

IN AUGUST

SYNOPSIS

It is the distant future, and Verónica, a young indigenous shaman woman, walks across a bridge in a diluvian world, and has a powerful premonition that something cataclysmic is about to happen. In the present time, Pedro, an old man, is anticipating the end of the world on a day prophesized by Isabel, his late wife, and he remembers other predictions that she foresaw and later came true. Pedro reflects on Isabel's premonitions and takes comfort from events that never occurred, yet he is overcome with a sense of impending doom. Returning to the future, Verónica performs an ancestral ceremony, during which, a gigantic wave engulfs the city. In the present, Pedro remembers that his wife had mentioned a precise hour and as he looks at the clock he sees there's less than a minute for her prediction to become a reality...

SHORT SYNOPSIS 1

In a city transformed by a diluvian cataclysm in the distant future, a young indigenous shaman woman's vision is strangely related to a similar vision of an old man's deceased wife across a vast span of time. In their visions the world's future shall be revealed.

SHORT SYNOPSIS 2

In the city of Bogotá, Pedro, an old man, and Verónica, a young indigenous woman, anticipate the arrival of the end of the world in August. Each of them anticipates it at different points in time, one in the present and one in the distant future.

DÍA-FRAGMA, FÁBRICA DE PELÍCULAS in association with **ORUGA ANIMATION STUDIOS** presents **IN AUGUST**, a fifteen minute short film in 2D and 3D animation which was two years in the making. The film was written and directed by Andrés Barrientos and Carlos Andrés Reyes. Produced by Daniel García. Music composed by Sergio A. Trujillo and the band Sinapis.

EVERYTHING WILL HAPPEN IN AUGUST....

"Isabel had a power I could never comprehend... I wonder if she was right when she said today would be the end of the world." - Pedro, **IN AUGUST**

This project was driven by a powerful vision. The exact moment of the end of the world would come with a great catastrophe. Does the premonition of a dream precipitate the destruction of the world? Could there be another possible outcome?

After various drafts, the final version was finally finished and the preproduction process began. From that moment on, up until having the film's first cut, almost two years had gone by and it was then when it became evident new scenes were needed to complete the puzzle; though, doing retakes in 2D animation was extremely challenging.

"In August was born from the idea of blending both of our (Barrientos, Reyes) personal artistic worlds together. The first process was to share our own obsessions about cities; about our own city, Bogotá; about human behaviour; about small details, rituals, routines which are also sometimes rituals, about brief moments that can be magical if you observe them carefully such as the simple act of putting a table cloth on a table and smoothing out the creases".

- Andrés Barrientos

Andrés Barrientos and Carlos Andrés Reyes wrote a story located in Bogotá in two distinct time frames: The present and the distant future; however, the main characters' memories occur at the beginning of the 1940's and even at a time before the conquest of America. The character Pedro is anticipating the end of the world on August 15th; this month has a special meaning from various perspectives, it implies times of change and it's a day which fits within the proportions of the Golden Rule discovered by the ancient Greeks. August 15th is considered by some of these cultures to be the highest point of the year, and just like a rollercoaster, it's downhill from thereon. Comparing this date with a human life would represent a decline, to get closer to death, the end of one's own world. In Bogotá, August has an important historic connection with a particular prophecy: "On August 31st of a certain unknown year, there shall be a succession of Earthquakes that will destroy Bogotá". This prophecy was told by Father Francisco Margallo in 1827 and it has been pretty tied up in Bogotá's

own history, giving a mythical ingredient to the city. On August 31st, 1917, a major tremor occurred. In 1967 and 1973, on that same very day, more tremors occurred causing no casualties and very little damage.

The extensive panorama of Colombia's indigenous ancestors helped determine an important but subtle part of the construction of the plot and to do this, Barrientos and Reyes used one of Bogotá's most emblematic legends: The Bochica Myth. It's difficult to establish a single version of this legend, firstly, because there's no clear glossary defining the names of the main characters; however, the essence of the story has been maintained. Bochica (also known as Nemqueteba or Zuhé), showed up in the high plains in the West where many Chibchas died. He had long hair and white beards, he arrived barefoot and dressed in white cloaks. He instilled respect. The Chibcha people were ignorant and the benevolent old man came on a mission to teach them how to cultivate their land, to weave and dye blankets, to make objects from clay such as pots to cook with and pitchers, to work with gold and above all, how to live in harmony and to understand the difference between good and evil. These virtues were practised and led by his example, a spiritual life was adapted. The legend talks about how the savannah of Bogotá was flooded by a heavy rain that only stopped due to the old man's intervention when he freed the water with his walking stick by creating a breathtaking waterfall known as "The Tequendama Falls". One day he simply disappeared without a trace.

