## **OURs LADYs OF COPACABANA**

A feature film written by Juliana Reis and Felipe Sholl, to be directed by Juliana Reis.

Everything is happening too fast in BIANCA's life. Raised faraway from the urban chaos, in an affluent condominium at Barra da Tijuca, she marries black young lower middle-class ANDRÉ, and moves to a crowded building, in the heart of Copacabana. At the same time, she will need to deal with married life, the frightening and appealing disarray of her new neighborhood, her apartment's previous dweller's ghost - a call-girl from Help Nightclub – and her own fantasies of the woman she would like to be.

## INTENTIONS

The film deals with old archetypes connected to feminine sexuality. That is the engine that propels my desire to tell this story.

In the current landscape, civil society organizations like DaVida dawn as alternatives to the moralizing and “good thinking” vision of the dichotomy Family Mother X Prostitute, or even, Emancipated Woman X Exploited Woman. To the women today, all is allowed as a choice, including ambiguity. Magazines celebrate opportunists who expose their offspring’s DNA for money; cinema, the woman who didn’t know how to let herself be imprisoned by the maternity ideal. Gutters are filled with huge bellies; and foreigners come to Help Nightclub, in search of a Brazilian woman, held by them as naturally gifted with a heightened sexuality, as well as outside of the scheme of competition with the so-called ‘strong’ gender. With this same woman to whom he establishes a sexual commerce, he wants to marry, which elevates her status as more respectable in the scope of good old family traditions. And in the midst of

all of this, the number of women-only sex shops grows.

In the confluence of all of these paradoxes: my desire to be embroiled in the universe of these women, in search of a new paradigm to their sexuality, allowing myself a great authorial freedom.

### **OF THE FILM**

The film allies a realistic record with a subjective point of view, flirting at times with a fantastic narrative, deviating from its elements' natural inclination towards melodrama.

The realism is on account of the cosmopolitan Copacabana, where 1 million souls from different origins squeeze themselves. But I want to see the Sea Princess from another angle. I ignore the common sense and declare its lunar, bohemian, gloomier and less tanned atmosphere, as Bianca should be. A blue, realistic and urban image, with the street's coloured neons in the back of the frame.

The fantastic or magical element serves not only as a narrative tool, but also as a metaphor

of reality; not limiting itself to the raw documental, it is present in the figure of the ghost. At first an engine that pushes Bianca to Copa's night, Diana will be increasingly revealing herself a subjective ghost that forces Bianca to deal with her fantasies and desires. From the contrast between them both, shades of feminine sexuality stand out: the prostitute, with the repulse and the attraction that this figure exerts on women; and her reverse, the family mother.

The whole is bundled in a narrative investigation plot, under a subjective tone and a fluid camera, of this princess from Rio's voyeur look, at the same time placid, playful yet non-judgmental, but only filtering of reality through a contemplative and fundamentally feminine observer's point of view.

*Juliana Reis*



## **SYNOPSIS**

**OURs LADYs OF COPACABANA** is about a young woman confronted at the same time with a new life, a reality shock and two ghosts: One, like those in films, concrete, in the flesh.

And another, this one indeed subjective and haunting, that grows within herself.

**BIANCA** marries **ANDRÉ**, a 29-year-old black youngster of humble origin and ambitious nature, and leaves the fancy Barra condominium where she was brought up by her parents, insulated and protected from the urban chaos. The young couple settles in one of Copacabana's one-bedroom apartments. Copacabana was once Rio's little princess of the sea, the place where stars from all over the world sipped champagne by the pool at Copacabana Palace hotel. Today, it's an overcrowded neighborhood with a decadent charm, where prostitutes work in the same street where socialites hold their dinner parties and old ladies play Bingo.

In this apartment, before them, lived **DIANA**, a rental-girlfriend working at Help Nightclub, who

committed suicide after being left by DIDIER, a gringo with whom she fell in love and who represented to her a chance to go far away from Brazil. These elements would naturally lead to melodrama if it wasn't for the intention to divert to other courses and genres.

