



Locarno Festival  
Concorso internazionale

# TARDE PARA MORIR JOVEN

TOO LATE TO DIE YOUNG



A FILM BY  
DOMINGA SOTOMAYOR





# SYNOPSIS

During the summer of 1990 in Chile, a small group of families lives in an isolated community right below the Andes, building a new world away from the urban excesses, with the emerging freedom that followed the recent end of the dictatorship.

In this time of change and reckoning, 16-year-old Sofía and Lucas, and 10-year-old Clara, neighbours in this dry land, struggle with parents, first loves, and fears, as they prepare a big party for New Year's Eve. They may live far from the dangers of the city, but not from those of nature.











# STATEMENT

**TOO LATE TO DIE YOUNG** is a film about growing up in a period of massive changes, and for me it has to do with the nostalgia and the demystification of a period. It's a coming of age story, of both the young characters and a society—Chile, in a country that was aching after dictatorship.

I wanted to explore the uneasy relationship between generations, classes: to capture the wisdom of children and the foolishness of adults, the strange melancholy of growing up. With this film I'm exploring an open and free form, close to the nature of this community near the mountains, away from borders and definitions.

TOO LATE TO DIE YOUNG







DOMINGA SOTOMAYOR  
DIRECTOR'S BIO

She studied Audiovisual Directing at Universidad Católica de Chile, and a Masters in Directing at ESCAC in Barcelona. She developed her first feature Thursday till Sunday at the Cannes Cinéfondation Residence. The film won the Tiger Award in Rotterdam in 2012 and was screened in more than a hundred festivals. In 2013 she co-directed The Island, that also won the Tiger. In 2015 she premiered her mid-length Mar at Berlinale Forum, and the collective film Here in Lisbon produced by Indielisboa. She has worked in videos and photographs for visual art exhibitions, like Little Sun (Olafur Eliasson, 2012) at the Tate Modern in London.

In 2009 she co-founded Cinestación, a leading production company based in Santiago where she produces auteur filmmaking in Latin-America. Recently, she has been involved in Los Fuertes, by Omar Zúñiga (in post production), Murder me, Monster, by Alejandro Fadel, premiered at Un certain Regard in Cannes 2018, and Raging Helmets, by Neto Villalobos.

She also co-founded CCC, Centro de Cine y Creación, a cultural centre and arthouse cinema scheduled to open in Santiago de Chile in 2019.



DIRECTOR'S  
FILMOGRAPHY

Los Barcos (The boats, 2015)  
24' / HD / Color / Portugal  
- Chile, part of Aquí, em Lisboa (2015), collective film by Denis Coté, Marie Losier, Gabriel Abrantes, Dominga Sotomayor.

MAR (2014)  
58' / HD / Color / Chile – Argentina

LA ISLA (2013)  
30 min. / HD / Color / Chile – Poland (CPH DOX LAB) Co-written and co-directed with Katarzyna Klimkiewicz.

DE JUEVES A DOMINGO  
(Thursday till sunday, 2012)  
94' / 16mm DCP / Color / Chile – Netherlands

VIDEOJUEGO (Videogame, 2009) 6' / HD / Color / Spain

DEBAJO (Below, 2007)  
18' / HD / Color / Chile







# INTERVIEW

## WHAT WAS THE STARTING POINT FOR TOO LATE TO DIE YOUNG?

On January 1st, 1990, a fire started in a residential community right below the Andes in the outskirts of Santiago. My parents had moved there with a group of no more than ten families, in the middle of nature and isolated from the city. A while ago I found a VHS tape with the recordings of that day. There are people trying to stop the fire, flames are out of control and trees burning, everything surrounded by smoke. I was five years old when that happened. It was a very big deal for us kids, and we blew out of proportion the dimension of the fire and its consequences. That day, I was kept away from it and I wasn't able to see it until much later, in these blurred images, with the bad quality of the tape. When I saw it, I was struck by the vulnerability of this world, that seemed so idyllic, and the absurdity of the situation, with a few people thinking that they could put it down on their own.

This film was for me the possibility to look back into a different time, filled with curiosity, disconnected; to capture a way of living that marked me, that is going away, and does not seem possible anymore. Everything revolves around the possibility of disappearing; the film portrays a group of people that has chosen to live away from the city in a natural environment, but threatened simultaneously by it. They are confined in this self-imposed exile where they are faced to their own nature.

## DOES IT TAKE PLACE AT A SPECIFIC MOMENT IN TIME? THERE IS A TIMELESS FEELING, LIKE YOUR FIRST FILM.

In december of 1989, Pinochet was kicked out by a popular vote, in the first democratic election after dictatorship, and in march of 1990, Aylwin, the first president in the transition, started his mandate. This summer, between december and march, was the period when we arrived to live there. It was a very particular moment, a transition in itself, a parenthesis that was full of expectations. The film portrays this period marked with the illusion of a new beginning. I wanted to omit everything that was concrete and political of that time, to leave it out of the frame. It is a very particular summer, but at the same time, it could be any summer.

