

MACARENA GÓMEZ

ALEJO SAURAS

CÉSAR CAMINO

# SEXYKILLER

UNA PELÍCULA DE MIGUEL MARTÍ



MORIRÁS POR ELLA

**PRODUCED BY  
MEDIAPRO, WARNER BROS PICTURES ESPAÑA  
AND ANTENA 3 FILMS**

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## SYNOPSIS

At the Faculty of Medicine of an exclusive, private university campus, dead bodies start appearing all over the place. The police haven't a clue to who is responsible for this large-scale butchery. No one suspects young, innocent-looking Bárbara, whose sole obsession seems to be keeping up with the latest fashion. Behind this trivial facade, however, is a deadly and implacable killer. *SexyKiller* reveals a new, spine-chilling meaning of the term "Fashion Victim".

*SexyKiller*, the murderess, is a perfect cross between Paris Hilton and Hannibal Lecter: The personality of a cannibalistic psychopath with a wardrobe of exclusive gear she only gets to wear once ... because it always ends up soaked in the blood of her victims.



## TREATMENT

The academic season begins at the Faculty of Medicine in one of the most exclusive universities in the country.

Students from all over the world have fought for a place here. But our protagonist, Bárbara, has other things on her mind, such as – for example – how to accommodate her timetable to her serial murders.

Bárbara is the ultimate *fashion victim*. As far as she is concerned, we should all dress in the hottest trends and have our teeth as pearly white as Barbie's Ken. If reading about the Seven Cardinal Sins pushed the murderer in *Seven* off his rocker, imagine what *Cosmopolitan* might do to the mind of a teenage girl...

Bárbara hides behind several layers of make-up and bitter resentment. She is unable to accept that she will never make it onto the cover of a glam mag, and releases all her frustration in the only way she can master: murder. As we all know, with certain things in life, the pleasure of telling others about them is just as great – if not greater – than the pleasure of doing them, and Bárbara too seeks to make the camera and the spectator her accomplices with each new killing.

Before very long, the campus is strewn with the corpses of students, murdered by every means imaginable and for no apparent reason. Workaholic Police Inspector Villa, a true bloodhound, is at a loss to find even the slightest link between any of the murders.

Several corpses later, Bárbara's love-life gets into a tangle. A string of errors leads her to believe that Tomás, a fellow student employed at the faculty morgue, is a born killer, her kindred spirit. Tomás, however, is incapable of hurting a fly, but is overcome with platonic love for Bárbara, whom he sees as a pure, innocent young thing.

Romantic comedy erupts as these two start dating. Blinded by love, they cannot even remotely guess at the kind of person lurking behind the lips they kiss so passionately. University student that she is, *Sexykiller* is finally confronted with the bloodcurdling surprise lying in wait for her at her graduation party: At this event, her victims return from the dead, thirsty for revenge... and Bárbara is forced to kill them again if she wants to survive graduation day.

Can she keep up her ravishing looks in the eyes of her trusting boyfriend? Can she keep her identity secret? Will love finally prevail over death?... Find out in *Sexykiller*.

## NOTE FROM THE SCRIPTWRITER

Write something for the press, they tell me... but, renowned as I am for being a bit of an eccentric director and scriptwriter, they have told me to tone it down a little, so as not to come across as too cryptic... The truth is that I find it deucedly hard to write something about *Sexykiller* without mentioning any of the thousands of references that immediately spring to my troubled ex video club attendant's mind. But I will try ...

I am biting my tongue in an effort not to recall that Tarantino wrote *Abierto hasta el amanecer* so that Robert Rodríguez could direct the best film he ever made. It is never a good idea to compare oneself against others, but I am really happy that Miguel Martí is as loony as I am and has decided to support a story like this.

When I say he's loony, I mean it in a positive sense. I think there are plenty of loonies out there in this business, ill-named an art, who have succeed in turning films on their head with nothing but the determination to cause an impact and a handful of ideas. And *Sexykiller* has both.

