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Eduvim

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Children Returning

By Mariana Enriquez

2010

70 pp.

Rights

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Mechi is a clerk at the Administration and Participation Center of Chacabuco Park where she must keep and update the files of lost and missing kids in the city of Buenos Aires. A monotonous job, which, to make matters worse, has to be carried out in an office located under the highway, surrounded by a never-ending noise. Until something unexpected happens: Vanadis, a girl Mechi had been particularly interested in because of her beauty and strange name, and who had disappeared when she was 14, reappears one day. And she will be the first of a list of kids to return after having been absent for many years. But there is a particular detail: these children reappear exactly in the same conditions – same age, same physical traits and even the same clothes they were wearing the day they had disappeared.

Synopsis

Mechi is a 30-year-old woman, has a few friends and enjoys her solitude. She lives alone in an apartment in Buenos Aires city and works in the Missing Children and Teens Record Office. Her job consists in filing and systematizing the information she receives about boys and girls whose whereabouts have been unknown for some time. She really enjoys this job and constantly imagines stories revolving around these disappearances. Murder stories frighten her, but somehow entertain her, too. Pedro is Mechi's friend. He is a journalist who specializes in criminal cases. He is an anxious person, ambitious and quite energetic: he's always working on a new case that leads him to a professional success. Pedro likes Mechi; but she, though suspicious about his feelings, really doesn't know for sure. Mechi leads a regular life. She works everyday and occasionally takes home some folders to work over names and circumstances related to the children, mentally filling the blanks to make up a story. One morning like any other, Mechi finds the Vanadis file; an adolescent prostitute who has been missing for some months now. Mechi starts to do some research on her, examines all photos closely and listens to the tapes with reports by friends and her family. Pedro and Mechi meet every week to talk in a bar where they make up stories about missing people. In one of those meetings, they get drunk and Pedro tells Mechi about a video he had gotten for one of his investigations, where a young girl was being taken by a group of men in a van. Pedro offers Mechi to watch the video and she accepts. The two of them go to Pedro's apartment and watch it. Mechi recognizes Vanadis in the video, which makes her feel sick. The video shows that Vanadis, beaten and naked, is loaded onto a van

by two men who can not be identified. Next morning, Mechi walks to work and, going through a park, finds Vanadis. They both go to her office and Vanadis' parents come to get her. Mechi is excited when Pedro calls her to tell her that the other missing children have appeared that evening in a park. Hundreds of missing children begin to appear in parks, and the people can't understand the situation. All the children appear in the same way, with the same appearance and age they had at the moment of their disappearance. This situation causes great disturbance for the parents, who start returning their children; some people go to the parks to watch the children; some others decide to commit suicide. Mechi is blamed by her co-workers for bringing Vanadis with her and starting the conflict. Mechi quits her job and Pedro runs away to another country trying to look for a solution. Mechi is bewildered, just as the rest of the people. The missing children begin to be attacked by the people until they find refuge in an abandoned house, far away from the city. Vanadis leads the group. Mechi approaches the house trying to find an answer and talk with Vanadis, but finds the children lying like ghosts in the different rooms of the house. Mechi manages to escape from the house just before a group of neighbors decide to burn it with the children inside.



Born in Buenos Aires in 1973. She graduated in Social Communication from the UNLP and serves as Assistant Editor in the supplement “Radar” of the newspaper *Página/12*. She has published novels as *Bajar es lo peor* (1995), *Cómo desaparecer completamente* (2004) and the story collection of *Los peligros de fumar en la cama* (2009). Her stories were published in numerous anthologies of Argentina and Latin American narrative.

