

A FILM BY LUIS PRIETO

LAST STOP ROCAFORT ST.

 **MNIBUS**
ENTERTAINMENT



UNDER YOUR FEET. IN THE DARK. IT'S WAITING FOR YOU.



TECHNICAL DETAILS

Director: **Luis Prieto**

Cast:

Natalia Azahara

Javier Gutiérrez

Valèria Sorolla

Genre: **Horror I Suspense**

Duration: **90 min**

Nationality: **Spain**

Language: **Spanish**

Production Companies:

Estación Rocafort Película AIE

Nostromo Pictures

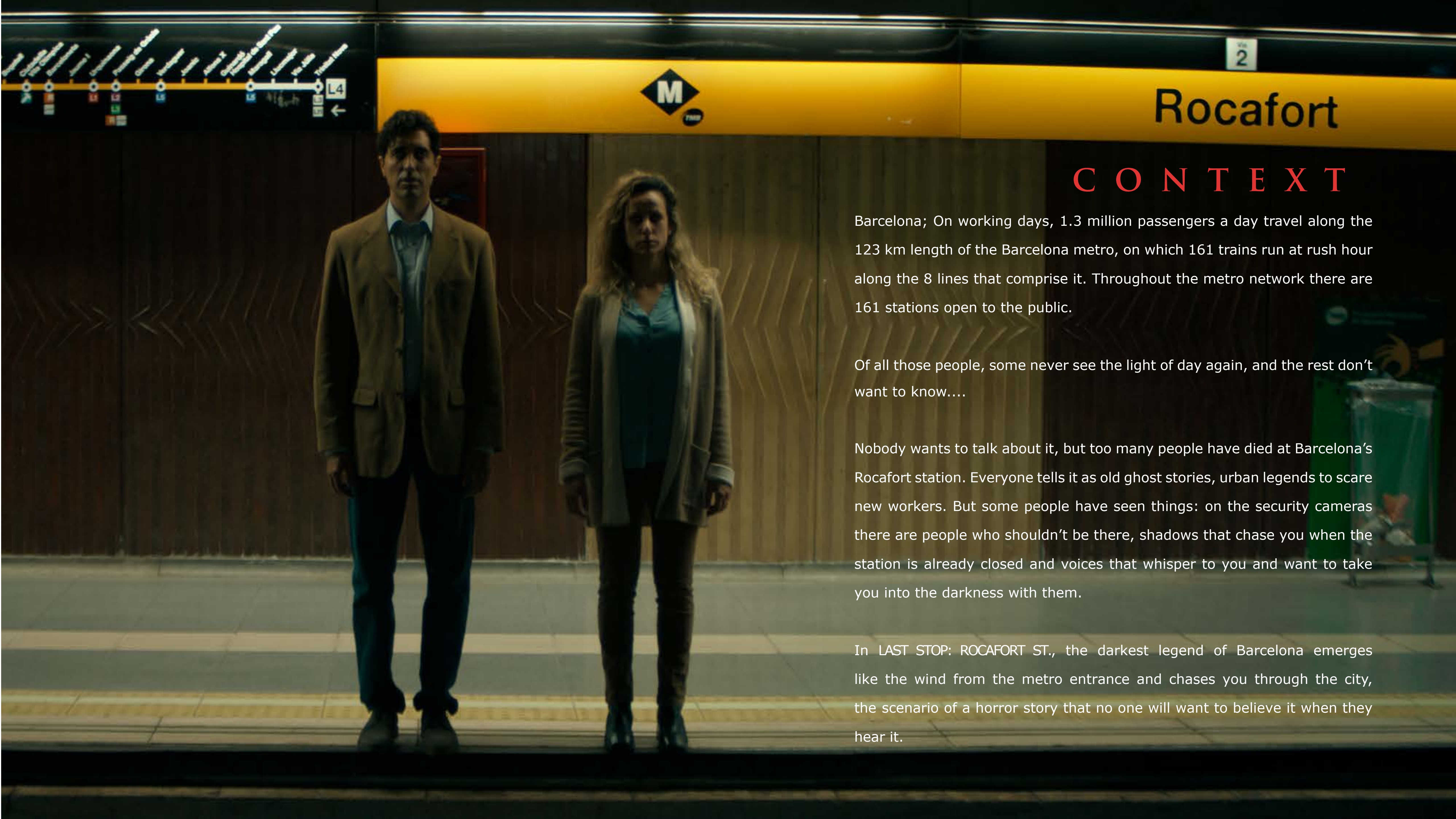
Showrunner Films

SYNOPSIS

Newly assigned to work at one of Barcelona's quietest subway stops, Laura quickly realizes something is deeply wrong beneath the tracks. Whispers of an urban legend swirl sinisterly around the station and she soon finds herself haunted by a string of unexplained deaths all pointing to Rocafort. When she enlists a disgraced ex-cop to help uncover the truth, the mystery turns deadly. Whatever evil lurks inside the labyrinth of tunnels preys unrelentingly on fear – and now, it's coming for her.

