

PERPECT CRIME

A film by ALEX DE LA IGLESIA

Translation by: Jessica Junyent

PERPECT CRIME

The tragedy of an elegant man.

SYNOPSIS

SYNOPSIS SIZE S

The most seductive salesperson of a big department store accidentally kills his boss. The sole witness of the crime is a co-worker, who seizes the opportunity to sexually blackmail him.

SYNOPSIS SIZE L

RAFAEL is a seductive and ambitious man. He loves beautiful women, elegant clothes and select environments. He considers himself blessed. He is convinced that one day his triumph will be absolute.

RAFAEL possesses a very distinct talent. He was born to sell. It is in his blood. That is why he works in a big department store. He has turned the ladies' section into his domain. The perfume girls are all crazy for him.

RAFAEL also has a definite goal in life. He aspires to become the new floor manager. His main rival for the position is DON ANTONIO, the veteran responsible for the gentlemen's section.

Due to fatalities of fate, DON ANTONIO accidentally dies after a heated argument with RAFAEL. The sole witness of the crime is LOURDES, a very ugly, insignificant and obsessive co-worker.

Aware of the unusual situation, LOURDES begins to blackmail RAFAEL. She first obliges him to become her lover. Then, her slave. And finally, her husband.

RAFAEL becomes exasperated to see his highly refined milieu degenerate to a vulgar hell. On the verge of madness, he plots to end with LOURDES once and for all. This time, RAFAEL, cannot commit a mistake.

Everything must be FERPECT.

CHARACTER AND ACTORS

GUILLERMO TOLEDO is Rafael

The actor: Unstoppable. Sweeping. Charming. He is the same age as the character and possesses the same instantaneous seductive capacity. On television, we have seen him in "Siete vidas" and "El club de la comedia." As a member of the theater group Animalario, he performed in the very successful plays "Animalario" and "Alejandro y Ana." A selection of the films he has been a part of includes "Mensaka", "El otro barrio", "Intacto", "Juana, la loca", "El otro lado de la cama", "Al sur de Granada."

The character: Rafael is the best salesman ever. He was born and raised in a big department store. They are his natural habitat. There, luxury, elegance and good taste surround him. He works in the Ladies' section where he imposes his law by charm. Seductive and ambitious, he aspires to be appointed as the new floor manager.

The sentence: "The superior species adapt to the environment despite its hostility. They become stronger and end up imposing their own law. That occurs regardless of the fact that, at first glance, it may seem the contrary."

MONICA CERVERA is Lourdes

The actress: Highly gifted. Hyper-expressive. Unpredictable. She goes from comedy to drama in less than a second. She studied dance in Madrid and drama in Málaga, her hometown. The whole world discovered her in "Hongos", a short film by Ramón Salazar. Her performance won her twenty-something awards as best actress. On television, we have seen her in "Manos a la obra." In cinema, she played a role in "Octavia" and "Piedras." Her most recent work can be seen in "Entre vivir y soñar", "Crimen Ferpecto" and "20 centímetros."

The character: Lourdes works as a saleswoman in the Fragrance Section of a big department store. She is the only unattractive girl in the entire Section. She feels rejected by her co-workers and so, she has a huge inferiority complex. She is madly in love with Rafael and dreams of getting his attention.

The sentence: "Girls love clowns. We can turn them into fashion. I am already seeing it: Clown fashion! Isn't it great? Do you understand the concept? Vivid colors, loose pants, bow-ties, big shoes ..."

LUIS VARELA is Don Antonio

The actor: Jack-of-all-trades. Multifaceted. A genuine monster of the scene that has been combining theater, zarzuela (traditional Spanish Operetta), television, radio, dubbing and cinema since the age of 10. Born in Madrid. His on stage big hits, both in Spain and internationally, include "Don Juan Tenorio", "Lucy Crown", "Cuatro corazones con freno y marcha atrás" and "Tres sombreros de copa." His film repertoire includes "La tía de Carlos", "Pepe, no me des tormento", "La tonta del bote", "Un ángel pasó por Brooklyn", "Los jueves, milagro" and "Una chica y un señor."

