



Festival del film Locarno
Official selection

A FILM BY LINA RODRIGUEZ

Mañana a esta hora (This Time Tomorrow)

LAURA OSMA

MARUIA SHELTON

FRANCISCO ZALDUA



A FILM BY LINA RODRIGUEZ

Mañana a esta hora (This Time Tomorrow)

LAURA OSMA

MARUIA SHELTON

FRANCISCO ZALDUA

85 minutes, HD, 1.78, Color

info@rayonvert.ca



SYNOPSIS

Bright and beautiful, 17-year-old Adelaida (Laura Osma) lives with her parents Lena (Maruía Shelton), an event planner, and Francisco (Francisco Zaldua), a sculptor and art teacher. Together, the trio enjoy a comfortable family life in an apartment in Bogotá, populated by the usual ups and downs. It's just life as usual.

Soon, the cracks begin to show through the veneer of this picture perfect family. Given that Francisco isn't as involved in the domestic details at home, most of the housekeeping and parenting duties fall onto the already overworked Lena. While strong and driven, she struggles to fulfill the role of the working mother. At the peak of her teen angst and facing her own identity crisis, Adelaida is constantly at odds with her mother: one minute she is sweet, caring, studious; the next, wildly tempestuous and defiant, staying out late to spend time with friends and flirt with boys.

Until tragedy strikes...

Shaken, the family confronts their biggest struggle yet. Desperate to hold on to the ties that bind them together, they must face the uncertainty that tomorrow brings.





DIRECTOR'S NOTE

“Everything we look at disperses and vanishes, doesn't it?

Nature is always the same, and yet its appearance is always changing.”

— Paul Cézanne

Ever since I was a little girl, my father has always told me that “one shouldn't worry too much about things, because they all pass, everything passes.”

He's right, to a certain extent: life passes us by, from the mundane details of the day to the great, dramatic moments of our lives. Like a rainstorm or a cloud crossing the sky, undeniably there's a before, a during, and an after.

I made *Mañana a esta hora* out of the curiosity and fear that I have for impermanence. I've always felt split between my memories of what has passed, the ephemeral seconds that I'm experiencing right now and the dreams and possibilities that the future may bring.

As I looked for ways to illustrate the ache and beauty of the passage of time, I decided to design the film around a constant tension between presence and absence; what is and what has been, what we hear but don't see. This approach led me to focus on one family, on the rhythms of their daily lives, before and after a tragic incident, as a way to create an intimate yet melancholic atmosphere that invites us to reflect on the fleeting nature of the world and remember that everything, including us, is just passing by.



SOMETHING REMAINS: A CONVERSATION BETWEEN WRITER-DIRECTOR LINA RODRIGUEZ AND STORY EDITOR JOSÉ TEODORO

Let's start by talking about how performance, role-play and family dynamics are built into the film.

I see performance (both in front of the camera and in life in general) as prompted by expectations. Sometimes expectations come from who you are, what you look like, how people see you, the role you have in a group dynamic, what happens when you enter or exit that dynamic. There's this question as to how you meet those expectations, how can you feed them, how can you change them. One of the best laboratories for that is family. In part because family imposes a dynamic that you don't really have much choice about. There's a lot for me to explore there, how people behave and influence the behavior of others.

The idea for *Mañana a esta hora* probably began with me thinking about the role of being a father. Perhaps because in *Señoritas*, my first feature, there is no father. This is not an autobiographical film, but it's informed by my own experience. It's interesting for me to look back at my parents and realize that they were kind of using the good

cop-bad cop strategy when I was growing up. My dad played things cool; my mom told me what to do. But then at night they would talk about it. Between the two of them he's condoning her tactics, but he's keeping this appearance of coolness with me. Sometimes that worked for them, but sometimes they resented those roles.

You mentioned that coincidentally watching *Tokyo Story* helped you figure out how to shoot a scene in the film. *Mañana a esta hora* also echoes Ozu in this general idea that dramatic things happen and life goes on—but instead of highlighting dramatic moments you concentrate your attention on the connective tissue. Big changes happen in your story, but you don't accentuate or even show them. Those moments are elided. Instead we see people moving through their world.

I was looking for a way to illustrate the passing of time through movement. I was interested in designing a kind of choreography

in front of the camera. As you move in front of the camera, your energy moves with you, but something remains. There are several scenes of people coming and going. I intentionally focused on the relationships between what was inside and outside of the frame, the before and after. I wanted to show the characters in the city, on their own in a public space and then together in shared spaces. I wanted to build an atmosphere in the house that would gradually familiarize the audience with the routines and spaces that these people share, so that when we return to look at a space at a later time there's longing built in.

You spoke to me earlier about preparation and your growing sense of trust in how the script can serve your specific needs as a filmmaker. Do you feel less anxiety about screenplays these days?

Yes, I've definitely felt that scripts could trap me so I kind of resisted them for a while. When I was in film school, there was a point where trusting a script too much kind of screwed me. Not that I blame the script. I blame me. I forgot to be aware, awake and present. I just took the script as a fixed, determining thing instead of as a departure point. It kinda traumatized me, so I just went

on to make experimental films for a while, personal projects that would force me to just be in the moment, to have no fixed ideas, and then search for shape and form in the editing. I think that's helped me in the long run in my process of finding my own way to make films. And it's great because now I'm also excited about scripts, I think I understand how to make them work for me. I'm not scared anymore... Well, I'm a bit scared, but that's okay. *[Laughs]* I just need to be careful not to take things for granted. I want to continue using the script as a foundation and then start punching holes in it. Not to destroy it, but simply to allow air to come in, to allow new ideas to come in, to allow things to expand. What excites me as a director is not executing what I've already thought about. What excites me is to discover things that I hadn't even imagined during the writing process, and to invite my cast and crew to also be present.