From the director of KIDNAP, a chilling descent into the shadows of the Barcelona underground.





Rocafort

C O N T E X T

Barcelona; On working days, 1.3 million passengers a day travel along the 123 km length of the Barcelona metro, on which 161 trains run at rush hour along the 8 lines that comprise it. Throughout the metro network there are 161 stations open to the public.

Of all those people, some never see the light of day again, and the rest don't want to know....

Nobody wants to talk about it, but too many people have died at Barcelona's Rocafort station. Everyone tells it as old ghost stories, urban legends to scare new workers. But some people have seen things: on the security cameras there are people who shouldn't be there, shadows that chase you when the station is already closed and voices that whisper to you and want to take you into the darkness with them.

In LAST STOP: ROCAFORT ST., the darkest legend of Barcelona emerges like the wind from the metro entrance and chases you through the city, the scenario of a horror story that no one will want to believe it when they hear it.

ESTACIÓN ROCAFORT: EVERY LEGEND HAS A GRAIN OF TRUTH

EL NACIONAL

THE GHOST STATIONS OF THE BARCELONA METRO

A STATION SURROUNDED BY MYSTERIES AND LEGENDS

Asking Marina to find out more about the legends hidden in the Barcelona metro, the guide places special emphasis on one in particular: the Rocafort stop. "This was a station used as a refuge during the Civil War. Many saved their lives, but many others died upstairs", the guide explains. And she adds: "During the sixties, there were a number of suicides, people who threw themselves on the tracks".

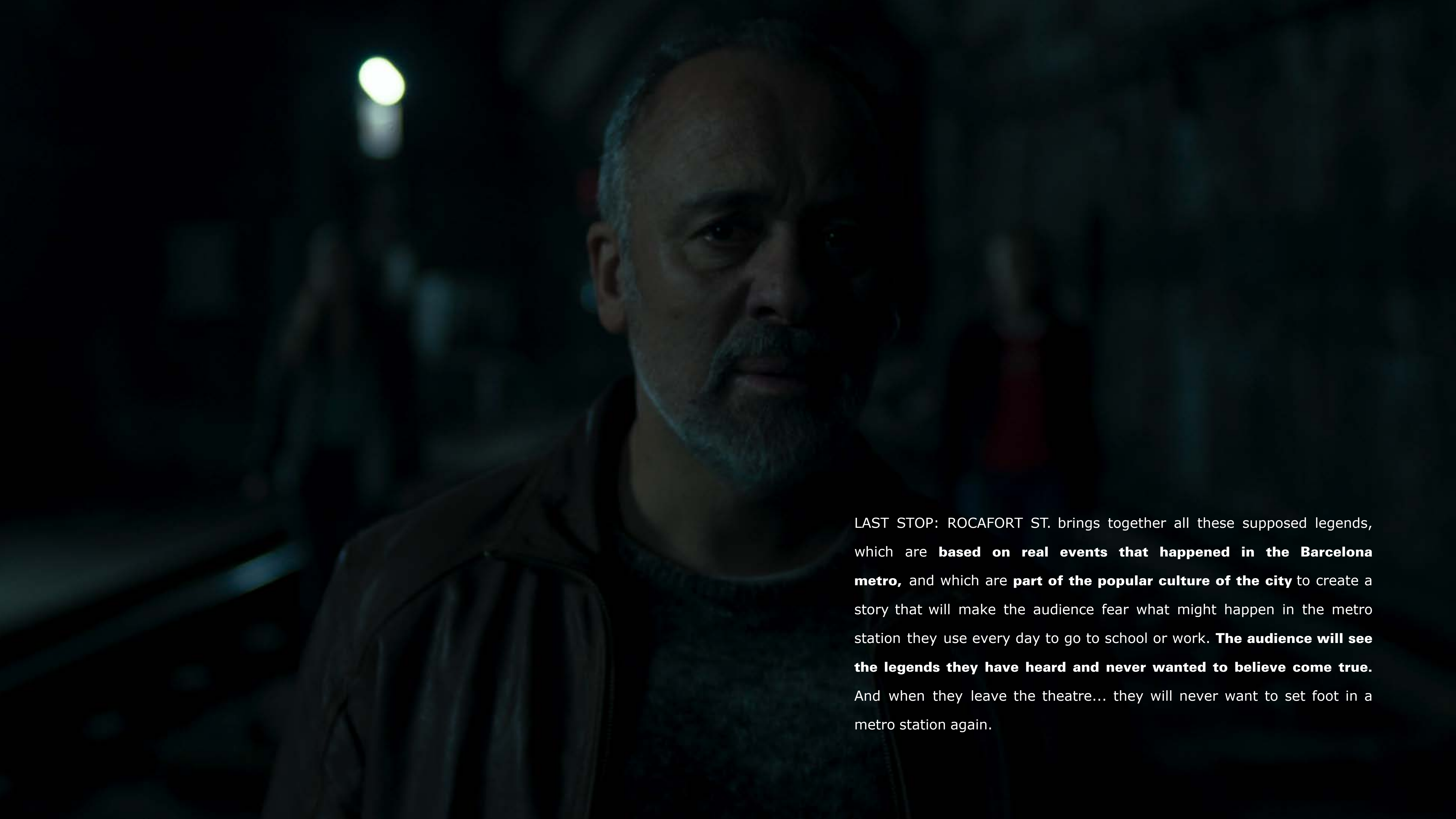
But that's not all, "the stationmasters who were there until the eighties had to wait for the last metro to pass by at night, and they said they saw strange things". What things? "They saw shadows in the security cameras, as if someone was waiting for the metro". Marina knows a worker who told her: "I don't want to listen to these stories, but there's something strange there".

