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FEATURE FILMS



1999

FORMAT: FICTION FEATURE

RUNNING TIME: 111'

GENRE: HORROR THRILLER

PRODUCTION COMPANIES: ANONYMOUS CONTENT ESPAÑA &
COMING SOON FILMS (SPAIN)

ESTIMATED BUDGET: 3,137,500 €

In partnership with:



• SYNOPSIS:

On his 30th birthday, Abel receives a photo album documenting his entire life. One year is missing: 1999, when he was four years old. After an unsettling remark from a relative and his mother's evasive answers, he begins an investigation that uncovers a disturbing possibility: as a child, he may have undergone an exorcism. Obsessed with discovering the truth, Abel immerses himself in the secretive world of exorcists in Catalonia while beginning to experience symptoms he believes signal a new demonic possession. As his search intensifies, the line between reality and delusion gradually blurs, putting both his relationship and his sanity at risk. Just when the answers seem to point toward another exorcism, Abel is forced to confront a far more disturbing truth: the most dangerous demons do not always come from the supernatural, but from the invisible wounds left by fanaticism.

• NEEDS:

We are seeking to complete the financing structure by bringing on international co-producers and strategic partners. We also aim to strengthen alliances with international sales agents, distributors, and streaming platforms to expand the project's global reach, while exploring additional public and private financing opportunities to support production and maximize its international positioning.

• CURRENT STATUS:

Advanced-stage project with interest from international distributors and ongoing negotiations with platforms and both pay-TV and free-to-air broadcasters.

• INTERNATIONAL MARKET POTENTIAL:

Horror cinema is enjoying unprecedented international momentum, establishing itself as one of the most innovative genres and one of the most effective at engaging global audiences. 1999 combines a distinctive auteur vision with strong commercial appeal, exploring universal fears through a unique creative perspective. Its track record in genre markets, growing industry interest, and strong European vocation significantly enhance its potential for international circulation, co-production, and worldwide sales.

• MAIN TEAM CONFIRMED SO FAR

Creator: David Casademunt

Director: David Casademunt

Screenwriter: David Casademunt

Executive Producer: Beatriz Campos,
Marta Ramírez

Cast confirmed so far: Álvaro Cervantes
as Abel (protagonist)

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• David Casademunt, Creator, Director &
Screenwriter • Beatriz Campos, Executive
Producer or Mateo Palencia, Development
Executive



FORMAT: FICTION FEATURE

RUNNING TIME: 100'

GENRE: THRILLER

PRODUCTION COMPANIES: LOS HERMANOS POLO FILMS & LASTCRIT (SPAIN), HALLEY PRODUCTIONS (FRANCE)

ESTIMATED BUDGET: 2,500,000 €

• SYNOPSIS:

A contemporary urban thriller about a masked serial killer who executes his victims with pétanque balls. His targets are ruthless property owners who profit from the silent tragedy of housing displacement and eviction. Dressed like a vintage pétanque player, this iconic vigilante is driven by the social impact of gentrification. Casting himself as a housing Robin Hood, he justifies his crimes as acts committed for the common good, deeply dividing public opinion. Is he a cold-blooded murderer—or is he simply restoring justice? Ultimately, is he a hero or a psychopath? Two charismatic police inspectors, Anna and Rodi, are assigned to the most baffling case of their careers. Their investigation gradually reveals that the murders conceal a far more complex truth—one that has an entire city on edge.

• NEEDS:

We are seeking international sales, worldwide distribution, agreements with streaming platforms or broadcasters, and final financial partners to complete the project's financing. Our objective is to establish strategic alliances that will secure the film's international exploitation.

• CURRENT STATUS:

A Spain-France co-production in advanced development, the project is currently on the third draft of the screenplay. A significant portion of the cast has already been confirmed, and the project has secured the support of 3Cat (TV3), the ICAA, and the IVC.

• INTERNATIONAL MARKET POTENTIAL:

Thrillers remain one of the most internationally exportable genres. Carro Seco tackles the urgent global issue of the housing crisis through a visually striking and commercially compelling antagonist. Backed by a strong French-Spanish co-production, a high-profile cast, and a powerful balance between genre filmmaking and social commentary, the project offers exceptional appeal for international distributors, streaming platforms, broadcasters, and major film festivals.

• MAIN TEAM CONFIRMED SO FAR

Creator: Javier Polo

Director: Javier Polo

Screenwriter: Merli Marlowe & María Mínguez

Executive Producer: Victoria Pérez de la Cruz
Luis Zahera (Jaime)

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Victoria Pérez de la Cruz, Executive Producer
• Javier Polo, Director and Producer
• Guillermo Polo, Producer



LAST ROUND: I WANT IT ALL

(ASALTO: LO QUIERO TODO)



FORMAT: FICTION FEATURE

RUNNING TIME: 100'

GENRE: SPORTS DRAMA

PRODUCTION COMPANIES: FOSCA FILMS & INTEMPERIE PRODUCCIONES (SPAIN)

ESTIMATED BUDGET: 2,600,000 €

• SYNOPSIS:

Lydia, the newly crowned European Muay Thai champion, is unexpectedly offered the chance to fight for the world title—only to discover that she is pregnant. Hiding her pregnancy from both her partner, Marc, and her coach, Jaime, Lydia becomes overwhelmed by fear. When her secret is finally revealed, she faces an impossible choice: give up the fight of her life or fight for everything—her career and her motherhood—by confronting her greatest opponent: herself. A powerful story about female empowerment, motherhood, and refusing to choose between personal dreams and family.

• NEEDS:

We are seeking meetings with streaming platforms (excluding Netflix and Disney) to explore the possibility of developing the project as an original production. We are also looking to meet with international production companies to assess co-production opportunities.

• CURRENT STATUS:

The project is currently in active financing. The principal cast has been confirmed, and the screenplay is in its final draft.

• INTERNATIONAL MARKET POTENTIAL:

The project belongs to a universally appealing genre—sports drama centered on combat sports—with strong commercial potential. Combat sports attract a global audience of more than 600 million fans, while ONE Championship reaches over 76 million followers and is broadcast in 150 countries. The film targets both a broad female audience (ages 25–45) and MMA/Muay Thai enthusiasts. Recent success stories—such as the documentary on Ilia Topuria, which attracted more than 100,000 theatrical admissions—further support its potential for streaming platforms and international distribution.

