

A PRODUCTION BY: ANDREA FILMS INTERNACIONAL
ASSOCIATED PRODUCER: TIROL LIMITADA

Title: "...AND SUDDENLY THE DAWN"

A movie by
Silvio Caiozzi.

Script by
Silvio Caiozzi and Jaime Casas.

Official Selection in Competition
Montreal World Film Festival

Gran Prix – Best Film
41st MONTREAL WORLD FILM
FESTIVAL

Nominated by Chile for the Oscars 2019

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PARTICIPATION IN FESTIVALS

Gran Prix – Best Film 41 ° Montreal World Film Festival. September 2017.

Latin American Premiere at the 21st Punta del Este International Film Festival. February 2018.

Official Selection at the 33rd version of the Guadalajara International Film Festival. March 2018.

Special screening at the Beijing International Film Festival, China. April 2018

Best Film Award at the Sao Paulo International Film Festival. July 2018.

Special Screening at the Lima International Film Festival, Peru. August 2018.

Special Screening at the La Serena International Film Festival, Chile. August 2018.

Best Film Award at the eighth version of the Patagonia International Film Festival. Aysén, Chile. September 2018.

Special Screening at the Trinidad and Tobago International Film Festival. September 2018.

Best Screenplay – Nador International Film Festival, Morocco. October 2018.

Tribute and Special Screening at the Viña del Mar International Film Festival. October 2018.

SYNOPSIS

A writer of big city entertainment articles returns to his tiny hometown at the southern end of the world, 45 years after having fled this place to save his life.

In the Chilean Patagonia, where centenarian trees grow on abandoned tombs and the sea, drunk on rain, hides the roots of mankind, the writer will try to compose "sellable" stories about this area at the end of world. But by doing so surrounded by his old friends, he will have to face his past and leave behind his imposture. For the first time in his life he will be able to create a great novel in which all will become characters, and he ... a real artist.

The Birth of the movie:

Filming at the end of the world

"... and Suddenly the Dawn" originates from the attraction that award-winning film director Silvio Caiozzi felt for the stories and novels, inhabited by Patagonian tales and unusual characters, of Chilean writer Jaime Casas. In the process during which this literary idea becomes a script, the definitive plot line of the film appears: the awakening of a man who, regardless of his age, is capable of becoming a true creator by letting go of the masks behind which he had taken refuge.

This plot line arises from a trip in which the director accompanies Casas to his native Patagonia, where he observes the writer's reunion with places and friends whom he had not seen in decades. Therein takes form the idea of narrating in fiction the return of the protagonist of the film, the writer, to his place of origin. The Chilean Patagonia reveals itself to be the perfect environment for this transformation by showing itself in all its integrity and beauty. It is the place where one does not know if the world ends or begins.

Characters and Actors

THE PANCHO VELOSO CHARACTER

A writer of entertainment articles returns to his homeland in the Chilean Patagonia, after more than 40 years of absence. A magazine has commissioned him with a series of "profitable" stories with an "end of the world" feel. Using his modern cell phone, Pancho registers his ideas in which memories are mixed with his literary imagination. With this material, in the midst of the Patagonian cold, he will begin to configure a work much more profound than a set of simple stories and, for the first time, will learn to use his real creative abilities to become a true author.

THE ACTOR JULIO JUNG (PANCHO VELOSO WRITER)

Julio Jung is a great Chilean actor with more than 50 years of trajectory in theater, cinema and television. He has acted in 24 feature films, obtaining more than a dozen awards including: Best Actor at the Havana Film Festival, Cuba ("Amnesia", 1994), Best Actor at the Huelva Film Festival, Spain ("Coronation", 2000), Best Actor at the Havana Film Festival, Cuba ("Coronation", 2000) and Best Actor at the Biarritz Film Festival, France ("Cachimba", 2005).

THE ACTOR MAURICIO RIVEROS (YOUNG PANCHO VELOSO)

Mauricio Riveros is a young Chilean actor with a strong interest in dramaturgy and theater direction. He has written and directed three theatrical productions ("Tide", "That Strange Creature that Dreams of Returning" and "The Last Song before the Eclipse"). "... And Suddenly the Dawn" is his cinematographic debut.

THE ROSITA CHARACTER

Rosita is a beautiful girl from a wealthy family with who Pancho has been in love with since his childhood. Rosita returns the feelings of the incipient writer and poet, although she is also courted by Juan Carlos, a young army officer who offers a more conventional and opaque life but similar to what she knows. Rosita must choose between the man she loves and the one who offers her a stable and safe life. The solution to this dilemma will inevitably be found through aggressive and violent means.

THE ACTRESS MAGDALENA MÜLLER

Magdalena Müller is a young Chilean actress who began her television career when she was only 15 years old in the television series "Charly Tango" (2006). Since then, she has participated successfully in numerous television productions. "... And Suddenly the Dawn" is her cinematographic debut.

THE CHARACTER OF "THE CAPTAIN"

The young army captain and Rosita's fiancé represents the darkest side of power, a power that is abused. A manipulative man, strong and possessive as well as gifted with great cunning, he is the one who dramatically provokes the involuntary escape of young Pancho from his native town in an effort to save his life.