As soon as I sat down to write about this serial-killer beauty, I reflected on what I would like to see on the screen myself. A sensual psycho killer who murders obeying the laws of the fashion glossies, who finds herself up to her ears in a bloodbath with reminiscences of *Posesión Infernal* by Sam Raimi (Argh! All these references I keep pointing to! It seems that these days, it's almost impossible to be original...)

I don't want to show off, but one idea I agree with Isidro Terraza and Miguel Martí on is that films are a pleasure enjoyed by an increasingly wide public. The real challenge lies not in making a stimulating contribution to the Spanish film industry, but in making *Sexykiller* a puff of fresh air for every member of its audience... So that when someone in Osaka, Japan, downloads *Sexykiller* (legally, of course, and paying for it!) they will find an original film free from the usual terror movie conventions (we have all had enough of female phantoms flitting up and down the corridors of mansions with faulty electrical installations), that will make them laugh, give them a fright and seduce them with the qualities of our charismatic murderess, like a Hannibal Lecter with the wardrobe of Paris Hilton.

As Mayra Gómez Kemp used to say, "this is where I can read to..." (It really does look like I can't get away from my weird pet references). So, sit back, make yourself comfortable, and relax in front of the big screen while our *Sexykiller* takes you by the hand... but watch out! Mind she doesn't try and chop off a finger or two!

**Paco Cabezas**

## THE CAST

Bárbara/Sexykiller

Álex

Tomás

Inspector

Lecturer in Anatomy

Clara

Jesús

Santiago

Ángel

Dean

Boy in Garden

Boy in Garden

Macarena Gómez

Alejo Sauras

César Camino

Ángel de Andrés

Juan Carlos Vellido

Nadia Casado

Juan Díaz

David Tenreiro

Fernando Ramallo

Ramón Langa

Jimmy Barnatán

Eloy Yebra

**Cameo Victim in Car**

**Paco León**



# THE ACTORS: FILMOGRAPHY

## MACARENA GÓMEZ

### CINEMA

#### FEATURE FILMS

- *La noche que dejó de llover* – Director: Alfonso Zarauza, 2007
- *Sexykiller* – Director: Miguel Martí, 2007
- *¿Le gusta el chile?* – Director: Dolors Payás, 2007
- *La dama boba* – Director: Manuel Iborra, 2005

#### **Best Supporting Actress Award for *La dama boba*. Málaga Spanish Film Festival, 2006**

- *20 centímetros* – Director: Ramón Salazar, 2004
- *El Calentito* – Director: Chus Gutiérrez, 2004
- *Hot Milk* – Director: Ricardo Bofill, 2004
- *Romasanta* - Director: Paco Plaza, 2003
- *Platillos volantes* – Director: Oscar Aibar, 2003
- *Una pasión singular* – Director: Antonio Gonzalo, 2002
- *Dagon* – Director: Stuart Gordon, 2000

### TELEVISION

- *La que se avecina* – Serial for Tele 5, 2007-2008
- *Divinos* – Serial for Antena 3, 2006
- *Para entrar a vivir* – Director: Jaume Balagueró – TV Movie TVE, 2005
- *Al filo de la ley* – Serial for TVE, 2005
- *Diario de un skin* – Director: Jacobo Rispa – TV Movie (Tele 5), 2004
- *Rapados* – Director: Román Parrado – TV Movie (Forta), 2004
- *La vida de Rita* – Director: Manuel Iborra (TVE), 2002
- *Seeing double* – TV3 and BBC, 2002
- *Hospital central* – Tele 5, 2001
- *Desenlace* – Antena 3, 2001
- *Padre Coraje* – Director: Benito Zambrano. Mini-serial (Antena 3), 2000
- *El Comisario* – Tele 5, 2000

