

Jirafa, Rouge International and 1976 Production present

# VOICE OVER



A film by Cristián Jiménez • Written by Cristián Jiménez & Daniel Castro • Produced by Bruno Bettati, Nadia Turincev & Julie Gayet, Nicolas Comeau.



## 1. SYNOPSIS

Sofia, 35, lives in Valdivia. She's beautiful and vegan. Has two kids she loves, but anyhow everything seems to go wrong. In need of peace since her recent separation from her husband, she decides to take a veil of silence reversed: no more cellphone, tv, internet or reading for a year.

But peace doesn't occur. Following her example, her father leaves her mother. Her nasty sister comes back to Chile. Her kids turn obsessed by meat. And Sofia discovers a disturbing secret about her dad.

A familial drama, a southern comedy.



## 2. DIRECTOR'S INTENTION NOTE

This movie will relate the crisis that is enduring a family from Vadivia Chile during a year.

To do so we'll focus on Sofia, a 35 years old woman, recently separated. Her father following her example decides to leave her mother after 40 years of marriage, which provokes a shock for all the family members. Quickly, Sofia also discovers hearsays about her dad, and these are even more disturbing for her than the separation itself.

This film is inspired by situations my own family went through. But it is also nourished by similar events that happened to close friends of mine, or less close people I met during the development process, when I started to write this story. In every family there is tensions and secrets. But families are changing, and for instance, separations after turning 60 years old,

which used to be very uncommon, are nowadays more and more frequent.

This movie is also inspired by my passion of a few films that tell about typical family life conflicts: "Interiors" by Woody Allen, "The royal Tenenbaums" by Wes Anderson, "Kings and Queen" by Arnaud Desplechin, "Yiyi" by Edward Yand, "Eat, Drink, Man, Woman" by Ang Lee, and various films by Yasujiro Ozu, which precisely observe the family dynamics in a changing world.

It is important to point out that which is relevant for me is not the separation of the couple itself but more the reaction of each family member on the three generations: the parents separating, the two daughters in their thirties, and the grand children going at school. To whom we shall add the octogenarian great grand mother.





On his side, the father doesn't have the courage to tell directly to the mother that the separation is irrevocable. As a result, she doesn't accept the facts and denies the obvious.

On their side, the daughters who perfectly know how to handle their own love life, are not for all that prepared to the separations of their parents.

The grand children, as for them, live the situation quite naturally, seeing in this mess an opportunity to carry out their own obsessions, for instance Alicia whose ambition is to eat meat.

And the great grand mother, who with her eighty something years old doesn't dread much anymore.

The story will therefore focus mainly on Sofia but not exclusively. Through the parent's separation, the family myth doesn't collapse but get weakened. In this

context, old hearsays resurface. Instead of step back and leave things as they are, what Sofia really desires is a strong family story. The pieces of the puzzle can't be assembled and she doesn't manage to find a coherent story. The questions are piling up without getting any answer.

Which perturbs the most Sofia is to find out that she has live in a fiction without noticing it. She doesn't judge her father for what he did, she just needs him to speak. In a way, what Sofia would like, would be to listen a "voice over" like those of the ads, which would whisper to her the good version of the facts, which would allow her to stop doubting. There is probably no other choice than to accept the fact that we do not know much about our parents after all.

In that way, the words will have a major importance in that film. Not only by what they mean but mostly because often the experience overstep the word. In this





family there is a lack of vocabulary to express what each one feels or have been through. It is how the idea of the "off" will become central in the movie. A zone, which will be a kind of "off screen" space, but even though a human zone, touching, which remains out of the usual borders of this family.

The food will play a crucial part in relation with this deficiency. It is a communication medium, of expression of love, or a war field, a medium through which the characters channel their appetites, desires and frustrations. What is at stake, is also in a way the possibility or impossibility to gather all together around a table. Another fiction, another mise en scène, but which could favour to appease the tensions stemming from this lack of communication.

To conclude I would like to point out that even if the substance of the film is naturally dramatic, the mise-en-

scène, the acting and the editing will have this offbeat I cherish, a kind of discrepancy, a touch of frivolity.

Cristián Jiménez, director





### 3. AUDIOVISUAL TREATMENT

The idea of the "off" implies an interior in opposition to the exterior. A presence in opposition to an absence. Something visible versus something hidden. A visible surface versus something buried. A safe area versus a risk area. Protection versus insecurity. Warm versus cold. Home versus outside.

The aesthetic of the film will have to interpret this idea of an "off" area through these bipolar relations, which explore the multiple ways to present the duality inside/outside. In the long run, this film aims to explore the border between the interior and the exterior.

It is common, in the visual arts word, to hear the materials reflects. In that same way here, the mise-en-scène works will endeavour to explore in a concrete way the notion of "off".

#### USING THE OFF SCREEN

The "off" on its literal meaning relates to the off screen on the construction of the frame. People, things, spaces off frame influence those remaining in the frame. This will be also a movie in which the details will prevail over the context, which implies necessarily an excluding frame, leaving outside a consequent amount of the situations.