BARCELONA SECRETA

THE CURSE ON ROCAFORT METRO STOP

"The legend -which is said to be shifting and misleading- says that security cameras and reality have gone different ways. On the monitors, it is said, people have been seen walking around the station when it was already closed. If we are talking about a bifurcation between reality and the recording of reality, it is because the operators -the legend says- have tried to make sure that no one was there. And indeed, there was no one there.

No operator -and almost no mortal who knows the anecdote and does not have an imperious need- dares to work (at night, above all) at Rocafort station".



LAST STOP: ROCAFORT ST. brings together all these supposed legends, which are **based on real events that happened in the Barcelona metro**, and which are **part of the popular culture of the city** to create a story that will make the audience fear what might happen in the metro station they use every day to go to school or work. **The audience will see the legends they have heard and never wanted to believe come true.** And when they leave the theatre... they will never want to set foot in a metro station again.



DIRECTOR

LUIS

PRIETO

FILMOGRAPHY:

2024 - Last Stop: Rocafort St.
2023 - Honor (TV series)
2022 - Vampire Academy (TV series)
2022 - Toda la sangre (TV series)
2022 - Shattered
2020 - White Lines (TV series)
2018 - Snatch (TV series)
2018 - The Oath (TV series)
2017 - Kidnap
2016 - StartUp (TV series)
2012 - Pusher
2007 - Ho voglia di te
2001 - Bamboleho (short), Goya Awards Nominee

Luis Prieto (Madrid, 1970) is a Spanish film director. He studied at the California Institute of the Arts in Los Angeles, returning to Spain in 2000 to join the production company Albinana Films in Barcelona as a director of advertising campaigns.

His first film work was the short film "Bamboleho" (2001), winner of 45 international awards, including "Best Short Film" at the Tribeca Film Festival in 2002 and a special mention at the Venice International Film Festival in 2001. With "Bamboleho", he was also nominated for the Goya Awards.

Prieto directed the Italian blockbuster "Ho voglia di te" (2007), the sequel to the Spanish hit "Tres metros sobre el cielo" (Three Steps Above Heaven), based on the novels by Federico Moccia. In 2012, he directed the American remake of "Pusher", by the well-known director Nicolas Winding Refn. Recently, he has directed the films "Kidnap"(2017), starring Halle Berry, and "Shattered" (2022); and the TV series "Snatch" (2017), starring Rupert Grint, "White Lines" (2020), a Netflix original series created by Álex Pina ("Money Heist"), "Vampire Academy" (2022) and the Atresplayer series "Honor". His latest work is the horror feature film LAST STOP: ROCAFORT ST.

