



CRYSTAL FIGHTERS 'ALL MY LOVE'

Video treatment by Balthazar Klarwein

A person is walking through a long, narrow tunnel. The walls and ceiling are covered in a dense, multi-colored pattern of thin, radiating lines that create a strong sense of depth and perspective. The lines are in various colors including red, blue, green, yellow, and purple. The floor is a light-colored wood. The person is wearing a white shirt and dark pants. The text "THE STORY" is overlaid in the center of the image.

THE STORY

*The camera shutter flashes open and we see **Bast** sitting on a psychedelic patterned sofa in what looks like a minimalist sci-fi living room, lit with soft white and blue light.*

*Most of the objects in the room are white and marble. We see an arched window on the wall with a twilight landscape outside. There are several modernist looking objects, a futuristic looking coffee table with some objects on it as well as four classic **female marble statues** decorating this space which might remind us of Kubrick's 2001 if it were decorated by Gaudi.*

*A beautiful brunette **girl** is lying on a 70's arm chair in front of him, she is watching a wild life documentary on her smartphone in which we see a colourful snake. The light from her phone illuminates her face in the midst of the moody early morning light.*

We see the warm colours of the sun appearing over the 3D animated landscape through the window. As the sun starts to show its face the first rays of light start to refract in to different colours. From Blue to Yellow over to Orange and light Red.

The light in the room changes colours as Bast pulls back to lie down on the psychedelic couch, he is singing to the girl who's ignoring him as she's glued to her phone. The light in the room has become bright and no longer stains the space with monochromatic tones.

Bast is slowly falling asleep as he sings. His eyes are feeling heavier and heavier. The pattern on the couch start to move as if it were liquid. The camera pulls up to an extreme close up of his eyes as they finally shut down.

Suddenly Bast's eyes wakes up and he is in a psychedelic world surrounded by the same pattern as the couch.

He starts slowly walking and moving through the trippy tunnel which surrounds him as he sings and dances to the rhythm of the bass. (his dance reminds us of something between Jamiroquai's 'Virtual Insanity', some M. Jackson moves and Drake's 'hotline-bling' bizarre flow).

*The girl has now turned in to a tall **Goddess** with four eyes, a fine moustache and hair down to her feet. Bast has adopted some very slight female touches to his make-up. They both have subtle elements of their opposite sexes within their transformed characters.*

She is standing at the end of the tunnel which seems to move further back as Bas walks towards her. The backs of what seem to be four other girls stand like statues at her sides. She smiles at him with her four eyes.

He is desperately trying to get towards the end of the tunnel to meet his Goddess whilst singing and dancing but the journey seems to be eternal.

He is seen singing in different monochrome coloured light situations. The Goddess is also seen dancing in these monochrome environments of changing lights.