THE ACTOR NICOLÁS ZÁRATE

Nicolás Zárate is a Chilean actor with more than a decade of experience. Between 2007 and 2009 he was part of the permanent cast of the Chilean National Theater and has performed in more than 15 theatrical productions. He was part of the cast of the successful television series "The Archives of the Cardinal" and in 2015 starred in the feature film "El Tila: Fragments of a Psychopath".

THE MIGUEL ORTIZ CHARACTER

Miguel was the best friend of writer Pancho Veloso during his infancy and youth. He is an extroverted and friendly man, owner of a small emporium. Although living a very solitary life in the present, Miguel lived during his youth a great love with Mireyita, the beautiful prostitute of the town with whom he managed to form a family before losing them forever. Trying to help the young Pancho in his battle to conquer Rosita's love, he commits a grave error that triggers the escape of his friend. His transformation into a literary character will make him reveal his secret, face his past and let go of the guilt that crushed him.

THE ACTOR SERGIO HERNÁNDEZ (OLD MIGUEL ORTIZ)

Sergio Hernández is a Chilean actor with more than 40 years of experience. He has acted in 46 feature films, obtaining numerous awards. These include: Best Supporting Actor at the Viña del Mar Film Festival, Chile ("The Sacred Family", 2005), Best Supporting Actor at the Pedro Sienna Awards, Chile ("The Sacred Family", 2006) and Best Performance at the SANFIC Festival, Chile ("You'll Never Be Alone", 2016).

THE ACTOR DIEGO PIZARRO (YOUNG MIGUEL ORTIZ)

Diego Pizarro is a young Chilean actor who has dedicated most of his career to circus art (*Clown*). He has also participated in theatrical productions in Chile, Mexico and Argentina. "... And Suddenly the Dawn" will be his cinematographic debut.

THE LUCIANO CHARACTER

In his youth, Luciano worked as an actor, dancer and assistant in the village brothel. In those years he became a true teacher and mentor to the young Pancho Veloso, to who he showed the beauty of literature. After more than 40 years and now back in the Patagonia, the writer Pancho Veloso finds an aging, lonely Luciano who is letting himself die from a gangrenous leg. From his loneliness, the former dancer asks the writer to save him from his agony by transforming him into an immortal literary character.

THE ACTOR PABLO SCHWARZ (YOUNG LUCIANO)

Pablo Schwarz is a Chilean actor with more than 20 years of experience. He is popularly known for his comedic roles in numerous television productions. He has participated in more than 20 theatrical productions and eight feature films, among which are: "Spider Girls" (2017), "Neruda" (2017) and "Cachimba" (2004).

THE ACTOR ARNALDO BERRÍOS (OLD LUCIANO)

Arnaldo Berríos (1928 - 2016) was a great Chilean actor of theater, cinema and television. During the six decades that he dedicated himself to acting, he participated in more than 50 plays and 20 feature films, including Costa-Gavras's "State of Siege" (1973) and Raúl Ruiz's "Night Across the Street" (2012). In 2005 he received the Altazor award for "Best Actor" for the play "Copenhagen" and the Agustín Siré Award of the Chilean Academy of Fine Arts. Unfortunately he passed away before his exceptional performance in "... And Suddenly the Dawn" reached the big screen.

THE CHARACTER OF "THE ELF"

While Pancho Veloso is still a child, he finds himself in the forest with a miserable hermit, a fugitive of justice. The outlaw, playfully, convinces little Pancho and his friends that he is an elf and promises that, in exchange for his help to escape, he will teach them to fly in their dreams. The Elf develops a special complicity with the child Pancho and unintentionally achieves that the future writer can develop his true creative abilities.

THE ACTOR PEDRO VICUÑA

Pedro Vicuña is a Chilean actor and poet trained at the School of Dramatic Art of the National Theater of Athens, who has more than 20 years of experience. He has acted in more than a dozen feature films. In 1994 he won the award for Best Actor at the Gramado Film Festival, Brazil for the movie "Amnesia".

INTERVIEW WITH SILVIO CAIOZZI

Silvio Caiozzi (1944) is an award-winning Chilean film director. His feature films "Julio begins in July" (1979), "The Moon in the Mirror" (1990), "Coronation" (2000), "Cachimba" (2004) and the documentary "Fernando is Back" have received around 100 awards at major international film festivals such as Venice, Montreal, Biarritz, Valladolid, Huelva, Havana, Trieste, Mar del Plata and Cartagena de Indias, among others. In 2004 he was incorporated to the Academy of Fine Arts of Chile, being the first filmmaker of from Chile to be accepted. "... And Suddenly the Dawn" is his fifth fiction feature.

-It's been over a decade since you released "Cachimba," your previous movie. Why did you take so much time to release another?

-What happens is that making a movie is not making just anything. It's so much the effort that it takes to make a worthwhile movie, that if I'm not really convinced of what I want to do if I'm not really motivated by an idea, I'd rather not even try. And there's something magical about it: when I'm not absolutely convinced of a film project when it does not resonate at all, no matter how hard I try, there's no way the project advances, there are always a thousand problems. Instead, when I'm passionate about an idea and feel like I have to make that movie, no matter how difficult it seems to be, things flow and solutions come out of places one cannot even imagine. And until now I had not found an idea that I really was passionate about.

-And where did the idea come from that you got so passionate about?