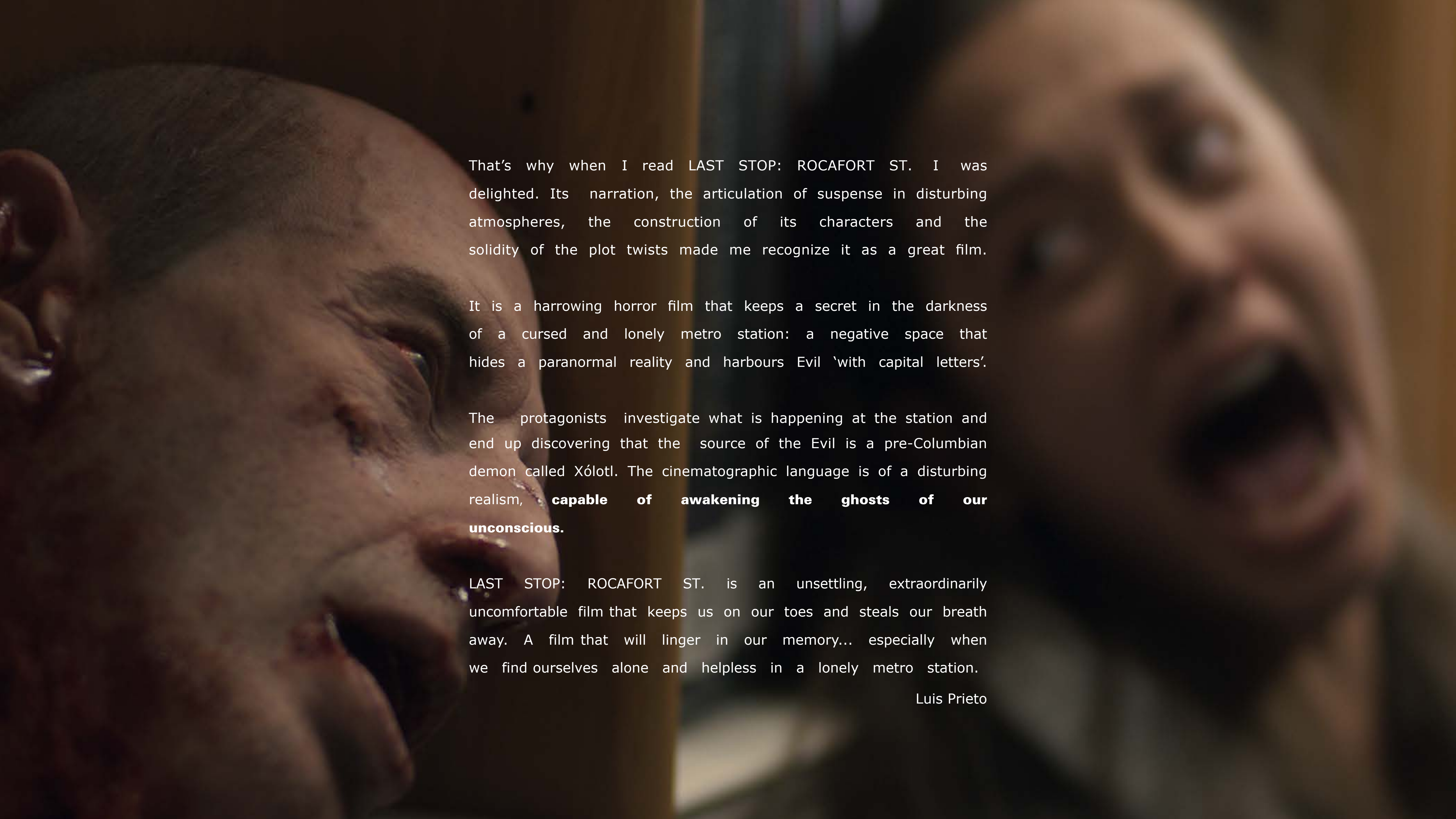
I grew up during the horror film revival of the 1980s.

At the age of eight, full of curiosity and incited by my older brother, I watched my first horror film. I don't remember the title, but the experience was terrifying and also addictive. My parents' ban on such films only increased my interest in them, although they were not easy to find.

It was an unforgettable summer in which I was caught up in an avalanche of creepy tapes that were never intended for kids my age. But the video club and my older brother's generosity gave my childhood self and my friends access to them. Our craving for more and better films was cut short with the end of the holidays. Back at school, I discovered the existence of a film club where for the first time I could see horror films on the big screen. The B-movies were over and I was discovering auteur horror films.