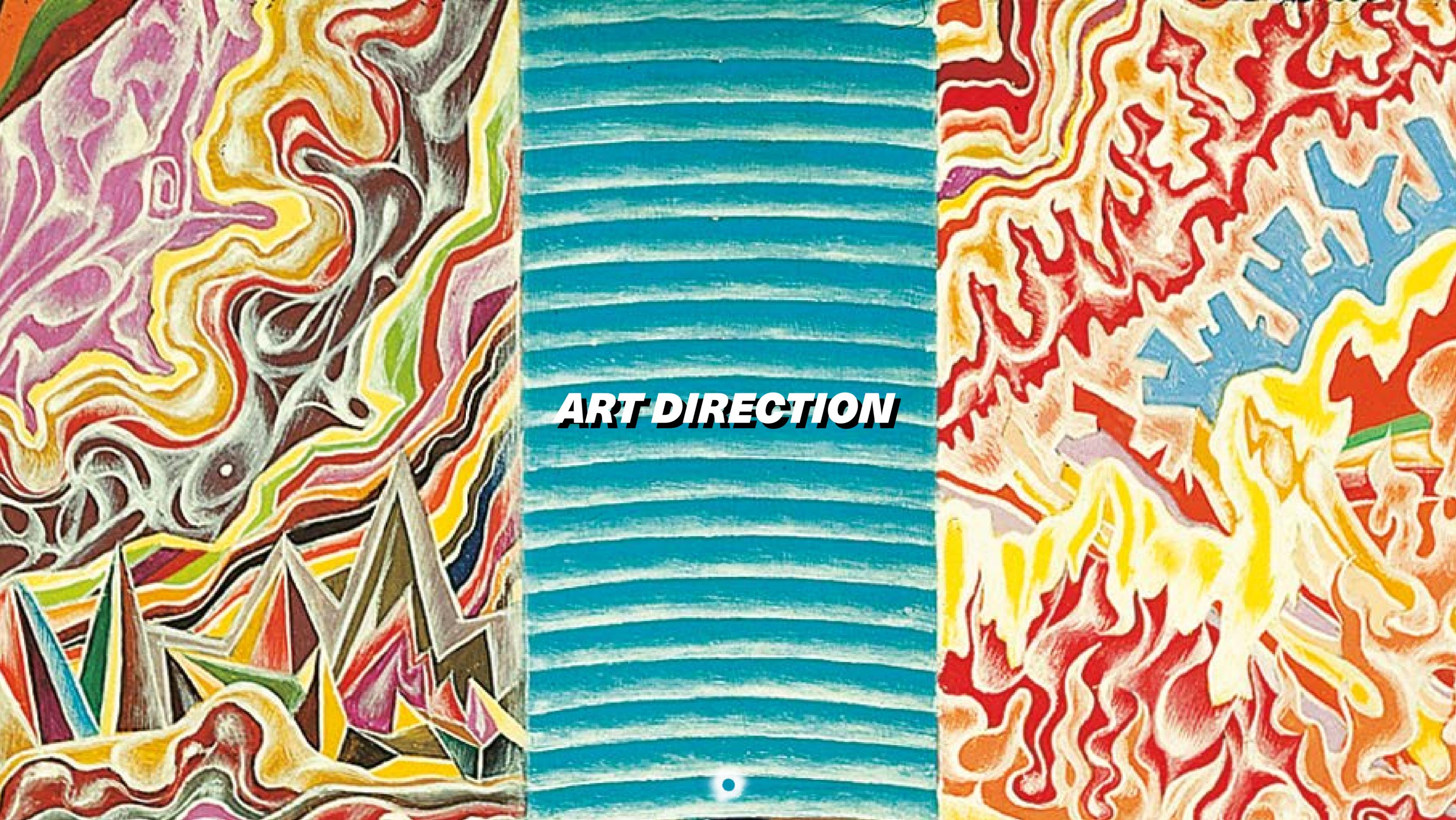
*Back at the end of the tunnel the four girls which stand around the Goddess suddenly turn around towards camera and the five start dancing to a funky robotic choreography. They resemble **white aliens goddesses**.*

Bast has finally seemed to reach the end of the tunnel, but he is now a tinny little person standing at the feet of the dancing goddesses. He looks up at the giant dancers. They seem like towers when seen from his point of view.

The four eyed Goddess picks little Bast in her hand and brings him close up right in front of her face.

*He sits on her hand with a worried look on his face. She suddenly projects laser beams out of her four eyes and turns him in to a **psychedelic rainbow snake**.*

The film ends with the rainbow snake moving across a blank floor. Titles and credits start rolling over this final image.



ART DIRECTION

This film will rely heavily on a strong set design. There are two key spaces; The minimalist sci-fi living room where our characters are introduced hanging out at dawn before entering Bast's explosive trip.

Secondly the psychedelic tunnel where most of the action will take place.

Both these places need to complement each other like yin and yang. The minimalist living room will feature a colourful trippy patterned couch, drawing most of the attention in the white space, which will be the gateway to the surreal wormhole tunnel world. This colourful tunnel world should feel something like an inverted version of the minimalist living room where the characters are the ones wearing light colours. Materials and exact painting style to be discussed with the Art Director and DOP.

The living room should feature four white statues which will appear as the four white aliens dancing around the brunette Goddess in Bast's trip. This minimalist living room should be filled with organic shaped furniture inspired in minimalist art-deco and 70's interiors.