-This film is born of the attraction I felt to the characters of Jaime Casas, a Chilean writer originally from Coyhaique, who in his books portrays the Chilean Patagonia. That was the starting point.

- How did you come to know Casas' work?

-A friend we have in common passed me one of his books and I found in him a lucidity that I loved, as well as some wonderful characters, very well built. I fell in love with the end-of-the-world atmosphere in his books and I felt I had to do something about it. From that initial interest, I met Jaime (Casas), we started to talk and we also became friends. We were during a long time, a couple of years, trying to imagine a script with his characters, but no idea was quite convincing us ... Until I thought to accompany him on a trip he was going to make to Coyhaique. There, knowing the world that narrates in his books and seeing his re-encounter with his people and his friends, I came up with the story that ended up becoming "... And Suddenly the Dawn", which unites several characters and stories of Jaime's (Casas), but that in itself is a new story.

-It's not the first time you work with writers or with literary works...

-That's true. "The Moon in the Mirror" I wrote with the great Chilean writer José Donoso, which originated from an idea he had. And then, when he had already died, I adapted to the cinema his novel "Coronación" and his novelle "Naturaleza muerta concachimba".

- What attracts you to work with literary works? In the Chilean cinema it is not a widespread custom...

-What attracts me to good literature are its characters, because they are very well developed. For me, more important than having a good story, is having good characters and in books, there are wonderful characters, very well built, and these are an incredible raw material to make movies. For the same reason, it has always surprised me that in Chile we use so little of our literature to make movies ... And working with writers has the same advantage: they are very accustomed to observation and have a very clear idea on how to assemble real characters, not empty models.

-Are the characters really more important than the stories?

- Yes, they are. One hears that a lot that the most important thing to make a movie is a good story, a story that surprises, but if one looks at great films, those that have managed to thrill entire generations, you realize that it is not the stories that conquer the public, but their characters. It is the characters that allow one to appropriate a movie, for it to mark and remain forever in your memory. The most obvious case of this phenomenon is that of the movie Titanic, where before entering the cinema and we all knew how the film ended. It was not the novelty of the story that captivated us, because we had all seen it a thousand times: a ship doomed to sink and an impossible love. And it was not the special effects that made the difference either. It was their characters, and the way they were built and played, that made everyone resonate with them and get excited. Besides, by now all the stories are told. There are very few stories that are really new, but the characters are endless...

- How do you know that a character is ready?

- When a character is ready, when it really works and his dialogues are well written, I can stand in front of the mirror and be that person. I can read their dialogues and they sound natural, not forced. When I can talk with the words that that character would actually use, when I can think of how the character would do it, then I know it's ready, and that's something I've been looking at for many years, even when I was in advertising.

-If we apply what you say of the characters to "... And Suddenly the Dawn", what would you say is the attraction of its protagonist, Pancho Veloso?

-Pancho Veloso is, in the end, a man who discovers, when he is reaching old age, that in order to be the person he has always wanted to be, he must free himself from the masks with which he has protected himself with for decades. And that he discovers through an, apparently casual, return to the origin. He is a man who, when he returns to his roots, finds himself, recognizes himself and from there he can project himself to much greater things, because he no longer has to wear himself out to maintain appearances that only limit. Freedom begins when we let our masks fall.

-And you, have you worn many masks during your life?

-Luckily I have not. There was a time, right after the premiere of "Julio begins in July", my first film, in which with the awards and the recognition my head got a little bigger, and I spent a time occupying an ego mask, or a vanity one, but fortunately I soon realized that this did not help me, not for my personal life - because it made me almost unbearable - or to make movies. The cinema, I think, is an occupation that requires a lot of effort and rigor, but also a lot of truth. No matter what the fictional story is, if behind the film there isn't an absolutely honest emotion, there is no way that the audience is really affected by what you are showing. You may entertain or distract him, but you will not get him to actually connect with the movie and vibe with it.

- Do you think much of the public when making your films?

-No, or at least not in the way I think so many people are thinking today. That is, when I choose my characters and my stories, I'm not trying to sell millions of tickets. However, as I told you at the beginning of the interview, making a movie is a tremendous effort and I feel it is not worth doing if no one is going to see what you shoot. In that sense, I try to maintain a balance: I try to be absolutely honest with myself and commit myself only to projects that remove me completely and seem necessary, and at the same time I try to find characters and problems that are relevant to the public and that are sufficiently general so that many people can resonate with what I am telling. And I believe that I have succeeded so far.

SILVIO CAIOZZI FILMOGRAPHY

At the Shadow of the Sun (1974)

Julio begins in July (1979)

History of a Lone Oak (1982, fiction medium length film)

The Moon in the Mirror (1990)

Fernando is Back (1998, short documentary)

Coronation (2000)

Chile, a Close Encounter (2001, short documentary)

Cachimba (2004)

...And Suddenly the Dawn (2017)

INTERVIEW WITH JAIME CASAS

Jaime Casas (1949), the co-script writer of "... And Suddenly the Dawn", is a Chilean writer born and raised in Coyhaique, in the Chilean Patagonia, who for decades has portrayed in his books the environments and characters of that area of the world. His work has been recognized and awarded in Chile and published abroad. Of the dozens of publications that shape Casas' work noteworthy are, "Delirium Tremens" (Editorial Origen, 1999) and the novel "Un esqueleto bien templado" (LOM, 2003) that received the National Council of Books and Reading Prize in the category of unpublished stories and unpublished novel, respectively. In addition, Casas has received Honorable Mentions in the literary contests of the Municipality of Santiago for his novel "El Maquillador de Cadáveres" (Editorial Dolmen, 1996) and for his book of stories "La Noche de Acevedo" (Editorial Dolmen, 1997). "... And Suddenly the Dawn" is inspired by some characters and situations of his literary work.

