

# THE SACRIFICE

a film by JAIME OSORIO MÁRQUEZ



THE APOCALYPSE IS NOT ALWAYS THE END.



SUMMARY

## CHAPTER 1

---

THE PRECAUTIONS

PAGE 1



## CHAPTER 2

---

THE SACRIFICE

PAGE 3

## CHAPTER 3

---

THE ORIGIN

PAGE 4



# C.4

---

THE SHEEP

PAGE 7

## CHAPTER 5

---

THE SHEPHERD

PAGE 9

## CHAPTER 6

---

THE SUPPORT

PAGE 11

## CHAPTER 7

---

THE PROPHETS

PÁG. 13

# C.8

---

THE SERPENT AND THE DRAGON

PAGE 16

## CHAPTER 9

---

PARADISE

PAGE 18

PAGE 1

# CHAPTER

THE PRECAUTIONS

1

Welcome to **The Sacrifice** In this kit you will find all of the information relating to the psychological suspense film that will move the deepest fibers of whoever sees it. We invite you to become a part of this tale and meet the seven-headed monster, the wickedness of man, and accounts of the paramo.

Have you ever had the occasion or the temptation to visit a paramo? A paramo is a tremendously humid mountain ecosystem that is typically found between 2700 and 5000 meters above sea level, with temperatures between 2°C and 5°C. Being a capital of biodiversity, Colombia contains many of these important ecosystems. Near Bogotá, for instance, the Chingaza paramo provides half of the water for the country's capital.

Upon visiting the area, one is overtaken by a sense of immensity. A human being feels miniscule and vulnerable before the vastness of nature. A fierce, wet cold infuses the body, freezing hands and feet. Apparel must be appropriate. A visitor must wear waterproof boots and jackets, headgear, and everything else that may provide protection from the cold and the rain.

That is not all, however. This remote land allows the presence of the divine to be felt. It is a place where humankind is given perspective before nature's enormity. Here, faith and spirituality spring easily as a means for defending against the sense of insignificance impressed upon one by the open space. In fact, they are necessary to guard against one's own self.

This text is designed to guide you through the story of a pair of biologists, Camila and Leonardo, who arrive in the paramo to investigate the mass death of animals and come across a greater evil. Often the evil lies within.



PAGE 3

# CHAPTER

THE SACRIFICE

— 2

Marcos, a shy forest ranger, sees the delicate balance he had achieved through isolation shattered by the arrival of a pair of biologists that are investigating the strange deaths of animals.

When his desire for the woman becomes uncontrollable and as the deaths mount, the seven-headed monster that Marcos sought to control awakens and the apocalypse narrated in the Biblical Book of Revelations begins to materialize.





THE ORIGIN

PAGE 5

# CHAPTER

— 3

Everything has its beginning, but the story of **The Sacrifice** is shot through with its end. In Revelations 12 you will find the account of the battle between the angels and the great red dragon with seven heads that attempts to devour the child born of a woman.

Director Jaime Osorio Márquez drew from a Biblical passage to lend symbolic weight to Marcos' story. *"I had worked alongside Ernesto Bedriñana on several ideas and we wrote several versions of Marcos' backstory. Afterwards, when we decided with Jorge Forero and Diana Bustamante to make a dark and disturbing film, I took up the character again and began to develop him in his metaphoric and symbolic dimensions. At that point I again read the Book of Revelations in the Bible and realized that one of its passages fit perfectly into the story I was constructing."*

Marcos, one of the main characters, has a psychological disorder called BIID (Body Integrity Identity Disorder)—he does not recognize some part of his limbs as belonging to his body. Osorio sidesteps an overt narration of Marcos' history with the syndrome and concrete references to the disease in order to allow the character to work as an archetype in his struggle with his body and identity, the battle of good and evil.