# ALEJO SAURAS

## CINEMA

### FEATURE FILMS

- *Los Abrazos Rotos*. Director: Pedro Almodovar. 2008
- *SexyKiller*. Director: Miguel Martí 2007
- *La habitación de Fermat*. Director: Luis Piedrahita y Rodrigo Sopeña 2007
- *Lo que tiene el otro*. Director: Miguel Perelló. 2007
- *Café Solo o con Ellas*. Director: Álvaro Díaz Lorenzo. 2006
- *Bienvenido a casa*. Director: David Trueba. 2006
- *Robots*. Director: Chris Wedge. (Dubbed in Spanish by Rodney) 2005
- *H6. Diario de un Asesino*. Director: Martín Garrido Barón. 2005
- *Diario de una Becaria*. Director: Josecho San Mateo. 2002
- *La mujer de mi vida*. Director: Antonio del Real. Producer: Juan Alexander p.c. 2001.
- *Y decirte alguna estupidez, por ejemplo te quiero* (Playing the role of Gobi). Director: Antonio del Real. Producer: José Frade p.c. 2000.

## TELEVISION

- *Cazadores de Hombres*. Antena 3 Televisión. 2008
- *Mentiras*. Director Miguel Perelló. 2005 (TV Movie)
- *Atrapados*. Televisión Autonómica Valenciana. Director: Criso Renovell. Producer: Intercartel. 2003. (TV Movie)
- *Los Serrano*. Tele 5. Director: Daniel Ecija. 2003
- *Javier ya no vive solo*. Tele 5. 2003
- *7 Vidas* (Character in an episode). Tele 5. 2002
- *Cuéntame* (Character in an episode). T.V.E. 2001
- *Al salir de clase* (playing the role of Santi). Tele5. September 1999-August 2001
- *El comisario* (Character in an episode). Tele 5. 1999
- *Una de Dos* (Character in an episode). T.V.E. 1998
- *Compañeros* (Character in an episode). Antena 3. 1998
- *A las once en casa* (Character in an episode). T.V.E 1998
- *Maridos y mujeres*. T.V.E. 1997
- *Menudo es mi padre* (Character in an episode). Antena3 T.V. 1997



## CÉSAR CAMINO

In roles ranging from the shy, responsible young man he played in *Hospital Central* (Telecinco, 2006) to the hooligan in *Agitación+IVA* (Telecinco, 2005), César Camino, born in Madrid in 1973, has always trapped his audience in the seductive nets of his congenial personality.

He made his cinema debut in *Siete cafés por semana* (1999), which won director Juana Macías the Best Short Film Goya award: César was directly involved as her accomplice to this distinction. He made the leap to feature films in *La Fiesta* (Manuel Sanabria and Carlos Villaverde, 2003), a teen film made under the auspices of Kevin Smith, for which the actors raised funds that afforded them independence by a wide margin.

César Camino has subsequently become a well-known figure, since he has appeared in virtually every successful Spanish serial filmed recently, such as for example *La que se avecina*, *Camera Café*, *Hermanos y Detectives*, *Impares* and *La Tira*, among others.

In this film, Tomás is a multifaceted character; César has already given us a taste of his talent for these situations and promises to go a long way further still: action hero, champion of romance...



## THE CREW

DIRECTOR	MIGUEL MARTÍ
SCRIPTWRITER	PACO CABEZAS
PRODUCERS	JAUME ROURES TEDY VILLALBA
EXECUTIVE PRODUCERS	JAVIER MÉNDEZ JUAN CARLOS CARO
MUSIC	FERNANDO VELÁZQUEZ
PRODUCTION DIRECTOR	LUIS GUTIÉRREZ
EDITING	DAVID PINILLOS
CINEMATOGRAPHER	CARLES GUSI
ART DIRECTOR	LLORENÇ MIQUEL
SOUND	SERGIO BURMANN
COSTUME DESIGNER	PACO DELGADO
MAKE UP	GREGORIO ROS
HAIRSTYLIST	PABLO MORILLOS
CASTING	GELI ALBALADEJO

## THE DIRECTOR: FILMOGRAPHY

### MIGUEL MARTÍ

Miguel Martí Campoy was born in 1971, in Madrid, and studied Audiovisual Arts and Sciences at CEES - European University of Madrid. He began his career very early, taking jobs in many different areas of filmmaking, gaining hands-on knowledge in every possible aspect of the trade. After a number of short films including *Perfume de mujer* and *El Anti-Making Of de Gente Pez*, he directed *La cartera*, which was a success.