"Something that always catches our attention about Nemqueteba (Bochica) is his similarities in character to other characters of native American cultures. A white man with a beard who teaches the indigenous also appears in Peru with Manco-Capac, in México with Quetzalcoatl, etc. For some, this indicates the presence of the white man in America before the conquest."

- Carlos Andrés Reyes

In the plot of *In August*, there's an indigenous legend which is mentioned: Nemqueteba in his trip through Bogotá announced the prophecy known as the *Jainoge*: "That day, the Earth will be covered by water and fire". According to the *Uitoto* language professor, indigenous Odo Bigidima, "the Earth being covered by water" refers to the amount of floods that will occur due to the excessive increase of Earth's temperature ("the fire"), in other words, global warming. The word *Jainoge* has various meanings: "The great catastrophe", "Flood" and "Death by drowning". Isabel's character, Pedro's late wife, also possessed the gift of prophecy, in her dreams, she had premonitions or they just came to her even through simple objects such as a cup of coffee; in her visions, there were fires, blackouts and a great flood; some of which were inspired by past incidents in Bogotá like the *Bogotazo* (April 9th, 1948, when political leader Jorge Eliécer Gaitán was murdered and angry mobs tore apart Bogotá's downtown), the overtaking of the Palace of Justice (1986) is subtly mentioned and there was also inspiration in the *Uitoto* prophecy of the *Jainoge*... In one of her dreams, *Isabel* foresaw the end of the world.

UNTIL THE END OF THE PROCESS

"When I saw the first images from the film I found the Bogotá which I glimpsed at in my own dreams before I knew it: a dark city inhabited only by specters. "

- Odo Bigidima (Eudosio Becerra), Uitoto indigenous actor. *IN AUGUST*

"For directing the film's crew, the most important thing was to always have the story in mind and base any decision made on that. Preproduction lasted for five months, with the two of us meeting once a week to clear up many aspects of the story and how we were going to carry it out technically, and because of this, when the time came when each of us had to concentrate on different aspects of the production we could trust one another completely and the work would get done. Production lasted over a year and eight months in which the original vision could have become easily distorted but we supported each other by reminding one another of vital decisions which had already been made. It kept us focused."

- Andrés Barrientos & Carlos Andrés Reyes"

Preproduction of the short film started with the development of a huge photo archive of Bogotá. Countless hours were spent walking around neighborhoods such as *La Soledad*, *Teusaquillo* and *Chapinero*. All of them chosen for their housing visual style which was pretty much where the Pedro character lived and because these neighborhoods have a strong recognizable identity within the city's own inhabitants. The city's downtown was also chosen for the part of the film set in the future. In all the tours made on the city, both directors looked for a scenery of Bogotá where details

such as electricity cables, water tanks on houses' roofs, public lighting, brick houses, etc. would have a visual impact.

Original art was created by Andrés Barrientos and Carlos Andrés Reyes in order to achieve a graphic and sometimes painterly look. There was particular emphasis on maintaining a sketchy line. For achieving this, they used a *PARKER* fountain pen and tea and coffee on *BASIK GUARRO* cardboard (chosen because of its high acidity but slow absorption level) and sepia *FABER-CASTELL* pigment liners, which, when in contact with water would result in various and amazing levels of oxidation on the paper, creating blues, greens, yellows, blacks, browns and oranges. The tea and coffee, used to elaborate backgrounds is almost an entire chapter on its own, a part from being a great pigment that adds some really nice ochre and yellow tones, it reinforces the weight that infusions have in the plot. Based on this, Pedro's memories sequences were done entirely with tea and coffee.

The color palette was divided in three: the future in greys and blues (fountain pen), the past in earthy color and ochres (tea and coffee) and the present in pinks and ochres (tea and fountain pen). The chromatic scale of the film is low saturated with a clear tendency towards greys and there are some moments when there are tones of strong and contrasting colours when looked at from the bigger picture of the overall art direction. Dark environments are predominant but at the same time there are some sources of artificial light such as lamp posts, fire, lamps, headlights, etc.