Treatment

Children Returning is located in Buenos Aires city. It is a suspense movie that takes place during present day. It centers primarily on the actions of two main characters: Mechi and Pedro. Mechi is a 30-year-old woman with black hair, thin, of average height. She dresses in a classic way, in pastel colors, in a neat style. She does not highlight for her physical beauty but she has a shrewd look that calls people’s attention. Pedro is Mechi’s friend; he is a journalist and specializes in criminal cases. He’s 36, thin and short, with black hair. He dresses formally, but with a modern touch. He draws the attention by the way in which he conducts himself. He walks quickly and looks to be a restless person. Both staging and camera play a key role in building the overall atmosphere that is being sought. There are four main locations: Mechi’s office, her apartment, the coffee shop where she meets Pedro, and the park where the children begin to appear. The contexts where the characters move are realistic as far as the decoration of the sets. Mechi works in an old building with a small basement where most of the action takes place. There are many shelves with folders. The decoration of the set makes the place feel suffocating to the character, who has very little space to move around. It is an oppressing place with high ceilings and a cold intermittent light. Mechi’s apartment is small but with a good distribution of rooms; the light is soft, with little light from outside. There is little decoration, and the few pieces of furniture give the feeling that she has just moved. The coffee shop is small and is always shown at night; the light is faint, never full; and there are many decorative elements on the walls (photos, bottles, pictures) with a retro look of the 80s. There are few tables, very close to one another. The park is the largest place, with fountains, children playground equipment, and

different playing grounds. The importance of these locations lies in the way they help to contextualize the characters. Most of the story takes place indoors. The main characters are always in closed, suffocating places like the office, the apartment, the coffee shop and, on occasions, the subway, which is a neutral space for the transition of characters. Yet, the children live in a distant and strange zone: the outside. In this case, the park is their place of belonging. Another important factor in the mood of the locations is the soundtrack. At Mechi’s workplace noise is constant; there are trains running over the place, and the clear sound of voices is continuously interrupted. In contrast, there is silence in her apartment; the only sounds to be heard are those made by the characters. There can be a musical leitmotif for certain scenes so as to increase suspense. At the park, the sounds predominating are those of the surroundings, together with the permanent murmur of human voices. The camera plays a major role in setting the atmosphere of strangeness and distancing of the story. Panning is slow but constant. The camera focuses objects from an external viewpoint, playing with focusing in order to reveal characters through different objects of decoration, as if it were another strange eye, watching them all the time. It is also important to consider close-ups, or focusing objects keeping regular distance but trying to keep it private. Initially, the assembly is slow and its rhythm speeds up as suspense mounts in the story.

Hiroshima

By Juan Terranova

2010
114 pp.

Rights
EDUVIM

Micky wanted to study philosophy, but, at his brother's suggestion, he studied Arts and became a tattoo artist. He worked for some time as a clerk, until he was able to open his own shop and hire a friend's help. There he met Mariana, whom he tattooed a black five pointed star on her neck. One day when he was working he heard on the radio that a group of British soldiers had destroyed an Argentine pub on the Canary Islands. At that moment Micky could neither imagine the burst of violence that that remote fact was going to unleash in Buenos Aires pubs, nor what the media coverage would do with it, or worst of all, that some of his friends would be involved in those fights.

Synopsis

Hiroshima is a TV miniseries of 8 episodes of 40 minutes each one. It is a conflicting urban story that takes place in Buenos Aires city. The series focuses on Micky, a young man from Buenos Aires who belongs to a middle class family, and three friends: La Rosa, Franky and Jaime. Micky has a tattoo store where he usually meets his friends. Tom, a young Englishman, appears at one of the regular meetings, and argues with La Rosa. From this moment onwards, the group begins to create disturbances in the city bars where foreigners usually go; which generates multiple conflicts in the everyday life of the characters. The main actions in each chapter are the following:

CHAPTER 1

This chapter shows the places where the characters get around and the relationship among them. We see Micky making tattoos, Jaime helping in the store, La Rosa boxing at a gym, and Franky selling plants in downtown shops. In the evening they meet in La Rosa's place for drinks and conversation. A group of girls joins them, among them there are Mariana and Tom, a young Englishman. La Rosa and Tom discuss about soccer, then politics and end up having a strong fight. The chapter ends with La Rosa on the verge of beating Tom.