The character: Don Antonio works in a big department store, together with Rafael and Lourdes. He is in charge of the Gentlemen's Section. He is one of the most veteran workers in the company. He has devoted himself to the same job for more than 20 years, without ever complaining. Responsible and highly methodic. He hates improvisation and all kinds of frivolities.

The sentence: "What do you think this is, soccer? Do you think Ronaldo is going to show up to score a last minute goal? This is a job, not one of those television contests. You come here to work. To make a fool of yourself go to the discotheques."

FERNANDO TEJERO is Alonso

The actor: Affectionate. Without additives. One hundred per cent natural. He is the revelation actor of the last two years. He studied drama in Córdoba and Madrid. Before becoming popular with the television series "Aquí no hay quien viva", he participated in such television hits as "Policías", "Compañeros", "El comisario", "El grupo", "Periodistas" and "Padre Coraje". The most celebrated films of his filmography are "Días de fútbol", "Torremolinos 73", "Los lunes al sol", "Noche de reyes" and "Sobreviviré." Still pending to be released is "El penalti más largo del mundo."

The character: Alonso works in the Ladies' Section of a big department store under Rafael's supervision. He admires him obsessively. His co-workers affirm he is the typical guy who would do anything to please his boss. However, there is something genuine in his fascination for Rafael, which is far from being false.

The sentence: "You asked what happened? Don Antonio has disappeared. This is the most exciting event in the department store in years, and you were going to miss it! Ah ... silly goose!"

ENRIQUE VILLEN is Inspector Campoy

The actor: Unmistakable. Inimitable. Chameleon. In very few years, he has become one of the most recognizable actors in cinema, television and in print advertisement. In his large filmography, we find plenty of secondary roles that have captured the attention of the audience. The following is a selection of the films he has been in: "El día de la Bestia", "Matías, juez de línea", "Libertarias", "Barrio", "La comunidad", "No somos nadie", "Los lunes al sol", "El robo más grande jamás contado", "Platillos volantes" and "Tiovivo C. 1950".

The character: Every crime film needs a good police inspector. Campoy is in charge of unfolding the mystery surrounding Don Antonio's disappearance. Conscientious, methodic and patient, he takes his job very seriously. He is separated from his wife and has seven children. It seems as if everybody hates him.

The sentence: "Every day, when I wake up, I thank God for having liberated me from this nightmare. I did not want children, you know? But, at night, while brushing my teeth, she would make holes to the condoms."

THE DIARY OF AN ELEGANT MAN

By Rafael González, main character of FERPECT CRIME.

I consider myself an attractive man, with class. My rule in life is to enjoy a life according to my taste.

I am an elegant person who pretends to live in an elegant world. Is that too much to ask?

Personally, I would rather die to live a mediocre life, like the rest of the people.

I am convinced that a life without a purpose accomplishes nothing. I have a purpose, a goal. I know the kind of house I want, the car I want. I could even tell you where they are and what they cost.

Don't think about things. Make them happen. If you wait for things to happen, you are lost. Luck does not exist. You must fight for it every day. Opportunities are all out there, waiting for you. Courage to go after them is all you need.

I never sell myself short. If I see something I like, I grab it. That is why people are so miserable. They live surrounded by things they like but they do not dare to snatch them.

I work in a big department store. My mother gave birth to me right here, in the Accessories Section, while purchasing a purse.

This is my world, my true home, my shelter. A place where everything is perfect: the light, the music, the colors, the aroma ...

In the Ladies' Section I feel like a priest of a pagan temple that lives surrounded by the faithful.

I love women. Every one of them. Well, not necessarily the ugly ones.

Is there anything more attractive for a woman than a not married man? They smell it. I saw it in a documentary. It is something genetic that forces them to take you to the altar.

The female wants to dominate you, control you, and above all, she wants to procreate. They must maintain the vital cycle. Therefore, they select the male,

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exhibit their feathers and ... by the time you realize what is going on, you have already signed the mortgage and have a herd of screaming children that you must provide for, and that is the end.