It takes place in 1990, but the place and the conditions in which they live don't show evidence of a certain time. The photos of that time, and the VHS footage, were a motivation and reference for certain aspects of the image. I think the film embodies a period of time that has passed, but it could also be now. It is like a memory in present tense. I wanted to go through real and mental landscapes, where edges are not clear: interior/exterior, feminin/masculin, past/present. It is all about blurred and permeable limits.





# INTERVIEW



## HOW IS THIS FILM CONNECTED TO YOUR PREVIOUS WORK?

I feel that I have been following the same path since my earlier short films. I'm interested in everyday situations, but seen from a distance, or framed in a way that makes them uncomfortable. I have been working around memory, the complexity of relationships, and how the things that are familiar can become estranged and threatening at the same time.

With "Too late to die young" I continue with this search, but going further. It was a challenge in many ways: I wanted to tackle a more open form, precise but free, and also against some personal rules.

In my first feature film, "Thursday till Sunday" (2012), I was interested in the direct, hard outlook of the kids on things. This time, I was working also with teenagers, characters invaded by a strong natural curiosity over things, and a frontal relationship with nature and their fears. The film is centered in the process of inhabiting a place, of getting from one age to another, of growing up. I been always interested in these intersections, in the "in-between" and not in the big moments. In these periods that are less defined, and where the narrative is missing, I see an opportunity to document emotions.

Usually my films occurs outside the city. The spaces and their relationships with the characters are important to me. This time, I was interested in erasing the limits between the people and their surroundings, in this community in construction. I wanted to explore the sense of belonging, and the illusion of property that we have over relationships, people and even the land.



# INTERVIEW

## WHAT WAS THE MOST CHALLENGING?

Trying to make a collective portrait. It was like capturing a mental state. In a certain way, talking about each one of them was also defining the general shape of things. Attention is put in some, but in all at the same time, giving importance to the group before the individuals. I wanted to see this community through the outlook of the young kids.

I was exploring an organic structure, that feels loose and big, and even a bit messy, like life. It is a film with digressions, intermittences. Maybe this has to do with the way we remember things.

## HOW WAS THE CASTING? YOU SEEM TO ALWAYS GO BACK TO KIDS, AND YOUNG PEOPLE WHO HAVE NO EXPERIENCE.

I didn't do a traditional casting process, I've never done it. The actors are several, and of very diverse origins. We started looking for children and teenagers, I wanted them to not have previous experience in film or television. With the actress and casting director Francisca Castillo, my mother, we looked for neighbors and groups of friends, especially within people who currently live in the community.

We did an inclusive workshop with around 15 young people, and all the participants were going to be in the film in some way or another. From that group, we defined the three protagonists and the others were invited to smaller roles. Then, I defined the adults, it was very fast and spontaneous. I had some in mind from the script, like Antonia Zegers or Alejandro Goic, and we looked for the other characters between actors and non-actors that live in the community, like Andrés Aliaga, Sofía's father, who is a painter and currently lives there.

I wanted to work with the neighbors, and to rescue those particular experiences of those who have lived there, with common memories that made the film feel alive.





**DEMIAN HERNÁNDEZ**

**Santiago, 1998.**

**WHAT DID IT MEAN FOR YOU TO  
MAKE THIS FILM?**

It was a clear before and after. To be in it, I had to postpone studies, and left other activities in a pause, just to focus on the job. It was a challenge that I was very excited about, I wanted to give it my all and to do it well. After the shoot, everything changed, I am not sure what specifics, but my life turned another color. It was a very intense experience that made me connect with myself in a deep way.

**HOW WAS THE WORK WITH DOMINGA TO CREATE YOUR CHARACTER?**

It was an spontaneous process. I had some notion as to who she was, but not knowing all of the script, or all of her background, I related to her through intrigue, through curiosity. I connected with myself more than anything, to who I was when I was 16 years old, and I relived some of the things that were happening in my heart and in my body. It was a confusing period for myself in my personal life, but working with Dominga gave all of it the direction that was needed for the film, and more clarity to the things that were happening in me.







**ANTAR MACHADO**  
**Santiago, 2000.**

**WHAT DID IT MEAN FOR YOU TO  
MAKE THIS FILM?**

The film arrived in a indispensable moment, after a big change in my personal life. This shoot meant work I had to do, that I almost couldn't. But getting into this world as Lucas was what kept me going, and it allowed me to find relief in the character, living that moment through another self, a Lucas that was frustrated, restless, intense.

**How was the work with Dominga to  
create your character?**

Free. Work and friendship with Dominga was very spontaneous. She understood what I was going through, and she allowed me to be vulnerable. She loves to bring to light those pure expressions, while playing a game of intimacy and sensitivity, very beautiful.



**MAGDALENA TÓTORO**  
**Santiago, 2006.**

**WHAT DID IT MEAN FOR YOU TO MAKE  
THIS FILM?**

It was very interesting, and a lot of fun. I had never been involved in an important project like this. I thought it was also great to get to know a bunch of new people, friends who ended up becoming very close to me. I would definitely do it again.

**HOW WAS THE WORK WITH DOMINGA  
TO CREATE YOUR CHARACTER?**

It was a very special process, she is an excellent director who can really display her abilities in her job. She is very hard-working and warm, and we had a lot of trust in each other.





