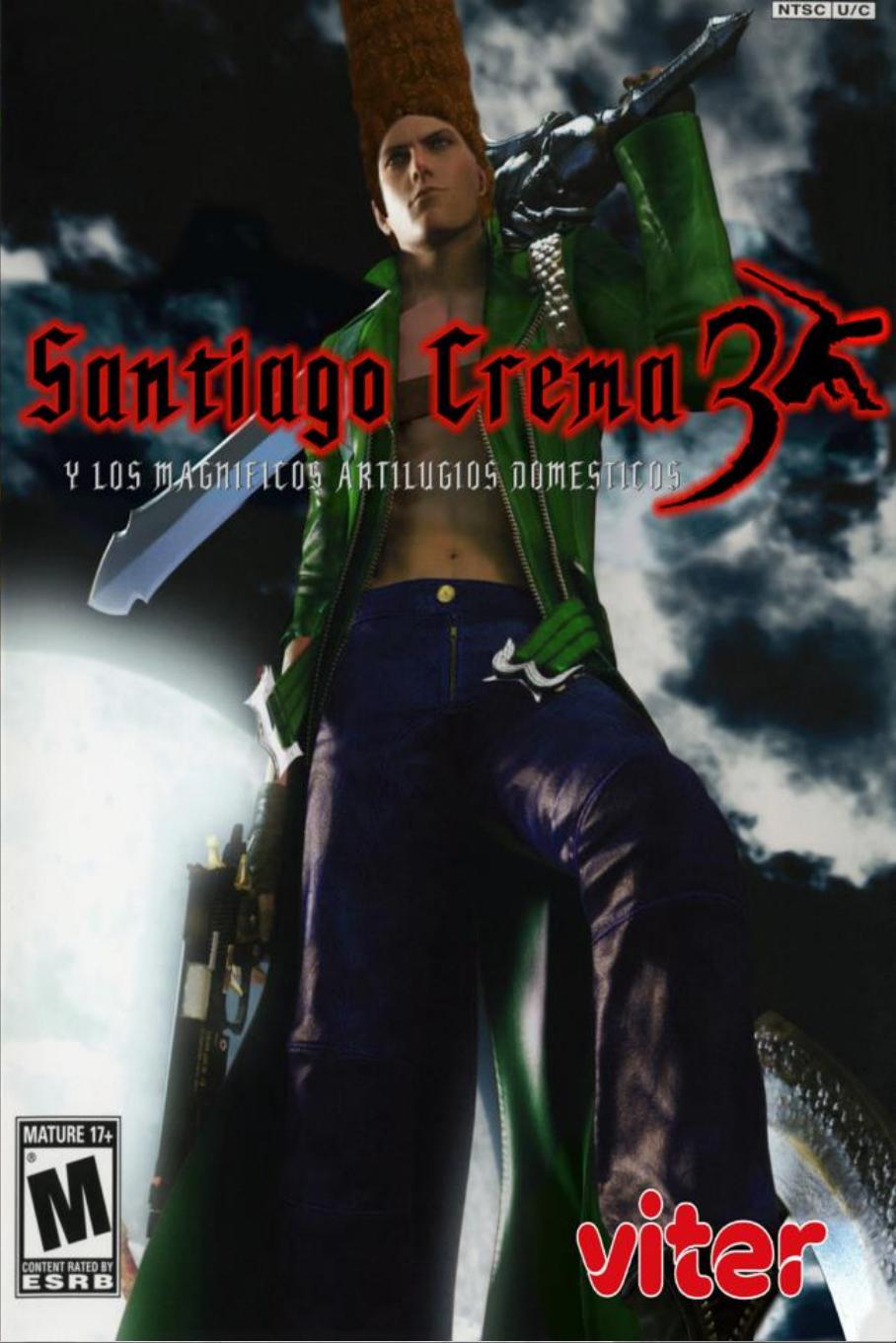




NTSC U/C

サンの悪夢

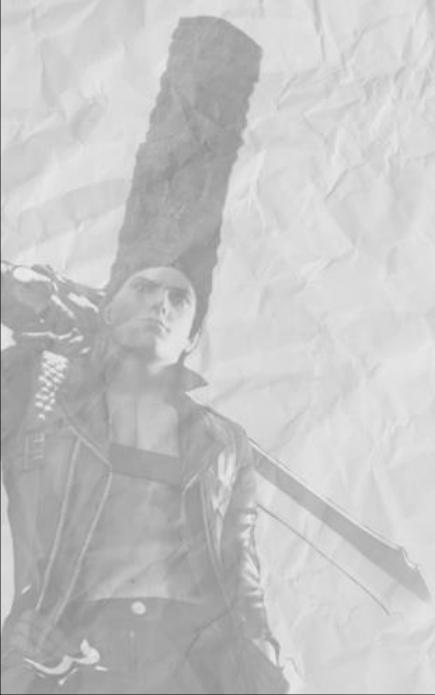
MATURE  
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viter