In the futuristic part of the film, the city is partially flooded due to incessant rain. The front of the buildings is fairly deteriorated and there's footbridges all over the city because the main streets are now under water. The presence of haze and smoke reinforce the dense and apocalyptic atmosphere. The cars in this futuristic Bogotá have been adapted to function as boats and the public transport system has been adapted and is now connected to overhead cables. In the present portion of the film, the general environment is lighter in tone, most scenes are located inside Pedro's home and the focus is on day to day objects found in his home which have certain importance on the overall plot, objects reminiscent of his past and objects that subtly announce his late wife's prophecies about the future (the clock, crockery, moving curtains, his coffee cup, etc.)

The film was done almost entirely in 2D (traditional animation), with a few scenes in CGI (Computer Generated Image), better known as 3D in Latin America. The 2D is a *strenuous* technique, the making of the film consisted of a little under 6000 drawings for the characters and around 1000 more for the backgrounds; each of the character drawings had to be coloured in following specific instructions (and of course using a specific color palette) which would give them a painterly look as much as volume. When doing the art direction, Barrientos and Reyes didn't want the 3D to look too much like 3D, that's to say that close up the textures of the vehicles and objects in 3D were worked in the same way as all the backgrounds, using the same type of cardboard, pigments, etc., and later on, the outlines of the objects were added in the final render using sketch-like outlines created by special software plugins. The digital compositing combined 2D animations with backgrounds, helped greatly in the addition of textures, smoke, rain and other special effects and helped unify the 3D even more with the backgrounds.

The colouring of the characters was done frame by frame by a group of 15 people. All objects like mugs, teapots, tableclothes, etc., were done with water colors frame by frame and any digital work was added later. The characters were made to have realistic proportions and body movements; however there are still subtle tones of caricaturization in their facial features to help emphasize the sensation of them being a drawing. There are three main characters: Verónica, the young indigenous woman (future), Pedro, an 84 year-old-man from Bogotá (present) and Isabel, his late wife (past), who, although doesn't appear much on screen, plays an important role in the story. The animation of the characters was done frame by frame in pencil, the external borders cleaned up with ink only and coloured digitally. Animators worked using video and photography reference to help with the understanding of movement of the characters and on a few occasions the use of rotoscope was implemented.

The film has a slow pace so that the viewer can become involved in some intimate moments the characters have and experience the day to day rituals and those more unusual rituals that are seen in the film.

Many works of art such as Rembrandt, Turner, DeChirico, Hokusai, Van Eyck, Bernini, as well as art by illustrators like Francis Tsai or Simon Bisley, among others and animated films such as *Le moine et le poisson* by Micheal Dudok de Wit, *Le triplettes du Belleville* by Sylvain Chomet and specially a short film called *Animatrix: A Detective Story* by Shinichiro Watanabe, were a huge influence in the artwork and development of *In August*. Love for classic drawing, for technique itself and the search for aesthetic control, starting with the composition of every shot were all important reasons for choosing the utilization of 2D animation.

THE END OF THE WORLD: SIGNS AND SYMPTOMS

“The complete ending in one single packet, with the entire universe, is the only thing missing from the Divine Comedy.” - Isabel Frade

“Yesterday was the end of the world” - Unknown Graffiti Artist, Bogotá

“As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being.” - Carl J. Jung

The end of the world is one of the main explosives in the story IN AUGUST. “The end of the world”, “The end of time”, “The millennium” are all phenomenons that have been with mankind throughout history. They have arisen from religious prophecies, superstitions, rumours, collective hysteria etc. This type of phenomena reforms itself momentarily and fits to various situations and cultures, for some, it could be due to war, catastrophies or global warming. Nowadays, the “end of the world delirium” continues to drive men and women paranoid and to give exact dates as to when everything will end:

- The clock of the final judgement (or the Apocalipse) is set at 5 minutes to midnight (*The World's final hour*): It's a globe that has been conserved since 1947 on the Campus of Chicago University. Also used by the graphic novel author Alan Moore (*From Hell, V for Vendetta*) in his famous graphic novel *Watchmen*.
- 2012, the *Maya* date for the end of the world. For others, it means a unprecedented change in all human forms.
- 2012 is the date when the Kyoto Protocol terms expire.
- The 7 degree circle from the phrophecy in the Bible is a map that divides one circle into 7 internal circles and each one represents a day or a period of determined time that begins at the beginning of time and goes until the end of time. Inside the last circle, there are 7 more internal circles, the 7 trumpets of the Apocalipse. The clock which Pedro looks at in the film contains the map of the seven time periods in it's interior.
- Sects which have ended the lives of their members believing the end of the world to be near, like David Koresh in Waco, Texas.
- Every day there's more news about the planet's climatic changes. Every day there are more earthquakes, whirlwinds, heavy rains and floods in cities that have never had such climatic behaviors. Indonesia, New Orleans, London and Bogotá have suffered the recent effects of global warming.
- Nostradamus's prophecies state that the end of the world would be in the year 3797.