SCI-FI LIVING ROOM

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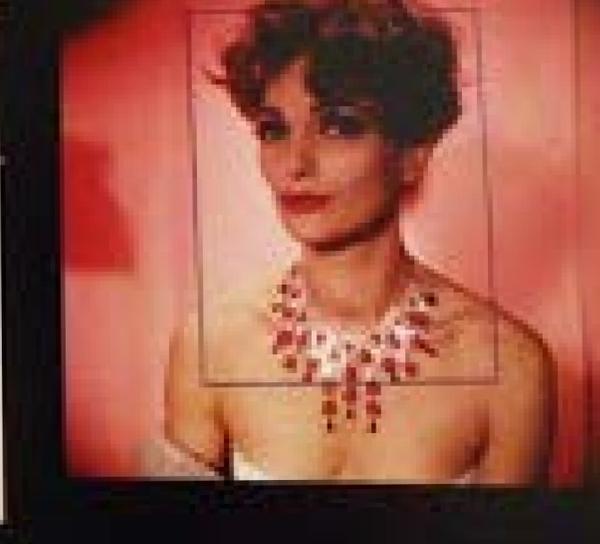
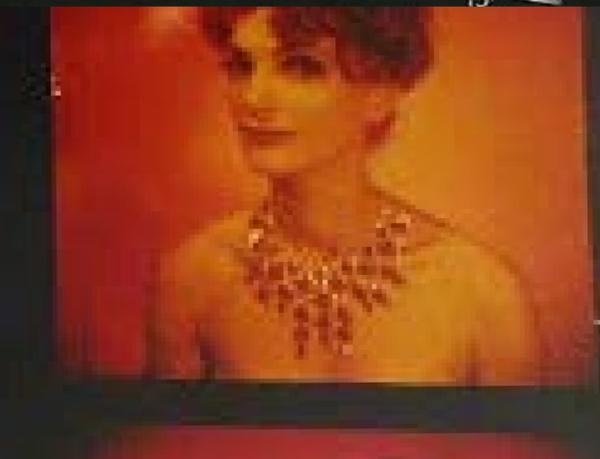
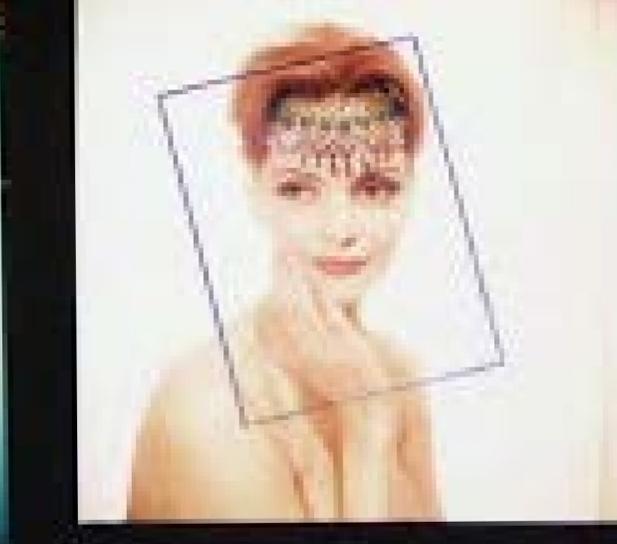
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PSYCHEDELIC TUNNEL

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A close-up, profile shot of a woman with short, wavy blonde hair. She is wearing a vibrant red, textured dress. Her gaze is directed towards the left of the frame, and she has a slight smile. The background is out of focus, showing a room with a red wall and a blue patterned object. The word "CINEMATOGRAPHY" is overlaid in the center in a bold, italicized, white font with a black outline.

CINEMATOGRAPHY

I would like this film to be shot on 16mm colour film. This will give it a nice organic and cinematic look which will contrast perfectly with the bright colours of the tunnel and all the digital 3D effects.

It is important to shoot cinematic intimate close ups for the opening living room scene, perhaps even some subtle hand-held shots for Bast's close ups to reflect his state of mind.

The opening living room scene should have a light blue haze to give that early dawn mood, and as the sun appears in the horizon the colours should change from light blue to warm reds following its natural spectrum of colours.

We would move on to carefully calculated traveling shots and zooms for the psychedelic tunnel world.

The exact type of lighting for this tunnel is yet to be discussed with the DOP and Art Director.

Appart of the living room scene and psychedelic tunnel scenes, there will be the monochromatic spaces where Bast and the four eyed Goddess will appear singing and dancing inside of.

These should be primary pastel colours resembling colours of the tunnel, but the skin-tones should remain clean and controlled, without letting the main light source stain their faces.

I would also like to work with complementary colours in general for a more elegant approach and harmonious lecture of each shot.

