



The Red Carp

Treatment developed for feature film

By Klaus Mitteldorf

Colaboration Fernando Bonassi

An underwater scene featuring a woman in a red dress, likely from the film 'The Red Carp'. She is positioned horizontally, with her head on the left and legs on the right. Her right arm is raised towards the surface. The water is dark and murky, with light rays filtering down from the surface, creating a dramatic and mysterious atmosphere. The woman's dress is a vibrant red, which stands out against the dark background. The overall composition is artistic and evocative.

The Red Carp

A suspense story. And fantastic. A detective film with a magical tone that comes to life with the well-known work of visual invention by Klaus Mitteldorf



In a small country town, a detective is confronted with the dispute between a mysterious ancestral community and the last survivors of an endangered amphibious race.



Synopsis

THE RED CARP

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Água Limpa even looks like one of those quiet country towns. Founded by a colony of Europeans, its population is predominantly white. Nestled in the forest on the banks of the Paraíba River, and with the only access to the railway, the community remained closed and focused on itself. It turns out that beneath this apparent calm, there is a struggle between good and evil that moves immemorial, and little understood, forces...

It all starts with the strange accident between Hanna and Rita at a party at the local college, when the latter, the daughter of the city's mayor, dies. The clues are scarce, it is believed that, drunk or drugged, the two “fell into the pool”. Hanna had better luck than Rita, but, in a coma in the hospital, she has no way of cooperating with law enforcement.

Given the precariousness of the municipality, delegate Virgínia asks for reinforcements. The task, refused by several police officers, falls into the lap of detective Jonas. Jonas is, at the beginning of our story, a man overcome with guilt. He believes he is responsible for the accident that killed his wife and is facing serious depression. In the police, he is passed over for successive promotions. Black, he feels in his skin and in his career the force of prejudice that reigns more or less openly in Brazilian society. The detective, devastated, hesitates to leave the capital. Silmara, his daughter, insists that he go: it's a way to change the scenery, to unwind from the tragedy that has befallen the family. Thus, it is grudgingly that he accepts being sent to what he calls “the end of the world”.

At Água Limpa hospital, Hanna remains in a coma. Accompanied by her mother, Maria, and her grandmother, Iara, oscillating between sleep and wakefulness, has visions of the past and her supposed accident... But the memories and visions come in incomplete images, which Hanna - still under the shock of recent violence - can't decipher.

Synopsis

Jonas arrives at Água Limpa distraught, with his self-confidence at a complete low. Establishing himself with difficulty in the city, he counts on the help of the clerk Antônia and Professor Kimura - the few friends he manages to make among the locals - and begins to penetrate the history and unusual habits of the region and its inhabitants. He learns that that portion of the river was considered sacred by the original people, who performed fertility rituals there until they were “catechized with iron and fire” by the Jesuits and decimated by the colonizers. Aware of the magic of the place, these foreigners believed in the existence of gold in the region. Great tragedies, landslides and floods ended up making the mine installed there unviable, ending the “gold fever”, leaving only ruins... But the mystique of the place remained.

The doctors (and Jonas) discover to their shock that Hanna has strange organs inside her body that don't match human organs. And there are small scales on her skin... The detective asks for silence, “for the good of the investigations”... And while Hanna remains in a coma, Jonas begins to realize that the relationship that the population had with her and her family was, at the very least, controversial. Feared and worshiped, an object of general curiosity, the three spoke to each other “in their own language” and lived in a lush property on the riverbank, a place guarded by dense forest and various species of animals. They have always been said to be “strange”... And in fact they are.

The three women have a gift: they talk to fish; They are, themselves, half human, half amphibious, from an ancient tribe of guardians of those waters. The Red Carp, with whom Hanna has a strong connection, is a kind of oracle, making revelations and predictions about imminent battles.

The drama in Água Limpa grows in intensity with Maria's murder, which occurs while Hanna is still in the hospital: her mother catches a macabre ritual in the abandoned mine and is stabbed to death. Hanna is informed by Red Carp of her mother's death in a dream. Maria's body also presents “strange mutations”.

