

“Everyone talks about him. No one listens to what really happened.”

# A GOOD MAN

A SHORT FILM BY JULI SUÀREZ

CARLOTA CAPARROS CÉSAR TORMO FERNANDO GUILLÉN CUERVO LUPE CARTIÉ MARCOS CAUREL I ROBERT MARIANA CORDERO

UNA PRODUCCIÓN DE LGC FILMS DIRECCIÓN DE FOTOGRAFÍA JOAN AGRAMUNT DIRECCIÓN DE ARTE ARI MIRÓ DISEÑO SONIDO AGOST ALUSTIZA  
MÚSICA ORIGINAL MIQUEL PÉREZ PERELLÓ EDICIÓN XAVIER PÉREZ ASISTENTE PRODUCCIÓN JORDI BOSCH SIERRA SCRIPT ELENA LEVDANSKA  
VESTUARIO Y MAQUILLAJE OLIVIA CUCALA ASISTENTE DE CÁMARA JOAQUIM VINYES GUIÓN JULI SUÀREZ SONIDO DIRECTO GABRIEL HURTADO  
JEFE PRODUCCIÓN DELFÍ NIERGA ASISTENTES PRODUCCIÓN FREDERIC SALVÀ PILAR PARRA LOLA LOPEZ DIRECCIÓN PRODUCCIÓN JULI SUÀREZ



Diputació de Girona

frcmzerc  
Shorts Films

LGC Films

# A GOOD MAN

A short film by **Juli Suárez**

*A portrait of how communities construct certainty — even when truth contradicts it.*

## **TAGLINE**

Everyone talks about him. No one listens to what really happened.

## **LOGLINE**

When a respected man is brutally assaulted, a neighborhood gathers to reconstruct his story, shaping an idealized image of him — while a silent truth slowly emerges outside the collective narrative.

## **SHORT SYNOPSIS**

After the violent attack on a seemingly exemplary neighbor, a group of locals attempts to understand what happened through their own assumptions and shared beliefs, unaware that reality challenges everything they think they know.



## SYNOPSIS

Following the brutal assault of Vicente — a man widely admired within his community — several neighbors gather in a café to reconstruct his story through memories, speculation, and collective judgment. Their conversations reinforce the image of an exemplary citizen.

Meanwhile, a series of flashbacks introduces the perspective of a young woman whose experience remains absent from the public discussion.

Through the tension between spoken narrative and cinematic image, *A Good Man* explores how patriarchal structures and ingrained prejudices shape collective truth, revealing the gap between what a community needs to believe and what actually happened. By contrasting what characters claim with what the audience sees, the film positions viewers as active interpreters of meaning.

Ultimately, the film reflects on the power of collective storytelling, the silence surrounding certain forms of violence, and the fragility of socially constructed identities.

---

## CONCEPT

Through the contrast between word and image, **A Good Man** examines how patriarchal bias influences the social construction of truth and exposes the distance between public identity and lived experience.



*"The collective narrative is not always the truth."*

## THEMES & KEY QUESTIONS

### Themes

- Social construction of truth
- Patriarchal bias and gendered perception
- Masculine idealization and collective protection mechanisms
- Public identity vs. private reality
- Social silence around violence
- Collective memory as moral negotiation

### Questions Raised

- Who defines the dominant narrative within a community?
- Which voices remain excluded from collective storytelling?
- What does it truly mean to be considered “a good man”?
- How do prejudice and bias shape belief?
- How does everyday language normalize certain perspectives?



*“What is said is not always what truly happened.”*

## DIRECTOR'S NOTE

I have long been interested in how collective narratives emerge from a shared need for order and stability. **A Good Man** grew from this curiosity: exploring how a community can maintain an idealized image even as reality begins to fracture it.

The film is structured around the contrast between spoken discourse and visual storytelling. While characters verbally reconstruct the identity of an exemplary man, flashbacks reveal what remains outside the collective narrative. This dialogue between what is said and what is shown allows us to explore how deeply rooted prejudices — particularly those shaped by patriarchal structures — influence perception and judgment.