LIVING ROOM LIGHT

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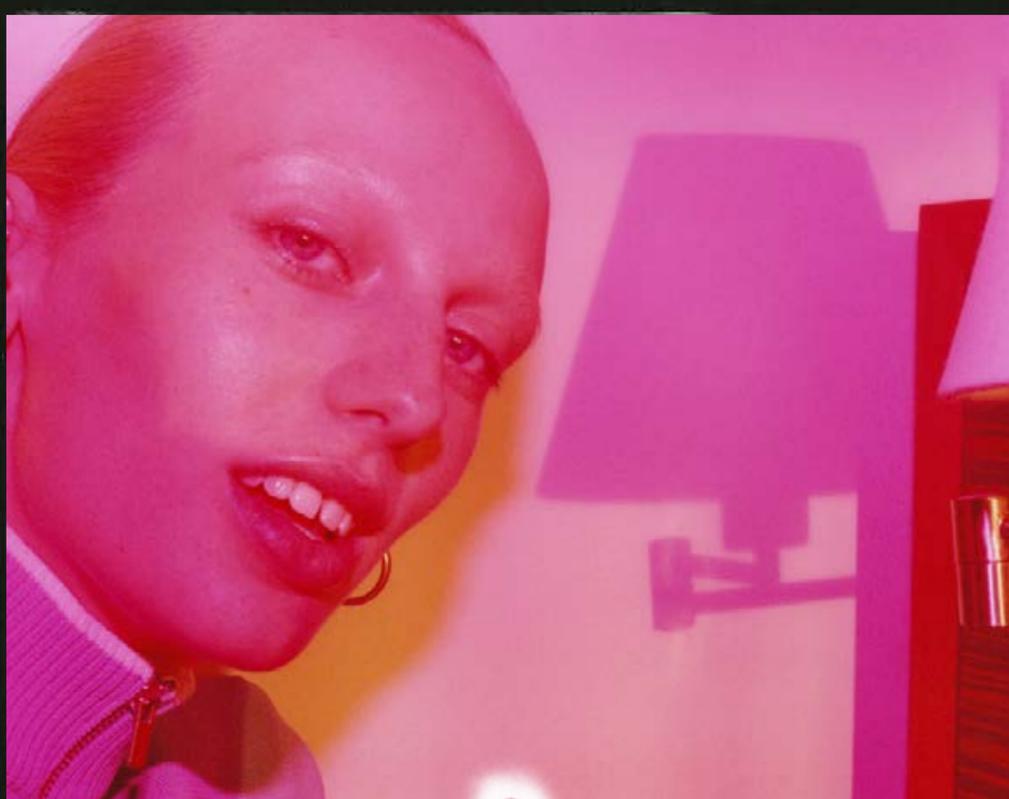
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LIVING ROOM LIGHT