In 2001 he made his debut in full-length feature films as director of the documentary *Portman, a la sombra de Roberto*. Thanks to this work, he was selected to participate in the SEMINCI (International Film Week) of Valladolid, and he received the Audience Award at the V Málaga Spanish Film Festival, a Special Mention of the Jury at the Vitoria Film Festival, and a Special Mention of the Jury at the Cartagena Film Festival.

Miguel Martí directed his first full-length fiction movie in 2003: *Slam*. Co-produced by MediaPro and Morena Films, this film was one of the most-viewed films premiered that year. It demonstrated Miguel's talent for connecting with a younger audience, as well as tackling more profound themes, as in *Portman*. Months later, Canal+ produced his documentary *La revolución sin nombre*, a much-praised portrait of the anti-globalisation movement.

In 2004, Morena Films produced a new Miguel Martí feature film: *Fin de Curso*, looking once again at the world of teenagers and which was to become the following year's Spanish box office surprise.

As director, Martí also works in the advertising world, developing campaigns with Sopa de Toro and Libélula Producciones for clients such as Notodopublifest.com, Coca-Cola or Federópticos.

The versatility displayed by Miguel Martí is confirmed with music clips launched by Libélula Producciones for artists such as Melendi, Rafa Abad, Verónica, Carlos Jean or Telefunken, and groups such as Los Vengadores.

He currently has all five senses focused on *Sexykiller*, a gory horror comedy co-produced by Mediapro, Warner Bros. and Antena 3 Films. This film is the most international project undertaken by Miguel Martí to date.

## COMILLAS, the perfect film set

When the *Sexykiller* team led by Miguel Martí arrived at Comillas searching for suitable locations, they were hoping for a couple of good settings for a few sequences. They never expected to find that the whole film was right there waiting for them!

Comillas is exactly the world that this film means to show. A world that seems to unfold within its own limits of space and time, surrounded by unspoilt natural landscapes, its neo-Gothic architecture side by side with modernistic fantasy and a certain blend of religious illumination and the mysteries of Masonic symbology. The perfect scene for a horror movie with a difference. A gigantic set, steeped in the flavours of a century of history.

All the exteriors in *Sexykiller* were shot in Comillas. For a few weeks, our characters live out their story at Palacio de Sobrellano (we also used its sumptuous interior), El Capricho, El Duque, the graveyard and *Playa de los Locos* beach.

However, the interest shown by the Regional Government of Cantabria in this project and their generous contribution have been decisive in making this dream come true. The objective of seeing Cantabria transformed into a film set has become a reality. *Sexykiller* has found a home.



## TECHNICAL DATA

<b>Nationality</b>	SPANISH
<b>Original Soundtrack</b>	SPANISH
<b>Duration</b>	90'
<b>Metres</b>	2,515
<b>Filming Format</b>	S-35 mm
<b>Filming Time</b>	9 weeks
<b>Locations</b>	Comillas (Cantabria) and Madrid
<b>Projection Format</b>	35mm
<b>Screen Format</b>	1:2'35 Scope
<b>Sound</b>	Dolby XE
<b>Press</b>	<b>La Portería de Jorge Juan</b> Trinidad Solano / María Guisado 91 522 12 70 <a href="mailto:trini@laporteriadejorgejuan.com">trini@laporteriadejorgejuan.com</a> <a href="mailto:maria@laporteriadejorgejuan.com">maria@laporteriadejorgejuan.com</a>
<b>International Sales</b>	<b>Imagina International Sales</b> filmsales@imagina.tv