Rather than focusing on violence itself, the film examines the social gaze surrounding it: how we judge, what we choose to ignore, and the narratives we construct to preserve a sense of belonging and safety.

Formally, I sought a restrained visual language where observation and duration invite the audience to actively participate in uncovering the story.

---

## DIRECTOR'S POV

I am fascinated by how people construct shared certainties to sustain a sense of security. Often, what we believe about others does not come from direct experience but from narratives repeated until they become accepted truth.

**A Good Man** was born from the desire to question this process. I wanted to explore how a community can idealize a male figure until he becomes unquestionable, and how patriarchal bias shapes how we listen, interpret, and judge.

I conceived the film as a space for observation rather than judgment. The café represents the place where the collective narrative is built, while fragments from the past disrupt that apparent stability. This tension invites viewers into an active role, encouraging them to confront their own expectations and assumptions.

Rather than offering definitive answers, the film aims to open an uncomfortable space of doubt — because perhaps the most unsettling question is not who that “good man” really was, but why we needed to believe that he was.

*"Truth arrives later."*

## FORMAL & NARRATIVE APPROACH

The film unfolds through a dual narrative structure built on the interplay between discourse and image. The present-day action takes place inside a café, where characters collectively construct an idealized identity. Parallel flashbacks gradually reveal what lies beyond the verbal narrative.

This structure creates dramatic irony: while characters reinforce a socially accepted truth, the images introduce an alternative perspective that challenges it.

The alternating editing pattern serves both as narrative strategy and critical device, exposing how collective memory and language reinforce ingrained biases.

The formal approach emphasizes restraint, observation, off-screen space, and visual fragmentation, allowing meaning to emerge progressively and encouraging viewers to actively reinterpret what they see.

---

## CINEMATIC DEVICE

**A Good Man** is built upon a formal duality between speech and image. The café setting hosts the collective reconstruction of an exemplary identity, while flashbacks introduce lived experience that destabilizes that narrative.

The resulting dramatic irony shifts the viewer into an active interpretative role: characters maintain a socially accepted truth while cinematic imagery reveals what remains unspoken.

Alternating montage functions as the structural backbone of the film, exploring how collective perception distorts reality and how ingrained bias shapes meaning.