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TUNNEL LIGHT

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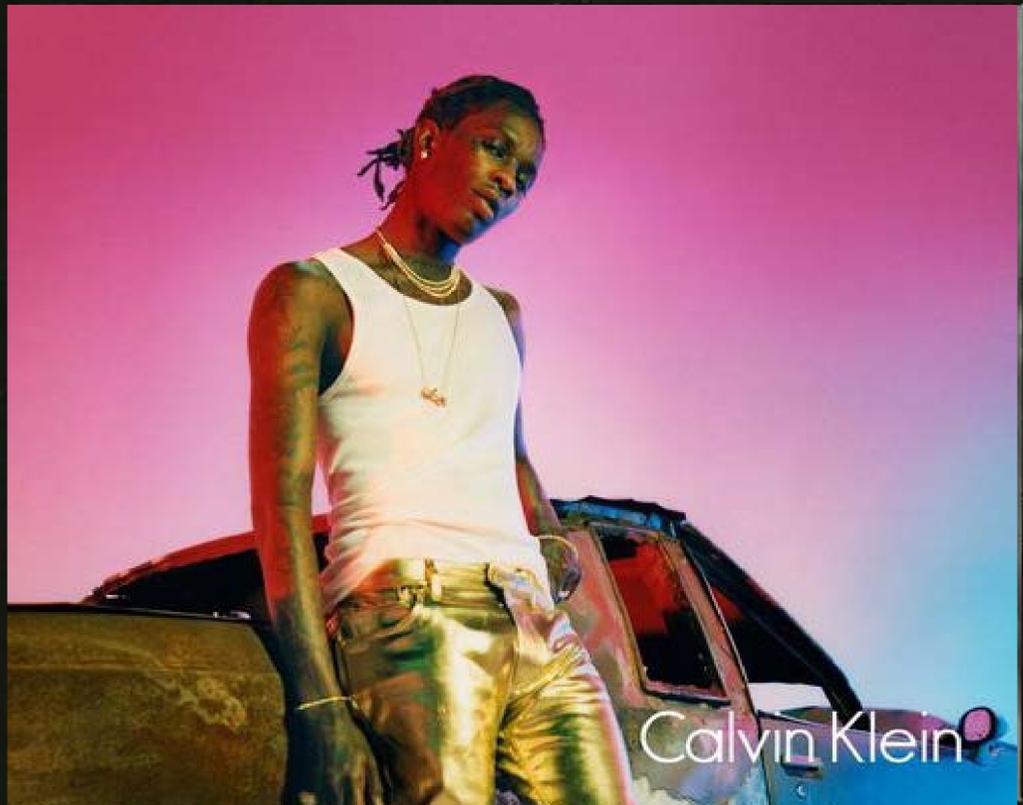
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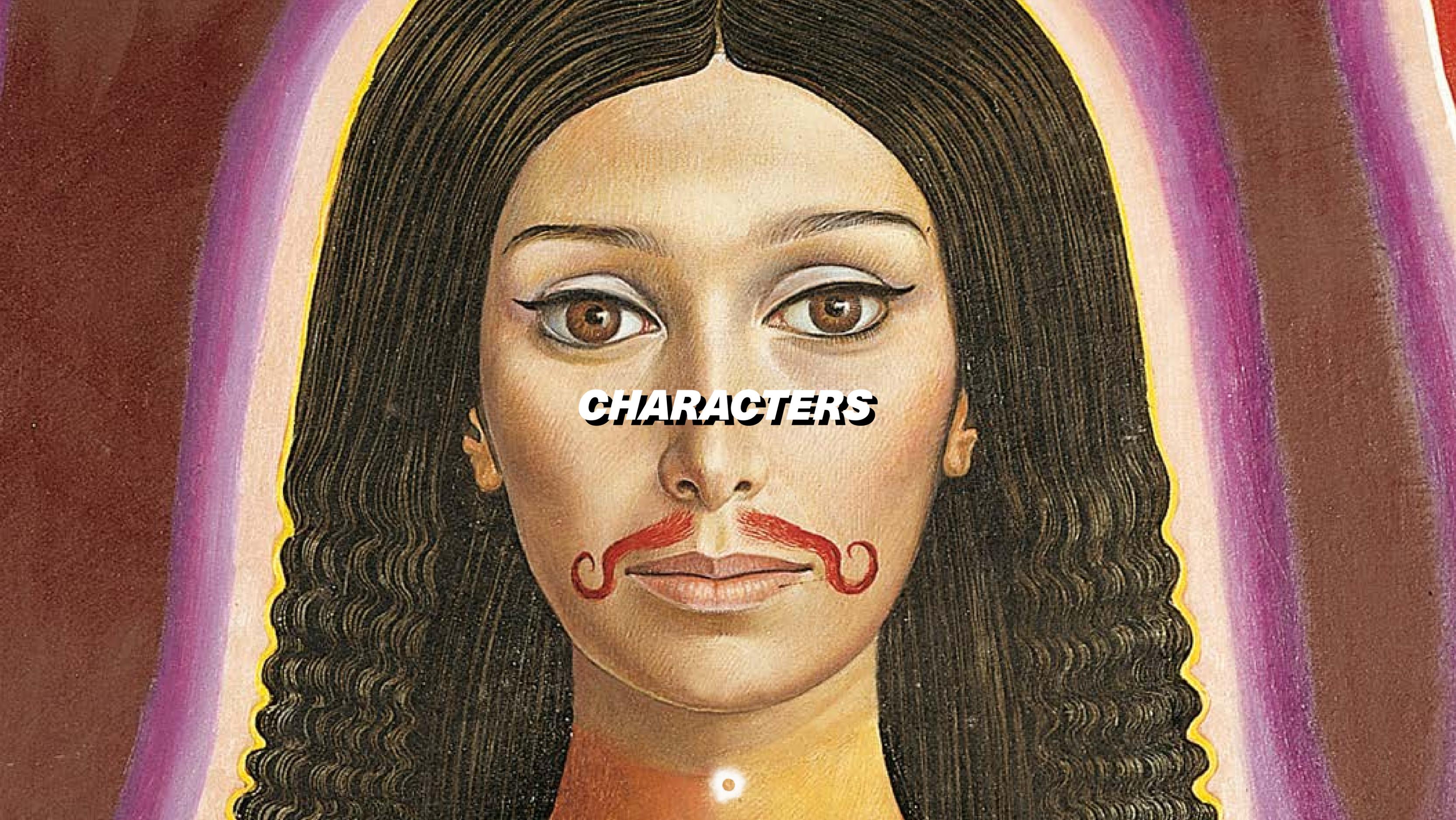


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A detailed oil painting of a woman's face, looking directly at the viewer. She has long, dark, wavy hair and brown eyes. A prominent, stylized red mustache is painted on her upper lip. The word "CHARACTERS" is written in bold, white, italicized capital letters across the center of her face, over her nose and mouth. The background consists of vertical bands of purple and brown. The painting has a textured, expressive quality.

