











### **INTERVIEW**

# HOW WAS THE DEVELOPING PROCESS OF THURSDAY TILL SUNDAY? WAS THIS AN ORIGINAL IDEA?

Some years ago, I found some photographs from a family trip; in one of them, two children travelled over the top of the car, taking grip against the wind, and I thought the situation was both amazing and dangerous. The children were my cousin and myself, my parents drove inside. I felt interested in the idea of these two separate trips within the same trip. The polarity of the children in one dimension and the parents inside, closed in. I began to write the screenplay with this image as a starting point.

This is a project that stems out of memories of childhood trips, the hours of confinement across the roads of Chile. Given the geography, the long thin shape of the country, we would always go either south or north, and the trip always became a long route, regardless where we were to going to arrive. The screenplay grows out of that sum of real and fictitious memories, and above all, from the feeling of being a kid and be always left out of frame, watching incomplete images, as one does from the backseat of a car. I feel that a lot of what's in the film was already present in the screenplay. I wrote thinking in the shots, in the sound, carefully describing random moments, what is between the significant moments, scenes that don't seem to add or sum up in what could be a last family trip. Afterwards, that version of the screenplay was completed in the 2010 Cinéfondation Résidence, from where I left with a final draft. I then went back to Chile and we began production.

I believe that the development process of the film was constructive, I attended workshops and co-production meetings in order to get the finance to shoot. When the moment came to shoot the film, I felt that the meaning and the emotion that I wanted to drive the film to were very clear in my head, and that was key, taking into account the complexity of a shooting almost fully done inside a car, travelling with the whole crew and with children in every scene.





## HOW WAS THE CASTING PROCESS WITH THE CHILDREN? WHAT WERE THE RESULTS?

I was interested in working with children with absolutely no experience in film. A year before the shooting, I met Santi (the girl), bathing in the pool with my younger sister: she lived near my house then. I felt she was the main character of the film, I took a picture and didn't even talk to her. I later went on to meet her and ask both herself and her mother if she wanted to shoot a teaser of the film with her as the main character. Doing this, we got to know each other and the sensation I got from her was perfect.

I didn't go through a traditional casting with any of the characters, every decision was very intuitive. With the adults, I already knew I wanted these specific actors, so I met briefly, talked a bit about the project and we got along, so I confirmed them. The boy (Emiliano), was found by my mother playing in the street near her house, he's one of the neighbour's children. She is an actress and helped me with the casting process as well as the coaching process of the children. We invited him to my place.

I wanted to see if he were willing to participate in games, how he would react to the group. I found his personality to be astonishing, he is very spontaneous, unpredictable.

These are particular kids, they have lived a great deal for their age. I looked at them and felt that they were going through a lot, in their minds; I was worried about stealing so much time from their so far short, young lives, so my main concern was to make this an interesting journey for them. In the end, I believe that this film made them grow a great deal. Before shooting, they got to know my place, we went out a couple of times; I wanted to create a real complicity between them and between them and myself. We worked for a week with a very experienced children coach, who offered important guidelines for the work to come. We never rehearsed before the shooting and they never knew what the film was about. We designed games that would get them to places, to situations or repetitions; they got familiar the techniques that we later used. When shooting, I had a parallell screenplay for the children, with ideas that would get them emotionally to the scenes; the girl found out, little by little, what the film was about and this offered a very real process and emotion for the film.















#### **WORLD SALES**

FiGa Films 3925 Cazador St. Los Angeles CA 90065 contact@figafilms.com +1 (323) 258-5241 www.figafilms.com

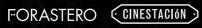
#### **PRODUCTION**

Forastero Ltda. Víctor Hendrych 362 Providencia, RM 750-1403 Santiago, Chile contacto@forastero.cl +56 9 6835 8933 www.forastero.cl

Cinestacion Ltda. Marcel Duhaut 2893 - #601 Providencia, RM 751-0404 Santiago, Chile info@cinestacion.cl +56 9 7528 0789 www.cinestacion.cl

> Circe Films BV OZ Achterburgwal 77 1012 DC - Amsterdam The Netherlands info@circe.nl +31 20 6253591 www.circe.nl









FiGa Films











CORFO BAL M Programa IBERMEDIA