

A cinematic still from a movie. A person is sitting on a bed in a room with peeling wallpaper and trash on the floor. The person is looking out a window. The room is dimly lit, with light coming from the window. The wallpaper is floral and peeling. The floor is covered in trash, including a plate and some plastic. A mirror is on the wall to the left.

CRAB BASKET

THE MOVIE

EQUIPO

DIRECTOR PAULO LASALA

PRODUCED BY: CONSTANZA N. DEL GATTO &
FRANCISCO JARA

ART DIRECTOR: CAMILA MOSQUERA

DIRECTOR OF PHOTOGRAPHY: DIEGO TROYA

ASSISTANT DIRECTOR: CATHERINE PEREZ

SOUND AND ASSEMBLY: JOHANNES MARTIN

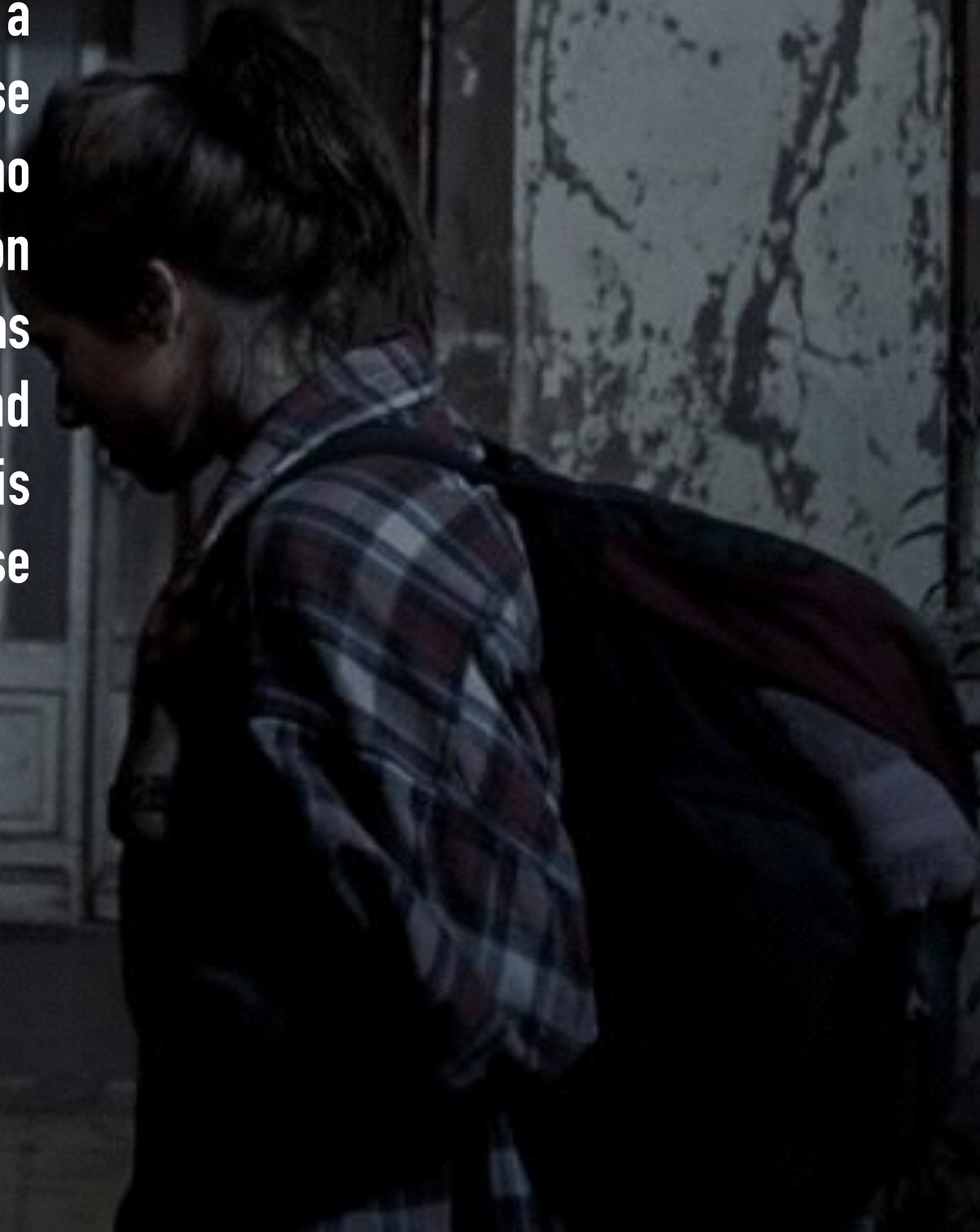
MUSICAL COMPOSITION: ANÍBAL VIDAL

DIRECTION

CRAB BASKET

STORYLINE

Pascal has the dream of turning an abandoned house into a cultural center. In secret, Manuel, her boyfriend, begins to use the house for other purposes. Tomas arrives a traveler who falls in love with Pascal makes her aware of the manipulation of Manuel so they plan to leave together. Unexpectedly Thomas disappears, causing Pascal to go into deep paranoia and blame everyone living in the house occupying his disappearance. In the end Pascal manages to leave the house that is about to collapse.



MAIN IDEA

The idea of this work relies on raising awareness about comfort zones on an emotional level. We will then reveal the internal conflicts of seven characters living in a house that takes care of them and at the same time damages them.

The central conflict of the film is solved when Pascal, the protagonist of the story, manages to leave the house after resolving emotional conflicts that took their relationship with a constant tension of panic.

AUDIOVISUAL TREATMENT

The film is a portrait of the internal processes that suffer characters trapped in a house, during the course of history we will notice the internal spaces in cold, and the external ones in warm. There are characters that evolve and others get trapped. The film assumes the house as a character who will absorb the contained energy of the tenants and release it in its process of collapse, inside the house abounded black spaces, and visual pollution, mixed urban styles, marking clear unclear. The characters will constantly be immersed in two processes.

INTROASPECTUM

Process where the shots will be closed, and the sound atmosphere will flood of repetitive voices, that interpret to us an internal sensation of the personage.

