

WHITE HANDS

Manos Blancas | Mãos Brancas

LOOKBOOK

"The history of Brazil was written
by white hands "
Beatriz Nascimento

"La historia de Brasil fue escrita
por manos blancas"
Beatriz Nascimento

"A história do Brasil foi escrita
por mãos brancas"
Beatriz Nascimento

This project participated in the 2nd Black Narrative Laboratory of the Association of Black Audiovisual Professionals – APAN, and LabGuion2020
Este proyecto participó en el 2º Laboratorio de Narrativa Negra de la Asociación de Profesionales del Audiovisual Negro, y LabGuion2020
Este projeto participou do 2º Laboratório de Narrativas Negras da Associação dos Profissionais do Audiovisual Negro – APAN, e o LabGuion2020



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The discovery of the body of a raped woman in Santa Fe, Mexico, in April 2009.

This was the photo that inspired the cinematic script for “White Hands”.

In Brazil, Mexico, or any country in Latin America, the death of transgender people goes up every year.

Society needs to reflect on the vulnerability of women, on femicide, homophobia, impunity, and on the invisibility of these bodies

**EM 2020
AUMENTOU
EM 48%**

O NÚMERO DE ASSASSINATOS DE PESSOAS TRANS NO PRIMEIRO QUADRIMESTRE.

ENTRE JANEIRO E ABRIL DE 2020

Antra
Associação Nacional de Travestis e Transexuais

*EM RELAÇÃO AO MESMO PERÍODO DOS ANOS ANTERIORES

In 2017 we had 58 murders, 63 in 2018 and 43 occurrences in 2019. We thus perceive the 49% increase in killings compared to the same period in 2019, and above previous years - 2017 and 2018, with 64 cases in 2020 according to the table below

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TITLE

WHITE HANDS

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LOGLINE

In investigating the death of a friend, Hanna engages in a power play that makes her realize that her own story will never be told.

Cuando investiga la muerte de un amigo, Hanna se involucra en un juego de poder que le hace comprender que su propia historia nunca será contada.

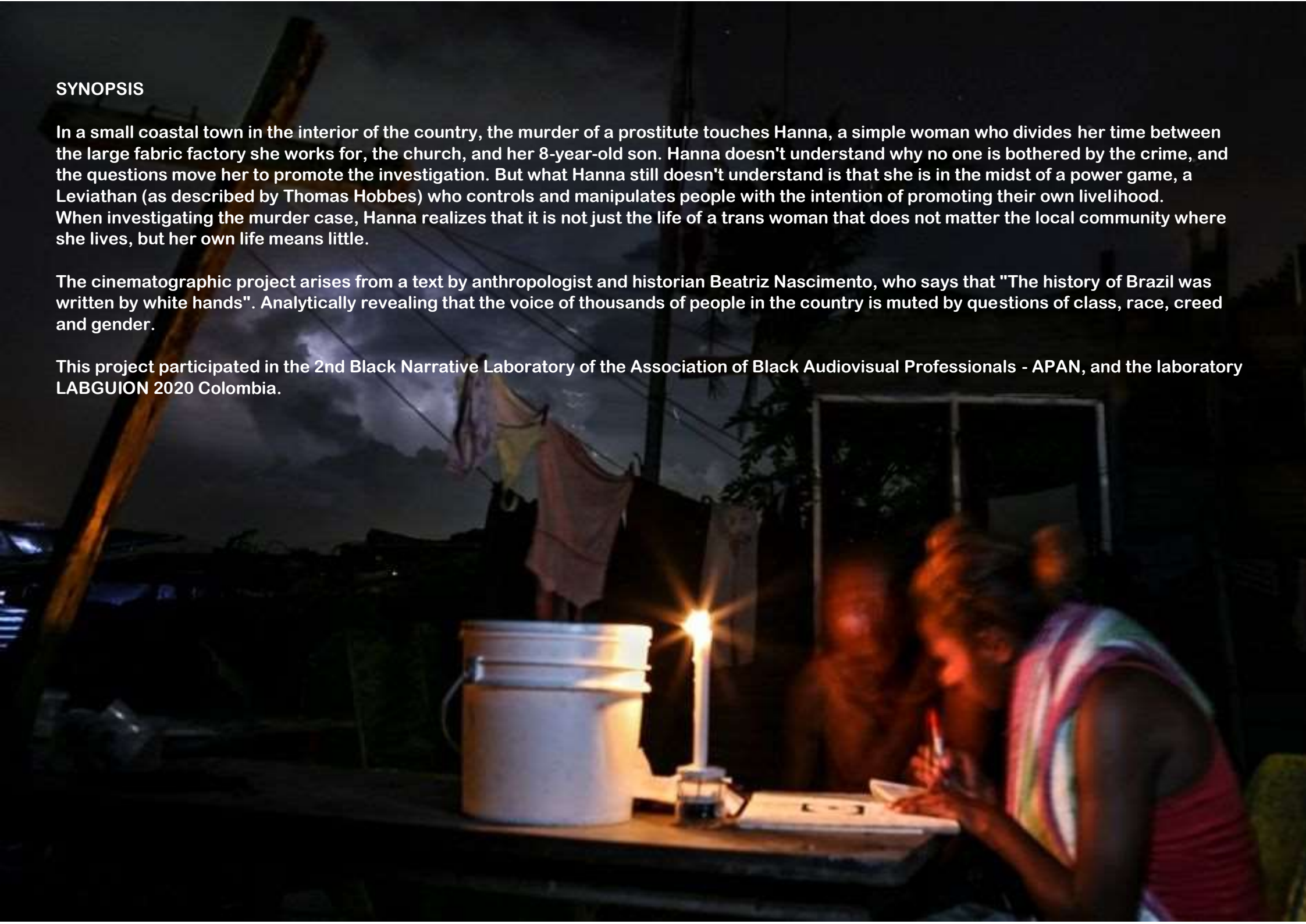
Ao investigar a morte de uma amiga, Hanna se envolve num jogo de poder que a faz compreender que sua própria história nunca será contada.