## THE PRODUCERS

### MEDIAPRO – SELECTED FILMOGRAPHY

#### \*Awaiting Premiere

**VICKY CRISTINA BARCELONA** – Director: Woody Allen

**CAMINO** – Director: Javier Fesser

**SEXYKILLER** – Director: Miguel Martí

**SU MAJESTAD MINOR** – Director: Jean-Jacques Annaud

**UNA NOVIA ERRANTE** – Director: Ana Katz

**PROIBIDO PROIBIR** – Director: Jorge Durán

**SALT OF THIS SEA** – Director: Anemarie Jacir

**GASOLINA** – Director: Julio Hernández

#### \*Films in Post Production

**DIARIO DE UN ASTRONAUTA** – Director: Manuel Huerga

#### \*Projects

**LAS MADRES DE ELNA** – Director: Manuel Huerga

**HERMANO LOBO (draft title)** – Director: Tom Fernández

#### \*Filmography

**NO DIGAS NADA (2007)** – Director: Felipe J. Luna

**LA EDAD DE LA PESETA (2007)** – Director: Pavel Giroud

**LA TORRE DE SUSO (2006)** – Director: Tom Fernández

**LLACH: LA REVOLTA PERMANENT (2007)** – Director: Lluís Danés

**FUERTE APACHE (2007)** – Director: Jaume Mateu Adrover

**VA A SER QUE NADIE ES PERFECTO (2006)** – Director: Joaquín Oristrell

**SALVADOR (PUIG ANTICH) (2006)** – Director: Manuel Huerga

**AMOR EN DEFENSA PROPIA (2006)** – Scriptwriter and Director: Rafa Russo

**ILUMINADOS POR EL FUEGO (2006)** – Director: Tristán Bauer

**VOLANDO VOY (2005)** – Director: Miguel Albaladejo

**LA VIDA SECRETA DE LAS PALABRAS (2005)** – Director: Isabel Coixet

**PRINCESAS (2005)** – Director: Fernando León de Aranoa

**SALVADOR ALLENDE (2004)** – Director: Patricio Guzmán

**TORAPIA (2004)** – Director: Karra Elejalde

**DESCONGÉLATE (2003)** – Director: Félix Sabroso and Dunia Ayaso

**SLAM (2003)** – Director: Miguel Martí

**COMANDANTE (2003)** – Director: Oliver Stone

**LOS LUNES AL SOL (2002)** – Directed by Fernando León de Aranoa

**ASESINATO EN FEBRERO (2001)** – Director: Eterio Ortega

**LA ESPALDA DEL MUNDO (2000)** – Director: Javier Corcuera

# WARNER BROS. ESPAÑA

## PRODUCTION / PARTICIPATION

- 2008 *EL PATIO DE MI CÁRCEL*, by Belén Macías  
*LOS CRÍMENES DE OXFORD*, by Álex de la Iglesia
- 2007 *EL ORFANATO*, by J.A. Bayona  
*LADRONES*, by Jaime Marques  
*MIGUEL Y WILLIAM*, by Inés París
- 2006 *REMAKE*, by Roger Gual
- 2005 *OCULTO*, by Antonio Hernández  
*REINAS*, by Manuel Gómez Pereira  
*HABANA BLUES*, by Benito Zambrano
- 2003 *ATÚN Y CHOCOLATE*, by Pablo Carbonell

## DISTRIBUTION

- 2008 *EL PATIO DE MI CÁRCEL*, by Belén Macías  
*VICKY CRISTINA BARCELONA*, by Woody Allen  
*FUERA DE CARTA*, by Nacho G. Velilla  
*LOS CRÍMENES DE OXFORD*, by Álex de la Iglesia
- 2007 *NO DIGAS NADA*, by Felipe Jiménez Luna  
*LA TORRE DE SUSO*, by Tom Fernández  
*EL ORFANATO*, by J.A. Bayona  
*LADRONES*, by Jaime Marques  
*MIGUEL Y WILLIAM*, by Inés París
- 2006 *EL LABERINTO DEL FAUNO*, by Guillermo del Toro  
*SALVADOR*, by Manuel Hueriga  
*VOLVER*, by Pedro Almodóvar  
*REMAKE*, by Roger Gual
- 2005 *LA VIDA SECRETA DE LAS PALABRAS*, by Isabel Coixet  
*OCULTO*, by Antonio Hernández  
*REINAS*, by Manuel Gómez Pereira  
*HABANA BLUES*, by Benito Zambrano
- 2004 *LA MALA EDUCACIÓN*, by Pedro Almodóvar
- 2003 *DESCONGÉLATE*, by Félix Sabroso and Dunia Ayaso  
*MI VIDA SIN MÍ*, by Isabel Coixet  
*ATÚN Y CHOCOLATE*, by Pablo Carbonell