# CHAPTER

THE SHEEP

PAGE 7

---

4

DIRECTOR AND SCREENWRITER ————— JAIME OSORIO MÁRQUEZ  
PRODUCERS ————— DIANA BUSTAMANTE\_JORGE FORERO\_ANDRÉS CALDERÓN  
EXECUTIVE PRODUCERS ————— DIANA BUSTAMANTE\_ROY AZOUT  
ASSOCIATE PRODUCERS ————— JOSÉ LUIS RUGELES\_JAIME OSORIO MÁRQUEZ\_NATALIA ECHEVERRY  
PRODCUTION MANAGER ————— PAOLA ANDREA PÉREZ NIETO  
PRODUCTION COMPANY ————— BURNING BLUE  
CO-PRODUCERS ————— FAST PRODUCCIONES and DEAD HAMSTER VFX  
WITH THE PARTICIPATION OF ————— DYNAMO  
IN ASSOCIATION WITH ————— RHAYUELA CINE  
WITH THE FINANCIAL SUPPORT OF ————— CINE COLOMBIA  
CAST ————— ALEXANDER BETANCUR\_VALENTINA GÓMEZ\_PHILIPPE LEGLER  
CINEMATOGRAPHER ————— DAVID GALLEGO  
PRODUCTION DESIGNER ————— RAMSÉS BENJUMEA  
COSTUME AND MAKEUP ARTIST ————— LILIANA CABREJO  
SOUND TECHNICIAN ————— MARCO SALAVERRÍA  
EDITOR ————— ANDREA CHIGNOLI  
SOUND DESIGN AND SOUND MIXING ————— CARLOS GARCÍA  
ORIGINAL SCORE ————— CAMILO SANABRIA  
VFX ————— HÉCTOR ACOSTA  
FX ————— ANDRÉS RAMÍREZ

---

## **FAITH REQUIRES COMMUNITY.**

UNITED WE STAND.

A person needs support from people that are trustworthy that that above all know how to act. A compact team can achieve the stated goal. This is the community that developed the sacrifice.



# CHAPTER

THE SHEPHERD PAGE 9

— 5





Jaime Osorio Márquez is an atheist. He believes the apocalypse is due for arrival, but it will not be product of celestial sanction or mere coincidence; rather, it will be the result of decisions made by human beings.

*"I believe our end, and by it the end of a large portion of the biosphere, will be occasioned by our ambition. The paradox is that this same ambition is what has made us such a successful species",* says Osorio.

Osorio is a director and screenwriter. Born October 30, 1975 in Cali, Colombia, he undertook studies in performing arts at the Université de Rennes II in France, with a concentration in film studies. Since returning to Colombia in 2000, he has worked as a director of commercials, shooting ads for important clients.

In 2011, he directed a series called **El Laberinto** for Caracol Televisión, in co-production with Sony International. That same year he launched a particular quest in Colombian cinema with his feature film debut **El páramo** (a.k.a The Squad - 2011), a co-production between Colombia, Spain, and Argentina sold by Wild Bunch in multiple markets and winner of the Best Breakthrough Director at the Fantastic Film Festival in Sitges and the Best Ibero-American Script at the Guadalajara festival.

This experience prepared him to shoot **THE SACRIFICE**, which by Osorio's own accounting is a more daring film than **El Páramo**. *"It is more daring in terms of the narrative. I am not looking to make effective scenes, scenes that generate emotion. What I want is for each*

*element of the tale to slowly settle on the moviegoer to create a sense of desolation that the end of world ought to produce."*

He also discusses the major production challenges. **"El Páramo** prepared me for anything. Not only were we shooting a 4000 meters but we did so without a storyboard or a technical script and we improvised alongside the actors who were never given a script. In **THE SACRIFICE**, although we also shot in grueling conditions, the challenges were different. The biggest one was to shoot the film in the short time we had available."

Between 2013 and 2017 he wrote the feature film **Mostro** (a.k.a ASILO) and the first season of a television series to be shot in 2018..





