AQUÍ Y ALLÍ FILMS Presents

JOSÉ SACRISTÁN BÀRBARA LENNIE LUIS BERMEJO

MAGICAL GIRL

A film by CARLOS VERMUT

OFFICIAL SELECTION

DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

tiff. toronto international film festival®
OFFICIAL SELECTION 2014

BUSAN
International Film Festival



OFFICIAL SELECTION

DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

tiff. toronto international film festival®
OFFICIAL SELECTION 2014

BUSAN
International Film Festival

AQUÍ Y ALLÍ FILMS Presents

JOSÉ SACRISTÁN BÀRBARA LENNIE LUIS BERMEJO

MAGICAL GIRL

A film by CARLOS VERMUT

INTERNATIONAL SALES

FILMS DISTRIBUTION

36 RUE DU LOUVRE 75001 PARIS _ FRANCE
TÉL : +33 1 53 10 33 99
INFO@FILMSDISTRIBUTION.COM
WWW.FILMSDISTRIBUTION.COM



SYNOPSIS

Alicia, a sick child who dreams of wearing the dress of her favorite Japanese series *Magical Girl Yukiko*. Luis, her father, will try to do everything in his hand to achieve it. But his fate intersects with Barbara, an attractive young woman with mental disorders and with Damian, a teacher retired from everything but from his troubled past.

Luis, Barbara and Damian will be trapped in a world of blackmails, where instincts and reason will struggle in a tragic battle, changing their lives forever.



DRAMATIC CONFLICT

I started to imagine the story that ultimately became the scenario of *Magical Girl* shortly after the screening of my first film, *Diamond Flash*, at the Sitges Festival. I knew by then, I wanted to make a film with a simple statement, accentuated twists and a complex over-layer. Likewise, I wanted the plot not to represent an obstacle once the spectator would approach the film but instead I wanted it to transmit the feeling of complexity. This feeling, this separation between form and content I undertook it by treating the plot with uttermost simplicity and the characters with greater complexity. In this way, the plot and characters grow together and not separately. The plot is what it is because the characters make the decisions they make, and they evolve in this way because the plot imposes this pace on them.

It is fairly common that, in the modern genre cinema, the plot functions independently from the characters, as they are confined to a role of mere puppets sentenced to materialize the writer's ideas. If the idea is that of a murderer using mental powers and traveling from one body to another to commit his crimes, you will use a final twist. The characters will then serve as instruments to achieve the transmission of this idea, up to the final twist.

In Magical Girl, as it is the case for example in recent Korean genre films, the characters and the plot are inseparable. A man trapped by his past in a mysterious room for fifteen years (*Old Boy*), a mother leading the investigation into the suspicious murder charge hanging over her disabled son (*Mother*), a family coming together to fight a monster emerged from the river (*The Host*)… In these three cases, codes of genre cinema are used to get an interest in the characters, and the characters are used to evoke revenge, unconditional love or the subject of family. This method allowed the Korean cinema to become one of the most advanced in the world, triumphing in the most prestigious international festivals, while achieving very respectable admissions.

In Magical Girl, a chain of blackmail, classic film noir element, is used to talk about love, desire, obsession and the relationship of the human being to his darker side: the eternal conflict of the human soul struggling against its enemies.



VISUAL TREATMENT

Similarly that there are negotiations between the plot and the characters on the dialectical level, a harmony must be achieved between the fictional and the real on the visual level. In fact, it would consist in avoiding excessively artificial aesthetics by emphasizing the beauty that surrounds us and focus on it. It actually consists in looking all around us for the most cinematic aspect, to find a personal aesthetic, and avoiding fleeing, in particular, all that is pure.

The contrast between the world of manga and anime, colourful, baroque, sweet and innocent, should create an interesting antagonism with neighbourhood bars, hams hanging on the walls, half empty bottles of whisky and suburban houses. Because every day in the world, all these things evolve in the same universe. And what is interesting is to watch how it goes.

In the cinema of directors such as Alex de la Iglesia, Pedro Almodovar and the Coen brothers, we see that they all play with these principles, combining the most characteristic elements of their culture in order to transform the everyday into something exotic.





MOTIVATIONS

There is a scene in Magical Girl, in which the character of Oliver explains why in Spain bullfighting is still widely accepted by the population. Spain is a country that has not yet resolved its inner conflict between the emotional and the rational, and from there comes this fascination with the depiction of the struggle between instinct and reason which takes place in arenas.

Magical Girl was born of the obsession for this struggle, which, to a greater or lesser degree, is latent in every human being, making us beings in eternal conflict.

I wanted somehow to use the means offered by cinematic storytelling to address this subject. Cinema is a medium, a tool to talk about everything that gives a meaning to art: the human being.