To my surprise, I missed the familiarity of my living room when watching these films. It was as if watching horror films in privacy was a more personal, more authentic and disturbingly a more rewarding experience. Watching the films in the theatre surrounded by an audience was priceless, but watching them at home elevated them to a visceral, unparalleled adventure. And that's what's so incredibly magnificent about horror films. They don't leave you indifferent. They somehow provide us with a safe environment in which to confront the deepest source of human anxiety: our own mortality. They make us feel very powerful and 'instinctive' emotions that are normally reserved only for such films.

DIRECTOR'S NOTE



That's why when I read LAST STOP: ROCAFORT ST. I was delighted. Its narration, the articulation of suspense in disturbing atmospheres, the construction of its characters and the solidity of the plot twists made me recognize it as a great film.

It is a harrowing horror film that keeps a secret in the darkness of a cursed and lonely metro station: a negative space that hides a paranormal reality and harbours Evil 'with capital letters'.

The protagonists investigate what is happening at the station and end up discovering that the source of the Evil is a pre-Columbian demon called Xólotl. The cinematographic language is of a disturbing realism, **capable of awakening the ghosts of our unconscious.**

LAST STOP: ROCAFORT ST. is an unsettling, extraordinarily uncomfortable film that keeps us on our toes and steals our breath away. A film that will linger in our memory... especially when we find ourselves alone and helpless in a lonely metro station.

Luis Prieto



LAURA

Natalia Azahara

Known for:

Across the Sea (2023, Dir. Marçal Forés)

Through my Window (2022, Dir. Marçal Forés)

C A S T

C A S T

ROMÁN

Javier Gutiérrez

Winner of 2 Goya Awards

Known for:

Birds Flying East (2024, Dir. Pau Durá)

Prison 77 (2022, Dir. A. Rodríguez)

The Occupant (2020, Dir. D. Pastor & A. Pastor)

The Motive (2017, Dir. Manuel Martín Cuenca)

Marshland (2014, Dir. A. Rodríguez)

C A S T

CRIS

Valèria Sorolla

Nominated for 1 Goya Award

Known for:

The Rite of Spring (2022, Dir. Fernando Franco)

Paraíso (2022, TV Series for Movistar+ and available in HBO Max)

Moebius (2021, TV Series for TV3 and available in HBO Max)