CHARACTERS

The **Girl/Goddess** character has to be hypnotising and mysterious looking. Perhaps someone mixed race to bring exoticism to the role.

It is important for her four eyes to be present through out the film except for the start when she is on her phone in the minimalist sci-fi livingroom.

I would like to give her masculine elements, in the trippy world, such as the moustache to play with gender roles within each character, yet her femininity should always prevail through her strong casting.

Once **Bast** has entered the psychedelic patterned tunnel world, he should also have a slight transformation of gender. Perhaps give him some very slight feminine touches with his make-up.

Contrasting with his current hair style. It is also important for him to have in mind that dancing whilst singing will be a large part of his acting. We are constantly working with the concept of duality in this film and through out the whole LP project so these small details are important.

The look for the four **white aliens** should be identical except for slight variations to mark their personalities. Making sure the casting is appropriate for this possibly controversial white face paint.

Please bare in mind that we will still have to work and define better the hair, make-up and exact styling with each head of department and work closely with an experienced choreographer for the goddesses' dance and perhaps even for Bast's specific moves, even if they should feel improvised and natural.









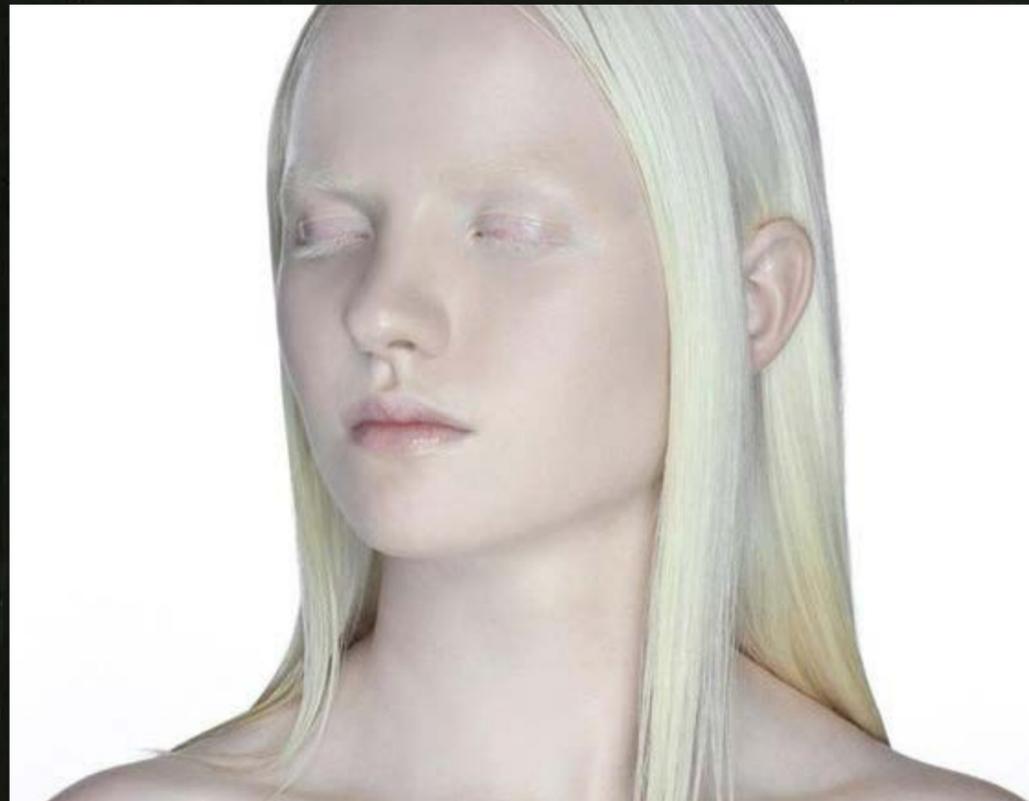
STATUE / ALIEN DANCERS

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STYLING

The image features two blonde mannequin heads positioned side-by-side. Each head is adorned with large, dark sunglasses that have a wide, patterned band. The mannequins have bright red lips. The background is a dark, textured surface, possibly a wall or a backdrop, with some faint, out-of-focus elements. The overall aesthetic is reminiscent of mid-20th-century fashion and interior design.

