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MARTA NIETO

# *OUT OF* **SYNC**



UN FILM BY  
**JUANJO GIMÉNEZ**

104 min – Spain, Lithuania, France – 2021 – 2.40 - 5.1

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A woman with her hair in a bun, wearing a red and green striped sweater, is shown in profile from the chest up. She is looking out a window with her hands pressed against the glass. The background is a bright, slightly textured wall. The lighting is soft and natural, coming from the window.

# ***SYNOPSIS***

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C. is a talented sound designer, passionate about her work. After delivering a few sound mixes with clear defects of synchronization, her employers believe that she is going through a phase of psychological instability, and that they cannot trust her with new projects. She will then realize that, just like a film with a faulty soundtrack, her brain is processing sound later than images. As the time lapse extends, day after day, she will face hardships, be forced to give up her job and reconsider her whole life.

# DIRECTOR'S NOTE

*Between sensation  
at the nerve-ends  
and arrival of information  
at the cortex time elapses.  
So, you see, each time we touch  
we did so in the past.*

— Peter Hammill

## OUT OF SYNC

When we imagine the dysfunction that destiny marks on the main character, we weren't looking to replicate real facts. There was a primary desire to play with cinema's basic tools, and certain intention of formally experimenting within the parameters of a classical narration. But almost by chance, we found that the syndrome suffered by our sound designer actually exists in the real world. In our extensive documentation phase, we came upon the story of "PH", a south-korean commercial pilot that hears his interlocutor seconds before their lips start moving. We learned that patients suffering that delay end up getting used to it and learning how to live with it. We got very interested in the world of the deaf, the colorblind, we were looking for similar universes to the one we were about to break through. Even during the writing phase, we tried to experience the same sensory disturbances that she would go through during her odyssey at "OUT OF SYNC". By making greater efforts we thought we understood her a bit more than at the beginning, but her personality still had some aces up her sleeve that not even us knew about. On the one hand, it was dyssynchrony itself that ended up choosing the tone. On the other, the thrust Marta breathed into the character took us further than we ever imagined when we were writing that script. From the beginning, we wanted to deliberately build a genre movie that didn't look like one at all. We had as referents very heterogeneous stimuli from movies that marked my childhood like "Carrie" or "The Dead Zone" or Marvel comics that narrate the origins of the superheroes, to more recent films like "Thelma" or "Border". Even some silent film titles such as "Singing in the rain" entered the equation at some point. Amongst all that stimuli mix, OUT OF SYNC's personality had to make its way.

## CRYING ABOUT (SOUND) CINEMA

As I usually do, we enforced some rules even before we started writing. Along with Javi Arrontes, our director of photography, we designed two basic codes for the staging, one for the synchronic sequences and another for the asynchronous ones. We tried to create a sonorous out-of-sync world even for the shooting stage, we tried not to leave it all for the post-production. We also had rules in relation to the narration. She lives in some sort of permanent podcast. Firstly it's just emotional, then it's also sensorial. There aren't any dialogues where the characters talk face to face about "what matters" / "what's important". All the essential is hidden or deferred. There were also rules affecting post-production; no music except when it specifically comes from the movie's own action. Using synchronic non-diegetic music implied to absolutely betray this project's spirit. And no evident visual effects, the supernatural had to emanate totally from the sonorous universe. The script described a character suffering from sensory asynchrony, falling into a total imbalance. And also someone trying to find its place in the world in an unexpected way. We invented the rules of an originally supernatural condition; latency. One of our working titles was "The latent woman". We really tried not to be superficial while building the characters. We wrote a lot of sequences where past and present had enough weight so that the scaffolding of the narration was solid enough. And even so, the sensory impact of the asynchrony has imposed itself in the final result. During the post-production, we sacrificed plenty of the most dramaturgically conventional sequences for the sake of the most purely sensorial ones. Some of them improvised on set, something unthinkable for a project like this one. The paradox is that the essence of "OUT OF SYNC" can only be explained through a film with an asynchronous original soundtrack. Bresson said that sound films had invented silence. But he didn't say a word about out of sync.



# JUANJO GIMÉNEZ

Juanjo Giménez was born in Barcelona. His last short film, TIMECODE (2016) won the Golden Palm at Cannes Film Festival, the 2017 European Film Award for Best Short Film, and was nominated to an Oscar for Best Short Film, as well as the Goya in the same category. In all, it has won more than 100 awards at film festivals all over the world.

Giménez has also directed the feature film TILT (2003), which premiered at the Rotterdam Film Festival; and two documentaries, CONTACT PROOF (2014) and ESQUIVAR I PEGAR (2010), as well as several other awarded short films.



## FILMOGRAPHY

- 2021** OUT OF SYNC (co-written with Pere Altimira)
- 2016** TIMECODE (short film)
- 2014** CONTACT PROOF (documentary)
- 2010** Esquivar i Pegar (documentary)  
(co-directed with Adán Aliaga)
- 2009** Rodilla (short film)
- 2007** Nitbus (short film)
- 2005** Màxima Pena (short film)
- 2003** Nos hacemos falta (TILT) (feature film)



# CAST

**C** Marta Nieto  
**Iván** Miki Esparbé  
**Pablo** Fran Lareu  
**Marga** Luisa Merelas  
**Aurora** Cris Iglesias  
**Phil** Julius Cotter  
**Isa** Iria Parada

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# CREW

**Director** Juanjo Giménez  
**Screenwriters** Juanjo Giménez, Pere Altimira  
**Production company** Tres La Película Frída Nadir AIE, Frída Films  
**Co-production companies** Nadir Films, M-Films, Manny Films

**Executive producer** Luisa Romeo  
**Producer** Luisa Romeo  
**Co-producers** Marija Razgutė, Juanjo Giménez, Birgit Kemner, Philippe Gompel

**Director of photography** Javier Arrontes  
**Art director** Antonio Pereira  
**Production design** Miriam Devesa  
**Costume design** Aránzazu Domínguez

**Editor** Cristóbal Fernández  
**Sound recording** Daniel Fontrodona  
**Sound design** Oriol Tarragó, Marc Bech  
**Music** Domas Strupinskas  
**International sales** Le Pacte