## ANTENA 3 FILMS

Antena 3 Films (A3FILMS), formerly ENSUEÑO FILMS, was created in November 2000 as a wholly owned subsidiary of Antena 3 Televisión, S.A., with the purpose of promoting growth within the film industry making maximum use of the TV channel's potential to boost communications-related activities.

The first production launched by Antena 3 Films was *No te fallaré*, a feature film directed by Manuel Ríos San Martín and inspired on the successful TV series *Compañeros*. Since then, this company has produced films such as *No debes de estar aquí*, directed by Jacobo Rispa; *Piedras*, by new director Ramón Salazar; *Sin noticias de Dios*, by Agustín Díaz Yanes; and *A mi madre le gustan las mujeres*, by Daniela Fejerman and Inés París.

During the next few years, Antena 3 Films produced a variety of pictures touching on all genres and styles, including *El misterio Galíndez*, by Gerardo Herrero; *Héctor*, by Gracia Querejeta and winner of the 'Biznaga de Oro' at the Málaga Film Festival, the Best Actress award to Adriana Ozores, and four Goya award nominations; *El penalti más largo del mundo*, by Roberto Santiago, one of the biggest box office hits in 2005; and *Bienvenido a casa*, by David Trueba, awarded the Best Director prize at the Málaga Film Festival.

In 2006, Antena 3 Films premiered the blockbuster, acclaimed by Spanish critics, *Los Borgia*, by director Antonio Hernández, and *Lola*, the film by Miguel Hermoso. The most recent films include Gracia Querejeta's *Siete mesas de billar francés*, winner of the Jury Award to Best Script and of the Concha de Plata to Best Actress for Blanca Portillo at the San Sebastián Film Festival as well as two Goyas awarded by the Spanish Academy of Motion Picture Arts and Sciences (*Academia de las Artes y las Ciencias Cinematográficas de España*) to Maribel Verdú, for her role as Main Actress, and to Amparo Baró as Supporting Actress.

In 2007, Antena 3 Films produced *Mortadelo y Filemón: Misión Salvar la Tierra*, by Miguel Bardem; *Cobardes*, the second film directed by José Corbacho and Juan Cruz; *El último justo*, Manuel Carballo's opera prima; *Sexykiller*, directed by Miguel Martí; and *Fuera de carta*, with which Nacho García Velilla makes his filmmaking debut after his successful television series such as *Siete vidas* or *Aída*; and has taken part in producing *Vicky Cristina Barcelona*, the movie Woody Allen has filmed in Barcelona.

In 2008 Antena 3 Films has produced *Sólo quiero caminar*, directed by Agustín Díaz Yanes with Victoria Abril, Ariadna Gil, Pilar López de Ayala, Elena Anaya



and Diego Luna; *Pagafantas*, the first feature length film directed by Borja Cobeaga; *Los años desnudos*, by Dunia Ayaso and Félix Sabroso; *Al final del camino*, Roberto Santiago's latest film with Fernando Tejero and Malena Alterio; and *Fuga de Cerebros*, a juvenile comedy directed by Fernando González. And besides all these, A3FILMS is co-producer of *Carlitos*, with Emilio Aragón, for the juvenile audience.

Throughout 2008 A3FILMS has become the leading Spanish producer in box office revenue with movies like *Mortadelo y Filemón: Misión salvar la Tierra* and *Fuera de Carta*.