# CHAPTER

PAGE 11

THE SUPPORT

— 6

Having a team that is experienced in what is to be developed improves the chances of achieving a good result. Having someone to act as a right hand and having them be the best in that regard. These are the heads that have given strength to the film, not only because of their experience but for the acknowledgements that they have garnered in their careers.

The first head is **Burning Blue**, a Colombian production house led by Diana Bustamante and Jorge Forero that has successfully bolstered the presence of Colombian cinema around the world. Among their achievements is the constant presence of their films in the world's most important festivals, including Cannes where they have competed in various sections with films such as **La tierra y la sombra**, winner of the Camera D'Or (the most important award awarded to a Colombian film), **La Sirga**, **La Playa D.C.**, **Refugiado** (co-production with Argentina), and the short films **Solecito** and **Los Pasos del Agua**. In addition, Diana Bustamante is the artistic director of the Cartagena Film Festival (FICCI) and the only Colombian to have sat on a Cannes jury during the Critics' Week in 2017.

**Dynamo** is another important head. Established as one of the most important producers of audiovisual media in Latin America with physical operations in Bogotá, Madrid, Mexico, and New York, it focuses on film and television series. It has produced over 30 feature films, among them **La Cara Oculta**, **Out of the Dark**, and more recently **Malcriados**, in addition to providing production services in Colombia for films such as **Los 33** with Antonio Banderas, **American Made** with Tom Cruise, and series such as **Narcos** for Netflix and **El Chapo** for Univisión. They work hand in hand with first rate companies such as Participant Media, Paramount, Sony, Fox, Discovery, and Netflix.

As another co-producing head we have **Dead Hamster VFX Studio**, a company specialized in special effects with offices in Barcelona and Bogotá that has developed projects with F.C. Barcelona, Toyota, Nike, Greenpeace, Nissan, Head &

Shoulders, and RCN Comerciales, among others. It has produced the special effects for high profile films such as **La Cara Oculta** and **La Sombra Prohibida**.

**Rhayuela Cine**, a production house associated with the film, is the film department of Rhayuela Films, one of the most established commercial ad companies in Colombia with over fifteen years of experience. Among their productions are **El Páramo**, **García**, and **Alias María**.

**Cine Colombia** is the head that play the supporting role for the film being the largest chain of cinemas in Colombia and for ninety years has been exhibiting the best of film for Colombian audiences.



# CHAPTER



— 7

THE PROPHETS

PAGE 13



Camila, Leonardo, and Marcos and all of the characters that populate **THE SACRIFICE** were created to deliver its message.

## ALEXANDER BETANCUR\_MARCOS



Alexander Betancur (Marcos) studied in the Bogotá Higher Academy of the Arts (ASAB) and graduated with a masters in stage arts. He has taken acting workshops at the Ibero-American Theater Festival as well as the Colombian National House of Theater. On Colombian television he has participated in series as **Alias J.J.**, **Los Tres Caínes**, **El Capo II**, **El Laberinto**, **Séptima Puerta**, and **No Olvidaras Mi Nombre**. He has performed in the feature film **Roa** and in over fifteen plays of theater.

## VALENTINA GÓMEZ\_CAMILA

Valentina Gómez (Camila) began studying theater at the age of fourteen at the Fine Arts academy. Later she returned to Bogotá and studied acting at ASAB. In her second year she was selected for a television production called **La Traga Maluca**. She studied in Madrid at Juan Carlos Corazza's school and later traveled to Buenos Aires to continue her studies at the Augusto Fernández school. Upon returning to Colombia in 2008 she performed in television productions **Alias JJ**, **Anónima**, **Metástasis**, **Santísimas**, and **Rosario Tijeras** and the web series **Adulto Contemporáneo**. In film she has portrayed characters in **Mañana a esta hora** and **El Jefe**.