Synopsis

Jonas is plagued by flashes of memory and visions of his own accident at the same speed that Hanna regains her memory. As the investigations progress, the detective regains his self-confidence, overcoming his trauma and, in the company of the clerk Antônia, the ability to love again, to “turn the page on the past”. The detective and Antônia end up identifying a group of men (“the notables of the place”), who were organized around ancient practices, in an association that dates back to the Knights Templar of the crusades. It turns out that in addition to their religious and morality issues, they have a hidden project, which Jonas, to his horror, ends up unveiling: many women from Água Limpa live under a kind of state of siege, victims of black magic rituals infused with drugs and sex, in which the most reactionary religiosity is mixed with rape and other brutalities, a sect whose ultimate objective is the racial purification of the population and the extermination of those who seem... “different”.

Hanna begins to review her assassination attempt, but the images are still confusing and undefined. It is the Red Carp, in a tone of magic, who enlightens Hanna, showing her paths, always in dreams or nightmares.

Jonas, who set a trap for the powerful people of Água Limpa, collecting their DNA without them noticing, manages to identify Maria's killer. Faced with general complicity (some for being part of the macabre sect, others fearing for their lives), the detective understands that only he and Hanna, despite being who and what she is, are the ones truly interested in defeating that abomination.

That's when Hanna also recovers her complete memory of her supposed accident: she reviews her attempted murder, carried out by the same people interested in her mother's murder. Faced with the horror of what she and Jonas uncover, they decide to “do justice” themselves. With the help of Red Carp, Hanna takes revenge on her enemies and the enemies in the river. Jonas, aware of the mystery, in alliance with Hanna, turns a blind eye. The secret of the waters is preserved.

THE END

A blurred landscape photograph showing a field in the foreground, a fence in the middle ground, and trees in the background under a cloudy sky. The image has a soft, out-of-focus quality.

Language and Universe

Narrative

The story is told from two different points of view that intertwine and gradually merge.

The first is that of Hanna, the last heir of a matriarchal culture originating in South America, which tries to preserve its roots at all costs and protect sacred places. Character who has a great symbiosis with nature, descended from a tribe that has amphibious characteristics, has the power to communicate with animals and especially with the “Carp” (mythical element). Hanna's enchanted narrative, at the beginning, leads us in a resilient and almost innocent way to understand the dynamics of the small town of Água Limpa and its still medieval customs, contrasting with the ancestry of its origins connected to strong relationships with nature. Throughout the narrative, in search of reestablishment of balance and ancestral order, she becomes a vigilante. Invoking the spirit of her wild nature, Hanna reveals herself as a surprising character; the revenge of the forest.

The other point of view is from the foreign perspective of detective Jonas who is facing a delicate moment in his life: discredited by the head of the police department and frustrated in his attempt to save his wife from the accident that causes her death. Added to this scenario is the indifference and irony of the people of Água Limpa towards him; Jonas is a black cop in a land of white reactionaries. Even unmotivated and overlooked, Jonas's gaze delves into a cloudy and complex scenario, faces its shadows, sheds light on the small details of the city's daily events, apparently irrelevant facts, but which little by little, gain importance in solving crimes and of their own ghosts. In his perseverance, he leads us to understand the organization of power and the eccentric local customs, inherited from the first settlers that date back to colonization and its violent process based on the imposition of European culture and the control of bodies.





Cinematography

The film's cinematographic language is based on the lightness and transparency of the images, focusing on the details and facial expressions of the characters using imagery devices with the use of extreme angular and telephoto lenses (anamorphic). Working with the image with blurs, capable of awakening the viewer's imagination in creating their own mysterious universe through figures, impressions and abstractions of reality, it will work together, in the sensorial and emotional representation of the characters, accentuating the mystical elements of the narrative.

In the aquatic images there will be a predominance of a wide range of greens and blues, transparencies and great luminosity, taking as reference the photographic essays by Klaus Mitteldorf: “The Last Scream” and “Introvision”.

The limit of the water slide will be visually explored using fluidity and viscosity as a subterfuge for image transitions, making passages between different narrative universes (Hanna and the core of Água Limpa's power, Jonas and his questions of guilt about death of his wife, Death of Mary and the resurrection of Hanna,...)

The continuous camera movement will also be a feature present in the transition between one shot and another, connecting the scenes and adding dynamism and a touch of suspense and mystery. As if we were led by her to observe the characters' intimacy or discover secrets.