CHAPTER 2

Micky keeps in touch with Mariana, and La Rosa argues with his friends about the fight with the Englishman. La Rosa and Franky drink beer in their neighborhood, and talk about the stay of foreigners in their city and the sense of nationhood. When Micky meets Mariana, Franky and La Rosa, they all go to an Irish bar and see Tom. The chapter ends when La Rosa threatens Tom, several foreigners take Tom's side, and a fight starts.

CHAPTER 3

Micky and Jaime are in the store watching television while Micky talks to Jamie about Mariana. Jaime is watching the news and hears about a fight at a bar. He identifies La Rosa for one of the tattoos on his arm. Micky tries to find La Rosa in the places he usually goes to. Newspapers, TV news and many people talk about the fight of the previous day, and about violence in the city. Micky continues looking for La Rosa. In the evening, he meets Mariana, Franky and La Rosa who are in an Irish pub.

CHAPTER 4

The chapter begins with a video recorded in a cell phone, showing a group of foreigners, who are with their pants down, against a wall while they are being harassed by a group of young people. The image looks blurred in the news report, which involves programs on juvenile violence. In the store, Micky tattoos a stranger who agrees with the idea that foreigners should be thrown away from the country. Micky and La Rosa meet at the gym, and agree to meet later at a bar. A television reporter begins to investigate the incidents, and talks with Tom. In the evening, the friends meet at a bar and La Rosa starts a fight, Micky is beaten and manages to escape before the police arrive.

CHAPTER 5

Jaime and Mariana care for Micky's wounds. La Rosa and Franky are in the gym when Micky comes in. La Rosa wants to fight him in the ring. Micky does not accept at first, but finally gives in. They fight until Franky stops them. On the other hand, the reporter is talking with Jaime in the tattoo store. Micky and La Rosa continue fighting in the street until the police arrive. They check on them, but they let them go.



Born in Buenos Aires in late 1975. Published the novel *El Caníbal*, *El Bailarín de Tango*, *El Pornógrafo*, *Mi nombre es Rufus*, *Lejos de Berlín* y *Los amigos soviéticos*. Also, the poem *El Ignorante*, chronicles, *La Virgen del cerro*, *Peregrinaciones* y *Diario de Alcalá*. He writes everyday on his blog www.elconejodelasuerte.blogspot.com

CHAPTER 6

Micky and La Rosa are at Micky's mother's home; they have dinner with her and her brother. They leave and go to La Rosa's place, where Franky and Jaime are waiting for them. They drink beer, smoke marijuana, and have fun. Jaime tells them about the journalist. Someone knocks on the door: it is the reporter. He threatens to report them if they do not rob a bar in one of their fights with foreigners.

CHAPTER 7

The young men plan the robbery of the bar. They actually carry this out. The police arrive. Micky, La Rosa, Jaime and Franky escape through the streets while the police chase them. They get to Micky's house and manage to hide there.

CHAPTER 8

Micky and La Rosa go away on a trip and say goodbye to their friends.

Treatment

The general tone of the series is realistic; the story unfolds in different locations: Micky's tattoo store, a small, gloomy place in the basement of a city gallery. There are lots of paintings, drawings and posters on the walls. The light is cold, artificial, of the fluorescent type. There are several lamps in the place that are used focally when tattooing is being performed. The place is characterized by the constant noise of the tattooing machine, and jazz music, which will serve as contrast with what you might expect from a place like this. La Rosa's house is old and its walls are neglected, with moisture spots. It is large, with a big kitchen and a big dining room where most of the actions take place. It does not have much furniture or decoration. There are boxes, street signs and cement bags used in construction here and there. The place is usually viewed at night, so the light is artificial and cold. In the dining room, there is a window facing the street which is closed the most of the time. The gym is a sort of a large storehouse, with different rooms: there is a bar, a work out place with machines and bikes, and a kind of boxing ring with bathrooms that also serve as a dressing room. The environment is characterized by the constant murmur of the people. The light is artificial and gloomy as in the other rooms. The bars that are shown throughout the series have an European pub style, of the Dublin pub style,