Finally, the descriptions will more rely on the editing than on the camera moves, dividing up the time, the action and the space. This will be an intimist film, of faces, body details, plates of food, textures, in which the context will not prevail, often excluded of the description.





Saying that we'll describe the situations with the edit doesn't mean that we'll never move the camera, when we'll move it, it will be in travellings which will underline the passing time or the intimate emotions of the characters. This detail hidden under the surface, which can't being seen, but can be turned tangible through the construction of a state of mind, a mood.

#### A LOOK FROM THE INSIDE

The principal point of view is supposed to follow Sofia. It is from inside, in complicity with the characters. It doesn't mean that we will be attached to her permanently, but in agreement with her generosity, her search of purity, of control of her appetites. Sweetness and neurosis. Familiarity and sobriety.

The minimalist treatment, stylized, goes in a search of purity, of a perfectly dimensioned frame, which will however pulsate, be alive.

This doesn't exclude the possibility that from time to time, the glance of the camera will become more discreet, will take some distance, which doesn't imply an absence of empathy. As when we come upon someone close doing something we would rather not see, and we turn our gaze.

From time to time, the movement will be in absolute independence from the characters, but in symbiosis with their states of mind. It will be a move leading the gaze to a determinate surface, exploring it but at the same time creating an emotion, a kind of connexion with the interiority, through the shifting.

So we'll see the frame of a window, a wall, or will film in close up the characters' skin as if we were asking ourselves what happens on the other side of this border.





## AN EDIT WITH DETOURS

The ellipsis will play a crucial part in the editing. The invisible, the unnamed, the unsayed will rely, on a dramaturgic way, on the editing. We will skip the moments of ordeal again and again to get closer to the consequences of these events.

The edit will avoid the issue and go forward to the next detour. We could in a way say that these omissions are coherent with the profound nature of the issue this family is facing: which is really at stake is more obscure than the obvious desires of the characters, they elude it. It is more complex, deeper than that, and we perceive its echo, the shadow.

In each part of the film, the edit shall favour the purity, the vital fluid, locking up the time instead of underlining its fragmentation. Even if it will highlight, with the camera work, the isolation of each member of the family. Pointing out the impossibility of

communication, the limits of the family ties.

## ART OF THE SURFACE

The camera work will operate in sets, which will underline the surfaces.

These surfaces will be constructed and observed to mask and as the same way to insinuate the deeper internal disorders. Layers covering layers, covering other layers, as Russian dolls, but which let the pain be visible though in periods of crisis.

This notion will be naturally put into practice with the set design of the interiors. The feeling of purity will be reinforced by the frontage, which will have smooth colors, bright, well delimited. As we go along the movie, the surfaces will pass on from order to disorder. Though the look which testify of this chaos will keep its calm, its order, its cleanliness.





The characters will also be treated as surfaces. They often try to control what their relatives perceive from them. In other words they wish to construct their own mise-en-scène. The art work with the set the make up and the costume design, will underline this artificiality, even in the moments of spontaneity, also overthought. A frontage through which we can glimpse at other things than those appearing in bright light. A frontage which discuss with the interior, which construct hidden spaces.





## SOUND OF WORDS

The utilisation of sound coming from the off screen will be essential.

Sofia's character whose new job's consist in recording voices over for ads, is only the most literal incarnation of the supremacy and signification of the "off".

Voices coming out from dark places, natural sounds overflowing the frame or contradicting it, music coming in and out, movements in an area we do not see, but feel. The frame and its order will therefore be always overflowed, sabotaged, or ignored by the sound.

It's impossible to talk about the sound without mentioning the fact that the word (sometimes written sometimes said) plays a key word in this movie. All the characters are quite educated and seem to get by on the field of language. Even the kids who seem attracted by its magic.

However, it is a family that turns out to be incapable to find the suitable words, meaning a vocabulary that could allow them to face, understand, discuss or express the experiences and feelings they go through, and there is probably its major drama.





## 4. VISUAL PRESENTATION

White, colour of purity will slight and discuss with the two main colors : coffee and blue. One warm the other cold, which will embody in the objects, the clothes, the make up and the landscapes.

We will use its variations to set in contrast the natural and the artificial, the private and the public, the dark and the light.

In this way the colors will be desaturated and will be shaped to warm the whole image. This warmth must give a domestic overtone to the frame, not in the meaning of an homemade movie but in the meaning of a domestic place, familiar, intimate.

As we go along the film, white will give way to red, color typically linked to passions, which will literally dirty the surfaces of the movie, and mostly on the plates of food.

The photography will also appeal to this contrast, the smooth and not much glistening texture that brings the Lomo optical lens, additional to the 4K.





VISUAL PRESENTATION / Display of images





VISUAL PRESENTATION / Display of images





## VISUAL PRESENTATION / Sets

La película será rodada íntegramente en la ciudad de Valdivia.