-How did you get to work with Silvio?

-That question has two answers: one artistic and one realistic. In reality, it was that a friend in common, in 2004, gave him my novel "El Maquillador de Cadáveres". Silvio read it and invited me to his office to talk about the book. He loved the character, because he was a daring character, irreverent and intelligent, but he was not attracted enough to the story to make it into a film. We continued talking and months later, Silvio read my stories and then he said: "You know, this one yes, I propose that we make a movie based on your stories". Now, I also think there is a kind of crossroads that, given what Silvio and I see in art, was a little inevitable. There was little chance that we would not meet.

- What is that vision about art that you share?

-First of all, we share the idea that art is about creating beauty, seriously and passionately. It is not just a technical matter. It is about improving the world in which we live, to make appear those characters that we do not see very often, to embellish the world. Art is an invitation to show a human being with more qualities and also to show human banalities, but it is difficult to do it if you do not do it with characters ... With Silvio, we also have a common vision about what has happened to Chilean culture, where there are spirits, that once existed, and that no longer exist. This is a country that absolutely does not know its roots. It is not by chance that Pancho Veloso, the protagonist of the film, has as his second last name Curaqueo, which is a Mapuche last name. Nor is it random that in the first scene of the film we see him talk with his maternal grandfather, which is to talk with that ancestral man that we have all forgotten. It is not for pure pleasure that this man, from the failure of his old age, returns to those origins and not to others.

-And how was it to work together?

-I had some rudimentary knowledge that allowed me to watch movies without looking like a first timer. I had even taught cinematographic language for a few years, but I had never written a screenplay, because cinema, like literature, came to my life by accident and when I

was much older. So it was a long, exciting, beautiful job, of great difficulties and great encounters, but, for me at least, it was also a great learning experience.

-What did you have in mind when writing this movie?

-We were clear that it was a matter of making people, with the idea that the character is the one that constitutes their time and space, and not the other way around. The environment can influence you, it can affect you, but in a mediate way. You are more a result of your own actions than the actions of the rest. And that also applies to the definition of what an artist's work is. Marx, for example, considered that the product of the shoemaker's job was the shoe he made. And we think that the product of the work of a shoemaker is the shoemaker, because otherwise you are not giving importance to the humanity that the shoemaker is building in himself with his work. That is part of the cultural content that existed in Chile at some point and that has already disappeared since we have been taught to resign ourselves to the idea that we cannot be the owners of our life, but depend on other circumstances. Today the Chileans march in the streets asking for freedom, as if freedom could be granted. In this script, however, we think that freedom is a capacity, not a right. But anyway, we were mostly focused on creating great characters.

-Do you have any favorite characters?

-Yes, Luciano, he is the one who drives the protagonist to recover himself. And who is Luciano? Luciano is a homosexual, a failed dancer, in a poor and uncultured environment, because he did not go to school. His story, which is implicit in the film, is that at age four or five, his father no longer wanted him, because he liked his dolls, or because he was too sensitive and not the male he wanted it to be. And his mother hid him, out of shame, so as not to disturb her husband. Then the child lived in his house, until one day the gypsies passed through the street and the boy managed to sneak and mingle with them. He walked with the gypsies a few blocks and went with them, because there he found something warm that did not exist in his house. But, of course, they were not gypsies, they were whores and they took him to the brothel, where they treated him like a human being. What does this story tell you? He learned the truths of life of whores. From there comes this man who is even capable of refuting Ulysses; This man who is capable of forging his own vision of time, which is not chronological, but intense. And that will enrage the great writer. That is a lesson in life and those are the characters that we like with Caiozzi: strong and with personality.

-In the process of writing this script, you went to the Patagonia together. Why did you make that trip?

-I'm from Coyhaique and they invited me to a meeting of writers that takes place there every year. Silvio found out and said, "I'm going". And when I asked him why he was going, he told me that he wanted to meet my people and my friends. "I want to see what you have told me," he told me. And we left. Many of the things we did on that trip are in the movie. The quincho scene, for example, is a scene that we lived there. He met my friends, he knew

my world and he loved it. What he did not like, neither him nor me, was the geography, so we took the story to Chiloé ... Thinking now, I think we went to find something that would allow us to make a script that would unite my stories. There, Silvio met several characters from my stories, since they are mostly based on real people who are still alive. Later, when we were coming back on the plane, Silvio tells me that he has an idea to make a movie: the protagonist from my novel, Pancho Veloso, gets old, he comes to Santiago and years later he comes back. And what the film tells is how he manages to rehabilitate himself. Thus we began to forge "... And Suddenly the Dawn."

-Last question, what is the future that you think this film will have?

-I think this movie is going to raise a lot of support, because, somehow, that human, emotional and affective, that our culture is trying to forget, is going to rise. From where? Of all the emotion that is put in the scenes of the film.