where you can get international beer; and the building, architecture, and the rooms are showy. The atmosphere is warm, with lamps set around the place. There is the noise of people chatting and the sound of European international music in the background. Much of the action takes place outdoors in a typical urban environment, characteristic of a large city, with the natural light and sound of the surroundings. The characters' actions are carried out in different neighborhoods of the city; they are immersed in their daily routine (they don't spend very much time working), and their everyday activities and conversations reveal the conflicting nature of the city, its vices and various prejudices. Something characteristic of the story will be the focus to be achieved through the treatment of the camera. A hand-held camera will continuously follow the characters. Through the constant change of shots, it will try to convey a feeling of subjectivity, so that viewers may identify themselves through the imperfection of the frame with a more realistic approach peculiar to the documentary genre. With that criterion into account, the sound capture is a direct one, emphasizing the voice over the background sounds. The predominant music is country rock type, where lyrics of songs become relevant in relation to the actions developed.

A heart on the sole

By Fernando López

2011

122 pp.

Rights

EDUVIM

A policewoman is removed from her position when she is about to catch a serial killer who has destroyed an embryo bank. However, encouraged by the director of the centre of genetic research, she decides to continue the chase. After a night of sex and alcohol with the murderer plus some additional unexpected turns, she discovers his identity. Appearances are deceptive, the scientific activity pursues sinister goals, and the persecution turns into a matter of life and death that the two characters decide to share. Told from the future by an amazing narrator, just as surprising as the end proves to be, the novel escalates to exacerbated violence and remarkable humor, and resorts to stories of the genesis, which indirectly explain the obsession of the main characters with the moral content science should have.

Synopsis

A Heart on the Sole is a medium-length thriller movie of 40 minutes for television. The story takes place in an unknown future of a big city where Stella, a policewoman, is romantically involved with Ruben, a serial murderer who has destroyed an embryo bank and who is being chased by her. In the end, Stella will understand the murderer's reasons, she will help him to escape and, eventually, she will run away with him. The story begins in a hotel room when Stella is on the phone while threatening with a weapon to Ruben, who is sitting on the floor beside a bed. Ruben gives a short speech, takes a gun and commits suicide. Stella, furious at what just happened, takes her gun and commits suicide as well. In the second sequence, Ruben is giving a lecture on the genesis of Christianity. A group of people listen to him carefully, Ruben seems to be a religious preacher. Stella and Ruben are in a hospital room, lying on adjacent beds. Stella talks to a doctor and asks for Ruben. Many police surround the room. The Center's Director of Genetic Research enters the room, congratulates Stella for having caught the murderer, he gives her a tube of embryos and agrees with her taking it out of there without the police knowing. Stella and Ruben have sex in a hotel room. They talk and sleep intermittently. Stella gets out of bed and heads for the bathroom, Ruben sleeps. Then, she checks his bag and discovers a video. She goes where the camera is, catches it and the image is cut. Ruben continues at the conference. His speech is interspersed with different images of gods sculptures, drawings, paintings of battles, which are projected according to what he is telling. Stella is in an office with Sergio, the Center's Director of Genetic

Research, an older man who gives her advice on how to catch the murderer; and they agree on the actions of those days. In the hospital room, Stella and Ruben talk. She's mad and he tries to explain the reasons why he committed the crime. Stella takes the camera and leaves the room, talks to a policeman and asks him to find out about the case. Ruben enters into the Center of Genetic Research dressed like a doctor, he looks for embryos in a showcase and pulls them to the floor. He saves some of the embryos into his bag and leaves the Center. The image is rewinded up to the part where he saves the embryos and it stops abruptly. In the conference, Ruben streamlines his speech. A scary background music can be heard, and then he speaks about science and the hazards of genetic research. In the hospital room, Ruben talks to Stella about the experiments that the Genetic Center conducts. Stella shows him the embryos that Sergio had given her. She speaks to his police friend. Stella and Ruben escapes from the hospital in a stolen car. Sergio chases them and starts shooting on the car. Stella takes a gun and shoots Sergio. She kills him. Stella and Ruben arrive at a secret facility, many people are hiding there. In the morning, they get on a lorry and run away together. Stella is sitting in a bar and Rubén walks through the door and approaches her. He sits at the table and they chat in a relaxed way, they have just met. They drink a beer, they laugh and leave the bar together.