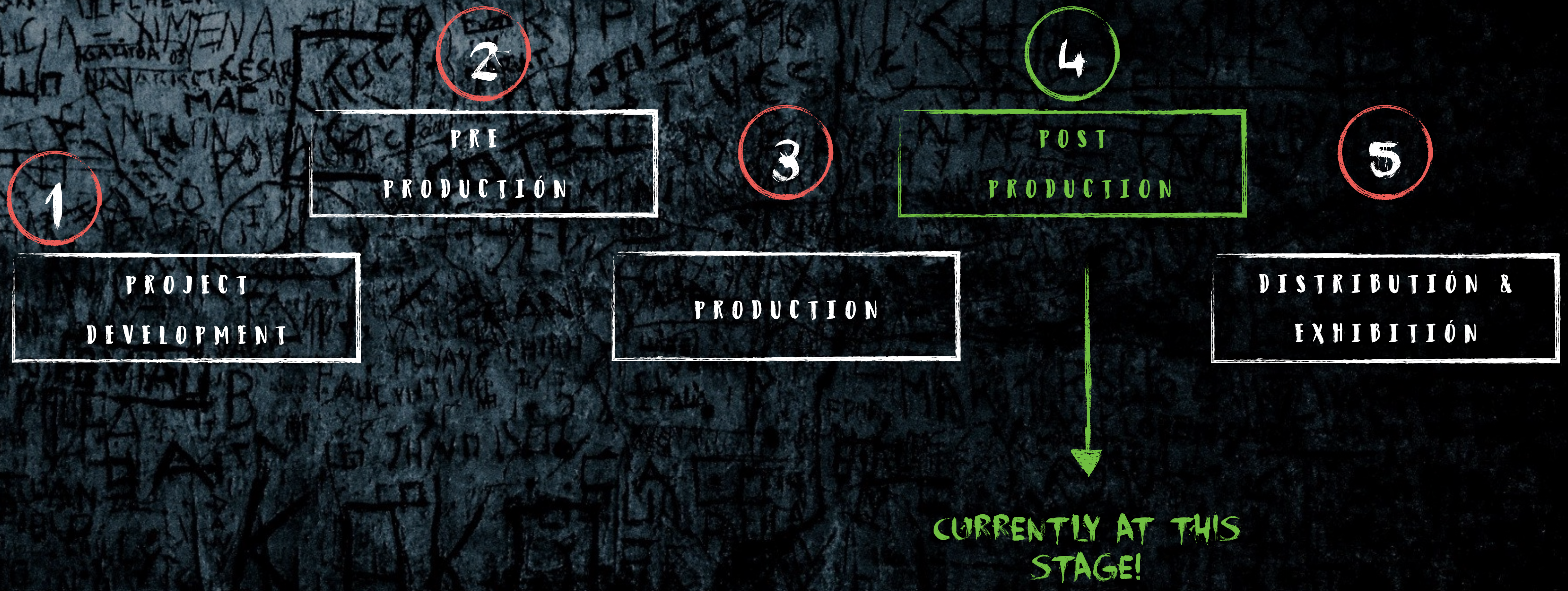
SINESTÉSICO

In this case the shots will be mostly general and the transitions will happen by superposition and jumpcut, to another physical space mostly the ocean.

PRODUCTION

CRAB BASKET

STAGES OF PRODUCTION





C R A B B A S K E T - T R A I L E R I



CAST

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PASCAL

MARÍA GRACIA OMEGNA

She is characterized by being a leader of honest feelings and very dreamy, but despite that she is landed and serene.

Pascal has tried all his life to build a home like the one he never had, to feel that this dream is to be fulfilled makes him delude himself with relationships that he should not have.

She will learn to be free of her more stormy dependencies and emotions, finding herself in a personal transformation towards her true desires, leaving the house and the people she thought could be her family.



MANUEL

GASTÓN SALGADO

Strong character, innate leadership. His family was a victim of military power in the 1980s, which filled his adolescence with hatred and impotence towards a system which he blamed for being the cause of all his suffering.

Manuel studied Geology, where he got into small student political movements, seeking justice by his own hand, within this world, he was not slow to position himself as leader, and in his quest to continue with the movement he found the cultural house and its owner, who began to be quite helpful.



TOMÁS

JETHRO PANTOJA
SALUZZI

He is characterized by being a free soul, sick with an alleged kinesthetic ability that differentiates him from other children. Turning him into an absent child. An escapist of hostile reality.

He traveled so much that he has forgotten the weight of his past, trying to understand his visions. He is a character who will learn another way to free himself, in this case of himself, to become something else, to know the house and its occupants.



DUBY

DOMINGA BOFILL

A girl with personality disorders, bipolarity and psychotic attacks. She has always been good at evading her reality. As a child she was the victim of a lot of violence and psychological abandonment.

It maintains its infantile side flush of skin, with this it can release all its emotions contained through its art.



ALFONSO

Always disengaged from other people, another case of social resentment and accumulation of rage. Blind person to the real world, tends to live from its own conclusions of the events.

He has been working for some years in secret extremist social movements. He feels a great admiration for Manuel who feels he has the power to change at least a little the hole where they are all trapped.



LIBÉLULA

CRISTIÁN CHAPARRO

From the "Drag" world, she has been one of the divas of the "underworld" for years. He travels constantly making presentations in cabarets.

Very sociable and sympathetic, he tends to be sarcastic and eloquent. This character is the lively representation that appearances deceive, being a good heart that comes from a dark world.



CORNELIO

DANIEL ALCAÍNO

He is a professor of University geologist formerly had more than one encounter with the militia that left him with personality problems. He is currently a man very tormented by his past.