JAIME CASAS FILMOGRAPHY

...And Suddenly the Dawn (2017)

INTERVIEW WITH VALENTINA CAIOZZI

Valentina Caiozzi is a young Chilean composer with a degree from the Modern Music School. She later attended a workshop on composition of music for film and television at the University of Berkeley (USA) and has specialized in musical composition for various audiovisual productions. Noteworthy are her compositions for the documentary series of 12 episodes "Cheers from Chile" (2012).

- I have the feeling that in Chile there are few women composers, am I wrong?

-No, we are still only a few. I studied composition at the Modern School of Music, "Specialist in arrangements and composition in popular music" is the name of my degree I received it the year 2008 and not only was I the only woman of my generation, but was the first woman in years to have received it. In fact, no woman studying that had finished her degree. Now, I do not raise any flag with that either. And yes it is a super masculine area, but less so now. Now we are more and more women composing.

-And when you went to study, were you clear that you were interested in composing for audio-visual productions?

-Yes, I always knew that I was interested in music for audio-visual media. When I was a girl, everyone asked me if I was going to be a film director like my dad or if I was going to be an actress, and I said no, I did not want to have anything to do with film ... but, in the end, I got sucked into the dance, though from another point of view. I think it has to do with the language, which flows through me much more easily than others. For example, composing a song is hard for me and I get stuck, which is not the case when I think of a soundtrack.

-Are they very different jobs?

-Very different. It is another language, a different form. In the audiovisual, in the end, you are narrating images. You are at the mercy of what the film is, and what that story and those images require. You are part of a whole. In a song, however, the music is alone and has to work alone. In the audiovisual, in addition, with the music you can go leveling other things. For example, if an actor lacked a bit of emotion in a scene, you can boost it with some changes in the music, or vice versa, an actor did so well that with two notes it's enough. This management impresses me, especially because when you finally see the movie, it works and no one notices. It's amazing how you can change the meaning of an image with music, it's super magical. For example, if you take a picture of the desert and put a music on it, you're on Mars; and if you change the music you are in the Chilean highlands. And with music you can not only move geographically, but in many levels and ways.

-With all these possibilities, how do you know if the music you are composing is what the images require?

-When one is composing for the audiovisual, suddenly there are moments that are key. One begins to make music and you have to flow with the image. I try things out and I realize what works and what not, quite a lot by trial and error. And I'm hardworking. I am able to sit a long time playing half a note and thinking, trying. And suddenly, there comes a moment in the music and the image when they "click", as if merged. That's the moment when I know that the music works, that's when I stop noticing the music, and I start watching the movie as a unit.

-And this movie, how did you get to be a part of it?

-My father (Silvio Caiozzi) many years ago, when he was still writing the screenplay for this film, he went to see a work by Luis Advis, the *Divertimento* for Piano and Quinteto de Vientos, played by the Arrau Quintet. There he heard what today is one of the main melodies of "...And Suddenly the Sawn" and said "this is the music of the film". Don Luis Advis had already died, so Silvio bought the record and kept it, very sure that was the music he was going to use. He had it so, but so clear, that he did not even consider another alternative. The years went by, the script was finished, the pre-production started, and Silvio began to think about which musician to work with, because even if he had chosen the melody, he still needed a musician to work on it, to make melodic arrangements, to give him the geographical and emotional characteristics that the film needed. He thought of several names of well-known musicians, and suddenly it occurred to him that I could make arrangements. And he presented it to me like that, like making some arrangements, because for him the music was already made.

-And did you say yes right away?"

-I said no several times, because I still hadn't work on any feature films and I felt that it was a project that was too big for me. But he insisted until I said ok, that we could try. At that point, he was already making a "making-of" of the *mingas*, the transfer of the houses with which the village set in the movie was built, and he asked me as a first approach to musicalize that video. The idea was to give a southern, or rather Patagonian, air to Advis' melody. That started to complicate things a little, because the video of the transfer of the houses lasted almost ten minutes and what we were using of Advis' music was a bit that lasted, barely, a minute. And I had no other music: I had to start writing a kind of continuation of the music of Luis Advis, which was very difficult. How could I keep that same language without me being the original composer and have it work?

-They were big shoes to fill...

-Super big! In my first attempts I was super shy, because I felt that it was like I was disrespecting Mr. Luis (Advis), who is a composer I admire a lot. I imagined that he was going to rise up from the grave and was going to say "But why would you think to put a major chord in my music! It does not sound like that!", But my dad always told me to move forward with confidence, that I was not destroying anyone's music. And so that's how we started.

- Was it very difficult to compose as if you were someone else?

-Very difficult. There are scenes from the film in which the music of Mr. Luis Advis, almost with the same structure and only with changes in the orchestration, works perfectly. But there are also others, especially those that are very long and that go through different emotional moments, where I had to take the original melody and transform it, so that the music followed the emotional journey of the scene. And for that it was no longer a matter of just fixing, I had to compose and as if I was (Luis) Advis. It was actually quite difficult, and there was a lot of trial and error. In addition, it happened to me several times that I finally managed to make a scene work and then Silvio (Caiozzi) would call me and tell me that he had edited the scene again and the music was no longer useful and something new had to be done. I remember and yes, sometimes it was very tiring

-Last question, how do you see Chilean audiovisual production today?