The thought alone makes me shiver.

What I fear the most is to become a normal person. An idiot among thousands of idiots, with a mediocre, apathetic life, full of children and curtains that match the sofa.

My worst nightmare would be to discover that Hell exists and that the Devil is small, ugly and wears a cream girdle and a bra.

THE MURDER CONSIDERED AS ONE OF THE BAD ARTS **INTERVIEW WITH THE DIRECTOR OF FERPECT CRIME**

DIRECTORY

8F Restaurant. Viewpoint.
7F Opportunities. Cafeteria
6F Household department. High Fidelity
5F Children. Toys
4F Juniors. Sports
3F Gentlemen. Travel Agency
2F Ladies. Lingerie
1F Fragrances. Bookstore.
B1 Supermarket. Pets
B2 Parking. Warehouse. Merchandise pick-up area

INTERVIEW

We go to a shopping center with Alex de la Iglesia. We take the opportunity to interview him in depth about his new project for the big screen: FERPECT CRIME. Before giving into the compulsive whirl of consumerism next to our host, I shall refresh your memory. ALEX DE LA IGLESIA was born in Bilbao in 1965. He graduated from Deusto University with a degree in philosophy. Prior to directing his first and only short film "Mirindas asesinas" (1991), he drew comics and worked as an art director on different television shows and also, on the film "Todo por la pasta" (1990) by Enrique Urbizu. In 1992, he directed his first feature: "Acción Mutante", produced by Pedro Almodóvar. After that, he directed four more features all produced by Andrés Vicente Gómez: "El día de la Bestia" (1995), "Perdita Durango" (1997), "Muertos de risa" (1999) and "La Comunidad"

(2000). The sixth film of his exciting filmography and the first to be financed through his company, Pánico Films, was "800 balas" (2002). The second one is FERPECT CRIME.

BASEMENT 2. PARKING. WAREHOUSE. MERCHANDISE PICK-UP AREA.

The importance of the décor. The unknown dimension of the shopping centers. There are other worlds but they are all in this one. Origin of the project. Personal manias.

- What kind of role does the universe of the shopping centers play in your life?
- Who hasn't fantasized with the idea of spending an entire night in a big department store? Imagine yourself trying on designer clothes, eating the most exquisite food, turning on the televisions, reading the most obscure books, messing up the beds. I remember that, as children, Jorge Guerricaechevarría and I would spend many afternoons in the big department stores. We would check out every floor and every section. We would enter the exhibition rooms as if they were ours. Maybe we were just being naughty but I think we loved the shopping centers because they made us feel safe. It felt as if visiting a perfectly arranged microcosm where the notion of chaos was nonexistent.
- Did the idea of this film come from your childhood memories?
- I must confess that Jorge and I continue to be addicted to shopping centers. The germ of FERPECT CRIME came up from the conception of a man who spent his entire life in one of these shopping centers: he was born there, worked and set up his parties there ... How would such a man be like? What would he look like? How would he behave? What would his aspirations be?

BASEMENT 1. SUPERMARKET. PETS.

Ambition. Madness. Murder. Love. Revenge. Blackmail. Beauty. Ugliness. Drama. Comedy. Action. Everything mixed up. Alex de la Iglesia's pure style. Nothing preheated.

- Would you define FERPECT CRIME as a comedy of crimes in the vein of black humor? Are you attracted to this genre?
- I have always enjoyed crime comedies. The kind of films where the characters commit a murder and are forced to go from one place to the other with the corpse. I enjoy watching the characters try to hid the body. How they begin to lose their mind. How they begin to cheat on each other. Those are situations that create a very special type of black humor. This is by far one of my favorite genres.

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- Will we see all of this in your film?
- Not exactly. And not in that order. In FERPECT CRIME the characters and the story are what is important.

- So, it is a comedy but it also has elements from other genres: thriller, terror, action, tragic grotesque ...
- It is a comedy no doubt. What happens is that every time I tell a plot to someone it ends up seeming a horror movie.

FIRST FLOOR. FRAGRANCES. BOOKSTORE.