## PHILIPPE LEGLER\_LEONARDO



Philippe Legler (Leonardo) is an architect, set designer, and production designer for film. His approach to acting has been intuitive. From a very young age he began working on the sets built by his father, a Swiss immigrant that led *Teatro por el momento* (TPM), a French expression group that got its start in 1974 and continues today under Philippe's direction. Despite having more experience on the other side of the stage, as stage director and artistic director for opera and as an actor's director, little by little he has come to play characters himself in various short films. His role in **The Sacrifice** is his formal debut as an actor.



**ANDRÉS CASTAÑEDA\_**  
*MARCOS' BROTHER*

---



Is an actor from California's Latino Academy of Dramatic Arts in Los Angeles. Since 2004 he has been part of the Mapa Teatro Artists Laboratory, working as an actor and performer. He has a masters in stage arts with a concentration in directing for the theater from the Universidad Francisco José de Caldas and an interdisciplinary masters in theater and living arts from the National University of Colombia. His work has straddled acting and directing, exploring theater, television, living arts, opera, and film. Castañeda had already worked with Jaime Osorio in **El Páramo**.

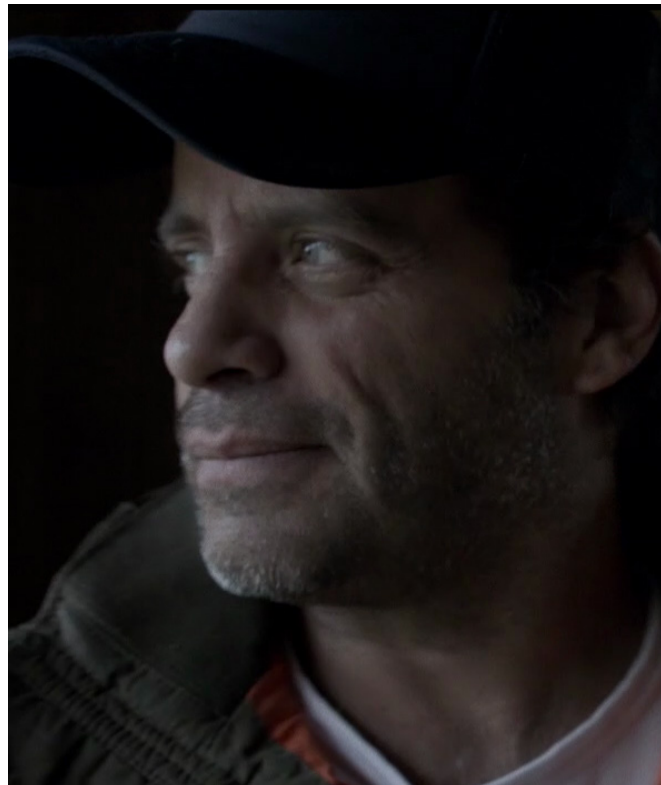
---

**CARLOS MARIÑO\_**  
*CHIEF PARK RANGER*

---

Is a widely recognized Colombian actor who has had a long career in film, television, and theater. He has trained at the August Strindberg Acting School, taken a Taller de Cuerpo workshop, and gone through the National House of Theater. In addition, he has trained with important actors which has given him solid training to become an established actor in Colombian television. In film he has appeared in **La semilla del silencio**, **El siniestro**, **La toma de la embajada**, and **Porno para killers**. He had already worked with Jaime Osorio in the play **Vivir..**

---



THE SERPENT AND THE DRAGON

PAGE 16

# CHAPTER

— 8





This experienced team was made up of the best professionals in every department. Many had already worked with Burning Blue and in the award-winning **Ciro Guerra** film **The Embrace of the Serpent** (*El abrazo de la serpiente*).