CARLOS VERMUT

Carlos Vermut studied illustration at the *Escuela de Arte numero diez* in Madrid and made his first steps as an illustrator for the newspaper *El Mundo*. After winning the Injuve price of comics in 2006, he published his first solo comic, *El Banyàn rojo* [The Red Banyan], which received four nominations at the Barcelona International Comics Convention.

In subsequent years, he finished *Psicosoda*, a collection of short stories, and *Plutón BRB Nero, la venganza de Maripili*, a comic based on the homonym television series by Alex de la Iglesia.

In 2008, he worked as creator of the television series *Jelly Jamm* for TVE. The following year, he won the VIIth edition of the Notodofilmfest with his short movie *Maquetas*, which received very positive reviews. The same year, he directed his second short film: *Michirones*.

Later in 2010, he began writing the script for his first feature film, *Diamond Flash*. After sending the script to several producers and getting no response, he created in 2011 his own company, Psicosoda Films, and started producing *Diamond Flash* as an independent. The film was financed with the profits that Carlos Vermut generated from the operating rights of the series *Jelly Jamm*. It is distributed directly online on June 8, on the cinema platform Filmin. On the very day of its release, it becomes a trendy topic in Spain, and is the most viewed movie on the online cinema portal for two weeks. *Diamond Flash* is acclaimed by critics and is voted by the film magazine *Caimàn* best Spanish film in 2012, tied with *Blancanieves* by Pablo Berger.

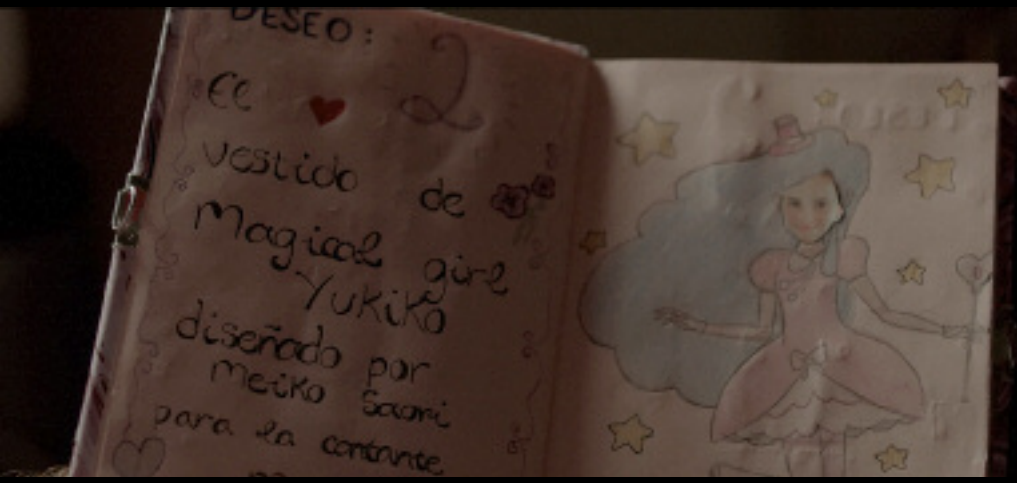
In 2012, he wrote and directed the black humor short movie *Don Pepe Popi*, featuring the comedy troupe Venga Monjas, and published *Cosmic Dragon*, a comic homage and reinterpretation of the Japanese series *Dragon Ball*, of which Vermut has often said to be a big fan.





CAST

JOSÉ SACRISTÁN	**Damián**
BÁRBARA LENNIE	**Bárbara**
LUIS BERMEJO	**Luis**
ISRAEL ELEJALDE	**Alfredo**
LUCÍA POLLÁN	**Alicia**
ELISABET GELABERT	**Ada**
MIQUEL INSUA	**Oliver**
TERESA SORIA RUANO	**Adela**
DAVID PAREJA	**Javier**
EVA LLORACH	**Laura**
JAVIER BOTET	**Pepo**
LORENA IGLESIAS	**Psychologist**
MARISOL MEMBRILLO	**Marisol**
JULIO ARROJO	**Chauffeur**
ALBERTO CHAVES	**Books store seller**
JULIÁN GÉNISSON	**Jewelry man**
MARINA ANDUIX	**Young Barbara**



CREDITS

Director and writer	**Carlos Vermut**
Production Co.	**Aquí y Allí Films**
Producers	**Pedro Hernández Santos**
	Álvaro Portanet
	Amadeo Hernández Bueno
Executive Producer	**José Sámano**
Associate Producers	**Manuel García**
	Carlos Díaz
	Mikel Bernedo
	Borja Torres
	Joaquín Cortés
	Juan Hernández
Production Manager	**Montse Lacruz**
DOP	**Santiago Racaj**
Editor	**Emma Tusell**

AN AQUI Y ALLI FILMS PRODUCTION, WITH THE PARTICIPATION OF TVE AND CANAL +
WITH THE COLLABORATION OF SABRE PRODUCCIONES WITH THE SUPPORT OF LA BOCINA EPC AND NEW FOLDER



VIEW THE TRAILER