From head to toe immersed in his career, in order to succeed faster, André takes on frequent business trips, from which he only thinks of coming back to nestle down his wife's body. Bianca, on the contrary, is afraid not to satiate her husband's appetite and loses her sleep in fear that her marriage won't last without lust. By discovering Diana's prior existence in her house, at the same time curious and stuck, she blasts herself off to a kind of investigation about the circumstances of the death of the "whore-in-love" that will lead her to Copacabana's night world, inhabited by prostitutes and sex tourists, guided both by Diana's ghostly hand and her own desire to become a different woman than the one she was taught to be.

And, if after we watch Bianca's trajectory, moved in the name of her love life's perpetuity, we ask ourselves, at the end, if Diana's ghost really existed, we will crown the film's narrative intentions of subverting a classical triangle into something more "feminine": Bianca is haunted by Diana's ghost; or, perhaps, Diana is simply an incarnation of her own desire to allow herself a freer sexuality; Maybe Bianca has invented Diana, out of love, to authorize herself to wander around and see what it is like...



## CHARACTER'S PROFILES

BIANCA is a 23 year-old young woman who was brought up at Barra da Tijuca, a rich neighborhood famous for its fancy, almost self-sufficient condos. She has lived a protected life from Rio de Janeiro's urban jungle, worrying only about her studies and art projects. After her father died, leaving bankruptcy as heritage and risking losing the family's house, she took the occasion to move to the crowded Copacabana to live with André, a 29 year old black guy of humbler origin with whom she's been for 3 years. They get married (to the ill-disguised distaste of her mother Heloisa) and they move to a twenty-apartments-per-floor building in Copacabana. At first, the contrast between her old and new homes is not so dramatic. Never too attached to possessions, she always pictured herself working with art and living a modest life. Bianca loves to draw sketches, which she never shows anyone, and that serve as groundwork for collages, kept under lock and key in the many pillup

notebooks in drawers' bottoms. She provides services in French, language in which she is fluent, and prepares a degree in simultaneous interpretation. Although she has lived a protected life with her parents, she likes to relate to different people and has an open, ludic and curious mind. Her problem with her new neighborhood is the excess of people, noise and mess.

ANDRÉ had a very different upbringing than Bianca's. Born and raised in a lower class suburban neighborhood, he comes from a humble family. Since a very early age he had to struggle to make a living and has a very clear plan to succeed. So far, it's working, as he is a promising employee at an accounting office. For him, living in Copacabana is like climbing up the social ladder. He has a *terre à terre* personality, very different from the contemplative Bianca, and it is from this contrast that their relationship grows stronger. André has a very simple way to look at life, which offers a harmonic counterpoint to

Bianca's fragile and sophisticated complexity. André is black, 29 years old, drop dead handsome and loves sex.

DIANA is the apartment's previous dweller. When the story begins, she's already dead. And like a good ghost, she is deliberately shown in an enigmatic way. Little is known about her, except she was a prostitute who killed herself for love. Even less is revealed about her motivations. Diana embodies the typical Brazilian girl, as well as the statistics regarding the traffic of women. Because of Bianca's investigation, we recompose her story with Didier, filled with pleasure and (false?) expectations.

DIDIER is a "good gringo with a n\*gga soul", a perfect counterpoint to the idea of the bon sauvage. Even with family ties that bind him to Brazil (his mother is Brazilian, just like his aunt, D. Júlia, who he first goes to visit), he is not scot-free to the predispositions that every male foreigner shares with a sexual tourist: thinking

of Rio as a harbor of emotions and sensuality, and of Brazilian women as naturally gifted with heightened sexuality. With Diana, he lived the *cultural clash's* idyll and calvary, which lead him to develop a much uncivilized violence for a French man.

PATRICIA is a whore in the classic sense, conscious of it and of her social role. She has no illusions. Her dream is limited to, perhaps, finding a gringo to retire. Even if, and as we're still in Brazil, she gives credit to her foreigner clients, like when she randomly meets Bianca at 3 in the morning in a 24 hour supermarket.