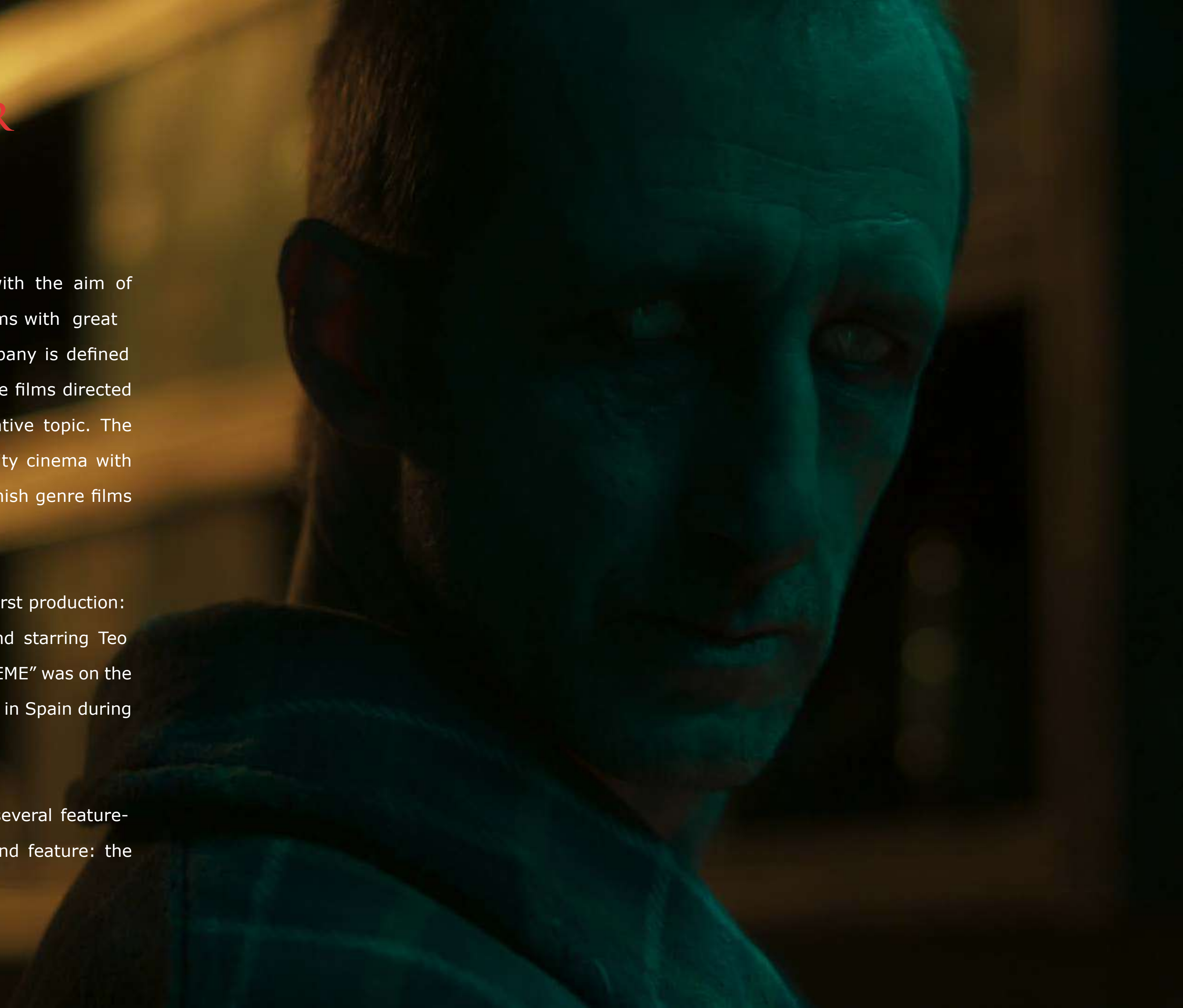


SHOWRUNNER FILMS

Showrunner Films was founded in 2019 in Barcelona with the aim of consolidating itself in the film industry by creating films with great international potential. The profile of the production company is defined by two main lines. The first one is producing original genre films directed by young talents and with a groundbreaking and innovative topic. The second distinctive trait of the company is producing quality cinema with high commercial potential to contribute to popularise Spanish genre films worldwide.

In 2021, the production company released in Netflix its first production: "XTREME", an action film directed by Daniel Benmayor and starring Teo García, Óscar Jaenada, Óscar Casas and Andrea Duro. "XTREME" was on the Netflix Top 10 in more than 80 countries, and in the Top 1-3 in Spain during the first weekend.

Currently, Showrunner Films is developing and financing several feature-length and TV series projects, and has produced its second feature: the horror film LAST STOP ROCAFORT ST.



NOSTROMO PICTURES

Founded in 2010, it has produced more than 25 Spanish and international feature-lengths. After the success of “Buried” (2010), directed by Rodrigo Cortés and starring Ryan Reynolds, Adrián Guerra and Núria Valls founded Nostromo Pictures, which produced numerous films, including “Red Lights” (2012), directed by Rodrigo Cortés, with Cillian Murphy, Sigourney Weaver, and Robert De Niro; “Grand Piano” (2013), directed by Eugenio Mira, with Elijah Wood and screenplay by Damien Chazelle; “Down a Dark Hall” (2018), directed by Rodrigo Cortés, with AnnaSophia Robb and Uma Thurman, and the Spanish hits “Palm Trees in the Snow” and “The Baztán Trilogy” by Fernando González Molina, or “The Invisible Guest” (2016), directed by Oriol Paulo.

In 2021, they released “Love Gets a Room” directed by Rodrigo Cortés, which received critical acclaim and public recognition. A year later, they released the film adaptation of the Wattpad bestseller “Through My Window” (2022),

as well as the series “Santo,” created by Carlos López (both for Netflix), and the box office success “God’s Crooked Lines” directed by Oriol Paulo.

Currently, they have released “Bird Box Barcelona”, the sequel to “Through My Window” titled “Through the Sea,” and Mario Casas’ debut film as director, “My Loneliness Has Wings,”. They are also working on the post-production of the new film by Galder Gaztelu-Urrutia (“The Platform”), titled “Rich Flu,” starring Mary Elizabeth Winstead, and the next film by Rodrigo Cortés, “Escape”, executive produced by Martin Scorsese.

Their productions have participated in major world festivals such as Sundance, Toronto, San Sebastian and Venice and have received more than 25 nominations for the Goya, Forqué, Sant Jordi and Méliès awards, among others.

C O N T A C T S

P R E S S

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B O O K I N G

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A woman with a distressed expression, screaming with her mouth wide open. Her face is covered in blood splatters, particularly around her eyes and mouth. She is in a subway station, with a train blurred in the background and platform lights visible.

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