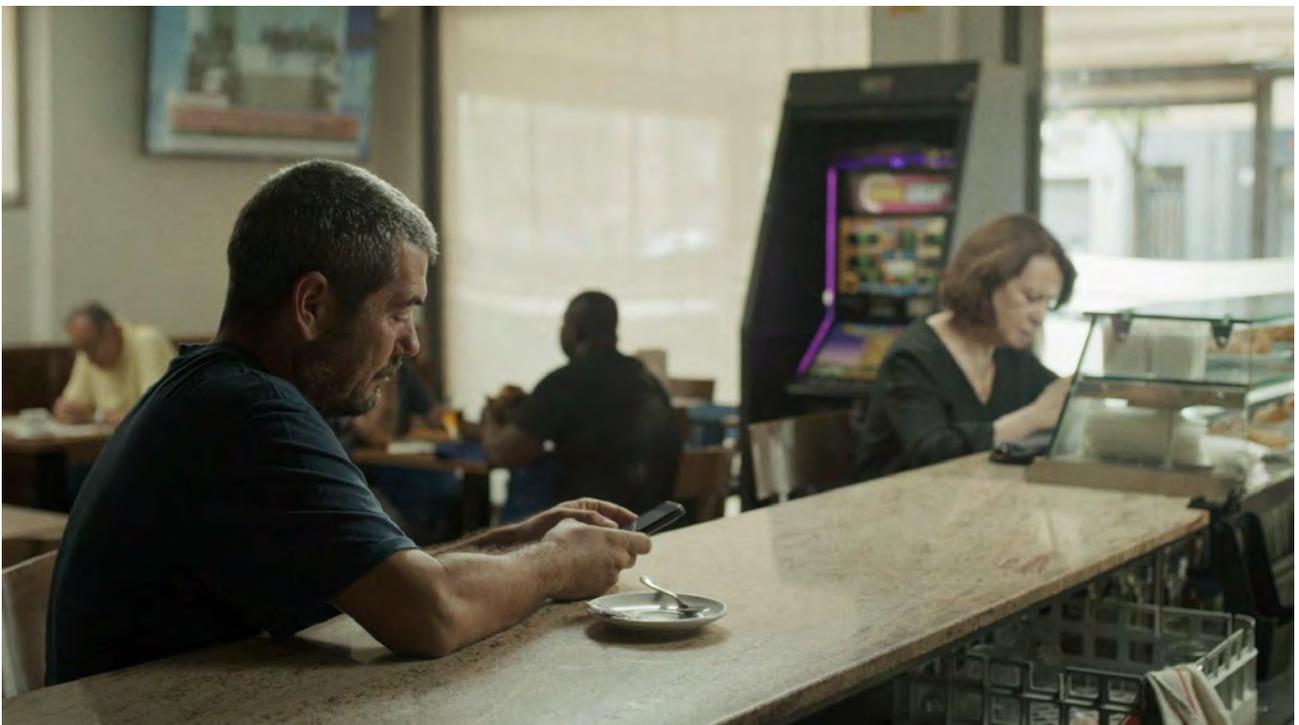
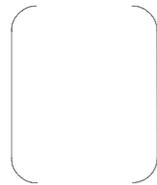
## PROJECT CONTEXT

With this short film, writer-director-producer Juli Suárez completes his trilogy on abuse. Following *I'm Lina* (2021) and *Why Did You come back Every Summer* (2024) — both internationally selected and awarded — this final chapter explores societal responses to abuse against women, girls, and children.

The trilogy is conceived as both artistic and educational material, designed to be used in schools and universities to stimulate discussion around these social issues.

In **A Good Man**, Suárez focuses on the hypocrisy within patriarchal societies regarding gender-based violence. In his words:

“Today nobody questions anything — people look away while violent events continue to happen every day.”





## TECHNICAL CREDITS

Director	Juli Suàrez
Director of Photography	Joan Agramunt
Art Director	Ari Miró
Original Score	Miquel Pérez Perelló
Assistant Director	Jordi Bosch Sierra
Production Manager	Delfi Nierga
Screenwriter	Juli Suàrez
Costume & Makeup	Olivia Cucala
Camera Assistant	Joaquim Vinyes
Script Supervisor	Elena Ledvanska
Sound Recordist	Gabriel Hurtado
Sound Design	Agost Alustiza
Editing & Color	Xavier Pérez Díaz
Production Assistants	Frederic Salvà, Pilar Parra, Lola López, Empar Casanova
Electricians	Mònica Sala Otin, Diego Nicolás Maurino “Nico”
Art Assistant	Guillem Povedano
Translations	Càrol Aguilera, Nouchine Motebassem



## CAST

Mari	Lupe Cartié
Antonio	Fernando Guillén Cuervo
Vicente	César Tormo
Doña Josefina	Mariana Cordero
Núria	Carlota Caparrós
David	Marcos Caurel i Robert

### Extras

Carles Estríngana  
Cissokho Kande  
Empar Casanova  
Rita Cruanyes  
Assango D.  
Francesc Xavier Nadal  
Pilar Parra Nuño

### Extras

Jaume Bosch i Termes  
Joan Nierga Serrat  
Inma Pons Busquets  
María Sala Rovirola



## **A GOOD MAN**

### **PRODUCTION COMPANY**

#### **LGC FILMS**

cr. les roques, 35  
17820 – Banyoles (Spain)  
Teléfono: +34616586799  
Email: [info@lgcfilms.com](mailto:info@lgcfilms.com)