Once upon a time there was a human being who hated ugly things. The tragedy of an elegant man. A Macbeth of the 21st Century. The sad fate of the best salesman ever.

- Describe for me the main character of the film, RAFAEL.
- Rafael is an ambitious, lady-killer kind of guy, fond of good life and beautiful women. Because of the curse that falls on him, I like to define him as a 21st century Macbeth. His major goal is to live in an elegant, sophisticated world, which has very little to do with the disappointing real world. For Rafael, the height of good taste is the atmosphere that can be breathed in a big department store. And that is where he works. Everything there appears to be ideal: the clothes, the decoration, the climate, the smell, the light, the background music ... It is a particular Paradise within his reach and that is why he so aspires to be appointed as the floor manager. Rafael has a plan to make his dream a reality and live in a perfect world. But reality spoils it for him. Nothing is perfect and so, he becomes crazy.

- And what happens to LOURDES, the antagonist? What is she like? What are her motivations?
- Lourdes is short and ugly. She lives humiliated by her co-workers. They are tall and beautiful. She behaves very innocently and nice because she has no other alternative, but under that ugly and gray guise she hides a steel determination. In relation to Rafael, she represents what I call his Tragic Fate. In reality, she lives a tortured life for his same reasons, the appearances, and so she takes advantage of an opportunity that destiny throws her way in order to make reality her dream of marrying a handsome man.

SECOND FLOOR. LADIES. LINGERIE.

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Friendliness. Sex-appeal. Facility with words. Natural charm. Talent. Two monsters and one legend, face to face. Let the ugly die. A perfect distribution. Or ferpect, which is not the same.

- Why did you choose Guillermo Toledo to play the role of Rafael?
- Willy is extraordinarily gifted for comedy. People care for him. He is very likable. Rafael is also very seductive, despite his ridiculous opinions on women and success. For the audience to accept the horrible things that Rafael does or says, it was indispensable to get an actor that was able to stamp charm on the character. In FERPECT CRIME we can also see Willy's schizophrenic side. The Vincent Price touch. For me, it has been an adventure to work with him.
- Talk to me about Mónica Cervera and Luís Varela.
- I discovered Mónica in "Hongos", a great short film by Ramón Salazar. Upon seeing her I knew I wanted her for FERPECT CRIME. I did not think of anyone else. We wrote the character specifically for her. As for the great Luís Varela ... he is a mythical figure for me. A legendary actor. An obsession since childhood. Due to scheduling problems, we could not work together on "La comunidad" or "800 balas". It was something we had pending. Thanks to his talent, his character, Don Antonio, has gained a lot of specific weight.

THIRD FLOOR. GENTLEMEN. TRAVEL AGENCY.

The dead is alive. Problems of conscience. The secret can't be revealed. Alex de la Iglesia's new film is not only a comedy of crimes. It also has a ghost. A green one. And talks a blue streak.

- Don Antonio is the third angle of this tragicomedy, the victim.
- On one hand, Don Antonio is a sad man that works very hard to survive. He does not welcome short cuts or dramatic effects. He hates frivolities. He lives life day by day. On the other hand, he is a ghost. Because of life's absurdity, he dies accidentally when confronting Rafael for a job position. From then on, he transforms himself into Rafael's own schizophrenia. It is an obsession, a spectrum that follows him and dares to speak to him.
- I don't know what your feeling is on this but I think you never entered another character's mind as you did here with Rafael.
- The film is practically told in first person. Rafael speaks to the camera, implicating the audience and making it accomplice to his acts, opinions, wise decisions and mistakes. It is a classic cinematographic resort but highly effective. On screen, things come out as they really are and, also, as he sees or imagines them. Then, reality becomes distorted as the character begins to lose it.

FOURTH FLOOR. JUNIOR DEPARTMENT. SPORTS.

Differences of opinion. I am not my character. My character is not me. One thing is what he says and another very different is what I think.