D. JÚLIA is a simple, modern, warm and nosy lady. Didier's distant aunt, she had him over at her house when he first came to Brazil. Didier met Diana at her own house thanks to her having learned to capitalize over what is left of her means: the small apartment, contiguous to hers, she preferred to rent it to girls like Diana who, not being able to give warranties, paid much more in cash, and no taxes. This way, and like many others, she participated in Copacabana's sex commerce's invisible and

informal economy. But after the newspapers' crime sections about the suicide of the "whore in love", D. Júlia chose to cut expenses and leave the deal with a real state agency. Hence, Bianca and André moving to the neighborhood.

## CAST

Bianca is snow-whitey and uninitiated in the secrets of Copacabana's night. Mariana Ximenes lends her talent to build this young woman's character, furthering a total involvement of the spectators with the plot.

Negotiations are ongoing to enable Vincent Cassel's (Irreversible, La Haine , Ocean's Thirteen) participation in the role of Didier.

By the same token, contacts with Help Night-club's call-girls population are being made, as well as with collectives from the civil society like DaVida NGO, to compose Bianca's universe of sleepless nights in a realistic manner and embody and smarten Diana's ghost.



## **WRITER & DIRECTOR**

### **Juliana Reis**

Lived in France for 15 years where she wrote and directed 5 short films. LES ENFANTS DE CHARBON was awarded with Aides au Court-Métrage and Prime à la Qualité; IMAGO received a grant by Kodak at “Chef-ops” night. Directed institutional videos for UNESCO and SOS Racisme. Worked as personal assistant, script and casting director for Manuel Poirier, Blanca Li, Philippe Decouflé and Luc Besson. Received an Award for DREAMS OF PARTY, adaptation of Julio Cortázar, and subsidies from CNC and French Regional Councils. In 2004, negotiated an option of her first feature film script, THE INVASION OF THE PLASTIC BAGS, in LA.

In Brazil since 2005, writes scripts for João Jardim, Murilo Salles, Kim Chapiron (France) and Themba Sibeko (South Africa).

Member of the CNC Readers College.

Teacher of scriptwriting at the Paraná Art School and coordinator of the Escrevendo & Filmes workshop, in association with Tempo Glauber.

AE – AUTO EXPOSURE (DISPAROS), is her first feature film as a director. OURS LADYs OF COPACABANA has been selected and participated in Laboratorio Sesc-Senac 2011 (former Sundance Screenwriters' Lab in Brazil), as well as the Berlin Intl. Film Festival's Talent Campus 2012, and is co-written with Felipe Sholl, Teddy award with the short film "TÁ" at the Berlin Intl Film Festival 2008.

## **WRITER** **Felipe Sholl**

Born and raised in Rio, graduated in journalism from UERJ, having also studied at Escola de Cinema Darcy Ribeiro. THE OTHER END, his first feature screenplay, was selected by Laboratorio Sesc Rio (former Sundance), by the Talent Project Market at the Berlin Intl Film Festival and by the 23rd Cinéfondation Residence at the Cannes Film Festival.

His first short-film, TÁ (2007), written and directed by himself, received the Teddy Award at the Berlin Intl Film Festival. His second short, GISELA, premiered in Brazil at the São Paulo Intl

Film Festival in 2011.

Wrote for directors Murilo Salles, Sandra Kogut, Paulo Machline, Julia Murat, and Tata Amaral, great winner of the 44th Brasilia Festival, with an award for best screenplay. He also wrote the treatment for the Brazil-Uruguay co-production BEYOND THE ROAD, by Charly Braun, and worked for Jonathan Nossiter as personal and direction assistant in RIO SEX COMEDY.

## **EXECUTIVE PRODUCER** **Tuinho Schwartz**

Producer since 1980, worked on over 40 feature films. Executive producer in BOSSA NOVA and FOUR DAYS IN SEPTEMBER, by Bruno Barreto, AMÉLIA, by Ana Carolina and FOR ALL, by Luiz Carlos Lacerda and Buza Ferraz, among others. Participated in international productions since the 80's: production assistant in BLAME IT ON RIO, by Stanley Donen; assistant director in THE EMERALD FOREST, by John Boorman and RUNNING OUT OF LUCK, by Julien Temple. Worked with actors such as Michael Caine, Demi Moore, Dennis Hopper, Mick Jagger, Gérard

Depardieu and Jean Dujardin.

