

9 MOONS

A film by Patricia Ortega

'9 MOONS' is a **feel-good comedy** that tells **the story of Ángel**, a young and attractive personal trainer to whom life smiles. After a sabbatical year, he has just been hired by the best gym in the city, and everything seems to go smoothly. But his world is turned upside down when he starts feeling unwell, goes to the hospital, and **receives unexpected news: he is pregnant**. And the truth is, **Ángel is a trans man who only had one last step left to complete his transition, and now he must face a decision that will test his identity, his dreams, and the way he understands his own masculinity.**

CAST

ZACK GÓMEZ-ROLLS

JORGE SANZ

MARÍA LEÓN

SARA SÁLAMO

FERNANDO GUALLAR

KITI MÁNVER

CREW

DIRECTED BY

Patricia Ortega

PRODUCED BY

Olmo Figueredo González-Quevedo

CO-PRODUCED BY

Carlos Rosado Sibón

David Pérez Sañudo

Hans Everaert

EXECUTIVE PRODUCER

Sara Gómez

SCREENPLAY

Patricia Ortega

Olmo Figueredo González-Quevedo

José Ortuño

DIRECTOR OF PHOTOGRAPHY

Diego Dussuel (AEC)

EDITING

FÁTIMA DE LOS SANTOS (AMAE)

ORIGINAL MUSIC

Paloma Peñarrubia

PRODUCTION MANAGER

Manolo Limón

ART DIRECTION

Vanesa de la Haza

CASTING DIRECTION

Marichu Sanz (APDICE)

ASSISTANT DIRECTOR

Elena Martín

PRODUCTION SOUND

Miguel de Oliveira e Silva

SOUND DESIGN AND EDITING

Abraham F. Apresa

SOUND MIXING

Marina Lerchs

HEAD OF WARDROBE

Concha Rodríguez "Mangas"

MAKEUP AND HAIR

Anabel Beato

Julián Fernández

FX MAKEUP

Víctor Alcalá (Barbatos FX)

Eduardo Pérez (Barbatos FX)

VISUAL SPECIAL EFFECTS SUPERVISION

Amparo Martínez Barco

Year: 2026

Running time: 98 minutes

Country: Spain, Belgium

Production: La Claqueta PC, La Cruda Realidad, Amania Films, Menuetto

Spanish Distributor: Caramel Films

International Sales: Latido Films

9 MOONS is a production by **Olmo Figueredo González-Quevedo** for **La Claqueta PC** with the executive production of Sara Gómez and co-produced with **La Cruda Realidad, Amania Films, and Menuetto Films** (Belgium). It has the support of the **Ministry of Culture ICAA**, the backing of the **Andalusian Agency of Cultural Institutions**, of **Creative Europe MEDIA**, of the **Eurimages** fund, and of the **Belgian Tax Shelter**, as well as the participation of **Movistar Plus+** and **Canal Sur Radio y Televisión**. **Caramel Films** is in charge of domestic distribution in theaters. **Latido Films** of international sales.

DIRECTOR'S NOTES (PATRICIA ORTEGA)

THE BODY for me is an obsession because it is the place where I can explore, reflect, and deconstruct. It is an infinite, mutant, living territory... and it is in our hands. What drives me to tell this story of a pregnant trans person is precisely because everything that happens in our bodies is also labeled.

Let's think about the word 'pregnancy'. The first thing that comes to mind is the image of a woman and the word 'mom'. It is very difficult to dissociate pregnancy from the word 'motherhood'. Where are the menstruating people who do not identify as women? As a cis person, I feel that the women represented in those images at the gynecologist or in prenatal clothing advertisements often do not look like me.

That binary vision that controls and systematizes, putting labels, shapes, textures, and colors on gestation, is what makes invisible all other ways and forms of gestating. Not only for cis women who do not feel identified with that norm, with that 'being a mom', but also for those menstruating people who do not identify with the word 'woman'.

I think it is important to understand that **GESTATION**, bringing a human being into the world, is not only a matter of what we want to call 'woman': it is a matter of all people who can gestate. Gestation goes beyond gender. If I, as

a cis woman, do not feel identified, do not feel that I belong to that role, how must a menstruating person feel who, moreover, is not even visible, does not exist. As in the film, imagine a trans person who has decided on the path of transitioning to reach that 'masculinity' and who, during that process, is a victim and prisoner of normativity, of *cispassing*, of wanting to resemble a normative man.