- Do you identify yourself with Rafael's personality?
- Rafael's case is a bit extreme but the truth is that we have all thought that we deserve a better life. No one wishes to be part of the mass. We want to feel special. We reject the vulgar, the average, things of bad taste. Rafael is a grotesque image of ourselves. He aims to live in a perfect world specially tailored for him and supposedly sophisticated and elegant, without realizing the mediocrity of his own approach.
- What is it that attracts you the most to Rafael?
- I like envious, greedy characters. People that seem nice but, in reality, aren't. Those that fuck-up and can't get away with it. The miserable charming, the funny loser. Like Pierre Nodoyuna, the pilot that always arrived last in the cartoon "Los Autos Locos". I feel for them. I can't avoid it. I understand their frustrations. I share their hope to change things. I would like for them to get away with it, just once. But I actually tend to enjoy more their continuous failures. Nothing goes right because it is impossible for reality to constantly accommodate our wishes. Nothing is perfect and the one who so believes it, lies.

FIFTH FLOOR. CHILDREN. TOYS.

A different woman. The force of ugliness. Paradoxes of the beauty canons. The normal is not ideal. Intelligence weights more than frivolity. How to avoid being accused of misogyny. Really.

- What do you think of Lourdes? Do you support her? Do you find her repulsive?
- Lourdes is not a beautiful woman as one of those that appear on television. She has got dubious taste, vulgar aspirations, but she is by all means a very original character. I love her dearly and, at the same time, I fear her. To Rafael, she represents everything he hates or fears. The problem with Rafael is that he fully denies the existence of Lourdes in his perfect world and that is the same as denying reality. The best thing for them would have been to become allies of each other. They could have formed a highly competitive team. She has got brilliant ideas and he hasn't. He is attractive and she is not. To avoid falling into the abyss of madness, Rafael should have been able to affirm: "She is ugly but I like her." By not behaving this way, Lourdes devours

him. Going back to the "Los Autos Locos" comparison: it is as if Patán, Pierre Nodoyuna's dog, ended up winning the race.

SIXTH FLOOR. HOUSEHOLD DEPARTMENT. HIGH FIDELITY.

Repetitions. Recycles. Déjà vu. Originality. Challenges. Bets. Continuity. Style problems. Author. All my films look alike. A little bit.

- In FERPECT CRIME you have gone back to include a parody of a television program. A multitudinous chaos scene, fake advertisement spots, images of a Mexican film by Buñuel, references to some of your personal obsessions, such as clowns or the kiosk collectable fascicles ... Should we consider all of these details as stylish marks?
- I would not speak of style. There are basically working tools, resorts and ideas that Jorge and I come up with during the process of writing a screenplay. Television plays a big role in our lives, the same with department stores, advertisement, objects of consumption, fashion, freaks, certain type of cinema ... Clowns are my personal hell. To succeed you must become, in some way, a clown.

SEVENTH FLOOR. OPPORTUNITIES. CAFETERIA.

Crack. Boom. Kapow. Splash. Paf. Toing. Fiuuuu. Sssshhhh. When I say "Action!", I want everybody to run crazy, screaming and pushing every one ... And I want no one to look at the camera!

- Are the action scenes in FERPECT CRIME as overwhelming as in your previous films?
- Well, the truth is that if I do not shoot them like that, I feel I am doing something wrong. I enjoy this kind of scenes very much. Imagining them, writing, planning, shooting, editing them. It is not violence. It is action. Action within a comedy.
- What is the message that lies beneath the plot of FERPECT CRIME? That nothing is perfect? That we must conform to what exists?
- Well, from an orthodox point of view the film could be defined as a pathetic study on the crazy belief that the world is in a good place. For Rafael, everything goes fine until it stops going in that direction. At the beginning, he assumes this terrible fact but does not want anyone to be aware of it. It is a very handy option: "I live with my horror and I hide it as much as I can." The