3K



# Santiago Tremor 3K

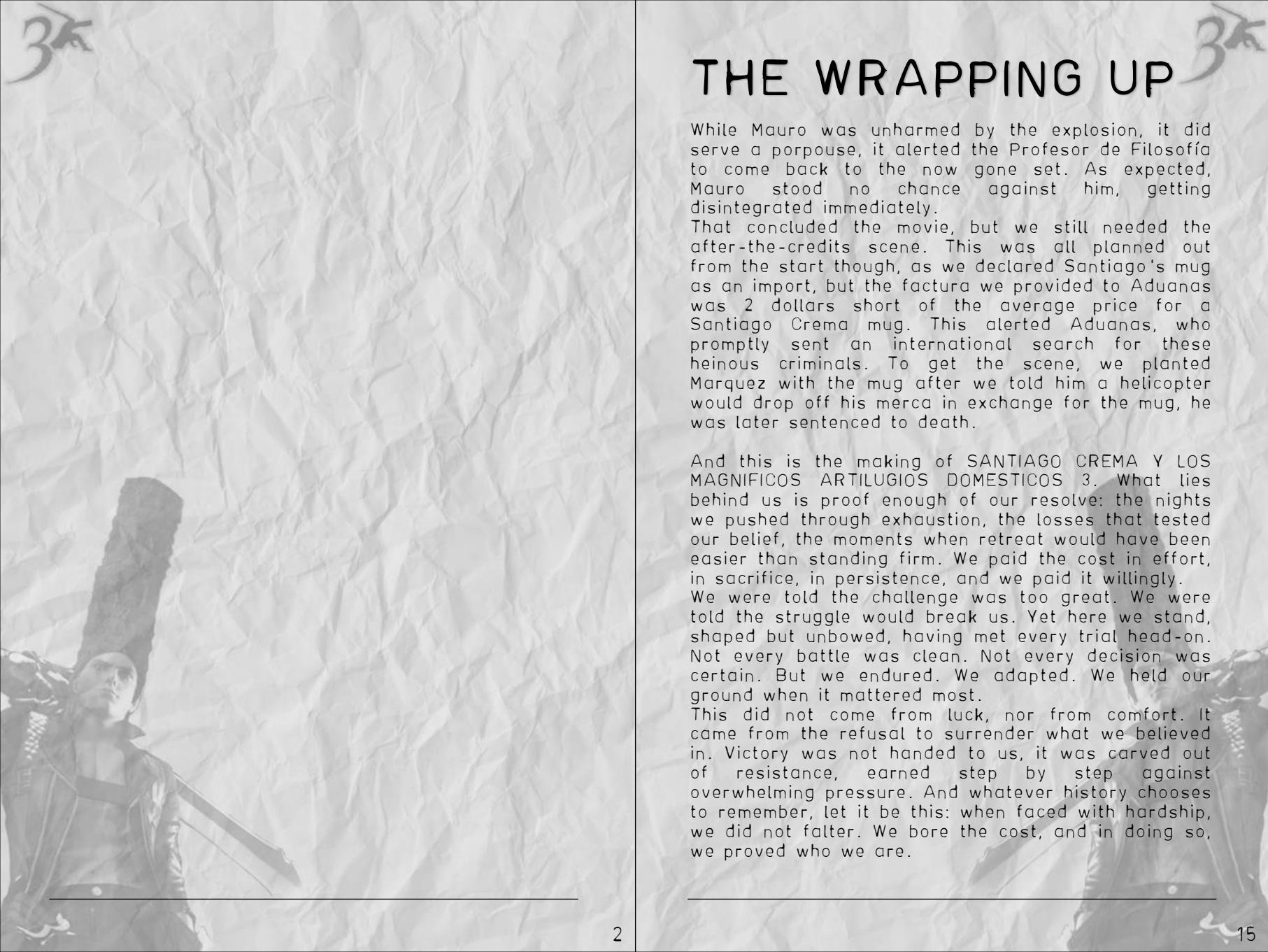
Y LOS MAGNIFICOS ARTILUGIOS DOMESTICOS

## THE MAKING OF

3K



1



## THE WRAPPING UP

While Mauro was unharmed by the explosion, it did serve a purpose, it alerted the Profesor de Filosofía to come back to the now gone set. As expected, Mauro stood no chance against him, getting disintegrated immediately.

That concluded the movie, but we still needed the after-the-credits scene. This was all planned out from the start though, as we declared Santiago's mug as an import, but the factura we provided to Aduanas was 2 dollars short of the average price for a Santiago Crema mug. This alerted Aduanas, who promptly sent an international search for these heinous criminals. To get the scene, we planted Marquez with the mug after we told him a helicopter would drop off his merca in exchange for the mug, he was later sentenced to death.

And this is the making of SANTIAGO CREMA Y LOS MAGNIFICOS ARTILUGIOS DOMESTICOS 3. What lies behind us is proof enough of our resolve: the nights we pushed through exhaustion, the losses that tested our belief, the moments when retreat would have been easier than standing firm. We paid the cost in effort, in sacrifice, in persistence, and we paid it willingly.

We were told the challenge was too great. We were told the struggle would break us. Yet here we stand, shaped but unbowed, having met every trial head-on. Not every battle was clean. Not every decision was certain. But we endured. We adapted. We held our ground when it mattered most.

This did not come from luck, nor from comfort. It came from the refusal to surrender what we believed in. Victory was not handed to us, it was carved out of resistance, earned step by step against overwhelming pressure. And whatever history chooses to remember, let it be this: when faced with hardship, we did not falter. We bore the cost, and in doing so, we proved who we are.