SYNOPSIS

In a small coastal town in the interior of the country, the murder of a prostitute touches Hanna, a simple woman who divides her time between the large fabric factory she works for, the church, and her 8-year-old son. Hanna doesn't understand why no one is bothered by the crime, and the questions move her to promote the investigation. But what Hanna still doesn't understand is that she is in the midst of a power game, a Leviathan (as described by Thomas Hobbes) who controls and manipulates people with the intention of promoting their own livelihood. When investigating the murder case, Hanna realizes that it is not just the life of a trans woman that does not matter the local community where she lives, but her own life means little.

The cinematographic project arises from a text by anthropologist and historian Beatriz Nascimento, who says that "The history of Brazil was written by white hands". Analytically revealing that the voice of thousands of people in the country is muted by questions of class, race, creed and gender.

This project participated in the 2nd Black Narrative Laboratory of the Association of Black Audiovisual Professionals - APAN, and the laboratory LABGUION 2020 Colombia.





Description of main characters
Descripción de personajes principales
Descrição de personagens principais

CHARACTERS | PERSONAJES | PERSONAGENS

CHARACTER DEVELOPMENT
DESARROLLO DE PERSONAJE
DESENVOLVIMENTO DE PERSONAGENS

ÁGATA

Agata comes from the Greek Agathe, which means "good". Black trans woman, 30, works at the fabric factory. The city survives from the factory, which houses Brazilians, Bolivians, Peruvians, Colombians and Angolans. All are placed at the margin of low wages and limited working conditions. As in a Tower of Babel, the incompatibility of socialization between them causes few social advances to happen. Ágata has worked at the factory for years, started before his transition. Issues of racial and gender discrimination have been dealt with daily. The arrival of several immigrants moved the city. Informal workers enabled low wages and low operating costs, increasing the social gap in the city. Among the new workers was Hanna, a 22-year-old Peruvian immigrant woman. Hanna came from São Paulo, where she worked in a clandestine factory as a seamstress in conditions similar to slavery. Shy, Hanna approaches Agata, establishing a very close emotional relationship. Hanna finds support in Agata to settle in the new city.

Over time, the relationship between the two becomes closer and causes a small romance that affected both their lives and history. From the relationship between them, pregnancy and the birth of a boy happens, to which Hanna gives the name of Isaque, for being religious. Failing to evolve within the relationship, Agata isolates herself, moving away from Hanna, for

believe not being able to take responsibility for parenthood.

Disappointed, Ágata plans to leave Brazil. Due to the low remuneration at the factory, he prostitutes himself to save more money and change his life in Europe. For it is no longer recognized in the place it is!

In a small prostitution club, Ágata meets several people influential, guaranteeing you good money. There he meets MURILO who makes him a thousand promises. One night, MURILO has a violent behavior, and in a violent impulse ends up attacking Ágata, who ends up moving away from him, however, very insistent, he still maintains sexual contact with her. But one night, MURILO appears and violently puts her in the car, saying he wants to talk, but in a fit of fury, he beats and hangs Agate until his death, throwing his body in a vacant lot on the outskirts of the small town.