• MAIN TEAM CONFIRMED SO FAR

Creator: Emilio Martínez-Borso

Director: Emilio Martínez-Borso

Screenwriter: Emilio Martínez-Borso

Cast confirmed so far: Ángela Cervantes (Lydia), Carlos Cuevas (Marc) y Luis Zahera (Jaime)

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• David Ciurana, Majority Producer (Fosca Films) • Gorka Lasaosa, Minority Producer (Intemperie Producciones) • Emilio Martínez Borso, Creator, Screewriter & Director



NATIONAL HOTEL (HOTEL NACIONAL)



FORMAT: FICTION FEATURE

RUNNING TIME: 100'

GENRE: DRAMA

PRODUCTION COMPANIES: CINESCALAS (SPAIN), I4FILMS (CUBA), TV ZERO (BRASIL)

ESTIMATED BUDGET: 850,000 € / USD 1,000,000

• SYNOPSIS:

Bruno, a Brazilian man grieving the loss of his wife, arrives in Havana in search of the roots of his recently deceased Cuban spouse. Pilar, a Spanish doctor, is attending a medical conference in the Cuban capital, hoping to escape the routine of her life in Madrid. They meet at the bar of the iconic Hotel Nacional, where they find an unexpected refuge in Rubén, the hotel's veteran Cuban bartender. Becoming their confidant, he introduces them to a long-forgotten cocktail that gradually unlocks their deepest emotions.

As Bruno and Pilar grow closer while sharing the hotel and wandering through the streets of Havana, they are forced to confront the grief, guilt, and unresolved emotions that haunt them, with alcohol becoming both a catalyst and a mirror for their inner journeys.

• NEEDS:

We are seeking to secure the remaining 40% of the financing and to confirm the Spanish lead actress. We welcome private and public investment, as well as international co-production opportunities.

• CURRENT STATUS:

Approximately 60% of the financing has already been secured, including official support from ICAIC in Cuba. The project has attached two internationally renowned lead actors –Jorge Perugorría (Cuba) and Thiago Lacerda (Brazil). Distribution is already secured in Brazil, Cuba, and Spain, with strong potential for wider release across Latin America and Europe.

• INTERNATIONAL MARKET POTENTIAL:

The project is a natural co-production between three countries with well-established audiovisual industries, creating strong opportunities for distribution across both Europe and the Americas. Its international appeal is further reinforced by the participation of acclaimed actors Jorge Perugorría and Thiago Lacerda, whose recognition across Spanish and Portuguese-speaking markets enhances the project's commercial and festival potential.

• MAIN TEAM CONFIRMED SO FAR

Creator: Diego Corsini

Director: Diego Corsini

Screenwriter: Diego Corsini

Executive Producer: Mariana Cangas, Leonardo Ribeiro, Inti Herrera y Reymel Delgado

Cast confirmed so far: Jorge Perugorría (Cuba) y Thiago Lacerda (Brasil)

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Diego Corsini, Director, producer and screenwriter (Spain)



RED CARD: A DREAM ON HOLD



(PRESO POR AMAR)

FORMAT: FICTION FEATURE FILM

RUNNING TIME: 120'

GENRE: DRAMA

PRODUCTION COMPANIES: SAGA FILM (BELGIUM), BFS PRODUCCIONES (URUGUAY)

ESTIMATED BUDGET: 2,980,661 €

• SYNOPSIS:

Rodrigo (17), an undocumented Uruguayan in the United States, falls in love with Bryce (14). Their relationship is sincere and consensual, but when Rodrigo turns eighteen, California's justice system counts each intimate moment as a separate offense and sentences him to 32 years in prison. In the violent world of maximum-security prisons, he survives by joining the Paisas, eventually becoming their leader and replacing violence with dialogue and fear with responsibility. His parents discover that a prisoner transfer treaty exists and, with President Mujica's help, manage to transfer him to Uruguay in the hope that he will be released, since the acts for which he was convicted are not a crime there. But Uruguay's justice system traps him in a new Kafkaesque nightmare. Nineteen years later, Rodrigo remains imprisoned. Bryce still sends him messages: "I love you".

• NEEDS:

We are seeking to bring on a co-producer from a third country, whether Latin American, European (or both), as well as U.S. partners who can strengthen access to production, talent and the market. We are also seeking international sales agents, distributors, platforms and complementary funds to close the financing, consolidate the circulation strategy and expand the film's international reach.

• CURRENT STATUS:

Project in advanced development, with a completed treatment and screenplay in progress. Saga Film and BFS Producciones are partnered, with financing and international co-production underway.

• INTERNATIONAL MARKET POTENTIAL:

Based on an extraordinary true story, the film combines prison drama, love story and legal thriller in a narrative spanning the United States and Uruguay, with strong Mexican and Latin American presence. Its themes—justice, irregular migration, discrimination, homophobia, resilience, dreams and moral compass—have universal reach. The Latin American focus within the U.S. prison system, the LGBTQ+ component and Rodrigo's media profile as a prison influencer favour circulation at festivals, in cinemas, on platforms and in international markets.

• MAIN TEAM CONFIRMED SO FAR

Director: Beatriz Flores Silva

Screenwriter: Beatriz Flores Silva

Executive Producer: Hubert Toint

Cast confirmed so far: Mariana Santángelo (mother)

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Beatriz Flores Silva, Screenwriter, Director and Producer

• Hubert Toint, Executive producer



STINK EYE (MALMIRADA)



FORMAT: FICTION FEATURE

RUNNING TIME: 90'

GENRE: FAMILY DRAMA, BODY HORROR, COMEDY

PRODUCTION COMPANIES: INERCIA PELÍCULAS & CONTINENTE PICTURES (COLOMBIA), RINGO MEDIA (SPAIN), DIBONA FILMS (FRANCE)

ESTIMATED BUDGET: 1,191,555 €

• SYNOPSIS:

Ever since her father left her mother for a glamorous model and influencer, Nina has felt her life slipping through her fingers. As her mother's mental and physical health steadily deteriorates, Nina is forced to move in with her father and his new wife. Hoping to improve her social status among the hormone-driven boys at her new school, Nina starts a black market selling the model's used underwear, plunging herself into an unsettling exploration of her own sexuality and identity. Along the way, she unexpectedly grows close to her stepmother, who begins to fill the overwhelming maternal void in her life. But the stronger their bond becomes, the more Nina feels she is betraying her mother.

• NEEDS:

Stink Eye is seeking to strengthen its international co-production and financing structure. Our primary goal is to secure strategic partners, international sales agents, and key alliances that will enable pre-sale agreements with broadcasters or streaming platforms, ensure strong distribution in major territories, and support a successful run across the international festival circuit and global marketplace.

• CURRENT STATUS:

Stink Eye is a co-production between Colombia, Spain and France. The project is in advanced development with a final version of the screenplay completed and is currently in the financing stage. Private investment has already been secured, while the team continues to seek public funding, international sales agents, distributors, broadcasters, and streaming platforms.

• INTERNATIONAL MARKET POTENTIAL:

Stink Eye is positioned for the international market as a family drama infused with the visceral edge of body horror and the sharp irony of commercially appealing comedy. The film explores body dysmorphia, sexuality, and identity in the digital age, while examining the complexities of womanhood, the violence of the gaze, and the search for love in a hostile environment. Its international co-production structure (Colombia/Spain/France), together with the starring role of Ester Expósito, gives the project strong appeal for A-list festivals, theatrical distribution, and global streaming platforms.