THE FILMMAKERS

ANDRÉS BARRIENTOS (SCREENWRITER & DIRECTOR) Master in Visual Arts. Since 2001 he works on short film, video and animation projects; free lance illustrator and comic book artist. Barrientos has exhibited his art work at prestigious platforms in Colombia and his short film *LA ESCALERA* (2004) has won various awards and nominations and has been showcased in several international film festivals including the 31st Seattle International Film Festival, Los Angeles Short Film Fest, Rencontres d'Amérique Latine (France), Animamundi (Brasil) and Animafest Zagreb (Croatia) amongst others.

CARLOS ANDRÉS REYES (SCREENWRITER & DIRECTOR) Master in Visual Arts. His work has been primarily focused in drawing, illustrating and screenplay writing. In the year 2003 he released his first live-action feature *ANTESALA*, which he wrote and directed with CARLOS OSUNA. His documentary project *Diccionario Audiovisual de Bogotá* was presented at the *MODELIA LAB DOC* at the *Festival de Cine de Morelia 2006* (México).

DANIEL GARCÍA (GENERAL & EXECUTIVE PRODUCER) Active member of the film producing company *DÍA-FRAGMA FÁBRICA DE PELÍCULAS* since the year 2002. García has produced several award winning short films such as *20 MIL* (2005) or *LA CERCA* (2005), which was in Official Selection at important film festivals such as *The Cannes International Film Festival 2005*, or the *Huelva International Film Festival* (2005) amongst many others. Has produced several TV pilots and series for *FOX Latin America* and his first feature project has won 11 awards and grants and is selected along other 9 projects only to participate on *L'atelier du Cannes 2008*.

JAVIER CAPARÓ (ANIMATOR) *Arts and Graphic design* major from Santa Clara, Cuba. His comic books have been published in magazines such as *El Gallito Comics* (Mexico), *ACME Comics* (Colombia) and *Heavy Metal* (USA). Has won numerous comic book awards and has worked as

screenwriter and director of short 2D animated films. Now living in Canada he Works as a free lance illustrator for the New York art talent agency *Shannon Associates*.

NICK SEAL (DIGITAL COMPOSER) Worked as digital compositing artist for the company Framestore working in films such as *Nanny McPhee* (2005), *Harry Potter and the Prisoner of Azkaban* (2004), *Mona Lisa Smile* (2003), *Underworld* (2003), *Love Actually* (2003), *The League of Extraordinary Gentlemen's Apocalypse TV* (2005), *Space Odyssey: Voyage to the Planets* (2004), and the TV series *Dinotopia* (2002). In Colombia he worked as a commercial and short film director and digital composer for companies such as *CREAR* and *ORUGA ANIMATION STUDIOS*. Lives in South Africa where he's *Lead Compositor* of an undisclosed Sci-Fi feature project.

GONZALO GARCÍA (SOUND ENGINEER) Sound engineer and musician, has worked in various award winning short films and in different sound positions in features such as *Rosario Tijeras*, *El cielo* and *La historia del baúl rosado*. Works for the sound company *SONIDO COMERCIAL PUBLICITARIO*.

CARLOS MANRIQUE CLAVIJO (SOUND ENGINEER) Sound engineer and musician, working for more than 8 years to designing and composing sound and music for features and short films ranking from Fiction, documentary and short animated subjects. His documentary work includes working with major names such as Joshua Harris and Luis Ospina, and many award winning animated short films.

SERGIO ANDRÉS TRUJILLO (MUSIC COMPOSER) Graduated from The Javeriana University after being taught by masters Ricardo Hernández and Nicolai Sarmenov. Member of the *Chamber Orchestra* of the *Universidad Pedagógica*, *Symphony Orchestra Javeriana* and of the prestigious Colombia's *National Symphony Orchestra*. Has been selected twice to be a part of the orchestra lab *Pergine Spettacolo Aperto* (Trento, Italia) having done several tours in Europe and Latin America.