It is at this point that Agata's trajectory is interrupted.



GABRIEL OLIVEIRA / ÁGATA / 33 anos

Textile Production Operator / Sex Worker
Extroverted

I dreamed of going to Europe to have sexual
readjustment surgery.



HANNA

It means "graced by God". Hanna is a woman 30 year old black woman, black hair and dark skin. Latin immigrant, comes to Brazil in search of a better life and work opportunity. Years ago lives in a small coastal town in São Paulo.

The city survives thanks to a large factory of fabrics that was established in the region years ago. Hanna and most city dwellers works at the factory. They built their careers professionally legal inside the factory. And for In view of this, they end up organizing themselves to promote the social organization of the small town where they live, seeking a better life for the community mainly made up of foreigners. Hanna is part of a residents' social center that promotes weekly meetings. 8 years ago, in the solitude of his life, with difficulties in finding partners who wanted a committed relationship, finds in Agata, transsexual friend she met at the factory a person you can share your feelings and outbursts.

But soon he ends up having feelings for Agate, with who has a fast complicated relationship that originated the birth of his son Miguel.

Miguel lives normally with his mother. main provider of their social needs and affective. But the death of Agata, interferes a lot with the life of Hanna. To the point of upsetting her.

Hanna doesn't understand why death of Agate is never talked about among the community, coming to the conclusion that the life of Agata little means to those people.

HANNA QUISPE / 30 anos

Textile Production Operator
Introverted

Dreams of taking on a management position
at the factory that works.

ADLA

The name Adla means "my adornment" in the Hebrew language. ADLA is a black Brazilian lady, with northeastern features, white hair, 60 years old. Like many women, ADLA has had a painful life, and this can be seen on her face.

Lonely still remembers when she arrived in the city to build a life out of the hardships of drought and hunger in the Brazilian northeast. In the humble hope of being happy.

She met her husband and after settling in, they had a son, whom she called Gabriel.

Her husband soon abandoned her, leaving her and the child permanently, having to assume all responsibilities without any family support.

Gabriel grew up normally like the other several children in the neighborhood, but in adolescence, a period where he caused several social problems for Adla, when he recognized his sexuality.

The change in behavior attracts the attention of Adla, who can barely understand her son's behavior. In her transgender process, Adla fearfully follows her son's change, always afraid that something bad might happen.

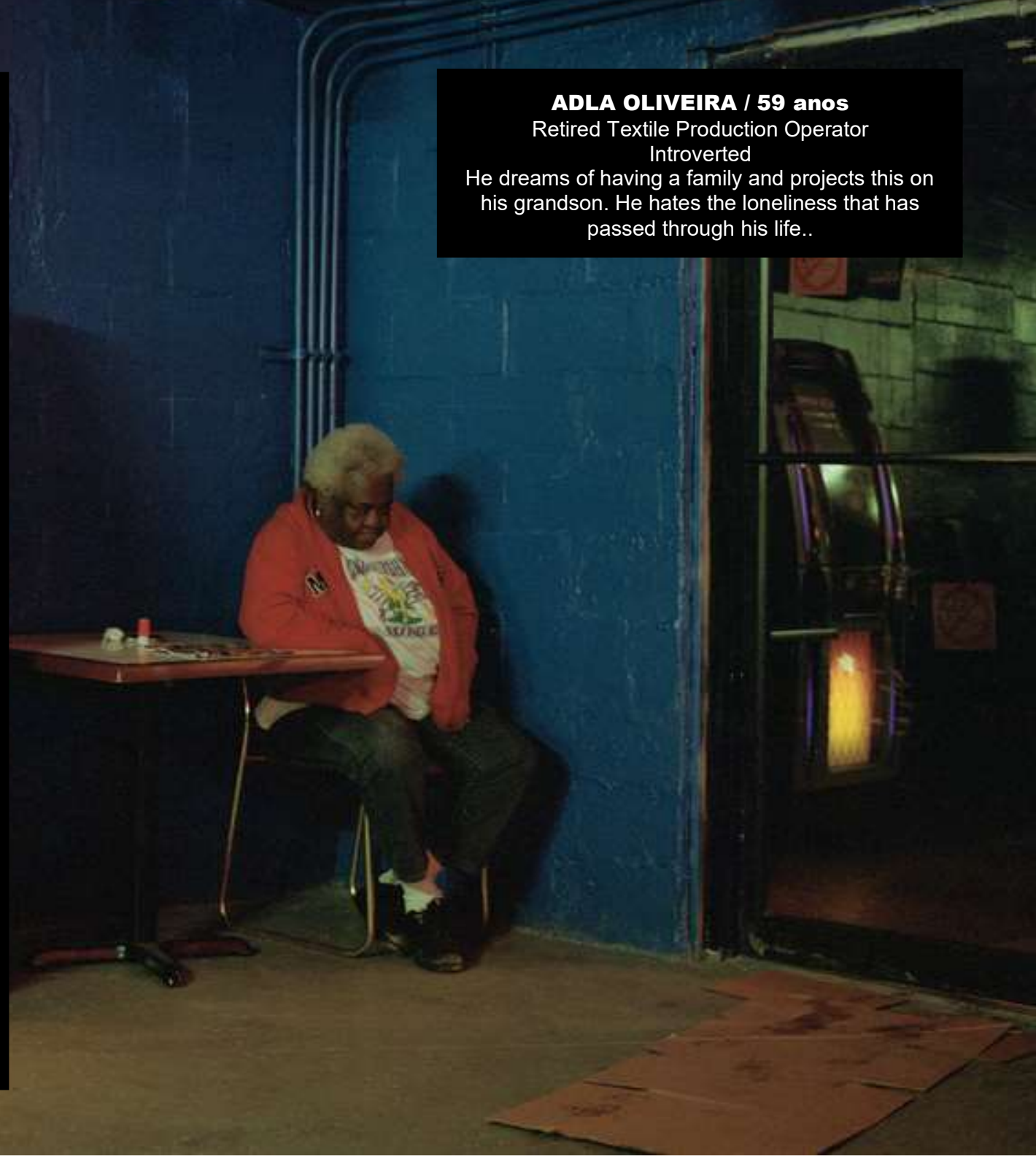
When Gabriel assumes his new social identity as Agate, Adla tries to adapt to his son's reality.