• MAIN TEAM CONFIRMED SO FAR

Creator: Cristina Sánchez Salamanca

Director: Cristina Sánchez Salamanca

Screenwriter: Cristina Sánchez Salamanca

Executive Producer: EPaola Andrea Pérez Nieto, Duván Duque Vargas, Mireia Graell, Jeremy Zelnik

Cast confirmed so far: Ester Expósito, Marcela Mar

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Cristina Sánchez Salamanca, Creator, Director, Screenwriter • Duván Duque Vargas, Executive Producer • Paola Andrea Pérez Nieto, Executive Producer



THE AMATEURS (LOS INEXPERTOS)



FORMAT: FICTION FEATURE

RUNNING TIME: 100'

GENRE: CRIME COMEDY

PRODUCTION COMPANIES: QUIJOTE FILMS (CHILE), GENTIL CINE (ARGENTINA)

ESTIMATED BUDGET: 1,212,500 €

• SYNOPSIS:

What are the Joker, Marilyn Monroe, and Iron Man doing at a run-down hotel in the middle of Patagonia? Hundreds of film enthusiasts gather for an international convention where legendary movie memorabilia is auctioned off. But when the event's most coveted item –the original Maltese Falcon statuette– vanishes along with a mysterious Russian guest, chaos erupts. Organizers, police officers, and devoted fans all set out to solve the mystery... even though none of them has the slightest idea how to conduct an investigation.

• NEEDS:

We are seeking international co-producers, international sales agents, distributors, and financial partners to complete the project's financing, strengthen its European dimension, access international funding and post-production services, and consolidate a global production, circulation, and distribution strategy.

• CURRENT STATUS:

The project is in advanced development. It has a well-developed screenplay, a solid creative package, and an established co-production structure between Chile and Argentina. The team is currently preparing for the next stage of international financing.

• INTERNATIONAL MARKET POTENTIAL:

The Amateurs blends comedy, crime, and mystery into an auteur-driven project with strong commercial appeal. Its Chilean-Argentine co-production structure, combined with universally recognizable cinematic references, gives it significant potential for international festivals and film markets. The addition of European partners would further enhance its global reach, facilitate access to new funding opportunities, and expand its international distribution prospects.

• MAIN TEAM CONFIRMED SO FAR

Creator: Felipe Solari Yrigoyen

Director: Felipe Solari Yrigoyen

Screenwriter: Felipe Solari Yrigoyen

Executive Producer: Eugenia Campos Guevara

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Eugenia Campos Guevara, Executive Producer



THE BLIND (LOS CIEGOS)



FORMAT: FICTION FEATURE

RUNNING TIME: 100'

GENRE: SUSPENSE, DRAMA

PRODUCTION COMPANIES: THE AURORA PROJECT ENTERTAINMENT (SPAIN), GINGER PICTURES (BELGIUM), SPECTRUM (MEXICO)

ESTIMATED BUDGET: 1,600,000 €

• SYNOPSIS:

On an island ravaged by winter, twelve blind people and a baby wait in the forest for the return of the elderly priest who guides them. But as time passes and the snow begins to fall, he does not come back. Whispers turn into prayers, and unease gives way to fear. Has he abandoned them? Has he lost his way? Unbeknownst to them, a terrible truth lies motionless in their midst. When they finally discover it, they realize they are alone, at the mercy of the cold and the ever-growing sound of the sea. They must move—or die. Feeling their way forward and guided only by their hearing, they embark on a desperate journey toward the lighthouse, not knowing whether anyone will see them... or whether they will all make it. A deeply sensory adaptation of Maurice Maeterlinck's Nobel Prize-winning play, *The Blind* is a journey to the edge of hope and the abyss.

• NEEDS:

We are seeking to complete the remaining financing gap by attaching an international sales agent and a streaming platform or distributor. Our priority is to partner with companies that can bring pre-sales and access to international markets, strengthening the global reach of this sensory auteur drama based on Maeterlinck's work.

• CURRENT STATUS:

The screenplay is in an advanced stage, and the international co-production between Spain, Belgium, and Mexico has been formally established. The project has received Creative Europe MEDIA Slate Development support and is currently in financing, with principal photography scheduled for 2027.

• INTERNATIONAL MARKET POTENTIAL:

An auteur film with strong festival potential, *The Blind* reimagines Maurice Maeterlinck's Nobel Prize-winning work through a deeply sensory and immersive approach. Its minimal dialogue facilitates international circulation across language barriers, while its inclusive cast of blind actors and accessibility-driven narrative offer a distinctive and highly marketable angle for festivals, press, and industry events. Backed by an international co-production, a recognizable cast, and striking natural locations, the project is well positioned for worldwide sales and distribution.

• MAIN TEAM CONFIRMED SO FAR

Creator: Horacio Alcalá

Director: Horacio Alcalá

Screenwriter: Yolanda Barrasa & Joaquín Meneses

Executive Producer: Horacio Alcalá

Cast confirmed so far: Emma Suárez & Macarena Gómez

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Horacio Alcalá, Director, Creator, Executive Producer
- Conchita Taboada, Producer



THREE WOMEN (TRES MUJERES)



FORMAT: FICTION FEATURE FILM

RUNNING TIME: 90'

GENRE: INTIMATE COMEDY, FAMILY DRAMA

PRODUCTION COMPANIES: LAS HORMIGAS NEGRAS (SPAIN), DAMITA JOE (SPAIN), GINEVRA FILMS (ITALY), SOMBRACINE (ARGENTINA)

ESTIMATED BUDGET: 950,000 €

• SYNOPSIS:

Recently divorced Mirta (65) travels from Argentina to the Canary Islands with her two adult daughters, Ema (40) and Patty (37), and her six-year-old grandson Bruno for what is meant to be a long-awaited family holiday. Instead, the volcanic island becomes the setting where years of unspoken tensions and frustrated desires begin to surface. Ema, a photographer and single mother overwhelmed by caregiving, rediscovers her creativity and desire through an unexpected encounter with a local woman. Patty embraces a childfree life until a casual romance exposes her emotional vulnerability. Mirta, convinced that passion belongs to younger women, finds herself unexpectedly falling in love. As misunderstandings accumulate and old wounds reopen, the family roles that have defined them for decades begin to collapse. Forced to confront motherhood, ageing, desire and the lives they have chosen, the three women must decide whether they are willing to rewrite the future they had always taken for granted.

• NEEDS:

We are seeking to complete the project's financing, finalize the cast, attach an international sales agent and a distributor, strengthen the festival strategy, and establish partnerships with broadcasters and streaming platforms to maximize the project's international reach.

• CURRENT STATUS:

The project has been developed through InsuLab, Los Proyectos de Atitlán (with the support of Ibermedia), ABC BAFICI, and the TorinoFilmLab Green Film Lab. It has received development funding from the Emilia-Romagna Film Commission and production support from Televisión Canaria.