What is it to be a man? What is that about being a woman? That big question, besides stirring me, is what surfaces in this story. My hope is that we continue to question the concepts of masculinity and femininity. And that is why it is a privilege to be able to bring this story to the big screen, full of uncertainties and questions, to seek answers and build as a person and filmmaker.

IDENTITY is not static; we are changing every day. Our tastes, sexuality, impulses, beliefs, points of view, body... mutate. Needs and emotions change with the passage of time, with the things that happen in the course of our lives. And you can change without losing yourself. Identity is a constantly moving spectrum, and understanding it, I believe, can make our lives much easier. Being diverse is natural; diversity is what's natural.

We must understand **FAMILY** as a network, not as something consanguineous. The chosen family is an affective network that saves us, in the name of affection, empathy, solidarity, and love. Collectivity is what saves us from loneliness and exclusion. And the collective and the family are always diverse. Even if we have the same blood, we are not going to be the same. What unites us is affection and the bond. And the bond needs to be diverse, to move and to open up. And diversity should be a strength, not a weakness.

Regarding the **FEEL-GOOD** concept and the humor that runs through the film, when we talk about a trans or queer person, having been made invisible, people see it as something extraordinary... But it is natural, it is not extraordinary. It has always happened and will continue to happen. Drama and the re-victimization of characters are very common in normative cinema: queer bodies in processes of crisis, of pain, in very strong transition dramas. I believe there is nothing more bold than laughing and pleasure, nothing more powerful than love... A love that is capable of breaking fears

and the lack of information. It is possible to love beyond what is known, to unlearn and resolve a problem without there being a catastrophe. It is important that these situations and conversations, which can be uncomfortable, are structured around a humor that humanizes and normalizes them. Trans gestation has unleashed so much debate, so much hate, exclusion, and transphobic discourse that I wanted to approach this story from love, tenderness, and a smile that, nevertheless, does not leave conflict aside. The trans body exists and smiles boldly above the hate.

Today it seems that smiling, being well with oneself, and being happy is a privilege. We must reclaim **PLEASURE AND THE SMILE**. The film is tender and complex; it is full of emotion but also of debate, questions, and reflections. My intention has always been for tenderness to win over conflict. I hope that the empathy and tenderness we have managed to inject into the film embraces all viewers, even those who might be uncomfortable with what we are making visible.

THE CAST of '**9 MOONS**' is my greatest pride. I feel very privileged because behind those names that many people know, I have found sensitive and combative people. They have delivered themselves to the story with deep respect and love for their profession. Feeling identified with what we were telling, they have added an extra affection and embrace that was not in the contract. Together with Zack, we have made a path that has been very special. It has been a creative, professional, and also human process. My cast is a loving network.

Ultimately, **life, like pregnancy, is a constant process of transformation**. Not everyone understands those changes, but there are always those who embrace you and support you without judgment. '**9 MOONS**' talks about family, friends, and even strangers who appear when you need them most. **This film is dedicated to those who welcome with love what the world sometimes points to as different, strange, or abnormal.**

ZACK GÓMEZ-ROLLS' NOTES

'9 MOONS' has been one of the most demanding and transformative processes of my journey as an actor. From the moment I read the script, I understood that I was facing a pioneering, tender, and socially necessary project that I wanted to approach with the utmost respect. Both for the theme and for the professional challenge that comes with carrying a film as the protagonist.

The acting challenge has been to work on the contradiction in Ángel without seeking to dramatize it. To accompany a delicate internal process for the character, full of contradictions, physical and emotional changes. Something that Patricia and I had clear from the beginning was that the story was not about pain or rejection. The film, on the contrary, bets on acceptance, love, light, the unconditional support of the family, the questioning of our image, maturity, and decisions that require asking ourselves questions about who we are and what we want to live.

Working with Patricia has been especially meaningful for me. Since I saw 'Mamacruz', I was very interested in her way of telling stories. Patty directs from calm and trust, giving us space to try and find. For me, it has been very important to feel that safety during the process. Her gaze marks the identity of the film and has been key in my work. The shoot was wonderful because a space of trust was generated where every department perfectly understood the care and affection that the story needed. From the beginning, we knew we had a challenge: to talk about a reality that coexists with controversy, finding the balance between humor and sensitivity. I think that's one of the keys to the film, being able to move you and make you smile at the same time.

I lived it as a great responsibility and, at the same time, very stimulating. It has given me a lot of confidence. It has shown me that I can take on these kinds of challenges and that I am ready to keep growing. Also, I couldn't have been better accompanied. This is the second time I have worked with María, after 'Heridas', and reuniting here has been very special. Jorge, Fernando, Kity, María, and I really enjoyed it because spending time together truly felt like being at home. They supported me in a generous way, and it enriched

me greatly to share with such solid and experienced actors. Working with each of them has been a gift.