When Agata gets involved with the Peruvian Hanna, Adla approaches the girl, and sees Isaque being born, with the hope that her son will be able to find his way in fatherhood, following the trajectory of his grandson since his childhood. Adla gives all assistance to Hanna, but Agate's brutal murder destroys her emotional, causing her to almost lose her sanity.

ADLA OLIVEIRA / 59 anos

Retired Textile Production Operator
Introverted

He dreams of having a family and projects this on his grandson. He hates the loneliness that has passed through his life..



THE POWER

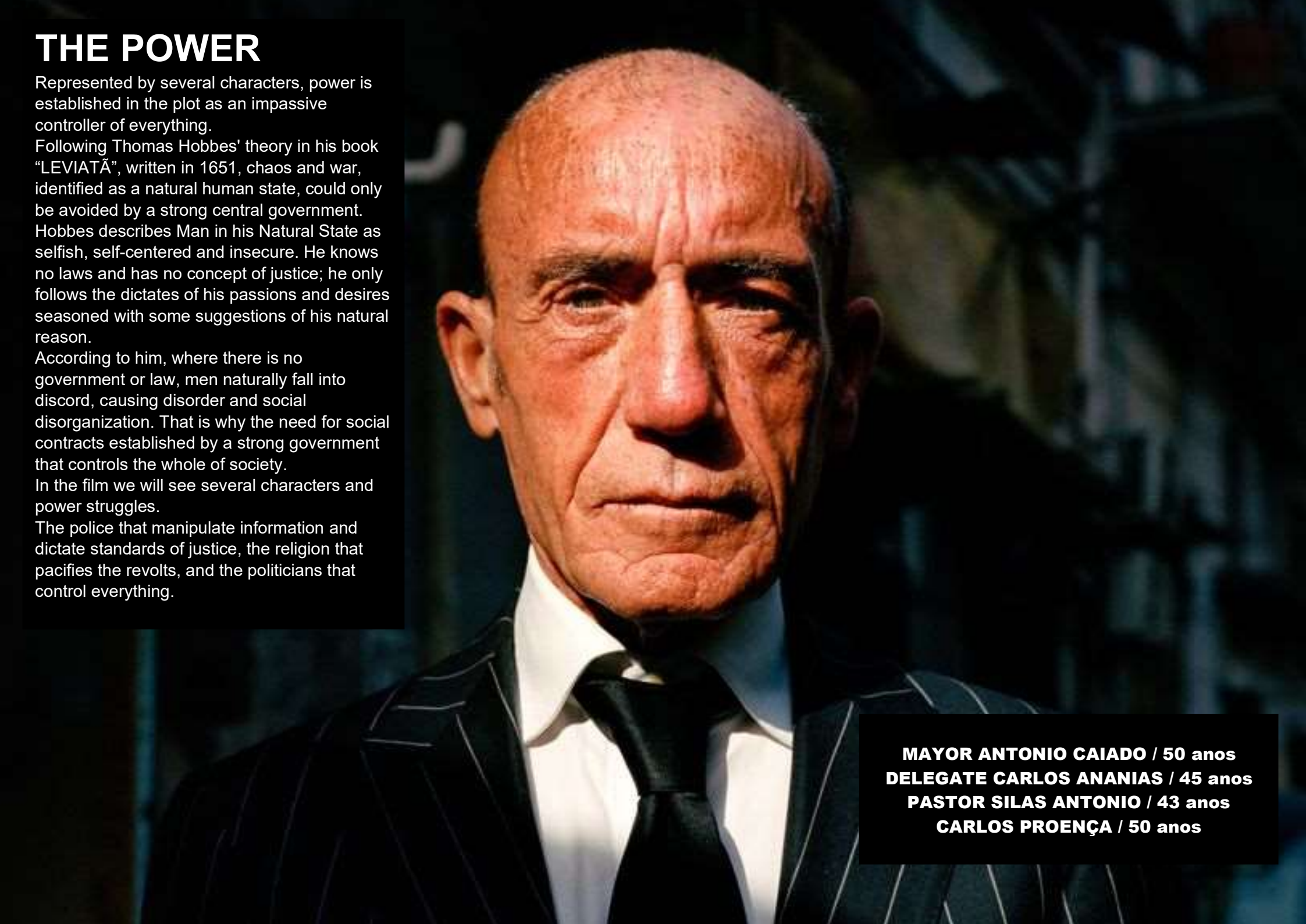
Represented by several characters, power is established in the plot as an impassive controller of everything.