• INTERNATIONAL MARKET POTENTIAL:

Three Women brings together a well-established co-production between Spain, Italy, and Argentina with an audience, impact, and sustainability strategy embedded from the earliest stages of development. Filmed on the island of El Hierro, the project integrates environmental, social, and economic sustainability principles developed through the TorinoFilmLab Green Film Lab. Its exploration of family relationships, motherhood, and ageing speaks to universal audiences while engaging active communities, positioning the film for broad international circulation across festivals, theatrical release, streaming platforms, broadcasters, and cultural and academic venues.

• MAIN TEAM CONFIRMED SO FAR

Creator: María Eugenia Lombardi

Director: María Eugenia Lombardi

Screenwriter: María Eugenia Lombardi

Executive Producer: Silvia García, Alberto Masliah

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Maria Eugenia Lombardi, Autora, Director & Producer at Ginevra Films
- Viviana Calò, Director
- Silvia García, Executive Producer at Las hormigas Negras
- Alberto Masliah, Executive Producer at Damita Joe



VUELVE SIEMPRE, SEBASTIANA



FORMAT: FICTION FEATURE

RUNNING TIME: 90'

GENRE: FOLK HORROR

PRODUCTION COMPANIES: GATODRÁCULA CINE & THE MAESTROS CINE (MEXICO), ARGIA FILMS (SPAIN)

ESTIMATED BUDGET: USD 972,236

• SYNOPSIS:

After being attacked in the darkness of a coal mine, fourteen-year-old Sebastiana becomes obsessed with the costume of La Diabla—a red velvet suit covered in mirrors. Determined never to be prey again, she decides to become the monster herself.

• NEEDS:

We are seeking to complete the remaining 39.72% of the budget (USD 386,196.14) through international funds and pre-sales. The project is currently awaiting the results of the San Sebastián Co-Production Forum (together with Argia Films) and has been submitted to the World Cinema Fund (WCF). We have also received a distribution offer from Benuca Films.

• CURRENT STATUS:

The project is in pre-production. Main shooting is scheduled to begin in Chihuahua in March 2027, followed by a six-month post-production period in Spain with Argia Films.

• INTERNATIONAL MARKET POTENTIAL:

A folk horror film with strong international appeal, *Vuelve siempre, Sebastiana* belongs to one of the most internationally successful genres in contemporary cinema. Auteur horror continues to enjoy sustained demand across festivals, film markets, and global streaming platforms. The film roots the genre in the desert landscapes, mythology, and language of northern Mexico, creating a deeply local story with universal resonance. A Mexico-Spain co-production with Argia Films, the project has been selected for CineChih 2026, is awaiting the outcome of the San Sebastián Co-Production Forum, and has already attracted a distribution offer from Benuca Films.

• MAIN TEAM CONFIRMED SO FAR

Creator: Alessandro Pederzoli, based on the original story by Natalia Chávez

Director: Alessandro Pederzoli

Screenwriter: Alessandro Pederzoli

Executive Producer: Enrique Nava

Cast confirmed so far: Raúl Briones

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Alessandro Pederzoli, Creator, Director & Screenwriter • Regina Blandón, Producer
Antonio Acosta, Production Director



WHY DID YOU COME BACK EVERY SUMMER

(POR QUÉ VOLVÍAS CADA VERANO)



FORMAT: FICTION FEATURE

RUNNING TIME: 95'

GENRE: DRAMA

PRODUCTION COMPANIES: MOSTRA CINE & CT (ARGENTINA), ATRECE CREACIONES (SPAIN)

ESTIMATED BUDGET: 1,191,555 €

• SYNOPSIS:

"Why did you keep coming back every summer? No one here is going to believe you."

Those are the words Lourdes hears when, at the age of twenty, she reports her uncle Damián for sexual abuse. Damián is the police chief of Exaltación de la Cruz, the town where Lourdes spent every summer of her childhood and adolescence. As she faces rejection from both her family and a community determined to protect the accused, she embarks on the long road toward justice. Moving between the present-day investigation and memories of those summers, Lourdes pieces together the web of silence that made the abuse possible. In doing so, she must confront a defining question: how can she heal what has been broken inside her without allowing her identity to be defined forever by victimhood?

• NEEDS:

We are seeking a co-production partner from a third country to strengthen the project's international profile and complete part of its financing. We are also looking to bring on a VOD platform as an early strategic partner, with business models available for discussion. The project is not yet represented by an international sales agent.

• CURRENT STATUS:

The project is in advanced development. It has received the Ibermedia Development award and a Fundación Carolina Fellowship, and has participated in the 29th MAFIZ and the 2026 Guadalajara International Film Festival Co-Production Meeting, where it received the SANFIC Award for Best Fiction Project.

• INTERNATIONAL MARKET POTENTIAL:

Why Did You Keep Coming Back Every Summer is a feature adaptation of Belén López Peiró's autobiographical book. First published in 2018, it quickly became a bestseller in Argentina. To date, it has been translated into more than thirteen languages—including English, Portuguese, German and Italian—and published in over thirty countries.

Although rooted in one woman's personal experience, the story addresses issues that resonate universally, speaking to audiences across cultures through its exploration of abuse, silence, justice and healing.

• MAIN TEAM CONFIRMED SO FAR

Creator: Lorena Muñoz

Director: Lorena Muñoz

Screenwriter: Lorena Muñoz

Executive Producer: Valeria Bistagnino, Tomás Eloy Muñoz, Delfina Montecchia, Cindy Teperman y Anna Saura

Cast confirmed so far: Lorena Vega (as Cecilia), Dolores Oliverio (as Lourdes)

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Tomas Muñoz, Executive Producer
- Valeria Bistagnino, Executive Producer



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TV SERIES



ARCHIPELAGO (ARTXIPELAGOA)



FORMAT: ANIMATION SERIES

RUNNING TIME: 6X20'

GENRE: ADVENTURE

PRODUCTION COMPANIES: ULU MEDIA, SUMENDI UHARTEA, DOUBLE DUCK (SPAIN)

ESTIMATED BUDGET: 2,075,056 €

• SYNOPSIS:

Year 2103. Eighty years after three colossal waves flooded the Earth as a result of global warming, most continents remain underwater. Sea levels have risen by 550 metres, wiping out entire countries, telecommunications, agriculture, and energy infrastructure. The few survivors struggle to stay afloat in a fractured world where resources are scarce.

New powers have emerged, including the Germanic Confederation and the North African League, both seeking to seize what remains of Europe's territory. In the Basque region, now transformed into an archipelago, the Assembly of the Islands strives to maintain a fragile neutrality. Amid this geopolitical turmoil, Jare, a fearless independent navigator, discovers she possesses extraordinary powers, making her the target of an international conspiracy.

• NEEDS:

The project is structured as a Spanish co-production between Basque and Canary Islands production companies, with a co-production currently being developed with Greece. With the production framework now in place, the next step is to secure both domestic and international broadcasters, as well as an international sales agent.