# SOME MINOR INCIDENTS.

Immediately as we started filming, there were some minor issues. The woman doing the role as the Bibliotecaria (we're not sure if she had a name) got sucked into the turbines installed for the flooding and turned one with the water. This was of little importance, giving the fact that soon after, we had to reveal to Mauro the true nature of this trip. Mauro's rage was off the charts, even more so after he was respoiled about Ironman's death. What was planned to be a multi-take scene quickly turned into a struggle for survival as Mauro started to suck all the Peruvian extras into a wormhole made of pure rage. There was sadly one human casualty as Bona sacrificed himself in an attempt to save a prop, a precious (to him) IBM computer. Soon enough, we had to resort to last ditch measures, the atomic bomb under the set had to be activated. With little warning and no evacuation signal, we scrambled to get in Bazano's car before the bomb went off. This meant a devastating blow to the local population of Lima, but thankfully also meant that every member of Hollandse Waterbouw was evaporated immediately, freeing us from future crushing debt. Oh and uh, Patricio died too I suppose.



*Lima before the explosion*



*Lima after the explosion*

## READ BEFORE WATCHING SANTIAGO CREMA 3 Y LOS MAGNIFICOS ARTILUGIOS DOMESTICOS'S DVD.

A very small percentage of individuals may experience epileptic seizures, blackouts, anarchism, fits of euphoria, spontaneous release of bodily fluids, kleptomania, blindness, strong desire to overthrow rightfully elected democratic governments, impotence, hair loss, firearm enthusiasm, autism, and or sudden death while exposed to this movie.

This movie may also trigger common previously undiagnosed conditions in persons who have no prior history of them, such as tax evasion and sudden death. If you, or anyone in your family, has a history of tax evasion, consult your lawyer before watching.