Following Thomas Hobbes' theory in his book "LEVIATÃ", written in 1651, chaos and war, identified as a natural human state, could only be avoided by a strong central government. Hobbes describes Man in his Natural State as selfish, self-centered and insecure. He knows no laws and has no concept of justice; he only follows the dictates of his passions and desires seasoned with some suggestions of his natural reason.

According to him, where there is no government or law, men naturally fall into discord, causing disorder and social disorganization. That is why the need for social contracts established by a strong government that controls the whole of society.

In the film we will see several characters and power struggles.

The police that manipulate information and dictate standards of justice, the religion that pacifies the revolts, and the politicians that control everything.



MAYOR ANTONIO CAIADO / 50 anos
DELEGATE CARLOS ANANIAS / 45 anos
PASTOR SILAS ANTONIO / 43 anos
CARLOS PROENÇA / 50 anos

LOCATIONS | LUGARES | LOCAÇÕES

DESCRIPTION OF PLACES
DESCRIPCIÓN DE LUGARES
DESCRIÇÃO DE LUGARES



LOCATIONS

EXT. CITY
INT. COMMUNITY CENTER
INT./ EXT. FACTORY
INT. CHURCH
INT. HANNA'S HOUSE
INT./ EXT THEATER
INT. ADLA'S HOUSE
INT. POLICE STATION
INT. / EXT. NURSERY
INT. / EXT. HOPE BAR
INT. NEW ADLA HOUSE
EXT. WASTELAND



CITY

Old and small coastal city of São Paulo, with a very poor population due to the large number of Latin immigrants, supported entirely by small businesses and a large fabric factory that has been in operation for 40 years.

Most of the residents live in the old houses built by former employees in a place formerly called Vila Operária.