• CURRENT STATUS:

The project is currently in development, with the screenplay being written while the overall creative, production, and financing strategy is being defined to prepare for the start of pre-production in February 2027.

• INTERNATIONAL MARKET POTENTIAL:

Archipelago is a post-apocalyptic adventure series with strong international appeal. It is based on an award-winning podcast that has already run for three seasons and received an Ondas Award, as well as on a graphic novel scheduled for publication in the United States in summer 2026. Its themes and transmedia origins make it particularly attractive to international audiences.

• MAIN TEAM CONFIRMED SO FAR

Creator: Xabier & Martín Etxeberria

Director: Oier Aranzabal

Screenwriters: Xabier & Martín Etxeberria

Executive Producer: María Vallejo

Cast confirmed so far: Eneko Sagardoy, Aitziber Garmendia, Iñaki Beraetxe, Ramón Zalakain.

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Oier Aranzabal, Director • Xabier y Martín Etxeberria, Creators, Screenwriters
- María Vallejo, Executive Producer
- Aythami Castellano, Double Duck Executive Producer & Animation Director



CREEP



FORMAT: FICTION SERIES

RUNNING TIME: 6X50'

GENRE: CRIME, DRAMA, NOIR, THRILLER

PRODUCTION COMPANIES: UKBAR FILMES (PORTUGAL)

ESTIMATED BUDGET: 2,500,000 €

• SYNOPSIS:

Creep is a six-episode miniseries based on real events, about the case that shocked Lisbon in the 90s. Ana, a police inspector, is called to investigate the murder and evisceration of a prostitute. While in the beginning she doesn't realize that she is dealing with a serial killer, as more victims appear, Ana goes deeper and deeper, trying to prove herself as a woman in a male dominated world and as a promising young criminal profiler. Ana faces the toxic masculinity from her chief inspector, Diamantino, who doubts about the new techniques and the new generation of inspectors, especially being led by a woman. In the end, however, they come together with a common goal: to find the killer. Can she evade and figure out the Ripper's identity before it is too late?

• NEEDS:

Looking for 30% of funding; as well as crew for key areas, and talent for 1-2 co-protagonists (filling out some storylines involving the presence of international investigators, which really happened).

• CURRENT STATUS:

In Development – Writing first drafts for episodes 1 to 6.

• INTERNATIONAL MARKET POTENTIAL:

Because there is an interest in true-crime stories – particularly from the US as well as Northern Europe and Scandi-Noir –, we believe this series has potential to latch onto more mature audiences from around the world, from ages +25, of people who might recognize the 90s aesthetics (from music, films, books and series to cultural landmarks from Portugal, Europe and all over), as well as fans of true-crime series and podcasts, and people into stories led by strong female protagonists.

• MAIN TEAM CONFIRMED SO FAR

Creator: Mário Cunha

Director: Joana Areal

Screenwriters: Mário Cunha, Cláudia Clemente & Rita Marrafa de Carvalho

Executive Producer: Pandora da Cunha Telles & Pablo Iraola

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Pandora da Cunha Telles, Showrunner, Executive Producer
- Pablo Iraola, Executive Producer



MADRE MIA (MADRE MÍA)



FORMAT: FICTION SERIES

RUNNING TIME: 6X45'

GENRE: DARK COMEDY, THRILLER

PRODUCTION COMPANIES: APNEA FILMS (SPAIN)

ESTIMATED BUDGET: 7,780,500 €

• SYNOPSIS:

On her fifty-fifth birthday, Dolores leaves her fellow migrant co-workers waiting with her birthday cake at the nail salon to confront her son for not even sending her a simple WhatsApp message. But when she arrives at his apartment, it is not Rafa who answers the door—it is Sara, a forty-five-year-old woman and Rafa's best friend. The two women instantly dislike each other. When Dolores is attacked inside Rafa's apartment, however, they realize that he may not simply be out partying at an after-hours club—he may actually be in danger. With Santiago, the detective leading the investigation, seemingly more interested in tracking down the so-called "Grindr Ripper," Dolores and Sara have no choice but to join forces in the search for Rafa. Turning the nail salon into the headquarters of their amateur investigation, Dolores gradually discovers who her son really is—and learns to accept him for who he is.

• NEEDS:

Our co-production strategy is focused on bringing on both domestic and international partners. We aim to secure the project's primary Spanish window through a domestic licensing agreement, while establishing an international co-production that will help advance the financing plan through licensing agreements with European and/or North American broadcasters, several of which have already expressed interest.

• CURRENT STATUS:

The project is in an advanced stage of development, with the fourth draft of the pilot script currently underway. It has followed an outstanding development path, having been selected and endorsed by some of the leading European and international industry forums and labs.

• INTERNATIONAL MARKET POTENTIAL:

Madre Mía occupies a space that is in strong demand in today's international market: a female-driven thriller with humour, diversity, and broad audience appeal, told over a six-episode format and set in Madrid—a city with strong international brand recognition. The project has already demonstrated its value through participation in major international forums, attracting the interest of key industry players across Europe, Latin America, and the U.S. Hispanic market.

• MAIN TEAM CONFIRMED SO FAR

Creator: Emmanuelle Kesch

Director: Marina Seresky

Screenwriters: Emmanuelle Kesch,
Mauricio Cuffaro

Executive Producer: Francisco Carrasco

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Francisco Carrasco, Producer
- Mauricio Cuffaro, Screenwriter



MASTER OF DECEPTION (MAESTRO DEL ENGAÑO)



FORMAT: FICTION SERIES

RUNNING TIME: 7X50'

GENRE: LEGAL DRAMA

PRODUCTION COMPANIES: RED COLLISION STUDIOS & BREAKING ENTERTAINMENT (COLOMBIA)

ESTIMATED BUDGET: USD 4,302,000 / 3,699,720 €

• SYNOPSIS:

Mónica, a newly qualified lawyer who has been cut out of her family's inheritance, joins Benítez's seminar, where he teaches aspiring lawyers the tricks of defrauding clients. Putting his lessons into practice, she sows discord within her family, exploits her gambling-addicted cousin, and manipulates her closest friends. When Eduardo, the family's long-time lawyer, uncovers her scheme and threatens to expose her, Mónica persuades him to become her partner in exchange for a share of the money. After securing the inheritance, she betrays Eduardo and sends him to prison. In the end, Benítez himself is charged with fraud, and his former students—including Mónica—must defend the very man who taught them how to deceive.

• NEEDS:

We are seeking to bring on an international co-production partner and an OTT platform as investors to close the remaining financing gap. At the same time, we aim to strengthen the project's package by attaching an international cast, establishing strategic distribution partnerships, and relocating key production elements—such as locations, technical crew, and post-production—to maximize access to tax incentives and expand the project's international footprint.

• CURRENT STATUS:

The project is in an advanced stage of development. The series bible, season outline, and pilot script have all been completed. In addition, 31% of the financing has already been secured, and the project has an established co-production partnership with Breaking Entertainment.

