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After two highly rated previous films, MTV and director Jacob Gentry round out their trilogy with MY SUPER PSYCHO SWEET 16: PART 3, premiering tonight at 10/9c. Fango spoke to Gentry and executive producer Alexander Motlagh, who has also been with the franchise from the beginning (and whose collaboration with Gentry goes back to his breakout horror feature THE SIGNAL), about their teen-slasher sequel, for which we also have some exclusive pics.

Scripted by SUPER PSYCHO stalwarts Jed Elinoff and Scott Thomas, the third movie opens with Skye Rotter (Lauren McKnight) heading off to college with best friend Sienna (Jillian Rose Reed), a couple of years after the last rampage of Skye’s psychopathic father Charlie. A surprise phone call from Skye’s sister Alex (Kirsten Prout)—with whom Skye did not leave things on the best terms—leads Skye and Sienna to a large, remote mansion, where Alex is throwing a party for her 16th birthday. Things are chilly between the siblings once Skye and Sienna arrive, and they soon become chilling as a psychopath starts picking off the teenage guests.

FANGORIA: How did you two first meet?

ALEXANDER MOTLAGH: Jacob and I went to college together at the University of Georgia, and freshman year in the dorm, I had my door open and Jacob was walking by, and I had a poster for Michael Mann’s HEAT on my wall. He saw the poster and came in, and we started talking, and we just hit it off. I was in the journalism department and he was in the theater department, and I had access to cameras and editing equipment and he had access to actors, so we came together and started working on short films and theater in Georgia.

FANG: How did you and the writers come up with the storyline to continue the SUPER PSYCHO saga in PART 3?

MOTLAGH: We just started talking about general themes and where we wanted to go, and pitched a couple of ideas to the writers. They gave us a treatment, and we worked pretty closely with them in developing it and writing the script. That’s the model with these films; they change a lot in production, obviously, because the locations are so specific: The first one was in the Roller Dome, the second was at the Boneyard and now this one is in the house. There’s a rewriting process that happens when we find the location, to make the kills and the horror scenes more suspenseful and unique to that place. We have an idea of what we want, but until we find the location, it’s kind of difficult to plan everything out.

JACOB GENTRY: We had to sort of reverse-engineer certain things based on the location. For example, there was a pool at this place connected to the back deck, so we kind of tailor-made some of the sequences and setpieces according to the location. Ultimately, we wanted to do kind of a DIE HARD meets CLUE [*laughs*], about the idea of these people being trapped in the house, and having to deal with each other.

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