It was Manuel's tutor and I try to get him out of the dark world full of resentment left by his family, no matter how much responsibility he feels he did not take with himself in the past.



DARIO

JOSE BRAVO HIDALGO

She is from a wealthy family. He studied Mechanical Engineering at the UDD but did not finish it. A fan of video games, the world of communications and technology.

Belongs to a group of the "deep web" that changes drugs and pieces of arms among other third parties. He has an old debt to Manuel, who hopes to get away with doing some exchanges.



LOCATIONS

CRAB BASKET



MAIN LOCATION



THE CASONA
MANIFESTS
ITSELF
WITH
CONFLICTS
THAT OCCUR
WITHIN IT

THE FORMAL
DUALITY OF
THE HOUSE;
PROTECTS
AND
DAMAGES
THEIR
DWELLINGS



DIRECTION OF PHOTOGRAPHY

CRAB BASKET

n photography of the film will work a sensibility realistic, it is the natural light of the same construction that we are interested to capture, this in subjects of intensity and sources of light since its temperature and chromatic nuances will vary according to the codes of the same work. The dark clear in indoor conditions, low contrast and low saturation along with a base of cold light prevail during the story



Realistic and Natural Sensitivity



It is important to achieve the decadence and nobility of the material, enhance its presence by framing.



In order to continue with the concept of claustrophobia, there will be no large general shots within the interiors. They will look for camera shots that use the material elements, also vanishing points already existent to compose the plane, to give depth and that this happens the staging.



The film is decomposed into four atmospheres that are constructed from the color temperature that the key or main light has inside the film, what articulates these atmospheres is the white base light present in the four environments. The atmospheres are divided into four moments of the day and these do not follow a chronological pattern within the history. The four scenarios are defined as Morning, Midday, Afternoon and Night.



MORNING

NOON

AFTERNOON

NIGHT



MORNING

The warm color of the morning will predominate, contrast and saturation will be low.



NOON

Predominate ocher, wood colors to light white, gray, contrast and saturation will be low. Only at this time of day the light that enters from the outside is enough to eliminate the obscure clearness inside the house.



AFTERNOON

Warm colors will prevail, the contrast level of light and shadow will be characteristic, but saturation will be low as it will be the code of sunlight.