• INTERNATIONAL MARKET POTENTIAL:

Master of Deception has broad audience appeal by combining two genres with strong international demand: legal drama and con artist stories. Its commercial potential is further enhanced by a co-production strategy designed for international platforms and markets, facilitating access to new territories, financing, distribution, and talent. With its universal themes and morally ambiguous characters, the series is well positioned to resonate with audiences both within and beyond Ibero-America.

• MAIN TEAM CONFIRMED SO FAR

Creator: Deivis Cortés Pulido

Screenwriter: Deivis Cortés Pulido

Executive Producer: Sebastián Caballero & Vanessa Gómez

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Sebastián Caballero, Executive Producer
- Vanessa Gómez, Executive Producer



NOT GIRLS (NOIES NO)



FORMAT: FICTION SERIES

RUNNING TIME: 8X30'

GENRE: DRAMEDY

PRODUCTION COMPANIES: FASTEN FILMS (SPAIN), TEKELE PRODUCTIONS (FINLAND)

ESTIMATED BUDGET: 4,406,000 €

In partnership with:

[SERIELIZADOS] KOD

• SYNOPSIS:

After four years of playing neighbourhood festivals and children's birthday parties, Marina receives an offer to leave her pop-rock band, Guspira, and try her luck as a solo artist in Madrid. But when she learns that the band has been selected to perform at the Cruïlla Festival, she decides to keep her plans secret and give the group one last chance.

• NEEDS:

Our goal is to strengthen the project's position in both the domestic and international markets, secure an international sales agent, and build strategic partnerships with streaming platforms and broadcasters.

• CURRENT STATUS:

In financing. Supported by 3Cat, the ICEC Development Fund and Creative Europe MEDIA. Currently under consideration by the ICEC Series Production Fund and Netflix. Pilot script and season synopsis available.

• INTERNATIONAL MARKET POTENTIAL:

Noies No connects with young audiences by tackling contemporary issues such as job insecurity, fragile relationships, and the challenge of forging one's own identity through a sharp comedic lens. While deeply rooted in Barcelona, its world is instantly recognizable in any major city. The series offers an irreverent portrait of a global generation while also resonating with audiences of all ages through universal themes of friendship, ambition, and the search for one's place in the world.

• MAIN TEAM CONFIRMED SO FAR

Creator: Indigo Carbajal & Jana Jubert

Director: Celia Giraldo

Screenwriters: Indigo Carbajal & Jana Jubert

Executive Producer: Marc Guanyabens

Cast confirmed so far: Mia Sala-Patau

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Marc Guanyabens, Executive Producer
- Adrià Monés, Producer



SCHOOL OF THE AMERICAS

(ESCUELA DE LAS AMÉRICAS)



FORMAT: FICTION SERIES

RUNNING TIME: 8X50'

GENRE: POLITICAL THRILLER, DRAMA

PRODUCTION COMPANIES: SEEDLING MEDIA PRODUCTIONS (PANAMA), LA PANDA PRODUCTIONS (UNITED STATES, SPAIN)

ESTIMATED BUDGET: USD 7,400,000

• SYNOPSIS:

A new exhumation at the site of the El Jazmín massacre yields a pendant stamped "Fort Gulick" — home of the U.S. Army School of the Americas — and a class photo of four commandos, faces scratched away. Inés Vega, a Panamanian American human rights investigator, recognizes the massacre's architecture: counterinsurgency doctrine taught at the School. When someone tries to kill her, she knows the case isn't cold. Hunting the four graduates — a double agent imprisoned in the United States, a repentant officer in exile, a jungle warlord, and a ghost presumed dead — Inés reconstructs how the School manufactured monsters, and how a massacre covered the abduction of a newborn. Then the truth detonates: she is that child, and the decorated officer who raised her may have been involved in the massacre. Exposing what happened means destroying the only family she has ever known. Violence isn't born. It's taught.

• NEEDS:

European and Latin American co-production partners with platform or broadcaster attachment. Gap financing to complete a USD 7.4M budget structured around Panama (25%) and Uruguay (20%) cash rebates; Ibermedia application planned. Open to pre-sales in Latin America, Spain and Europe, and to co-development with Latin American, Spanish, U.K., U.S., and European producers.

• CURRENT STATUS:

Advanced development: bible, sales materials and finance plan; director Óscar Godoy attached; casting conversations underway; co-production structure in-process across Panama, USA/Spain, Uruguay and Chile.

• INTERNATIONAL MARKET POTENTIAL:

A bilingual (Spanish/English) prestige thriller rooted in real, still-resonant history binding Latin America, the U.S. and Europe. Comparable to Narcos in scale, with a four-country co-production structure and casting conversations with internationally recognized Latin American talent. The School of the Americas trained officers from nearly every country in the region: every territory has its own graduates, giving the series built-in local resonance and multi-season franchise potential.

• MAIN TEAM CONFIRMED SO FAR

Creators: Brittany DeVries & Guillermo Escalona

Director: Óscar Godoy

Screenwriters: Guillermo Escalona

Executive Producer: Brittany DeVries & Guillermo Escalona

Cast confirmed so far: Alfredo Castro (confirmed interest) — El Conde, No, Neruda. Four Platino Awards

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Guillermo Escalona, Creator, Executive Producer, Screenwriter
- Brittany DeVries, Creator, Executive Producer
- Óscar Godoy, Director



SING YOU BASTARDS! (CANTEN P*TOS)



FORMAT: **DOCUMENTARY SERIES**

RUNNING TIME: **6 X 40' (3 SEASONS x 6 EPISODES)**

GENRE: **COMEDY, MUSIC, FOOTBALL**

PRODUCTION COMPANIES: **CRIATURA CINE (URUGUAY)**

ESTIMATED BUDGET: **USD 380,000 (EACH SEASON)**

In partnership with:



• SYNOPSIS:

The process is simple and familiar: football supporters take a popular song, rewrite the lyrics, and sing it in unison from the stands to send a message. In the Río de la Plata region, however, these transformations can be remarkably complex and inventive.

A ballad by a Mexican singer becomes a terrace chant threatening to burn down the Buenos Aires neighbourhood of Floresta. A song inspired by the mountains of Aspen is repurposed to distinguish true supporters from mere spectators. A tune written by a Canadian composer for a hippie musical evolves into the most iconic chant of the Uruguayan national team. Songs by Erasure, Village People, or Víctor Heredia are transformed into homophobic chants, while the cumbia hit La Pollera Amarilla becomes a vehicle for extreme xenophobic messages. Through these unexpected musical journeys, the series explores how football chants reflect collective identity, rivalry, politics, and social tensions, revealing the extraordinary power of popular culture to reinvent itself.

• NEEDS:

We are seeking financing, co-production partners, archive footage access, and distribution partners.

• CURRENT STATUS:

The project is currently awaiting the results of production funding applications in Uruguay.