**IMMEDIATELY DISCONTINUE** use and consult your physician before resuming watching if you or your family experience any of the following health problems or symptoms:

- sudden death
- altered vision
- eye or muscle twitches
- excess of awareness
- Disorientation
- sudden death
- dizziness
- sudden death
- loss of awareness
- sudden death
- sudden death

## RESUME WATCHING ONLY ON APPROVAL OF YOUR PHYSICIAN

### Use and handling of DVDs to avoid the likelihood of sudden death:

- Use in a well-lit area and keep as far away of as possible from the television screen
- Ignore the strong urge to open a portal to hell to revive Mit Aia
- Avoid large screen televisions.
- Avoid prolonged exposure to Uranium-235 (U-235)

### Stop watching immediately if you experience any of the following symptoms:

- sudden death

### WARNING TO OWNERS OF PROJECTION TELEVISIONS:

Do not connect your DVD player to a projection TV without first consulting the SANTIAGO CREMA page in the user manual for your projection TV. Otherwise, it may permanently open a portal to hell (Mit Aia resurrection not guaranteed).

# Contents

- 5. INTRODUCTION
- 6. ASSEMBLING THE CAST
- 7. THE SEARCH FOR SANTIAGO CREMA
- 8. THE TOILET BANDIT
- 9. THE REST OF THE CREW
- 10. THE ATOMIC QUESTION
- 11. HOW TO SOURCE AND TRANSPORT AN ATOMIC BOMB
- 12. A LONG FLIGHT (AND WALK) TO LIMA, PERU.
- 13. THE FINAL STEPS BEFORE FILMING
- 14. SOME MINOR INCIDENTS.
- 15. THE WRAPPING UP

## THE FINAL STEPS BEFORE FILMING

As soon as we got to Lima, we started looking for a crew of both extras and builders skilled (and cheap) enough to make an exact replica of the Instituto Teconológico Informático. The search was hard, as we had no cash on us and Peruvian construction workers aren't known for taking company shares as payment. Thankfully, by the foresight of packing 13 milanesas de pollo, we managed to reunite enough funds to assemble a crew of somewhat skilled individuals.

With the Instituto Teconológico Informático completed, from the rusted Escudo de Armas to the piss stained bathroom walls, we only needed to manage a way of flooding the whole thing. For this, we hired a Dutch company specialized in water construction called Hollandse Waterbouw, under the promise of later payments. The crew dutifully worked around the clock with impressive efficiency to get the systems ready for filming. This was crucial, as our location could be spoofed to the Banco de Previsión Social at any time.

# A LONG FLIGHT (AND WALK) TO LIMA, PERU.

With the cast reunited and the bomb on the way, the only thing left was to actually get to Lima. To avoid extra expenses, we flew all the cast there inside of a single dubiously acquired Cessna 172. The plane was flown by Santiago Crema himself while Tonchii took care of the aerial refueling required to get there with no stops. We manage to slip past the Fuerza Aerea Uruguaya planes using the superior agility of the humble Cessna 172 and the fact that all the airforce's planes were down for repairs since 2003.



"The hardest 53 steps of my life."  
-Tonchii, on the trip to Lima.

# INTRODUCTION

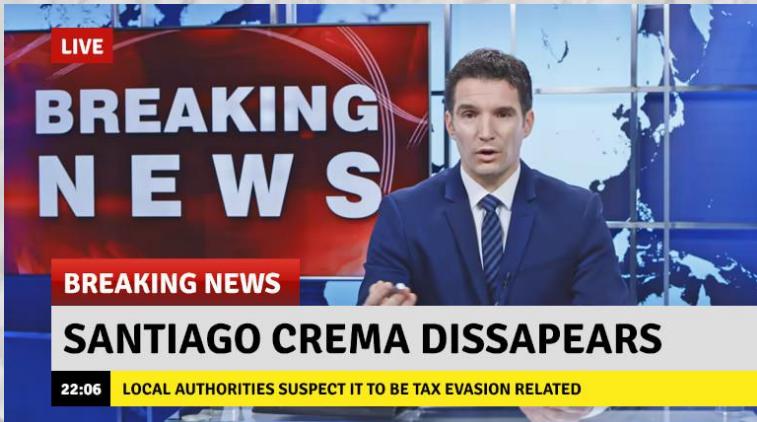
The worldwide success of SANTIAGO CREMA 2 Y LOS MAGINICOS DOMESTICOS and the cumulative total tax of 113% for movie productions by the Uruguayan government meant that we owed billions in taxes to the Uruguayan government. After the bombing of Lucho's house and with the Banco de Previsión Social hit squads after us, we had to go on the run, and split out in doing so. After a whole year on the run, we decided on one thing, we had to make another movie, OR DIE TRYING. But we'll ran into a diverse set of problems...