**David Gallego** was one of the talents that worked on both productions. He was the cinematographer on *The Sacrifice* as well as on **I Am Not a Witch** by Rungano Nyoni, **The Embrace of the Serpent** (*El abrazo de la serpiente*) by **Ciro Guerra**, **Violencia** by Jorge Forero, and **Cecilia** de Verónica Rodríguez. He also worked as a camera operator on **La tierra y la sombra**. He studied journalism at the Universidad Jorge Tadeo Lozano and studied cinematography in several workshops taught by Adriano Moreno, Paola Rizzi, and others.

**Andrea Chignoli**, has been an editor since 1995 and today is one of the most prominent ones in Latin America. Her filmography includes the award-winning films of Pablo Larraín— **No** (nominated for the Oscar), **Tony Manero**, and **Post Mortem**—and other important films such as **The Blind Christ**, **Violeta Went to Heaven**, **Circumstance**, and **The Good Life**. Andrea received her MFA with a concentration in film from Columbia University in New York under a Fulbright scholarship in 2002-2003. Three times she was won the Pedro Sienna Best Editor award in Chile (2009, 2011, and 2012).

**Ramsés Benjumea** was another member of the serpent team that is now with the dragon. Benjumea was born in Bogotá, has a masters in visual arts from the National University of Colombia with a concentration in painting and art theory, and has been a member of the academy teaching audiovisual arts, cinema, and television. **The Embrace of the Serpent** (*El abrazo de la serpiente*), **Karen Cries on the Bus** (*Karen llora en un bus*), and **Violencia** are among his filmography as art director. He has also taught at the National School of Cinema, Taller 5, and the Universidad Agustiniiana within Colombia. He has participated in various

training programs with the Colombia Ministry of Culture and various NGOs.

**Carlos García** did the sound design and mixing. He had formerly worked with Burning Blue and **Ciro Guerra** on sound design. Born in Cartagena de Indias, he studied sound design for film and television at the School of Media and Arts in Cologne. He has a specialization in sound, directing actors, and casting from the International Film and TV School in San Antonio de los Baños, Cuba and studies in film and television production carried out in Bogotá. He has worked on **Embrace of the Serpent** (*El abrazo de la serpiente*), **Nymphomaniac**, **Violencia**, **Pájaros de verano**, **Disportrait**, **Immortal** (*La siempreviva*), **Paisaje indeleble**, and **Hotel nueva isla**, among others.

# CHAPTER

— 9

PARADISE

PAGE 18





**THE SACRIFICE** was shot at the Chingaza paramo, the first film authorized to conduct principal photography in this fragile ecosystem that required extreme care on the part of production.

This national park is one of the most important in Colombia and is vital to Bogotá, as it supplies the larger portion of the water for capital as well as other nearby regions. Spanning an area of 76,600 hectares and heights that range from 800 to 4050 meters above sea level, the area is protected for its diverse landscapes and wealth of native plants and wildlife. The temperature oscillates between 2°C and 10 °C. Despite having historically been inhabited by indigenous and farming communities, they are currently restricted due to the damage human beings have wrought on the ecosystem.



# BURNING BLUE

---

## FACING NEW CHALLENGES – BUILDING SYNERGIES

---

### *Production Notes*

We like to imagine the impossible. Perhaps that is why we make films, especially films that excite us, move us—those impossible films.

With an approach that slants decidedly towards auteur and independent films, Burning Blue has led the production of a majority of the Colombian films that have gained major traction internationally. This attention, however, has not been reflected in the national box office. While our films so far have benefitted from other financial models, our intuition with *The Sacrifice* from the beginning was that it would be a project that could unite both worlds: On the one hand, a narratively daring auteur film. On the other, an ambitious work of cinema that never forgets the moviegoer, a film that captures its audience but never compromises. This is the essence of **The Sacrifice**.

In recent years an intense debate has emerged around the need to bring greater audiences to national films. Colombian film output, which appears to be healthy in terms of its formal, narrative, and technical development and its reception abroad, is facing questions about its ability to connect with national audiences. Many times the answer to this question is reduced to the conclusion that only comedies break even and break records.

