

BAD DAY TO GO FISHING

DISCUSSION GUIDE

1. **BAD DAY TO GO FISHING** director Álvaro Brechner rejects the notion of national labels in cinema, and this film is a prime example of an international co-production (it was financed by Spain and Uruguay). What characteristics of an international co-production are apparent in this film? Discuss the merits (and/or pitfalls) of national cinema.
 2. Discuss the title and use of the “fishing” motif in this film.
 3. Brechner wanted the audience to be immersed “in a particular world, not the world around the corner from your house, but closer to fantasy and dream.” How does **BAD DAY TO GO FISHING** create this fantasy world? Consider the music, production design, cinematography and other technical elements.
 4. Companionship is a major theme of this film. Compare Jacob and Orisini’s relationship with Adriana and Mario’s (“The Turk”). What other themes do you identify in the film?
 5. Describe the character arcs of Jacob and Orisini. What does each character want in the beginning of the film? What do they learn?
 6. The adventures of con artists in small towns have been told in print and on film for ages. What other stories come to mind? How is **BAD DAY TO GO FISHING** consistent with this traditional narrative, and how is it different?
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