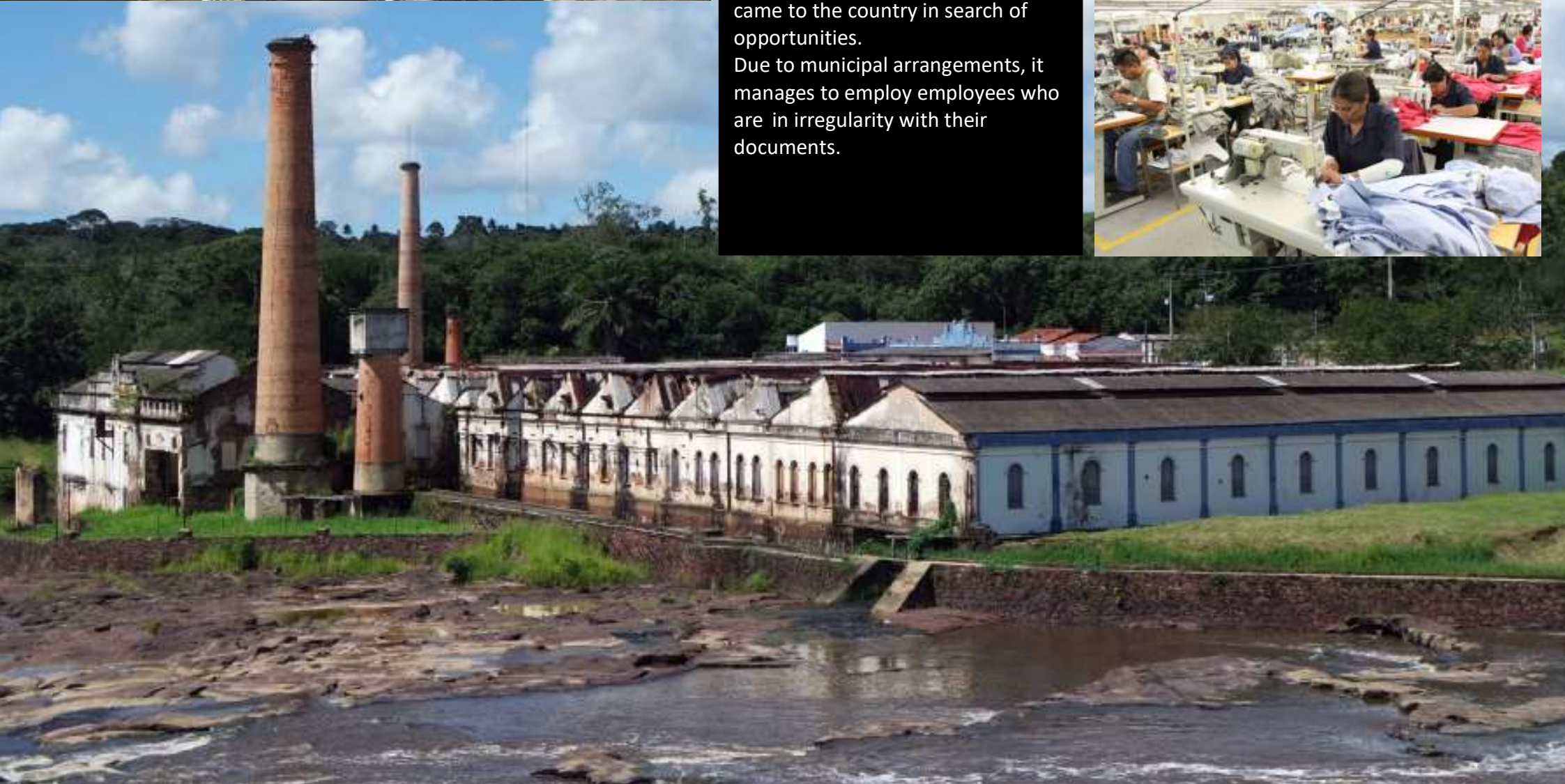
The city received a great migration of northeastern Brazilians in the early 1980s, but now the community is mostly home to Latin immigrants, including Peruvians, Colombians, Bolivians, Haitians and Angolans.





FACTORY

The old factory in the city, founded in the 1950s by a traditional and very wealthy family from the interior of São Paulo. It didn't really start to work until the 1970s, with the support of cheap labor. Currently it has a continuous operation of 2 shifts, with a high number of foreign employees who came to the country in search of opportunities. Due to municipal arrangements, it manages to employ employees who are in irregularity with their documents.





CHURCH

The church, contrary to what was expected, each day moved further away from social problems and created its own problems.

Trying to find ways to support themselves, what matters least is what happens to people outside your community.

This occasionally does not have any relevant social impact on the city.

Founded a few years ago by a traditional denomination, it settled in the city and snatches some members for its moralistic and patriarchal characteristics, refusing to interfere in the power relations that shape society.



WARDROBE & PROPS | VESTUARIO | FIGURINOS

COSTUME CONCEPT
CONCEPTO DE VESTUARIO
CONCEITO DE FIGURINO



COSTUME

The contrast of the cold colors using knits and jeans of different blue tones, in contrast with knits of warm and intermediate colors such as Red and its variants make up the balance and imbalance of the characters. As the characters develop their feelings, this is reflected in the colors and textures of their clothing throughout the film's narrative.

Using accessories that compose the mixture of colors in a subtle and delicate way in women, and outlined in men.