Working in an industry that poses these challenges, we think like producers, seeking to forge a model that in narrative and financial terms can reinvent the more conventional ways in which we were putting out our films.

**The Sacrifice** is a venture that on the one hand is intense narrative with elements of genre, but on the other hand a powerful drama. It makes no truce with the viewer but preserves a character we might describe as universally perturbing. Simultaneously, it proposes an efficient model of production that brings together the interests of the two most recognized, although markedly different, production houses in Colombia: Burning Blue and Dynamo. Departing from two very different shores, *The Sacrifice* converges in the middle. It was a project that in the words and mind of a director like Jaime Osorio Márquez promised an unconventional result that could nevertheless connect with that elusive national audience.

This alliance brings a new perspective to the filmmaking model in Colombia which is usually underwritten by national and international subsidies. With **The Sacrifice** we were betting in many different ways on balance, both in the thematic sense and in the style of production. This model included public funds and private investment with an expectation of a reasonable return at the Colombian box office.

Bringing this film into the world also required great creativity given that its principal location was the Chingaza National Park. Given the fragility of the beautiful reserve, the number of people on the shoot team was limited as were certain areas. Above all, the production required a deep commitment to the care of the park and to doing no harm.

The intense and frigid shooting conditions in the paramo once again tested us as a team. From conceiving the best strategies for making the shoot in the time that was available to the everyday efforts in getting along with a crew under arduous conditions of communal accommodations,

few options for meals, and others. It was the privilege of shooting in this magical place, however, that committed us to its care and to maximum efficiency. Over fourteen days a very small team worked intense hours against the elements. Despite the difficulties, every day was crowned with a fraternal understanding of cinema as life itself.

**The Sacrifice** is Burning Blue's twelfth production. A dozen is a wonderful sum. Twelve films that tested many of the suppositions that have guided this company and taken it once again to the supreme result: one more film is one more life. What matters most is what we experience as we make it, and in this case it was about learning to overcome the cold, the adversity of the mountain, the burden, the physical pain and uncertainty. We became part of a film that took shape with each difficulty, each retake, each obstacle, and each gift. *The Sacrifice* became the film that today we are taking to the screen.



THE INTERNATIONAL SALES AGENT OF  
**THE SACRIFICE IS LATIDO FILMS**

---

**JUAN TORRES** *\_HEAD OF INTERNATIONAL SALES*

+34 635 431 270 / [juan@latidofilms.com](mailto:juan@latidofilms.com)

**FABRIZIA PALAZZO** *\_SALES EXECUTIVE*

+34 628 936 032 / [fabrizia@latidofilms.com](mailto:fabrizia@latidofilms.com)

**OSCAR ALONSO** *\_FESTIVALS*

+34 675 526 497 / [oonso@latidofilms.com](mailto:oonso@latidofilms.com)

Veneras 9, 3º 28013 Madrid - ESPAÑA

Tel: +34 915 488 877

Fax: +34 915 488 878

[latido@latidofilms.com](mailto:latido@latidofilms.com)

---

## THE TEN COMMANDMENTS OF **THE SACRIFICE**

- 1 WATCH THE ENTIRE MOVIE
- 2 GO TO THE CHINGAZA PARAMO
- 3 DO NOT BE COWED BY THE GREAT DRAGON
- 4 SEEK TO PRESERVE THE LIFE OF OTHER SPECIES ABOVE YOUR OWN
- 5 SEEK NOT CONFLICT WITH OTHER CAMPERS
- 6 REMOVE NOT ANY OF YOUR BODY'S LIMBS
- 7 CARE FOR THY PARTNER
- 8 QUESTION NOT THE WORK OF A BIOLOGIST
- 9 BEAR WITH THEE A LANTERN
- 10 WRITE ABOUT THE SACRIFICE

# THE SACRIFICE

a film by JAIME OSORIO MÁRQUEZ

**SOCIAL NETWORKS** @Sie7eCabezas