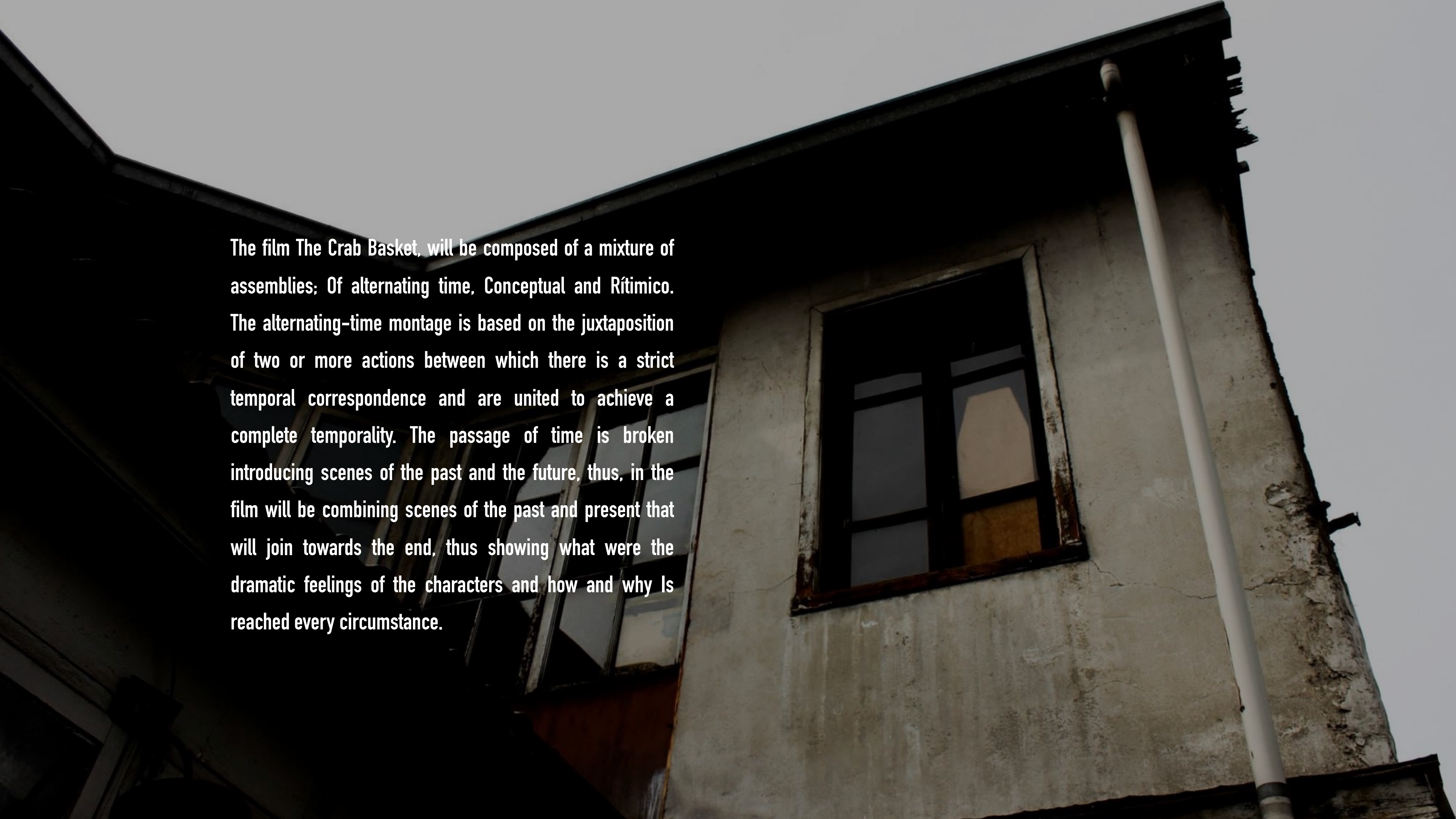


NIGHT

Predominate cold colors, high contrast and saturation, will participate diegetic lights when the light does not come from the outside.

POST PRODUCTION

CRAB BASKET

A low-angle, upward-looking shot of a weathered, light-colored building. A dark-framed window is visible on the right side of the frame. A white vertical pipe runs along the right edge of the building. The sky is a uniform, overcast grey. The overall tone is somber and cinematic.

The film *The Crab Basket*, will be composed of a mixture of assemblies; Of alternating time, Conceptual and Rítmico. The alternating-time montage is based on the juxtaposition of two or more actions between which there is a strict temporal correspondence and are united to achieve a complete temporality. The passage of time is broken introducing scenes of the past and the future, thus, in the film will be combining scenes of the past and present that will join towards the end, thus showing what were the dramatic feelings of the characters and how and why Is reached every circumstance.