The styling for each character in the opening sci-fi living room should be colourful 60/70's clothing to contrast with the whiteness of the space and the statues surrounding them.

Once the two main characters enter the psychedelic landscape they should be wearing light clothing to stand out once again from the background. Exact minimalist styling for the psychedelic world TBC. Bast and the Goddess should have a third look for the monochromatic space.

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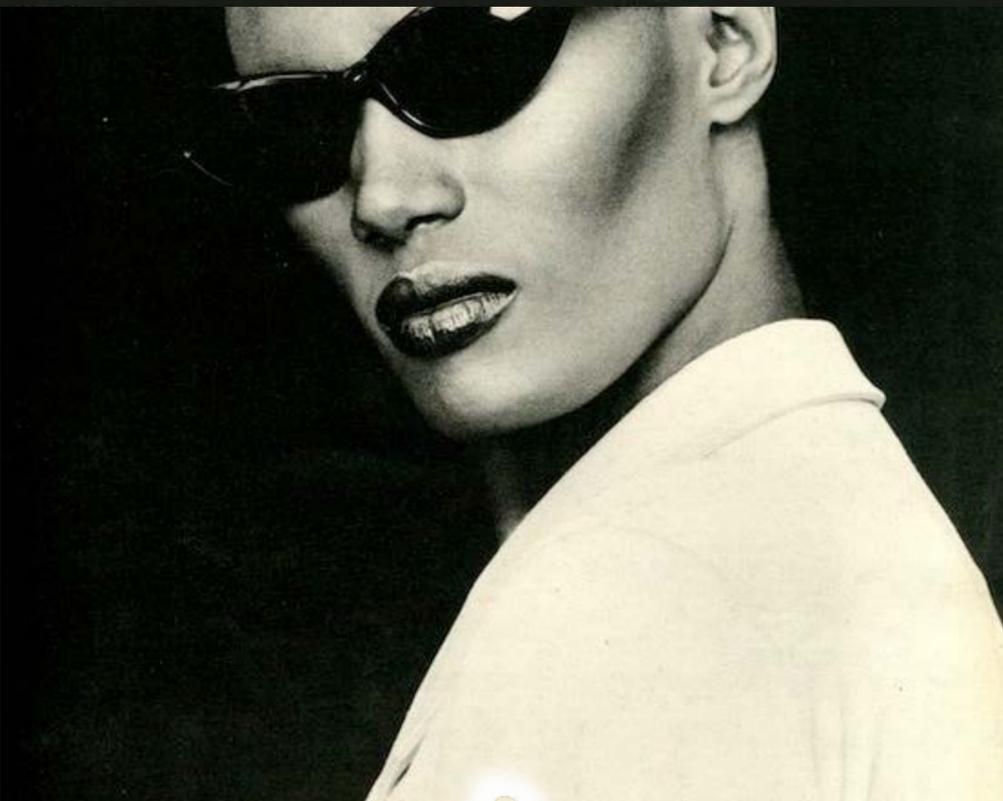
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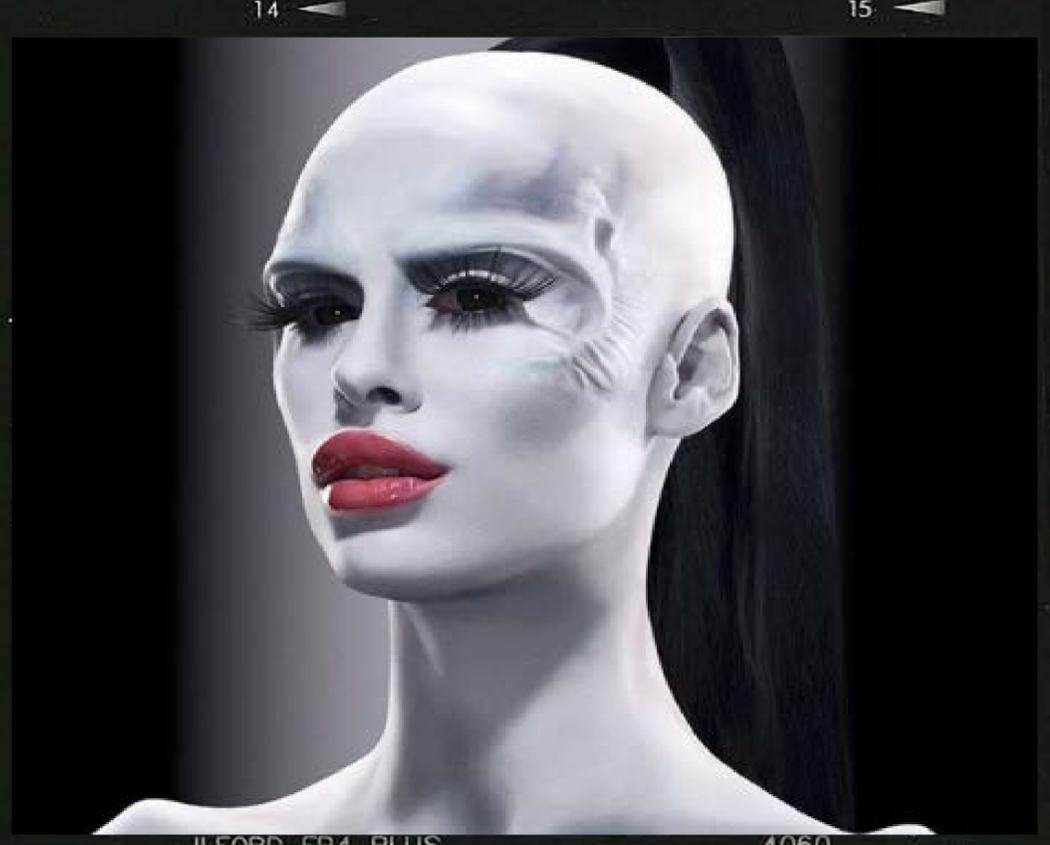
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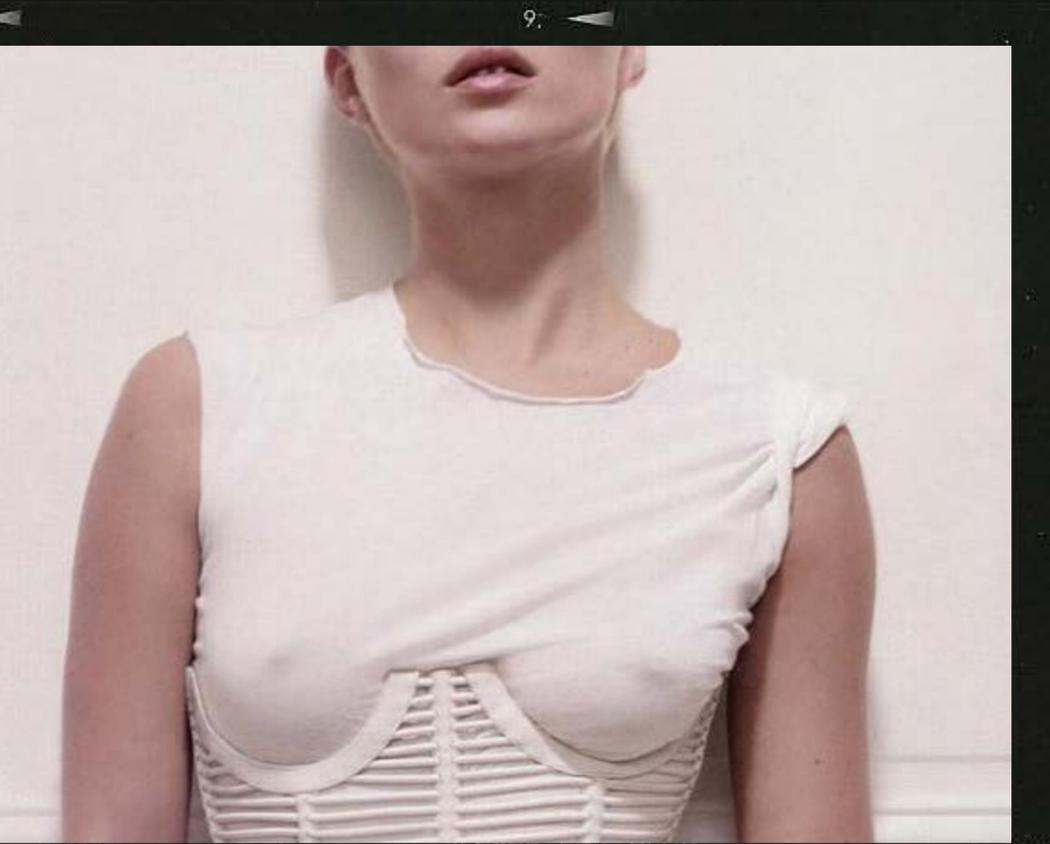
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THANK YOU

Balthazar Klarwein, O Creative Studio, Barcelona, October 2018.