• INTERNATIONAL MARKET POTENTIAL:

While rooted in the football culture of the Río de la Plata, the series is conceived as a universal format with the potential to be adapted across different countries and football cultures around the world. Its original concept offers a scalable franchise model, with each new season exploring the unique musical and cultural traditions of a different territory while maintaining a distinctive and recognizable format.

• MAIN TEAM CONFIRMED SO FAR

Creator: Manuel Soriano & Néstor Frenkel

Director: Manuel Soriano & Néstor Frenkel

Screenwriters: Manuel Soriano & Néstor Frenkel

Executive Producer: Martín Almada Tomeo

Cast confirmed so far: Jaime Roos, Emiliano Branciaci, Fernando Santullo

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Martín Almada Tomeo, Executive Producer



SPY STORIES (HISTORIAS DE ESPÍAS)



FORMAT: FICTION SERIES

RUNNING TIME: 6X60'

GENRE: PERIOD THRILLER, PSYCHOLOGICAL DRAMA

PRODUCTION COMPANIES: THE MAESTROS CINE (MEXICO), THE AURORA PROJECT (SPAIN)

ESTIMATED BUDGET: USD 1,800,000 (USD 300,000 PER EPISODE)

• SYNOPSIS:

As the first installment in the Spy Stories anthology, The Obedient Assassin is based on the novel of the same name by John P. Davidson (published by Plaza & Janés/Penguin Random House in 2016 and by HarperCollins in the United States in 2014), for which we have secured the exclusive screen adaptation rights. The series follows the life of Ramón Mercader, from his traumatic childhood in Catalonia to his transformation—under the guidance of his mother, Caridad, an NKVD operative—into the assassin of Leon Trotsky in Mexico City in 1940. Interweaving his rise as a political weapon of the Soviet regime with historical figures such as Frida Kahlo, Diego Rivera, and David Alfaro Siqueiros, the series explores the human cost of ideological fanaticism and the origins of the Kremlin's apparatus for extraterritorial assassinations, a strategy that continues to resonate today.

• NEEDS:

We are seeking co-producers, distributors, and financiers to complete the remaining 60% of the budget (USD 1,080,000 / approximately MXN 18,792,000). This includes closing a 40% equity gap (USD 720,000), securing a broadcaster or streaming platform through a territorial pre-sale or licensing agreement (20% / USD 360,000), and appointing an international sales agent to lead worldwide distribution. These objectives are the primary focus of our participation in the Forum.

• CURRENT STATUS:

Advanced development and packaging (June–December 2026). Pre-production is scheduled for Q1 2027, principal photography for Q2–Q3 2027, post-production for Q4 2027, and the premiere is expected in 2028. 40% of the budget has already been secured.

• INTERNATIONAL MARKET POTENTIAL:

Global demand for espionage thrillers is at an all-time high (Slow Horses, The Night Manager, The Agency), yet the genre has never been developed as a renewable prestige anthology in the vein of The White Lotus. Spy Stories is designed to fill that gap. Its first season explores the complex mother-son relationship between Ramón Mercader and Caridad Mercader. Future installments will focus on other family dynamics within the world of espionage, including undercover agents and the Rosenberg case. With the underlying IP secured, an authentic multilingual cast (English, Spanish, French and Russian), and locations spanning Mexico City, Barcelona, Paris, and Moscow, the series is conceived from the outset to appeal to international audiences.

• MAIN TEAM CONFIRMED SO FAR

Creator: Salvador Rizo

Directors: Chus Gutiérrez (Spain) & Horacio Alcalá (Mexico–Spain)

Screenwriters: Salvador Rizo & Alessandro Pederzoli

Executive Producer: Alessandro Pederzoli

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Alessandro Pederzoli, Screenwriter & Executive Producer • Horacio Alcalá, Director • Antonio Acosta, Director de Producción



THE BENDS

(A 200 METROS)



FORMAT: FICTION SERIES

RUNNING TIME: 6X50'

GENRE: THRILLER

PRODUCTION COMPANIES: THE THINKLAB MEDIA (SPAIN)

ESTIMATED BUDGET: 6,662,000 €

• SYNOPSIS:

At a depth of 200 metres, aboard an offshore oil platform off the coast of Bermeo in Spain's Bay of Biscay, nine saturation divers cannot return to the surface until they complete their mission. Eugenio, a geologist recovering from addiction, discovers that the oil leak they have been sent to repair is merely a cover-up: lying beside the platform is a sunken Soviet cargo ship carrying three spheres of highly enriched uranium in its hold. When one of the divers dies and a violent storm cuts off all communications, Eugenio realizes that the real trap is not the ocean—it's the people with whom he shares the same air.

• NEEDS:

We are seeking a lead broadcaster or streaming platform for the domestic window, an international sales agent able to secure a minimum guarantee, and investors to complete the financing gap. We are also looking for an international co-production partner—preferably from the Nordic countries or Ibero-America—to unlock regional funding opportunities and strengthen the project's eligibility for Creative Europe MEDIA support.

• CURRENT STATUS:

The project is in advanced, self-financed development. The pilot script has been completed, along with the series bible, treatments for all six episodes, and the full pitch package. The Basque tax incentive has been confirmed, and we are currently finalising the financing structure.

• INTERNATIONAL MARKET POTENTIAL:

A contained survival thriller set in a single location, the series combines a globally appealing genre with a universally accessible cinematic language. The world of industrial saturation diving remains largely unexplored in premium television, offering a unique setting charged with claustrophobic tension that travels across borders. The story connects the Bay of Biscay with Brazil's clandestine nuclear programme and Norwegian characters, creating natural narrative links between Europe and Latin America. Produced by The Thinklab Media, the project is backed by strong technical expertise in underwater filmmaking and high-end VFX.

• MAIN TEAM CONFIRMED SO FAR

Creator: Julio Soto Gúrpide

Director: Julio Soto Gúrpide

Screenwriter: Julio Soto Gúrpide

Executive Producer: Adriana Malfatti Chen,
Eneko Gutiérrez

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Julio Soto Gúrpide, Creator, screenwriter, director
- Eneko Gutiérrez Sola, Executive Producer



THE INSPECTOR (EL INSPECTOR)



FORMAT: FICTION SERIES

RUNNING TIME: 8X50'

GENRE: DRAMA, CRIME

PRODUCTION COMPANIES: DAVID & GOLIAS (PORTUGAL)

ESTIMATED BUDGET: 3,720,000 €

• SYNOPSIS:

In Porto, a homicide inspector investigates crimes by asking "Who were they?" rather than "Who did it?". By reconstructing the lives of the dead, each case becomes a moral inquiry into memory, guilt and the dignity owed to those who are gone.

Inspector Jaime Ramos, the iconic detective created by acclaimed Portuguese writer Francisco José Viegas, moves through the later years of his career haunted as much by the victims as by the crimes themselves. As each investigation unfolds, so too does the portrait of a man navigating friendship, solitude and the quiet passage of time. Set against the streets, riversides and gastronomy of Porto and the Douro region, with journeys to the Azores, Galicia and overseas, The Inspector is a crime series where place is inseparable from character, and where, as Ramos admits, "My problem is... I don't mourn my death that quickly. And my pillow won't let me sleep."