EDITING

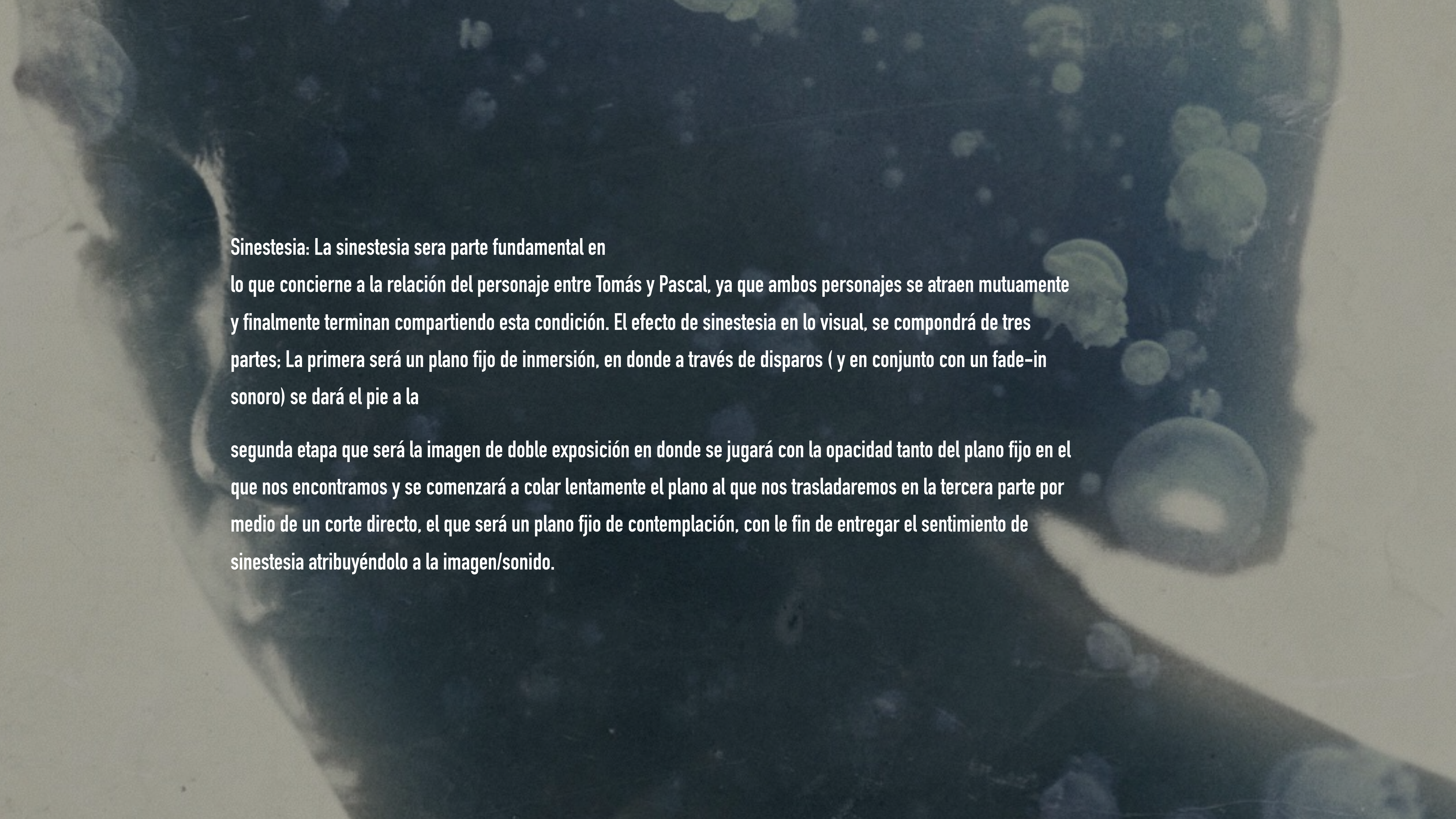
Conceptual editing will be given in the sequences both Introspectum and Outerspectum, as in the Synesthesia of Tomás (conceptual) to achieve this, work directly on the sound as atmosphere, delivering a mattress so that the assembly can use resources such as the repetition of Images, box shots to be able to make direct cuts to different spaces, all this to achieve a psychological and emotional coherence in the viewer. The sound (which will be recorded prior to recording) will play a fundamental role in generating analogies and counterpoints that can be exploited by the editing.

The rhythmic editing will appear in the street sequences, where the length and composition of the planes adding naturalistic sound will try to underline the psychological impact between the dream world and reality. The camera in hand and tracks, moving dolly and insert shots of the house, beach and street will give us the space to be able to make cuts that seem invisible, where by means of the rhythm of the cuts we can move from situation to thought, or From place to place without the spectator feeling a shock that distracts him from the narration.



