

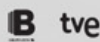
IMANOL ARIAS QUIM GUTIÉRREZ



SPY TIME

BERTO ROMERO ALEXANDRA JIMÉNEZ CARLOS ARECES AND EMILIO GUTIÉRREZ CABA
A FILM BY JAVIER RUIZ CALDERA

WARNER BROS. PICTURES y GRUPO ZEPÁ PRESENTAN "NUNCA FALLO: AGENTE SECRETO" PRODUCCIÓN ZEPÁ CINEMA CO-PRODUCCIÓN AGENTE SECRETO AIE y TELEFÓNICA STUDIOS DISTRIBUCIÓN TELEVISIÓN ESPAÑOLA, MOVISTAR+ y TELEVISIÓN DE CATALUÑA COMERCIALIZADOR INSTITUTO DE LA CINEMATOGRAFÍA Y DE LAS ARTES AUDIOVISUALES y el INSTITUT CATALÀ DE LES EMPRESES CULTURALS FINANCIADOR INSTITUTO DE CRÉDITO OFICIAL
DIRECCIÓN Y TRIODOS BANK CO-EDICIÓN JUAN MARTÍNEZ y MARÍA RAMA GUION GUARDIA VERDAGUER MONTAJE ELI ADRIÁN PÉREZ EDICIÓN CRISTINA RODRÍGUEZ MÚSICA JOSE LUIS CASTELLAS PRODUCCIÓN ENRIQUE GUTIÉRREZ SOLA y ORIOL SALA PRADA CO-PRODUCCIONES AVEL KOSCHETATSKY y GABRIEL ARIAS SALGADO RUIZ GIMÉNEZ DISEÑO JAVIER ORTIZ DE ARRIANO
SONIDO SERGIO BÜHMANN, ORIOL TARRACHÓ y MARC URTIS EDITOR GALTIER CALART DISTRIBUCIÓN JAVIER RUIZ CALDERA MONEDAS ALBERTO DE TORO DISEÑO ARNALD VALLS COLLMEIER GUION FERNANDO NAVARRO, PAUL D'ALEN y BREDO CORRAL EDITOR EDICIONES B CO-EDICIONES ANTONIO ASENSIO y FRANCISCO RAMOS DISEÑO JAVIER RUIZ CALDERA





SYNOPSIS

Anacleto is a secret agent like no one these days, an old school professional with a glorious past. He's dedicated his best years to serve GP, an intelligence agency that has been seriously affected by the economical crisis. If it wasn't enough dealing with budget cuts in his missions, it comes that his arch-enemy, The Evil Vazquez, has escaped from prison (where Anacleto himself put him into) and menaces with revenge.

Anacleto has no choice but getting into action to protect his son, Adolfo, a dumb thirtysomething man who believes his father makes sausages to earn a life, before his enemies find him. A mission way harder than the ones he is used to, because he's trained to survive in all kind of hostile conditions, but a relationship between father and son is not his thing.



DIRECTOR'S NOTES



JAVIER RUIZ CALDERA

Spytime is an action comedy. Gunfire, fights, explosions and lots of laught, or at least I hope so.

When I say "action comedy", I mean nothing but a subtle label, of course what fuels the story are its characters. And I must confess that taking those characters, born in the great Vazquez's mind, to the big screen has been a huge challenge.

From the beginning, the idea was to treat Spytime from a realistic point of view, to make Anacleto a credible character. The more serious we got, the funnier the movie seemed to us. ¿What happened to Anacleto since he dissappeared from the newstands? The comics stopped publishing more than thirty years ago, so we had the possibility to upgrade it, to imagine what could have happened since then. To place a classical character, a spy from the 60's and 70's, in 2015 was hilarious to us, and on the other hand it seemed to be an idea inherited from Vazquez himself. We didn't want a nostalgic performance, but a movie that worked, dramatically. Not only we were able to make Anacleto 30 years older, but also to build up our own fiction.

With Imanol Arias in the movie, it all makes sense. Imanol is a great actor, and in Anacleto he shows it again. He comes back to the big screen, with this crazy action comedy, without losing a single bit of the class and elegance surrounding him. Any dialog, no matter how absurd, that comes out of his mouth instantly becomes truth. Besides, he shoots, jumps and gets incredibly whacked. And there's no need to notice the huge physical similarity with the original drawn character, no one but Imanol could take it to flesh and bone. He's a master.

Anacleto has a son in the movie, Quim Gutiérrez, whose marvellous job is going to surprise everyone as the story goes on. From being a loser in his 30s to an action hero, he changes mentally and physically, realistic and funny, does a great job only seen in great actors.