-Good, because many things and different types are being made. However, it draws my attention that, often, music and sound are almost an addition, as if the directors forget. It is not the case of "... And Suddenly the Dawn", at all, but in other works I have felt that the visual consumes all of the time and the budget of production, and that there is no awareness of how much a film can improve, a series or a commercial if the music has been done well, tailor-made and with time. There are few who realize how much the sound weighs in an audiovisual experience.

VALENTINA CAIOZZI FILMOGRAPHY

Cheers from Chile (TV documentary series, 2010)

...And Suddenly the Dawn (2017)

INTERVIEW WITH JULIO JUNG

Julio Jung (1942) is a great Chilean actor of theater, cinema, and television with more than 50 years of trajectory. He has acted in 24 feature films, obtaining more than a dozen awards including Best Actor at the Havana Film Festival, Cuba ("Amnesia", 1994), Best Actor at the Huelva Film Festival, Spain ("Coronation", 2000), Best Actor at the Havana Film Festival, Cuba ("Coronation", 2000) and Best Actor at the Biarritz Film Festival, France ("Cachimba", 2005). In "... And Suddenly the Dawn" plays the character of Pancho Veloso, the writer, in his older age.

- How did you arrive at this production?

- They passed the script to me. It is a powerful script, in which many things happen during 70 years, and it immediately trapped me. I found it very entertaining. This mix produced in Chiloé by this return to the origin of the character, and the reencounter with his two boyhood friends. All this captivated me and I hadn't the slightest doubt that I definitely had to be in this project.

-You had no doubt?

- No, because the character attracted me a lot, the script I loved and with Silvio (Caiozzi) I have a fairly fluid relationship and I know how he works, I know what he wants and what his objective is. So I had no reason to doubt.

-Your character in the film is very particular, he is a man who becomes who he wants to be just as he ages and dares to return to his origin...

-He is particular, but he's also pretty generalized. There are many people who become what they want to be at the end of their lives. For example, very shortly before dying, a Sicilian prince thought to write a story very similar to this film. His name was Giuseppe Tomasi di Lampedusa and he wrote "El Gatopardo", which for many is the most important Italian novel of the 20th century. Unfortunately, he died before the book was published.

- Do you feel that there is any relation between the author of "The Gatopardo" and your character?

-No, because they are very different. Pancho Veloso has little to do with a Sicilian prince. He is the bastard son of a Huilliche with a Chilote and, although it has certain literary afflictions, these do not take off until long after. In his youth, he was only writing tombstones in cemeteries. He was a poet of the dead, you might say. He has to live ostracized, ripped from his place of origin, immerse himself in the capital, engages in cheap journalism, marries, get lost and return to his land, before he can actually write. It is there, when he is back in Chiloé and begins to write, that he realizes who he is and stops feeling so bad about himself.

-Did you use any of your own experiences to build the character?

-No. I have come to the conclusion that I have nothing to do with the characters I play ... And less with those of Silvio (Caiozzi)! Andrés Ábalos of "Coronación" was a mentally castrated guy that the only thing that he had been dedicated to in his entire life was to collect canes, without ever having

gotten laid, which clearly has nothing to do with me. Afterwards, Felipe from "Cachimba", was an alcoholic bipolar and I do not even drink. And now Pancho Veloso, with whom I also don't feel biographically close to.

-So then, where do these characters that are so different from you come from?

-They come from the direction. Silvio (Caiozzi) is very demanding and if you do not give him the truth, he realizes it and will not let it pass through. Constructing these characters would have been very complicated if Silvio (Caiozzi) had not been there with his ear, that can hear even the breath of his actors. He fixes on that breath that you do not feel and takes care of you scene by scene, always guiding you with the film that he has in his head. He is truly very meticulous.

-Do you like working with him?

-Very much. He explains a lot about what the shot is about and, if it is a shot that comes from an earlier one, he explains very well, without needing to show you anything, where your character is coming from. Now, if you do not stick directly with that continuity, you will repeat it until you succeed.

-Does that level of demand not generate stress?

-No. At this stage in life, what I ask myself is "how long can I resist?" And I resisted because the film was really exciting. Obviously, the issue was a tour de force for the whole team. It's true that I was carrying a heavy weight, but I think we all broke our backs making this movie. And I knew we were going to that. That is, if Silvio (Caiozzi) decided to film again after ten years, it is not because he wanted to do one more film. It's because he wanted to film something important and in the best way possible.

-In this movie, the return to the origin is a key subject. What do you recognize as your origin?

-My origin is Latin America in general. I admire actors who make "Macbeth", "Othello" and "King Lear", but the truth is that it is much easier for me to call myself Pancho Veloso, Andrés Ábalos or Sergeant Zúñiga, than it is to call myself King Lear. It is a problem of my cultural impotence, of feeling more in agreement with this continent. I believe that Latin America is an extraordinary continent, in which all countries have their grace, although in Chile we like to be pejorative, and deny almost all our origins and believe us a white country, so white that we do not even recognize black influence. Every time I hear that nonsense that in Chile black people died from the cold I think it is a very strange thing to think that they died of cold in Santiago or in Viña del Mar, and not in New York with a temperature that was below zero. That of wanting to bleach ourselves seems to me an idiotic thing to want. It's good that we have so much mixed blood!

-Part of the dramatic plot points of "And Suddenly the Dawn" has to do with the dictatorship. Do you feel this is a political movie?