I spend a lot of time putting together the team and then designing opportunities for all of us to create a pre-history before we start shooting. Depending on the role, the cast got to do a diverse range of activities such as cooking a meal together, watching a movie, going out to a bar, grabbing coffee, getting a manicure, going shopping... It's important for me that everyone





builds their own connections and relationships independently from me, that way they can summon them when we are on set. It not only creates closeness but it also adds a layer of fresh air to the process and the results.

There's a little more editing in *Mañana a esta hora* than in *Señoritas*, but you're still very invested in the sequence shot. We all know filmmakers for whom the sequence shot is freighted with meaning or even spiritual significance. What does the sequence shot mean to you?

I wouldn't say that I have a rule about them. I think sequence shots are very powerful, but I didn't come to *Mañana a esta hora* with strict plans about how to use them. Filmmaking is about solving problems of time and space. In *Señoritas* the sequence shots had to do with portraiture. Almost like in painting. How can I observe this face? How can I observe this body? In *Mañana a esta hora* we're dealing with a trio, so it just made sense to make observations in time using sequence shots, instead of through ellipses or through breaking the bodies into parts. You could break that trio into reaction shots, but because I was trying to build their dynamic as a family, because I

was trying to build toward a sense of longing it made sense to have the characters passing through the space and to emphasize that space and time with sequence shots. I always think about the energy between people in front of (and behind) the camera, about the way they inhabit that moment (the fleeting present) and how to best document that energy.

There is this rupture that occurs halfway through the film and it's exactly at this point that you start cutting within a scene. People are gathered for an event and you show them in a series of singles and doubles. These shots emphasize the feeling that everyone present is at once undergoing an intense internal experience and also an intense shared experience. These cuts make us feel this simultaneous separation and unity between the characters.

My co-editor Brad Deane and I take cutting very seriously. We spend a lot of time on each cut. I'm sure as we keep making films we're going to discover ways to do things differently, according to the project, but for now we need big reasons for small choices. It's the same with music. For me, there needs to be a very good reason to insert music into a scene.

Tell me about the tree and the sky.

It was a way to tie this intimate, almost claustrophobic story to the bigger world. We could have used an urban landscape but it was important for me to show nature. I've always had this hyper-awareness to how things are passing. Everything is passing. Although I'm not a practicing Catholic, I was raised Catholic... but this is not about religion. I guess it's about faith. The tree is attaching you to mundane things, while the sky takes the mind toward the infinite. In a way the tree feels permanent while the sky is fleeting.

Actually, these shots weren't in the film's original design. They came out of an obsession I had with documenting traces of the present within the film. Every time we shot a scene I wanted to create a still-life after. Alex, the cinematographer, and Iris, the Art Director, got really into it and they just started doing it all the time. Those two shots you're referring to are actually shots Alex found. It was a really special shoot with a fantastic energy, so I was very happy when the whole crew got into this mind-set of capturing what was happening. For example, we would shoot the creases on the bed after the family had been laying down on it. I didn't

really know what I was going to do with these, but I thought, "Let's just get them!", plus as I'm such a melancholic person, they also served as documents of our time together making the film. It was Brad who showed me the shot of the sky and said, "This is the end of the film." And subsequently it became obvious that the tree should be the beginning.





CAST

Adelaida	Laura Osma	Valeria	Valentina Gómez
Lena	Maruía Shelton	Camila	Alejandra Adarve
Francisco	Francisco Zaldua	Kala	Kala Cruz
Aunt Elisa	Clara Monroy	Francisco's client	Martha Eneried Gómez
Catalina	Catalina Cabra	Doctor	Carlos Lozada
Jéronimo	Francisco Restrepo	Colleague at work	Liliana Posada Leaño
Antonio	Juan Miguel Santana	Classmates	Fabián Jimenez, Francesca Castelblanco
Pablo	Juan Pablo Cruz		

CREW

Writer/Director	Lina Rodriguez	2nd Boom Operator	Jhonan Cardona
Producers	Brad Deane & Lina Rodriguez	Editors	Lina Rodriguez & Brad Deane
Production Manager	Diana Cadavid	Sound Design	Roberta Ainstein
Line Producer	Jose Almeiro Rodriguez	Sound Mix	Jorge A. Gutiérrez Jiménez, Paquidermo Post
Assistant Director	Paulina Arango Benitez	Music	Sexy Lucy & Marker Starling
Director of Photography	Alejandro Coronado	Designer	Craig Caron
1st Camera Assistant	Carlos Tarazona	Still Photographer	Néstor Zorro
2nd Camera Assistant	David Leal	Translation	Alvaro Girón
Art Director & Wardrobe Designer	Iris Ocampo Maya	Associate Producer	Santas Producciones
Sound Recordist	Camilo Martínez		
Boom Operator	Juan Felipe Rayo		



LINA RODRIGUEZ

Lina Rodriguez is a Colombian/Canadian filmmaker. She has written, directed and produced several short films, which have participated in multiple festivals including the Images Festival and the New York Film Festival. Lina has also created and produced film and video installations and performances that have shown in several galleries and festivals including HYSTERIA: A festival of women 2005 and Scotiabank Nuit Blanche 2007.

Her first feature film, *Señoritas*, had its world premiere at the Festival Internacional de Cine Cartagena de Indias (FICCI) and its US premiere at the Film Society of Lincoln Center.

Mañana a esta hora is her second feature.

FILMOGRAPHY

Mañana a esta hora (2016)

Señoritas (2013)

Protocol (2011) – Short film

Einschnitte (2010) – Short film

Pont du Carrousel (2009) – Short film

Convergences et rencontres (2007) – Short film