And then they come our "regular" actors, as I dare to name, such as Berto Romero, who takes a huge step as an actor in this movie, Alexandra Jiménez, possibly the best comedy actress in her generation or Carlos Areces, changing his dramatic role to play a villain who's thirsty for revenge. Also in the movie there are the super funny Eduardo Gómez and the wonderful Rossy de Palma, physically transformed and unable to be recognized in her role. And I love the fact that in Spytime, two titans as Emilio Gutiérrez Caba and Imanol Arias are together for the first time on screen.

So, it's clear that Spytime is an action comedy. But it is mainly the story of a father and his son, of two strangers that are forced to share an adventure that will unveil secrets and little fights, to make both of them discover one another the great skills that remained hidden. And all this with lots of laughter, of course.

Javier Ruiz Caldera



UFF, CRASH, BOOM (ADAPTING SPYTIME)

SCREENWRITER'S NOTES: FERNANDO NAVARRO

It was a new year's eve, before dinner. I remember perfectly. You wait for greetings and messages with jokes. But that message was different. It was short: "I've something for you." It was sent to me by Producer Francisco Ramos, from Zeta Cinema, whom I knew quite well after trying to start a project together before. In the message he'd attached a picture. I opened it. It was a recognizable Vázquez's sketch of his finest character: Anacleto. With his bow tie, his toupee and his cigarette.

Uff...

They offered me to write an adaptation. Not the adaptation of a novel, but the adaptation of a comic. And not a contemporary comic, narrative, self-conclusive... but a series of comics from the 60s and 70s, based on jokes and situations more than on the plot or the characters. I seize that Christmas trip to dust off all the old comics in my parents' house and begin to re-read all the "Anacletos" I had.

Adapting Vázquez. Probably, the most charismatic author of Spanish comic History. A genius, a complex and complete artist. A great sketch artist, with such a personal and simple stroke. A brilliant humorist. I read and read "the Anacletos" and I found myself again with stories full of evil, perverse sense of humor and details of the author's convulse personal life entwined with the cartoons of a rather clumsy secret agent. How to translate all those elements into a 90 page script? How do you write that?

CRASH.

Not many comics are adapted in our country. When it came to adapt "Spytime", we had to do something different. Being totally sincere, my generation, born in the 80s, we read both Bruguera and Marvel comics, which began to fill the newstands back then with collections and collections, and alternative temporal lines. We were kiddy enough to not distinguish between Anacleto and Spiderman. We like both the same and read them just as naturally.

That was the key. We were going to write "Spytime" as if the character was a myth and we were to make him walk again. As if we were going to re-found a franchise. Like if it was the first great character in Spanish comic History. We took the spirit from Bruguera. Also the jokes, the situations and the biting satire. From Marvel we got flesh and bone characters, family conflicts, big action sequences, unexpected plot twists...

¡BOOM!

And that's not all, the script also TALKS ABOUT THAT, the crash of two generations, old comic Anacleto's one, mature men, forgotten and losing their place to a generation of boys who doesn't even know where that place is and can't find it either, except for their parents and grandparents' help. Anacleto is an old-fashioned character. Adolfo is a useless thirtysomething man. A little joshing as in Vázquez's comics, and a little excitement as in Stan Lee's.

That's our adaptation. That's all about. It's a comedy script. And an action movie script that wanted to take it's characters seriously, and their conflicts and the genre -action movies- to laugh at all these things later. The script is loyal to comic language. To any comic.

All the loyal one can be to Vázquez, being loyal and a bastard sometimes. Its an unusual script. An unusal adaptation from a great but unadaptable material. It has cost a lot to write it. But it's done.

Finished.

Fernando Navarro



IMANOL ARIAS - ANACLETO

There's little else to say about one of the most popular faces in the last three decades in Spanish cinema. From his beginning under the baton of Pedro Almodóvar, Vicente Aranda, Jaime Chávarri or Pedro Olea, until his larger success in the role of Antonio Alcántara in TV series CUÉNTAME CÓMO PASÓ, Imanol Arias' career has been an uninterrupted succession of memorable roles and characters for posterity.



QUIM GUTIÉRREZ - ADOLFO

He has gained experience in TV series since 12 years old. Goya Award winner (for AZULOSCUROCASINEGRO, 2006), Quim Gutiérrez has transcended status of your promise to one of the most consolidated actors in Spanish cinema, with the support of audience and reviews, both in comedy and dramatic roles. His most recent jobs are LOS ÚLTIMOS DÍAS, LA GRAN FAMILIA ESPAÑOLA and TRES BODAS DE MÁS.



BERTO ROMERO - MARTÍN

After gaining the audience's sympathy for his participation as a comedian in tv entertainment, Berto jumped to big screen in SPANISH MOVIE, with an almost anecdotic role which paradoxically has become one of the most remembered moments in the film. This year he dare to play a more relevant role in TRES BODAS DE MÁS, a work that brought him a nomination for a Goya Award.