Born in San Francisco, province of Córdoba. He is the author of three books of short stories: *El ganso parlante*, *La noche de Santa Ana* and *Duendes al alba*, and seven novels: *El mejor enemigo* (Latin American Narrative Prize Colima 1984), *Arde aún sobre los años* (Casa de las Americas Award 1985), *El enigma del ángel*, *La sombra del agua*, *Odisea del cangrejo* (Finalist Premio Planeta Argentina 2004), *Bilis negra* and *Áspero cielo*. He was editor of the magazine *Los que cuentan* (San Francisco, 1998/2000) and coordinator of the group of writers Córdoba Decameron (Córdoba, 2006/2008). Several of his stories were published in anthologies, newspapers, magazines and literary supplements in Argentina, Chile, Cuba, Mexico, Spain, Sweden, USA and Israel. He currently lives in Trelew, from where he directs and coordinates the collection Eduvim "Tinta Roja".

Treatment

Stella is a 40 years old female police officer of average height, has dark wavy hair and a voluptuous body. She looks older than she really is. Her hair is always tied, she does not give much importance to her dressing style, but she always use bright colors and large earrings. Ruben is a serial murderer who is 50 years old, tall, thin and gray-headed. He dresses in formal clothes but rather damaged by its use. He is very intelligent and astute: he always answers questions with another question and some writer's quote when he wants to illustrate something. The story is told from an external focus, by which the viewer sees what happens through the recording of different homemade videos. We always see the characters as if the camera were a character in the story. The narrative structure is fragmented, resulting in a constant bewilderment on the viewer about what is happening or could happen in the plot. The actions that characters perform develop in various locations of a big city's devastated future. In most of the locations, the natural light is absent, the exterior scenes at daylight are characterized as dark as if something interfered on the sun. General lighting is a chiaroscuro type with a high-contrast and texture, which creates a dramatic effect on actions. While staging is realistic in nature, most locations are gloomy and deteriorated. The general atmosphere of the story unfolds in an dense atmosphere, in a space without precise time. There are four main stages throughout history: the hotel room, the hospital, the bar where they know and the auditorium where the conference takes place. The hotel room has moisture stains on the walls and some old furniture organised without any criteria, as if they were put to fill in the space. High ceilings and two large windows

overlooking the street let some light in. The space is large and very deteriorated. The light is artificial and harsh, which produces the projection of shadows on the walls. The hospital is an old and large space. The lighting is diffuse in the common rooms and harsher in the room of the characters, which has a window that is always kept closed. The hallways are always crowded around, and the sound of voices and television sets is constant. The dirt of the place does not look like a hospital. The bar where characters know each other is a place that looks like a sort of restaurant and bar. The tables are next to each other, leaving no room for people to circulate. There are bottles on the floor, there is grease on the walls, and some pictures from earlier times that seem they are going to fall off together with the walls. The auditorium where the conference takes place is the most careful and neat place. It is a small room with a small platform in the center and few tables around it. The lighting is natural and seems to be a space that does not belong to the same city where the characters inhabit. It is a classic place where lectures and speeches are given. The paramount element of the story is the treatment given to it with a hand-held camera. In so doing, a bad focus of certain scenes and rough cuts from one sequence to another are privileged. The image of the video camera is dirty and noisy. It shows the rooms and the actions of the characters correctly, but always by means of a constant noise -typical of a digital image. The sound of voices feels in an artificial way, as if a distortion effect were involved, making it sound metallic. Besides this, the fragmented assembly of the story keeps a continued uncertainty in the viewer until the end, where a glimpse of what really happens in the plot can be taken.