Mil Mi-24 Hind, one of the 120 bought by the Uruguayan government with funds obtained from SANTIAGO CREMA 2's taxes, and the same type of helicopter used in the bombing of Lucho's house.

# ASSEMBLING THE CAST

Being wanted by all relevant authorities within the Uruguayan territory and completely out of all kinds of money made it all the more difficult to reunite the necessary cast to develop this movie. Even more problematic was the complete disappearance of Santiago Crema.



*One of many news outlets reporting on Santiago's disappearance.*

# HOW TO SOURCE AND TRANSPORT AN ATOMIC BOMB

To source an atomic bomb, we had the clever idea to pose as Israeli representatives and ask for one from the CIA. This went smoother than we thought it would.

However, a lack of judgment on the delivery location meant that we now had to manage to get the bomb through customs, right from the Cachimba del Piojo to Lima, Peru. Luckily, we had the perfect asset for the job, Bazano's car would hide any trace of radiation under its own acquired radiation, plus no one would be daring enough to get that close to it anyways.



*Bazano's car loaded with the bomb.*



*Our chat with the CIA*

# THE ATOMIC QUESTION

We wanted, no, we needed an immense explosion in the movie. There were many ideas on how to make this happen.

We first thought about CGI, but this was way above our budget. This was also the case for animation.

We thought about blowing up a miniature model, but then we got great news from the Peruvian government. Not only they'd authorize us to obliterate up to a third of Lima, it will also come at the cost of just 17 dollars after bribes and compensations. This was obviously the chosen approach.



*The usual ones in Lima, Perú.*

# THE SEARCH FOR SANTIAGO CREMA

Our first idea was to investigate his connection to Juan Domingo Perón, Argentinian ex President and cult of personality. Santiago Crema's allegiance to Perón was widely known and well documented, however, this not only ended up leading us nowhere near Santiago, but we also found significant proof of Santiago's involvement with Perón's defeat and later exile by the Revolución Libertadora party.



*Santiago Crema and Perón*



*Santiago Crema allegedly oppressing Perón sympathizers*

# THE TOILET BANDIT

Santiago Crema's affliction for tampering with all kinds of toilets is well known and documented, perhaps as a deep societal critique, perhaps just for fun. We don't know the reason, but we did know it was something to keep an eye on. This became really important one day, as we were trying to crack Euro Truck Simulator 2. One of the uploaders, a cracker going by the name of Toilet Bandit Repacks, had to unmistakably be Santiago Crema. A comb through the files of the repack however found nothing, not a single trace of him. The online print of this mysterious cracker was also immaculate.

We thought this search was impossible, but at last, we realized it was a matter of wrong mindset. We had to think like Santiago, we had to **BE SANTIAGO**.

A long and time-consuming scan of the resonance frequency of the file layout revealed the exact frequencies to track down Santiago's location, it was his breadcrumb trail left by him for us to find.



*The Toilet Bandit, caught on action.*

# THE REST OF THE CREW

Assembling the rest of the crew wasn't as difficult. The usual suspects hopped in for the funny. Marquez negotiation was rough, but he finally caved in after the finest of Braian's merca was put on the table. We got Mauro in under the promise that the pictures of him eating would be deleted, this pact also seemed to materialize the Profesor de Filosofía. For Patricio, the hardest part was actually getting him to shut the fuck up about how many groupies he'd get after the movie.



*Patricio, immediately after we met for negotiations.*