• NEEDS:

We are seeking a Spanish/Galician co-producer, Spanish acting talent for key roles set in Galicia, an international script consultant (preferably Galician) to collaborate with our writing team, and an international sales agent or distributor to position the series across European and Latin American markets.

• CURRENT STATUS:

Two episodes completed and six in development. The project is entering its international co-production and packaging phase.

• INTERNATIONAL MARKET POTENTIAL:

Based on the novels of Francisco José Viegas –one of Portugal's leading writers and current Cultural Adviser to the President of the Portuguese Republic– The Inspector blends the emotional depth of prestige crime drama with a distinctive Iberian identity. Porto and the Douro Valley are the series' emotional core, while investigations extend to Galicia, the Azores and overseas to Cuba and Mozambique, combining authentic locations with stories designed for international audiences.

• MAIN TEAM CONFIRMED SO FAR

Creator: Fernando Vendrell, Luís Alvarães

Director: Fernando Vendrell

Screenwriters: Patrícia Muller, Luís Alvarães, Hugo Gonçalves

Executive Producer: José Amaral, Ana Figueira

Cast confirmed so far: Nuno Lopes, Sabri Lucas

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Leonor Batista, Head of Development



THE PRIMAL HORDE (LA HORDA PRIMITIVA)



FORMAT: FICTION SERIES

RUNNING TIME: 8X45'

GENRE: COZY CRIME, DARK COMEDY, FAMILY THRILLER

PRODUCTION COMPANIES: DAY DREAM ENTERTAINMENT (USA) & NONSTOP (SPAIN)

ESTIMATED BUDGET: 3,800,000 € - 4,200,000 €

• SYNOPSIS:

The Primal Horde is a dark comedy thriller centred on Julia and Zuli, two inseparable grandmothers who hold together a family as chaotic as it is close-knit: the Horde. Everything changes when Sabrina Dáquila, a patient at the practice of Sonia—Julia's daughter and the family's emotional anchor—is found murdered. The disappearance of her medical file, followed by a second killing, turns the Horde from witnesses into the prime suspects. As the police and the media race to identify the culprit, Julia and Zuli launch an investigation of their own, joined by Tania, the family's most perceptive granddaughter, and Mancuso, a police officer who gradually finds himself won over by the Horde's unconventional charm. Their search uncovers secret pregnancies, affairs, and fierce loyalties, ultimately revealing that the greatest threat may come from within the family itself. Blending dark humour, mystery, and deeply endearing characters, the series explores how far a family will go to protect one another when love and truth collide.

• NEEDS:

The project is seeking to complete approximately 60% of its financing through one or two international partners or platforms. Conceived as an original Spanish series with strong international appeal, its universal story can naturally resonate with audiences in Europe, the U.S. and Latin America. The goal is to secure strategic co-production and distribution partners to complete the remaining financing and maximize its international reach.

• CURRENT STATUS:

The project has a completed series bible, and the pilot is now being written. Thirty percent financing is secured from the production company, plus a guaranteed 10–20% Spanish tax rebate.

• INTERNATIONAL MARKET POTENTIAL:

The Primal Horde has strong international potential thanks to its universal themes of family, belonging, motherhood and loyalty, combined with the broad appeal of a crime mystery infused with dark comedy. Although conceived as an original Spanish series, its story and characters can resonate naturally with audiences across Europe, Latin America and the United States, offering significant opportunities for international sales, co-production and adaptation.

• MAIN TEAM CONFIRMED SO FAR

Creators: Natacha Caravia, Tatiana Mereñuk, based on the novel by Julia Coria, created by Daydream Entertainment

Screenwriters: Natacha Caravia, Tatiana Mereñuk, Enric Pardo

Executive Producer: Valeria Fiñana

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

- Valeria Fiñana, Executive Producer
- Fina Martínez, Executive Producer



THE UNWELCOME (ALLEGADOS)



FORMAT: FICTION SERIES

RUNNING TIME: 8X45'

GENRE: HORROR, DRAMA, COMING-OF-AGE

PRODUCTION COMPANIES: BY LACE FILMS (CHILE), CHEMISTRY (MÉXICO)

ESTIMATED BUDGET: USD 1,500,000

• SYNOPSIS:

In late-1980s Chile, 16-year-old Ernesto is temporarily living at his uncle's house, where he endures constant abuse. His only refuge lies in the stories and drawings he creates about Mihai, a vampire living in a future where his kind rules over humanity, yet refuses to accept his own nature. Thousands of miles away in Europe, vampires are on the brink of extinction due to a mysterious disease. Their only hope for survival lies in the blood of a human-vampire hybrid. On Ernesto's sixteenth birthday, strange events begin to unfold: deaths he has dreamed about come true, and he develops impossible abilities—he can fly, read minds, and glimpse the future. Hoping to preserve a normal life, he grows close to Paula and, together with his friend Silvio, prepares to face an imminent vampire invasion. Meanwhile, Mihai travels through time by means of an Indigenous ritual to stop Lord Nicolae. As Ernesto realizes that his drawings are visions of a dark future, he discovers that he may hold the power to either save humanity—or doom it.

• NEEDS:

We are seeking financing, co-production partners, and agreements with streaming platforms, distributors, and international sales agents.

• CURRENT STATUS:

The project is in an advanced stage of development. Research has been completed, and the series bible, teaser, and first episode script are finished. The directors are attached, and the principal cast has been confirmed. We are currently applying for public funding while developing the remaining episodes with the writers' room.

• INTERNATIONAL MARKET POTENTIAL:

The Unwellcome has strong international appeal by blending a late-1980s Chilean historical setting with fantasy and vampire mythology, offering a distinctive human and social perspective on the genre. Its non-linear narrative, the connection between Chile and Europe, and its time-travel storyline broaden its appeal well beyond local audiences. Universal themes of abuse, identity, destiny, and resistance resonate across cultures, while its combination of action, mystery, and supernatural elements makes it well suited for streaming platforms and the international festival circuit.

• MAIN TEAM CONFIRMED SO FAR

Creator: Ernesto Garratt

Creative Showrunner: Andrés Martínez - Ríos

Directors: Andrés Martínez - Ríos, Hernán Caffiero, Juan Ignacio Sabatini

Screenwriter: Andrés Martínez - Ríos, Ernesto Garratt, Enrique Videla, Andrés Rapoport, Felipe Carmona

Executive Producer: Claudia Pérez - Muñoz

Cast Confirmed so far: Alfredo Castro, Amparo Noguera, Benjamín Vicuña, Matías Leiva, Katalina Sánchez, Diego Leía

• PARTICIPANTS DURING THE CO-PRODUCTION FORUM:

• Claudia Pérez - Muñoz, Executive Producer