Judas not Always Hangs Himself

By Lucio Yudicello

2011

124 pp.

Rights

EDUVIM

In the midst of Biblical Postcards, a theatre performance that the neighbors of Altos del Algarrobo put on during Holy Week, Judas is stabbed in the heart. Any suspects? Virgin Mary, the victim's wife in real life; Saint Joseph, the carpenter who had the homicidal punch among his tools; Christ himself, a delirious porteño (a native from Buenos Aires) who has played that role for more than twenty years, and close to four hundred and fifty more persons, including members of the cast and the audience. Undoubtedly, it is the most

difficult case to solve in the professional life of judge Belisario guzmán, who is supported in this endeavor by crazy-behaving Cacho Funes, his drunken secretary, and by his friend Lucas Milosz, a detective story writer who, never mind his experience in plotting horrible roles and very complicated serial crimes, has never been close to a real homicide. A novel of action-packed rhythm, this detective parody in a rural environment, keeps the reader interested and amused from beginning to end.

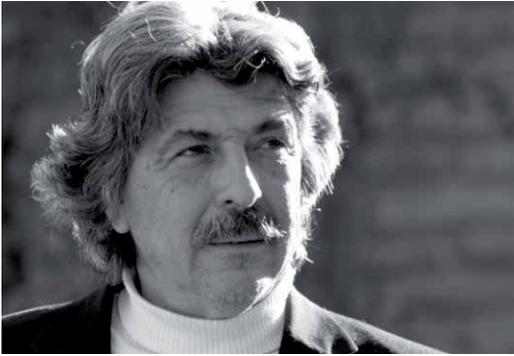
Story line

In a mountain town in Cordoba province, on the eve of Good Friday, a man killed in the middle of a play about the life of Christ. Judge Guzman and his partner Luke Mllosz, go to the small village to solve the crime.

Synopsis

Belisario Guzman Judge is a man of about fifty years, of medium height, sturdy, white-haired with a mustache. He dresses very smart and is characteristic of his eloquence in speaking. Works with the police in solving criminal cases. Despite his age, is single and enjoys spending time in bars in his neighborhood, sharing a relaxed conversation with parishioners fellow. Has a unique sense of humor, sarcastic type. His gait is slow and deliberate. Maresca is a man of about fifty years and is a friend of Belisario since they were very young, from the village and are known about spending time chatting in a bar. It is dark-haired, pony, and classic dressed. It is a football fan and can not stand the criticism of his team or his person. He always seems to be upset, but maintains a great sense of humor and have fun creating discord among his bar partners. Mllosz Lucas is a man in his fifties, a writer of detective novels. He is blond, tall, thin and wears glasses. It is very quiet and seems to be always alert, watching every movement of people around him. Enjoy the movies, good food and good drink. Cacho Funes is secretary in the court and accompanies the protagonists in the resolution of crimen. He's around fourteen years, is somewhat overweight and looks sloppy. His walk is rather awkward and is something devious in his speech. She loves to drink and is rarely silent. On the eve of Good Friday, the judge Maresca Belisario and his friend plays their usual game of chess in the bar of his people. Maresca win in the game of chess and the judge begins to tell