En términos de espacio, buena parte de la acción transcurre en la casa familiar, una casa anclada a finales de los 70, principios de los 80, tanto por estética arquitectónica como por decoración interior. Los 80 viene a ser algo como el paraíso perdido de esta familia, cuando las hijas eran chicas, los padres eran jóvenes y tenían la ilusión de toda la vida por delante.

Tanto Manuel como Matilde estarán de alguna forma atrapados en esa década en lo que respecta a sus vestuarios.

Ana y Sofía por su parte, recogen cada una a su manera, una sensibilidad mucho más contemporánea en sus looks. Post-punk una, esotérica la otra. Colores oscuros versus colores claros.

## VISUAL PRESENTATION / Sets / Matilde's house





VISUAL PRESENTATION / Sets / Matilde's house





VISUAL PRESENTATION / Sets / Sofia's house





VISUAL PRESENTATION / Sets / Tennis court





VISUAL PRESENTATION / Sets / Riverbank



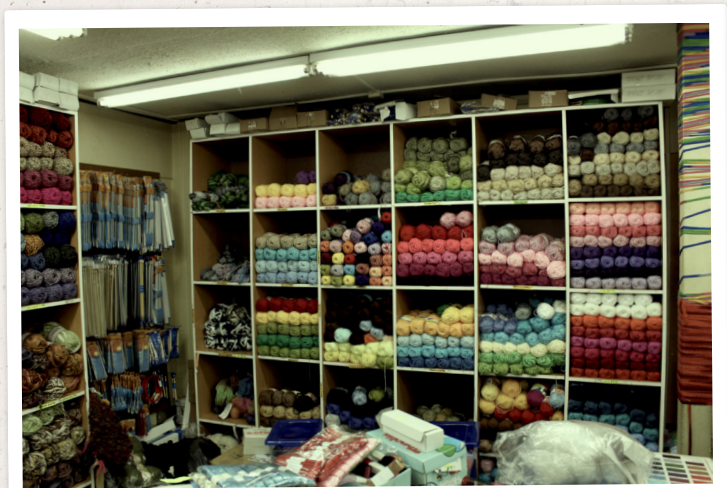


VISUAL PRESENTATION / Sets / Café





VISUAL PRESENTATION / Sets / Haberdashery





VISUAL PRESENTATION / Sets / Tosty sweet shop





## 5. CASTING AND TEAM

Sofía:

Ingrid Isensee ("Joven y Alocada", "Baby Shower", "XX",  
"Bonsái")



Ana:

María Siebald ("Piotr: Una Mala Traducción", "Aquí  
estoy, aquí no")





CASTING AND TEAM / Characters and actors

Manuel:

Alejandro Goic ("No", "Gloria", "Gatos Viejos")



Matilde:

Paulina García ("Gloria", "Cachimba", "Casa de Remolienda")





## CASTING AND TEAM / Characters and actors

Mami:

Luz Jiménez ("El Tesoro de los Caracoles", "La Vida de los Peces", "Gloria")



Karishim:

Cristóbal Palma ("Las Cosas como Son")



Nelson:

Niels Schneider ("Les rencontres d'après minuit", "L'âge Atomique", "Les amours imaginaires")





## CASTING AND TEAM / Team

### Direction and Script:

Cristián Jiménez ("Ilusiones Ópticas", "Bonsái")

### Co-script:

Daniel Castro ("31 Minutos", "La Colonia")

### Script consultant:

Miguel Machalski ("Bonsái", "De Jueves a Domingo", "El Futuro")

### Production:

Bruno Bettati ("El Cielo, la Tierra y la Lluvia", "Ilusiones Ópticas", "Huacho", "Bonsái", "El Futuro")

Nadia Turincev & Julie Gayet ("8 Fois Debout", "Fix Me", "Bonsái")

Nicolas Comeau ("Sortie 67", "Story of Jean", "Gerontophilia")

### Edition:

Soledad Salfate ("Play", "Machuca", "Turistas", "Navidad", "Bonsái", "Stefan versus Kramer")

### Music:

Eduardo Henríquez y Caroline Chaspoul ("Bonsái", "El Futuro")

### Director of Photography:

Inti Briones ("El Cielo, la Tierra y la Lluvia", "Ilusiones Ópticas", "Huacho", "Nucingen Haus", "Bonsái", "Loneliest Planet")





CASTING AND TEAM / Team

Art Director:

Jorge Zambrano ("Bonsái", "Prófugos")

Sound:

Cristián Freund ("Los Debutantes", "Ilusiones Ópticas", "La Sagrada Familia", "Navidad", "Bonsái", "Stefan versus Kramer")

Sound Mix:

Jean-Guy Véran ("Ilusiones Ópticas", "Bonsái", "El Cielito", "Salamandra", "La Sociedad del Semáforo", "Carne de Perro")

Unit Production Manager:

José Luis Rivas ("El Cielo, la Tierra y la Lluvia", "Ilusiones Ópticas", "Huacho", "Manuel de Ribera", "Gatos Viejos", "Bonsái")

Casting:

Soledad Gaspar ("Ilusiones Ópticas", "Manuel de Ribera", "De Jueves a Domingo", "Bonsái", "El Futuro")





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