It will also be added the use of image effects to tell those emotions and stories that are not entirely possible to achieve in a naturalistic way, these FX will mainly be:

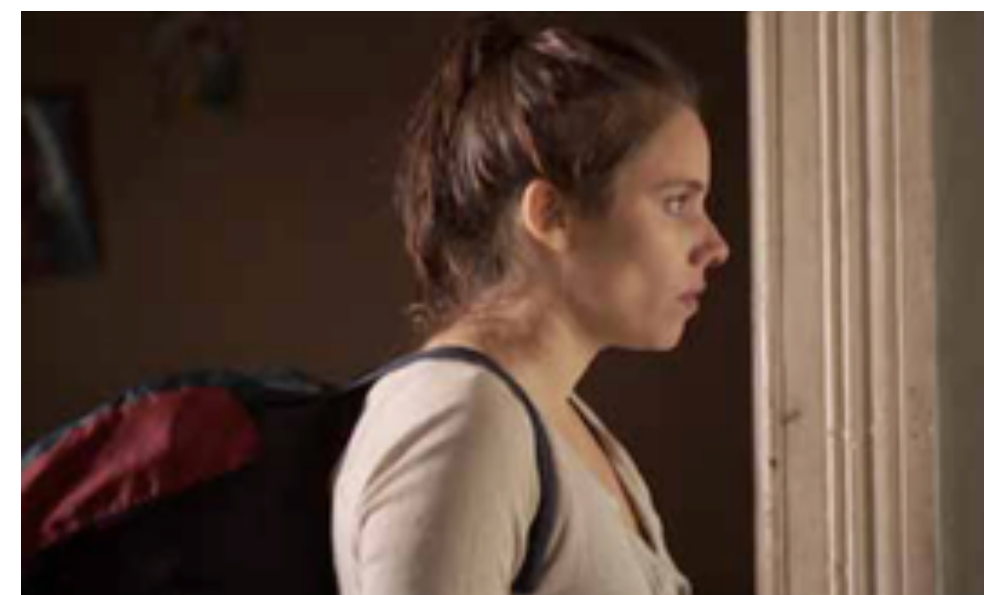
Stop motion: The first scene of the film will be made through the technique of Stop Motion. Using a series of photographs running at 24 frames per second we introduce the viewer into the world of the house and occupation and the personage Duby, as well as in the imaginary of the film. This in order to introduce from the first minute of the film the tension of image and sound that will be developed throughout the entire film and present the stylistic way of these events.



Sinestesia: La sinestesia sera parte fundamental en lo que concierne a la relación del personaje entre Tomás y Pascal, ya que ambos personajes se atraen mutuamente y finalmente terminan compartiendo esta condición. El efecto de sinestesia en lo visual, se compondrá de tres partes; La primera será un plano fijo de inmersión, en donde a través de disparos (y en conjunto con un fade-in sonoro) se dará el pie a la segunda etapa que será la imagen de doble exposición en donde se jugará con la opacidad tanto del plano fijo en el que nos encontramos y se comenzará a colar lentamente el plano al que nos trasladaremos en la tercera parte por medio de un corte directo, el que será un plano fijo de contemplación, con le fin de entregar el sentimiento de sinestesia atribuyéndolo a la imagen/sonido.

COLOR

The color of the film will be realistic, so the photograph will be worked in a naturalistic way, searching and reaffirming the actual color of the location. In color correction these colors will be enhanced through; Playing both with low contrasts and saturation along with enhancing the cold tonality of the location. Also points of light will be lowered in order to achieve black spaces where apparently did not open exposure, all this in order to achieve a feeling of claustrophobia while maintaining vanishing points. The color separation will also be broken down into four scenarios: Half Day, Afternoon and Night. This will be recorded with a white light base, in order to give the authorial touch of the film in the colorization process. To achieve this, the Davinci Resolve program will be used.



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