FRAMING / COMPOSITION | COMPOSICIÓN | COMPOSIÇÃO

CINEMATOGRAPHER
DIRECCIÓN DE FOTOGRAFÍA
DIREÇÃO DE FOTOGRAFIA



FORMAT

The film will have the final format ultrawide aspect ratio 21: 9 as a window, recorded in a digital process in color in the dimension of 2560 x 1080.

Finished in digital file of various formats and DCP for viewing in movie theaters.



EXTERNAL

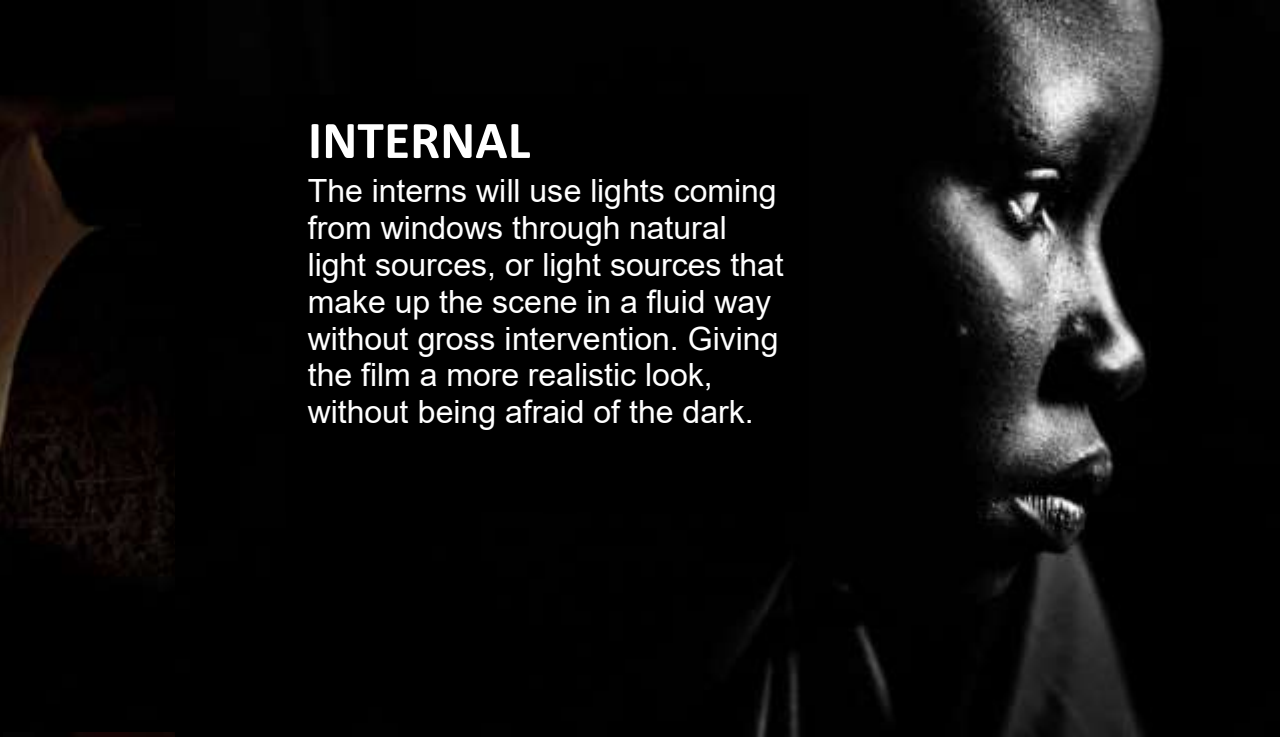
All exteriors will be recorded using natural light. The sun at certain times or cloudy weather. This aims to achieve greater dynamics in the shooting schedules and better exposure to black skin tone.





INTERNAL

The interns will use lights coming from windows through natural light sources, or light sources that make up the scene in a fluid way without gross intervention. Giving the film a more realistic look, without being afraid of the dark.





CLOSES

The intensity of the black skin tones and all its texture will be explored in key moments of the narrative composition, strengthening the naturalistic interpretation of the characters.

Using 35mm and 50mm lenses and a camera with a very high color gamut, the result is intended to be impressive for the viewer.



HAND CAMERA

The camera in hand aims to guarantee the fluidity of the narrative and the agility in the recording process, emphasizing the interpretations and performance of the actors on the scene.

Giving a tone of indie film, however the whole plan of scenes and takes will be planned in detail in pre-production and rehearsals to obtain excellent results.