a story that happened to him a long time ago at a similar time. The story reads as follows: a night of Easter, the judge Belisario and his friend Mllosz prepare a hearty meal, share a wine and a relaxed conversation. The phone rings. Minutes later, both are in a car going to a town in the province of Cordoba where a murder had been committed. Nothing less than who was representing Judas during the annual theatrical life of Christ. During the road trip they look for Cacho Funes, who came as secretary of the case. Cacho is drunk and talkative during the trip. Upon arrival to the people, Judge and Luke interviewed many of the 400 people who were witnessing the work at the time of the crime, and mainly to the actors involved. Between those interviewed, the Judge meets an elderly man, deteriorated, with apparent psychiatric problems and dissociation from reality, who paraphrases a biblical passage as the only answer. Cacho Funes say jokes to the respondents while he takes register of what happened with an old typewriter. In the play, the Virgin Mary was represented by Juana Leiva, wife of the dead, who screaming and crying can not stop insulting her late husband, she used to hate him. Felipe, who worked as an apostle in the play, tells of the relationship he kept hidden with the dead and laments the loss. After interrogation, Belisario and Lucas Mllosz make conjectures in a quarter of the town police, but they not reach any conclusions. Suddenly, a video recording of the play comes at the hands of detectives. After observing it carefully, the judge decides that the play should be re-done in order to make a reconstruction of events. In this representation, Lucas believes he has discovered the murderer and leaves behind him in a chase on horseback. Meanwhile, the Judge is in town waiting for his return, to tell the him who was the murderer and how the case was resolved.



Born in Cordoba. In 1971 he won 1st Prize of story of the Argentina's Writers Society. In 1985 he published *El derrumbe*. His second novel, *Las voces*, won the "30 th Anniversary of the National Endowment for the Arts" (1988). His novel *The guerra invisible* (2006) was shortlisted for the Clarín Award for two consecutive years: in 2004, and in 2005. Also published four books of short stories: *Guerra invisible* (1994), *Los nombres de la furia* (1994), *Un camino sin rumbo y con destino-antología personal* (1997), *Barrio plateado* (2009) and a book of essays: *Ernesto Sábato, el revés de la utopía* (1999). In collaboration with Alejandro González, wrote the storybook *Las partidas del juez Belisario Guzmán*, published in Barcelona.

Treatment

The story "Judás not always hangs himself" is a "police comedy". It borders the absurdity and parody in relation to the dialogues and the characterization of the characters. The suspense is created primarily through the implementation of camera and the soundtrack, in contrast to constant characters gags. The choice in clothing and physical attributes of each character is essential in some cases to generate the contrast between them and the roles they play on the play. The story unfolds in two narrative types that are steadily interspersed, and there are three scenarios where the actions are developed: the bar, the town / amphitheater and the police station. On the one hand, the bar is the first narrative time (present) where the Judge Belisario tells the story to his friends. This space is a typical neighborhood bar on a corner with large windows, spacious but ill-disposed furniture. The decor is old, from the early eighties, and deteriorated because of its maintenance. To this place attend old people (mostly men), very rarely women or children are seen in the area. There are hanging lamps that only operate during the night. The lighting during the day is tough, direct type because of the natural light from the windows, creating great contrasts in the faces of the characters. In the room background sound you can listen to the radio and the murmur of the people that are in place. The town where murder occurs is a rural area, rugged and sparsely inhabited. The action takes place mainly in the amphitheater of the town which is on the side of a mountain. The architecture of this space is classical Roman type, semicircular. The night lighting is theatrical, with lights that are used for the show. The Judge will be located on stage to conduct interrogations with a light reflector directly to him and one to each person that is questioned.

Village police office is a small place with furniture of various kinds, with little decorative approach. There are some pictures and diplomas on the walls and posters of police series. It is a room with few windows and natural light. Artificial lighting is warm and soft, light bulbs hang with only the lamp holder of the walls. The soundtrack for the scenes of interrogation is made in the amphitheater, for the atmosphere of the place sounds: birds, wind, insects, etc. In turn, it is important to note the presence of a musical motif that characterizes most of the suspenseful moments, when something is about to happen, often overshadowed by a "gag" made by one of the characters. And there is music in some scenes that are used to hold the mood. The camera is characterized by planes, sequences, consistently framed in terms of character action, especially in the scenes of theatrical representation. In turn, the prevalence will be closed in the interrogation scenes with an aberrant angle, emphasizing the mental imbalance and expressions of the characters. Zoom handling and dizzying camera movements accentuate the suspense in these sequences. In contrast, placing the camera in the bar scene is designed with fixed and varied planes in the distance with the characters, plus some against planes according to each proposed dialogue.