-It's time we made it clear that everything is political. To some, it may seem that "Rambo" or "James Bond" are not political, but they very much are. Disney is deeply political. Everything is political.

Clarifying that point, I believe that the political role of the artist is to create and denounce, not solve. For example, in "The Death of a Salesman", Arthur Miller shows us an important social problem and moves us, but he does not say "hey, let's take up arms and rebel." You have to have that limit clear so you do not end up making pamphlets.

-You have a long history in Chilean cinema, how do you currently see Chilean cinema?

-I think we're like a little in a San Juan summer at the moment, but I think we're a bit obsessed with the novelty. Every two years I hear of the "new Chilean cinema", the "new-new Chilean cinema" or the "newest Chilean cinema". It is like the street vendors speech: "for that special someone, the newest novelty of the year". We live in a country where there are no roots. That is, "the new Chilean literature" appears and we forget that Neruda, Pablo de Rokha, Huidobro, and many others existed. It's a pretty darned thing. It would be as if in the United States they told Clint Eastwood to go home because he is too old, or if they would not let Scorsese film anymore because now comes the new-new-new American cinema. I believe that culture is developed in processes, which have to do with technique. Without memory and without the past it is very difficult to advance. It can't be that one goes to a bookstore and that it does not have "Jemmy Button" by Benjamín Subercaseaux, nor "Son of a thief" by Manuel Rojas. It is as if to advance one would have to break with the past ... And in the cinema, the same thing happens. The people who have made films in Chile when it was really difficult, like Jorge Délano, Carlos Hugo Christensen, Alejo Álvarez, Enrique Barrenechea, Patricio Kaulen and Naum Kramarenco, have simply ceased to exist. And something similar happens with Miguel Littín, who is the only Chilean director who has been nominated twice for the Oscars.

-Do you feel that the same thing happens with Chilean actors?

-Obviously! It is a question of seeing who is acting. I keep myself valid by force of pure stubbornness.

JULIO JUNG FILMOGRAPHY

Vote + Missile (1971)
Terre sacrée (1988)
Amnesia (1994)
Even in the Best Families (1994)
Kennedy's Blonde (1995)
I had a Dream with You (1999)
Coronation (2000)
Cienfuegos 835 (2000)
Cherif (2002)
Cachimba (2004)
The Sacrifice (2004, short)
The Party of the 35 (2006, short)
The Gift (2008)
From the Heart (2009)
The Bluff (2009, short)
Victoria's Dance (2009)
Super (2009)
Qué pena tu boda (2011)
No (2012)
Qué pena tu familia (2012)
El rechazazo (2013)
The Virtue of the Family (2013)
The Disappearance of a Home (2013, short)
Brilliants (2014)
Patagonia of Dreams (2014)
Better to be Alone (2014)
The Lamb (2014)
Heroes (2015)
Black Puzzle (2015)
The Oak Tree's Shadow (2015)
Sufficient Courage (2016)
Neruda (2016)
The Verses of the Forgotten (2017)
...And Suddenly the Dawn (2017)

INTERVIEW WITH MAGDALENA MÜLLER

Magdalena Müller (1991) is a young Chilean actress who began her television career when she was only 15 years old in the television series "Charly Tango" (2006). Since then, she has participated successfully in numerous television productions. "... And Suddenly the Dawn" is her cinematographic debut and in it, she plays the character of Rosita.

-This is your film debut, how was your experience?

-It was an intense experience, but incredible, because, for me, the dream always was to make movies. I'm an incorrigible movie buff and I have watched movies from a very young age. More than watching shows or series, my favorite was always watching movies. And as an actress too: I always wanted to get on the big screen. And what better way to do it than with Silvio Caiozzi, who besides having excellent films, is an incredible director. When they called me, I could not believe it.

-Was it very different from television?

-Yes, because I was not accustomed to the rhythm of cinema. In television everything is very fast, we would record ten or fifteen scenes per day, which requires you to change and be very present all the time. In film, instead, there are other tools that one has to occupy because with Silvio we recorded a scene a day. I had to adapt to that rhythm because maintaining a scene fresh is very demanding. In addition, I was used to recording with three cameras and now, for the first time, I worked with only one. It was an experience where I learned a lot, but I was fortunate to be with movie giants, because everyone, even the technicians, had already done a great many movies.

- And how did you feel in relation to other actors of the film, like Julio Jung, who have been making films for decades?

-Most of the actors with which I had to share a scene, we were all very young, so we were a bit in the same boat. But I also had to act with Anita Reeves and Nelson Díaz, for example, who have more experience in film and of course, their expertise was noticeable. For me, it was all very much a learning experience.

-What did you learn?

-I think what I had to develop most was not to discard what I was doing after the first shot, but to keep the scene fresh and know how to do it the same as the first time, even though we had recorded it for ten hours. I also had to learn not to look for the camera, which after ten years of working on television is something that I do almost automatically. Silvio would challenge me and say "No! Do not look for the camera, the camera finds you." In addition, the performance in film has something very minimalistic to it: the face, with almost no movement, has to be able to say everything, which led me to work from more pure emotions, externalizing just enough for the camera to capture.

- And how was working with Silvio Caiozzi?