downfall is that horror can become so evident that it may no longer be disguised. In this case, the only way-out he finds is madness. To become mad and lock himself up in a nightmare of crimes. "I am becoming mad little by little", as Azul y Negro sang. It is a fact; I, Alex de la Iglesia, with age, tend to lose the sense to reason, or maybe it is the opposite, everything that surrounds me is degenerating grotesquely. I really do not care in excess. I am an idiot surrounded by a storm of noise and fury, as the character expresses. I have not believed in anything in particular in ages, and that somehow confuses me. The world is not as I had envisioned. I thought of it as being bad, but it is in fact much worse. This provokes in me various emotions, all of them bad. Envy, resentment, pain, a lot of pain. Nevertheless, I cannot forget that a long time ago, in a far away galaxy, I believed in something. And that memory makes me believe in comedy, as a means to expiate or redeem all the evils. Something that does neither explain nor justify existence but it does indeed improve it or at least it makes it more bearable. If our heads are going to be cut off, we might as well not lose the smile.

EIGHTH FLOOR. RESTAURANT. VIEWPOINT.

An unpublished document. The dark side of the big department stores. What happens after hours? Nobody wants to reveal the secret. Are you sure that everything you tell is made up? Fer. Pect.

- I have been told that it was not easy to choose the locations?
- We had problems finding department stores that would allow us to shoot the film. Nobody wanted to give us the permit. They would argue that the screenplay was too realistic and that it could lead to suspicion and misunderstandings. Many salespeople confessed that a portion of what happens in the film does indeed happen in real life. It appears that unbeknownst to Jorge and I, we opened the can of worms.

- Wow, how crazy!
- Yes, it is a little scary when you think about it!

- Explain to me the choice of the title, FERPECT CRIME.
- It is a title with a typographic error. I am aware that most of the media is going to correct it when talking about the film. There is a wink to Hitchcock, of course, and another one to Goscinny. Every time Obelix would get drunk in "Los Laureles de César", he would always say: "Ferpectly!"

CAST LIST

Guillermo Toledo
Mónica Cervera

RAFAEL
LOURDES

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Luis Varela
Enrique Villén
Fernando Tejero
Javier Gutiérrez
Kira Miró
Rosario Pardo
Gracia Olayo

DON ANTONIO
INSPECTOR CAMPOY
ALONSO
JAIME
ROXANNE
MRS. DESPISTADA
CONCHA

CREW LIST

Director: Álex de la Iglesia
Screenplay: Jorge Guerricaechevarría and Álex de la Iglesia
Producers: Gustavo Ferrada, Álex de la Iglesia, Juanma Pagazaurtundua and Roberto di Girolamo
Associate Producers: Josu Bilbao and Franck Ribiere
Line Producer: Juanma Pagazaurtundua
Art Director: Jose Arrizabalaga "Arri" and Arturo García Otaduy "Biaffra"
Cinematographer: José L. Moreno "Moti"
Special Effects: Molina Efectos Especiales
Digital Effects: Félix Berges
Editor: Alejandro Lázaro
Casting Director: Mamen Moya y Amaya Diez
Sound: Sergio Bürmann
Music: Roque Baños
Wardrobe: Paco Delgado
Make-up: Pepe Quetglas
Hairdresser: Nieves Sánchez

PRODUCTION NOTES

Beginning of principal photography: November 17, 2003
Duration of the Shooting: 10 weeks
Total budget: 3.750.000.-Euros
Location of the shooting: Madrid, Sevilla
Format: Scope
Film: Color - 35mm
Length: 104 min.
Distributor: Sogepaq
Release date: October 22, 2004

A Pánico Films, Sogecine and Planet Pictures production. With the participation of Televisión Española, Euskal Irrati Telebista and Digital +. Developed with the assistance of the European Community MEDIA program and the collaboration of the ICAA.

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PANICO FILMS

Alex de la Iglesia best known for his work as director and screenwriter of his features "ACCION MUTANTE", "EL DIA DE LA BESTIA", "PERDITA DURANGO", "LA COMUNIDAD" and "800 BALAS", created the Production company PANICO FILMS S.L. to produce his own projects. It was created in 1997 and his most celebrated productions are "MIRANDAS ASESINAS", "800 BALAS" and "CRIMEN FERPECTO."

PRESS MATERIAL

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