FOTOGRAFHY

The photographic intensity of Emmanuel Lubezki mixed with the versatility of the works of Lorenzo Hagerman and Rodrigo Prieto, together with the photographic mastery of Walter Carvalho, this is the point that we would like to achieve with the photography plan of the project "White Hands". Films such as *Beautiful* by Alejandro González Iñárritu, or *Mother of George* by Andrew Dosunmu, and *Ixcanel* by Jayro Bustamante are the atmospheric transcription we intend to achieve in photography.

With visual references from films like "Amores Brutos" and "Beautiful" photographed by Rodrigo Prieto, from "Heli", photographed by Lorenzo Hagerman, "Depos de Lucia" photographed by Chuy Chávez, "Filhos da Esperança" photographed by Emmanuel Lubezki, and "The golden cage", photographed by Maria Secco, the project realistically and with a lot of visual poetry will show a small, undeveloped city in Latin America and its inhabitants. With all its cruelty and visual beauty that transcribe Latin America with unique textures, with a focus on black skin and its contrasts.

Using as a research base, work done by photographer Sandra Hoyn in her documentation in Kandapara, a legalized girls' brothel in Banglash, <https://photogrist.com/sandra-hoyn/>



Or the photographer Luisa Dorr, portraying the day-to-day life of the 11-year-old black girl from São Paulo, Maysa, who lived on the outskirts of São Paulo and had the dream of becoming a model and Miss Brazil. www.lensculture.com/articles/luisa-dorr-maysa

Alex Masi's photographic work on a colony of residents of an abandoned industrial complex in Bhopal, Madhya Pradesh, India. <https://www.lensculture.com/alex-masi>

And the cruel style of photography by Fabricio Brambatti on the harsh streets of São Paulo, Brazil. <https://www.lensculture.com/articles/fabricio-brambatti-my-sweet-paradise-continued>

In a general context, to clearly summarize the social, religious, moral and cultural contrasts that only Latin America has.

BE7F6D

Blast Off Bronze

468189

Metallic Seaweed

77ACA2

Green Sheen

9DBEBB

Opal

F4E9CD

Champagne

BEBDC3

Gray X 11 Gray

0F0D03

Black Chocolate

DF3A14

Vermillion

756439

Coyote Brown

342503

Olive Drab 7

COLOR PALETTE



BE7F6D

Blast Off Bronze

468189

Metallic Seaweed

77ACA2

Green Sheen

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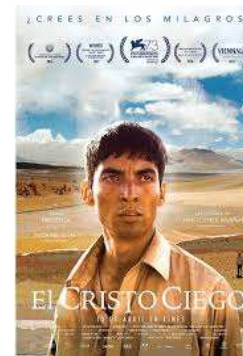
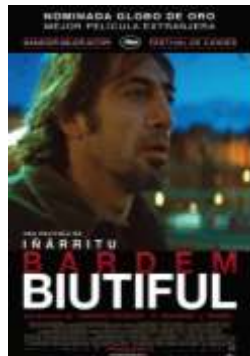
342503

Olive Drab 7



SIMILAR PROJECTS

MOVIES REFERENCES



RESUMÉ

Beto Oliveira

Executive Producer / Director / Scriptwriter

www.imdb.com/name/nm4630842/

Audiovisual producer working with the production and development of audiovisual content since 2001. He produced several short films. As director and screenwriter he directed the films "Filmes Bons are about love" in 2011, "Subversivos" in 2012 and, in 2015, he won the public notice "Curta Affirmativo" for the project "Estranho Ímpar", awarded as best screenwriter at PopCorn2018 and Eclipse Film Festival 2018.

In 2015 he produced his first feature film as a director, entitled "Hungry Dogs".

As a screenwriter, he had two projects selected at the APAN Laboratorio de Narrativas Negras (APAN), a project selected at the SESC Free Collective Lab, and a project selected at LabGuion Colombia.

Filmography

Retalhos da Maternidade (2020)

Cães Famintos (2017)

Estranho Ímpar (short) (2016)

Lugar (short) (2015)

Subversivos (short) (2012)

Filmes Bons são sobre o Amor(short) (2011)



INFORMAÇÕES ADICIONAIS DO PROJETO

ARGUMENT

<https://drive.google.com/file/d/1TjB0Qq69-2tqZ6RtbiQsuRbN7y0QjFT/view?usp=sharing>

SCREENPLAY (Updated treatment)

https://drive.google.com/file/d/1RIZm0dA6XGY5lpvZZ1L7PdJ8K3gA_ICR/view?usp=sharing

VIDEO

<https://vimeo.com/251435144>





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KBO
OK#

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