- Great. He is very calm, is well mannered and explains himself very well. He tells you in detail what he thinks about the scene, then hears what you think and makes you part of it, but at the same time he is very clear about what he wants and at times he becomes obsessed with his work. It was amazing to watch. When I was not recording, I often watched him: he lives, eats, sleeps and breathes for the film. His head works endlessly and is always looking for new things. I think he worked all night and barely slept. I had never worked with a director who was so passionate about what he was doing.

- Was it difficult to deal with the climate and the geography of Chiloé?

- Look, the truth is, yes, it's a beautiful place, but it was very hard on me. I tend to get very cold and I suffered a little with the cold of the island. With the cold and with the gray, which got me a little down. Winter is not my season, I need the sun. The beauty of the place was incredible and I managed to enjoy it, but getting up every day at six in the morning knowing that I was going to freeze, yes, it was tiring. That part was the only part I did not like.

- Tell me a little about Rosita, your character.

- Ahh, Rosita! I think where I connected with her is from a place of love, from her heart, from where she feels, not from where she acts. She is a character that does not know how to make her own decisions, but she does have very clear feelings and it was from that aspect of her that I could get into the character. Because she knows that she is in love with Pancho Veloso and knows what she wants for her life, but she does nothing to achieve it. In the end, she is a village girl in the seventies and is very controlled by her parents. Besides, she is afraid and rightly so. The husband who they finally choose for her is a military man who effectively has the power to hurt them, Rosita and Pancho. Then, from that place of protecting the man she loves, I empathize and understand her.

- What did you think of the script when you read it for the first time?

- I loved it. What I fell in love with the most was this kind of dreamlike state that some of the scenes have, this story which is a bit fictitious that the protagonist sets up, he tells the story, but in his own way. That struck me as very attractive and reminded me a little of Tim Burton's "The Big Fish," for this storytelling inside the story theme. I also really liked that the story was told in different timelines. And I fell in love with the characters, who are all endearing.

- Were you ever afraid of the project?

- Yes, I was scared. It was like throwing yourself into a pool with a shark. In other words, it was a giant film that had been in pre-production for ten years, with a powerful script and demanding director. Also, it was the first time I was asked to do a sex scene on camera and I had agreed to do it. I have never nudity for the sake of nudity, so I always said no. This was the first time I seriously considered it and I finally said yes. I felt that it was the time, the place and the project. That is to say, if it was not under the direction of Silvio Caiozzi, with what director could it be a good idea to do it?

- And how was recording your first sex scene?

- It was really funny because we had been recording a very long time. It had been about ten or twelve hours, and in the end, we were very tired. With Mauricio (Riveros) we felt almost dead and we just didn't care anymore if we were naked or not. We simply just couldn't move anymore. It was a small step in my career, but the way it was done was so thoughtful and respectful, it went very well. However, I admit that when we started I was nervous.

- Last question, do you watch Chilean cinema?

- Yes, I do. I'm not a fan, but I watch it. There are things I like and some not so much. The last thing I watched and really liked was "The Club" (by Pablo Larrain). I understand that for the foreigner the Chilean cinema that is raw, political and dark is attractive, but I feel that for the Chilean public it can be tiring that all the films are so experimental and so independent. I think Silvio (Caiozzi) has broken that theme, but few directors dare to break with that dark and suffering theme. I cannot explain it well, but I feel that Chilean cinema has a lot of that and always with a very, very political tint. And not to say that that is bad, but sometimes it gives me the feeling that we are always talking, more or less, about the same thing.

MAGDALENA MÜLLER FILMOGRAPHY

...And Suddenly the Dawn (2017)

A Sunday in July in Santiago (unreleased)

Ripped Underwear (co-production Chile-Argentina, unreleased)

MAIN CAST

Julio Jung..... Pancho Writer
Mauricio Riveros..... Young Pancho
Sergio Hernández Old Miguel
Diego Pizarro Young Miguel
Magdalena Müller Rosita
Arnaldo Berríos..... Luciano
Pablo Schwarz..... Young Luciano
Anita Reeves Mrs. Maruja
Nelson Brodt..... Pancho's Father
Aldo Parodi Mr. Teodoro
Nicolás Zárate Young Juan Carlos
Pedro Vicuña Argentine
Agustín Moya..... Major
Edinson Díaz Vidal
Roxana Naranjo Cecilia
Darko Peric The Greek

MAIN FILM CREW

Director Silvio Caiozzi

Script Writers.....Jaime Casas y Silvio Caiozzi

Producers Guadalupe Bornand y Silvio Caiozzi

Executive Producer Edgardo Viereck

Production Director.....Fernando Venegas

Chief of Production Karen Unger

Art Directors Guadalupe Bornand
..... Valentina Caiozzi

Cinematography.....Nelson Fuentes

Camera Operators.....Patricio Brito
..... Maura Morales

Production Sound Mixer Boris Herrera
..... Andrés Carrasco

Film Editor Silvio Caiozzi

Sound Editor Roberto Espinoza

Original Music.....Luis Advis
..... Valentina Caiozzi

Musical Arrangements Valentina Caiozzi

Casting Director..... Andrés Peña

Script Supervisor Rodrigo Hidalgo
..... Carlos Vásquez

Costumes Luis Yañez

Makeup Constanza García
..... Tania Sepúlveda

Visual Effects Supervisors..... Francisco Contreras
..... Patricio Brito