Soundtrack and sound effects

Music will be one of the fundamental elements for creating atmospheres of mystery and magic.

In our story, the cello is an instrument that is part of the narrative and serves as a means of communication between Hanna, the mystical carp and nature. As an extra character, its sound invites us to participate in the character's sensorial universe, being the basis of the soundtrack.

In the composition of the soundtrack, when we enter the universe of the colonizers, “Gregorian” chants sung in some invented language that reminds us of Latin, will form the composition of the scenes in which the Secret Society and its macabre rituals take center stage.

For the character Iara, the matriarch, we will use sounds based on those of the original people of the forest, creating atmospheres of mystique and adding authority to the character.

Sound elements based on water (waves, bubbles,...) and sounds from the forest will also be used in the composition of the atmosphere and the composition of the trail.

Visual Universe/Art Direction

In the film two universes confront each other, on the one hand the rigidity and hyper-realism of a typical country town and its arid architecture. Houses with sober colors and streets occupied by the austere behavior of characters dominated by conservatism. In counterpoint, the universe of waters (Hanna's matriarchal family), which will be treated in a playful way, awakening the sensoriality of an ancestral Brazil and in connection with nature, in the magical visualization of waters and forests, abundant in history. The crystallinity of the water and the sky and the depth of field texture of the Atlantic forest reached by a wide spectrum of shades of green intertwined with points of light that sparkle and the color of the birds.

The city

Água Limpa is a city lost in time, dominated by a conservative society, inherited from European settlers and nestled in a valley in the heart of the Atlantic Forest. Without major architectural attractions, its only charm is reserved for the old 16th century church, still built by the Jesuits. In addition to the community hall founded by the Rotary Club, there is a parish school, a police station, a single hotel and a club, a place frequented by high society. In this small “end of the world”, men’s daily encounters are restricted to the bar.



Visão do Diretor

Director's Vision

I believe my destiny is to create worlds and sensations that people fall in love with.

Revenge is one of the most common feelings among us. Assuming your principles can often cause more harm than your own act. In "Red Carp", my mission is to be able to convey this desire with a certain magical delicacy, using my visual devices. My vast fantasy based on different mythologies and historical facts, allowed me to create a magical world represented by the waters and the forest. confronting the reality of the contemporary world. Who are we without our power of imagination? I believe that the journey through the playful imagination can help us find solutions that allow us to rescue values that are so necessary for our evolution.

This is the second time I have ventured into the water developing a story. The intention is to make a trilogy. I also often feel like an amphibious being, because through contact with water, present throughout my life and in my art, I experienced unique sensations that would only be possible in this surreal world, which reminds us of spirituality. Hence the magic of the path I seek.

Klaus Mitteldorf - Original idea, Co-writer, direction

https://www.imdb.com/find/?q=klaus%20mitteldorf&ref_=nv_sr_sm

Willy Biondani - co-direction

https://www.imdb.com/name/nm4945600/?ref_=nv_sr_srsg_0_tt_0_nm_2_q_willy%2520biondani

Fernando Bonassi - writer

https://www.imdb.com/name/nm0093799/?ref_=fn_al_nm_1

Alexandre Ermel/ Judith Kaufmann- cinematography

https://www.imdb.com/name/nm0442324/?ref_=nv_sr_srsg_0_tt_0_nm_8_q_judith%2520kaufmann

https://www.imdb.com/name/nm3457506/?ref_=nv_sr_srsg_0_tt_2_nm_6_q_alexandre%2520ermel

Victor Lema Riqu  - Art direction

https://www.imdb.com/name/nm0501016/?ref_=nv_sr_srsg_0_tt_3_nm_5_q_victor%2520lema%2520

Volker Bertelmann - original soundtrack

https://www.imdb.com/name/nm2890617/?ref_=nv_sr_srsg_0_tt_0_nm_8_q_volker%2520bertel

Peter Ketnath/ Klaus Mitteldorf- co-producers

https://www.imdb.com/name/nm0450534/?ref_=nv_sr_srsg_0_tt_0_nm_8_q_peter%2520ketnath

Ondina Clais - actor trainer

https://www.imdb.com/name/nm7134345/?ref_=nv_sr_srsg_0_tt_3_nm_4_q_ondina%2520clais