ALEXANDRA JIMENEZ - KATIA

Formed in very well-known tv series such as LOS SERRANO, LA FAMILIA MATA and LA PECERA DE EVA, she can be considered one of the most recognizable faces of the last ten years in Spanish fiction. In her way through the big screen she has enlarged her notoriety, due to her roles in movies as SPANISH MOVIE, NO CONTROLES, PROMOCIÓN FANTASMA and LAS BRUJAS DE ZUGARRAMURDI.





CARLOS ARECES - VAZQUEZ

He started as an actor in the surrealistic LA HORA CHANANTE, MUCHACHADA NIU and MUSEO COCONUT. Illustrator by profession saw himself from one day to another working under directors such as Pedro Almodovar in LOS AMANTES PASAJEROS or Álex de la Iglesia in BALADA TRISTE DE TROMPETA. Currently, he is alternating his increasingly numerous appearances in films with scripts and humorous illustrations for both print and network publications.



EDUARDO GÓMEZ - MOLECULE MAC

He got his first job as an actor in the late 90s and almost by accident, as happened to accompany a friend to an audition. Anyway, since then he has not stopped working, to the point of becoming one of the most recognizable personalities for the average Spanish audience, thanks especially to his character in AQUÍ NO HAY QUIEN VIVA and LA QUE SE AVECINA. Currently, he alternates small movie roles with his character in the tv series GYM TONY.



EMILIO GUTIÉRREZ CABA - THE BOSS

A true living legend of interpretation in Spain, descendant of a long caste of artists. Throughout his career he has alternated his participation in film classics such as LA CAZA or LAS BICICLETAS SON PARA EL VERANO and television as LA FORJA DE UN REBELDE or LOS GOZOS Y LAS SOMBRAS, with a wide and proven experience on stage in many theatrical productions.



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CREW

DIRECTOR	Javier Ruiz Caldera
PRODUCERS	Antonio Asensio Francisco Ramos
SCREENPLAY	Fernando Navarro Pablo Alén & Breixo Corral Basado en los cómics de Vázquez Editados por Ediciones B
EDITOR	Alberto de Toro
MUSIC	Javier Roderó
CINEMATOGRAPHER	Arnau Valls Colomer
LINE PRODUCER	Balter Gallart
SOUND	Sergio Bürmann Oriol Tarragó Marc Orts
FX	Lluís Castells Lluís Rivera
EXECUTIVE PRODUCER	Jaime Ortiz de Artiñano
COPRODUCERS	Axel Kuschevatzky Gabriel Arias-Salgado
DELEGATE PRODUCERS	Eneko Gutiérrez Sola Oriol Sala-Patau
ART DIRECTOR	Josep Amorós
WARDROBE	Cristina Rodríguez
MAKE-UP AND HAIRDRESSING	Eli Adánez Sergio Pérez
FIRST ASSISTANT DIRECTOR	Gerard Verdaguer



PRODUCTORAS



ZETA CINEMA emerges with the promise of becoming the Spanish leader production house in Cinematography. As the audiovisual branch of **GRUPO ZETA**, it has the support of all of the editorial and industrial properties of the company. As a production house, Zeta Cinema is searching for the best international and commercial films, and also for the best local projects. It has its own development and production area that channels the investments directed to audiovisual projects with success guarantees.

After all the experience as a Distribution House, **Mortadelo and Filemón: Misión Salvar a la Tierra** (2008) was the first bet producing, having great success in the box-office. After that came **Tres Metros Sobre el Cielo** (2010) based on Federico Moccia eponymous best-seller, that became the highest grossing Spanish film of 2010 in Spain with over 10 M box office, and **Lo contrario al amor** (2011), also a popular box office success in these last years.

Zeta Cinema is involved in all the steps: from the conception to the exhibition of the movie. As a consequence of this, Zeta Cinema has become the first national production house comparing the business volume of the Spanish industry. An example of this success was the theatrical release of **Tengo ganas de ti**, the Spanish Blockbuster for 2012 with more than 12,5M euros of box office in Spain and more than 7 M dollars outside.

In 2013 Zeta Cinema premiered three productions, **Combustion**, directed by Daniel Calparsoro, **Zip & Zap and the Marble Gang**, directed by Oskar Santos, and **Ismael**, directed by Marcelo Pineyro. In 2014, with **MORT AND PHIL Vs JIMMY THE FREAK**, Zeta Cinema was able to get 6 nominations for the Goya Awards and nearly one million spectators in theaters.

Future projects include **ZIP AND ZAP 2** continuation of the successful family film released in 2013 and **THE MAN OF A THOUSAND FACES**, directed by Alberto Rodriguez, among others.

At the moment, Zeta Cinema just released with remarkable success **NOW OR NEVER**, a romantic comedy directed by Maria Ripoll, and almost 8M box office.