In 2002, Tuinho founded FOCUS FILMS, original content producing company, aside from service provider to international productions for Pathé Films, Mandarin Cinema, Ridley Scott Associates, BelieveMedia and Bikini Films; TV shows for companies such as BBC, France 3, ABC TV, Endemol and Associated Press, and for agencies like BBDO, Wieden & Kennedy, Leo Burnett, Saatchi & Saatchi.

FOCUS took part in the production of SAN ANTONIO, by Frédéric Auburtin and OSS 117, RIO NE RÉPOND PLUS, by Michel Hazanavicius, of which Tuinho was executive producer. In Brazil, produced CONDOR, feature by Roberto Mader (best documentary at the Rio de Janeiro Intl Film Festival 2007) and the romantic comedy ELVIS & MADONA; has, in post-production, the feature film A LUNETTA DO TEMPO, written and directed by Alceu Valença, and the feature documentary RIO ANOS 70, by Mauricio Branco and Patrícia Faloppa; aside from other projects in the pipeline, among which OURS LADYS OF COPACABANA, in development.

# **FILM DE GENRE OU FILM D'AUTEUR?**

Even if senseless, this is an inquiry that still occurs in many interlocutions.

This is a project that intends to speak with the audience in an unique and original manner. A narrative story with the ambition of a freedom that is not bound by stigmas, both from society as well as from the industry.

## **OURS LADYs OF COPACABANA**

is a genre film, in the sense of intrigue mixing investigations and ghosts, and a gender one, whose fundamentally feminine approach searches for a new archetype more connected to our contemporary society. A narrative film, centered in the human and aimed at a great dialogue with the audience.



# STRATEGY

The eyes of the world turn to Rio de Janeiro during the next years: the World Cup and the Olympic games create a convergence of expectations. Among them, the reputation of being a harbor of the senses and sensuality. And yet, OURS LADYS OF COPACABANA bears a fundamentally bi-cultural genetics in its core, not only due to the universe it portrays - the character Didier personifies the sexual tourists–prostitutes exchange; but also taking Juliana Reis' own personal trajectory into consideration, whose dual Franco-Brazilian citizenship tends to enable agreements within the official level of international coproduction deals kept with european countries. Having produced, filmed and completed all of her short films with French crews, Juliana's international credentials will facilitate the making of bi-national production deals.

Aside from Vincent Cassel's talent and global star power, Jeanne Lapoirie (France) also integrates the project's team as the cinematographer, while other crew positions in production and post-production are open to renowned European professionals.

The project has been selected for the Brazil-France Coproduction Encounters in 2008; participated in the Laboratorio SESC-SENAC 2011 (former Sundance Lab in Brazil) and the Berlinale Talent Campus 2012.

### **NATIONALLY.**

Focus Films signs, in association with Escrevendo & Filmes, the project's management and the film's executive production.

From the institutional point of view, contacts with collectives from the civil society like DaVida NGO, Daspu and CopaRoca aim to compose this universe in a realistic manner, collaterally boosting exponential dynamics in terms of promotion and dissemination.

## **ALREADY ESTABLISHED PARTNERSHIPS**

SYNAPSE SB TV Programming;

QUANTA Studios;

CIA Fluminense De Refrigerante;

and the project is authorized to raise funds through Brazilian tax shelter laws, aside from distributors and TV channel presales, guaranteeing, therefore, not only the injection of resources in the production, but equally, a commercial life guarantee for the film.

# THE PROJECT

Entirely filmed and post-produced in digital technology, the production foresees six weeks of shooting in the (Brazilian) Summer of 2013.

The budget is estimated in approximately 2,3M U\$.

Such calendar “of anticipation” is allowing the project time for dramaturgic development and preparation, as well as to negotiate, establishing associations in domestic and international levels.

In this sense, and since the period of development of the project, there has been investment in bridging over to European associates, in order to propel co-production, international distribution and association deals.

The audience OURs LADYs OF COPACABANA is young and urban, from A, B and C classes, estimated in over 3 million spectators.



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SYNAPSE



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