# PRODUCTION COMPANIES

## CINESTACIÓN

CINESTACIÓN is a creative platform for auteur filmmaking in Latin-America. With a growing catalogue of films and directors, we tell stories with strong points of view, collaborating with global partners and supporting audacity and quality.

Previous films include Rotterdam Tiger Award winner Thursday till Sunday, by Dominga Sotomayor, and Berlinale Teddy Award winner San Cristóbal by Omar Zúñiga, among others. Our 2018 line-up includes Too late to die young, the second feature film by Dominga Sotomayor, and two films as co-producers, Murder me, monster by Alejandro Fadel, selected for A certain regard at the Cannes Film Festival, and Raging Helmets by Neto Villalobos. In 2019, we will premiere Los Fuertes by Omar Zúñiga, and shoot 1976, by Manuela Martelli. Currently we have partners from Brazil, The Netherlands, France, Italy, Argentina and Costa Rica, expanding our global network. Producing with CINESTACIÓN means working together as a team, with dialogue and professionalism.

## RUDA CINE

In 2004 Violeta Bava and Rosa Martínez Rivero created RUDA Cine with the aim of producing creative films for cinema, focused in Argentinean and Latin American films. Recent films include “The Human Surge” by Eduardo Williams, “The Idea of a Lake” by Milagros Mumenthaler, and “Two Shots Fired” by Martín Rejtman.

## RT FEATURES

Briefly, great stories. That’s what moves RT Features forward. The passion for unique projects and the power of storytelling. With over 20 people working across the board on development, production, post production, sales, marketing, accounting and foreign language projects, the company multiplies, matures and become ever more united on each and every project. Over the last few years, RT Features has widened its global reach, making cutting edge cinema through multiple countries, and including directors like Luca Guadagnino, Robert Eggers, Olivier Assayas, Jonas Carpignano, James Gray, Gabriela Amaral, and Dominga Sotomayor.

## CIRCE FILMS

Since its establishment in 1996, Circe Films has (co)produced over 20 feature films by outstanding filmmakers from across the globe like Nanouk Leopold, Sacha Polak, Martijn Maria Smits, Dominga Sotomayor, Radu Jude and Sebastian Hofmann. Since 2015 Lisette Kelder works as the company’s second producer next to Stienette Bosklopper. Upcoming films also include “Cobain” by Nanouk Leopold, and “Tiempo Compartido” by Sebastián Hofmann.



**CAST**

**Demian Hernández**  
**Antar Machado**  
**Magdalena Tótoro**

**WITH**

**Matías Oviedo**  
**Andrés Aliaga**  
**Antonia Zegers**  
**Alejandro Goic**  
**Mercedes Mujica**  
**Eyal Meyer**  
**Gabriel Cañas**  
**Michael Silva**

**CREW**

**Written and directed by: Dominga Sotomayor**  
**Produced by: Rodrigo Teixeira, Dominga Sotomayor**  
**Executive Producer: Omar Zúñiga**  
**Executive Producers: Sophie Mas, Daniel Pech**

**Co-produced by: Violeta Bava, Rosa Martínez Rivero**  
**Co-produced by: Stienette Bosklopper, Lisette Kelder**  
**Co-produced by: Inti Briones**  
**Associate Producers: Nicolás San Martín, Alejandro Wise**

**Director of Photography: Inti Briones, ACC**  
**Art Director: Estefanía Larraín**  
**Editor: Catalina Marín**  
**Sound Designer: Julia Huberman, ASA**





## TECHNICAL DATA

**TITLE** Tarde para morir joven:  
**ENGLISH TITLE** Too late to die young  
**GENRE** Fiction  
**LANGUAGE** Spanish  
**YEAR** 2018

**WORLD PREMIERE** Locarno Film Festival 2018, Concorso Internazionale  
**DURATION** 110 min.  
**PICTURE** Color  
**SCREEN RATIO** Flat 1'85

**SHOOTING FORMAT** 2K  
**CAMERA** Alexa Mini  
**AVAILABLE FORMATS** DCP, MOV, Blu-Ray  
**SOUND SYSTEM** 5.1, or Stereo

**PRODUCTION COMPANIES:** Cinestación, Rt Features  
**In Co-Production With:** Ruda Cine, Circe Films  
**In Association With:** Primate Lab  
**Image Post-Production:** Quanta Post  
**Sound Mix:** Warnierposta

**WORLD SALES:** Stray Dogs

**PRODUCTION SUPPORTED BY:**  
**MCAP** Chile/Brazil Co-Production Fund  
**INCAA** Co-Production Fund  
**Netherlands Film Fund / Hubert Bals Fund** for Co-Production  
**Doha Film Institute**  
**Sundance Institute**

**DEVELOPMENT SUPPORTED BY:**  
**The Sam Spiegel International Film Lab**, Jerusalem,  
Development Lab & Work In Progress  
**Doha Film Institute**, Qumra  
**IFP Independent Film Week**, No Borders Co-Production Market  
**Viña del Mar International Film Festival**, Training & Networks



## PRODUCTION

### MAIN

#### CINESTACIÓN

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