I feel that the film is pioneering in many aspects, from the approach to the themes, the tone, to the technical challenges. Without going any further, the FX guys (Barbatos), with whom I spent many hours placing the different prosthetics, said it was the first time they created so many phases of gestation on a male body.

For me as an artist, it is important to be involved in a project where there is questioning, where a different and necessary masculinity is spoken of in an organic way. The film shows that there is a kind way of doing things and integrating differences without pointing them out or rejecting them, that life is already transforming, and that changes are already within society. Adapting to the new does not require any effort other than listening. I feel that we have all learned from everyone; we have all asked ourselves many personal and vital questions throughout the shoot. I hope that spirit is transferred to the screen and reaches the audience.

As for the themes, I believe that the film does not intend to offer closed answers or become a discourse. What it proposes is an intimate look at a vital decision that transforms a person from multiple dimensions. It speaks of identity, yes, but also of fear, desire, responsibility, love, and vulnerability. In that sense, it seems to me a deeply human story before anything else.

Looking forward to its festival run and in front of the audience, I hope it generates conversation from empathy. That it opens up questions and that all the work behind it is perceived. My intention when playing Ángel has been honesty, working on his sensitivity and vulnerability. Showing another type of men. If the viewer recognizes themselves in his doubts, in his contradictions, in his strength, then the film and my performance have fulfilled their function. I would like my work to be valued from there, for it to mark the beginning of a broad and diverse career. I don't want to be reduced to labels or a single reading, as I am interested in continuing to mature and explore as an actor.

For me, the film brings something necessary: questions. Cinema invites us to think. I prefer to invite the viewer to accompany rather than judge, to observe rather than label. **'9 MOONS'** in that sense trusts the emotional intelligence of the audience, and that seems to me one of its greatest attributes.

ABOUT PATRICIA ORTEGA

Born in Venezuela in 1977, she lives in Seville. She has a degree in Social Communication and is a graduate of the International Film and Television School of San Antonio de los Baños EICTV (Cuba), specializing in direction. She also graduated from the FILMAKADEMIE of Ludwigsburg (Germany) specializing in documentary direction.

'Yo, Imposible' (*'Being Impossible'*, 2018) is her debut feature. Distributed by HBO in the United States, it achieved the Rainbow Spike (Espiga Arcoiris) at Seminci 2018 and was selected as Venezuela's candidate for the 2020 Oscar Awards.

Next would come *'Mamacruz'* (2023), starring Kiti Mánver. The film had its world premiere at the Sundance Film Festival and received the award for Best Fiction Feature Film at the Nashville Film Festival. It was nominated for a Goya Award and two Feroz Awards, including Best Comedy Film. It also won 4 Carmen Awards and an ASECAN Award, among others.

'9 MOONS' is her third feature film.

ABOUT LA CLAQUETA

LA CLAQUETA is today one of the most consolidated Spanish independent production companies, capable of combining auteur cinema present in major festivals with titles of strong commercial impact and premium series for platforms. Its work is characterized by a constant commitment to solid auteur visions, stories with identity, and a production that dialogues with both the audience and the industry.

In recent years, its productions have been selected in festivals such as Sundance, Toronto International Film Festival, San Sebastián, or SXSW, and released on platforms like Netflix, HBO, Amazon Prime Video, Disney+, Lionsgate+, or Movistar Plus+. Films like '*La trinchera infinita*' ('*The Endless Trench*') demonstrate that it is possible to combine artistic ambition, critical recognition, and industrial solidity, while titles like '*Tin y Tina*' have become true audience phenomena, confirming La Claqueta's ability to connect with very diverse audiences without giving up its own voice.

This evolution is reflected in a recent filmography that includes feature films such as '*Mamacruz*' (Patricia Ortega), premiered at the Sundance Film Festival; '*Secaderos*' ('*Tobacco Barns*', Rocío Mesa), winner of the Audience Award at SXSW; or '*Los Tortuga*' (Belén Funes), Jury Prize at the Málaga Film Festival and nominated for the Goya Awards. In the field of serialized fiction and documentaries, titles like '*Nacho*' and '*548 días: captada por una secta*' ('*548 Days: Abducted by a Sect*') stand out, the latter being the most watched non-fiction series on Disney+ Spain.

Currently, La Claqueta is going through one of the most active and creative moments of its trajectory, with projects recently completed or in production such as '*9 Moons*' (Patricia Ortega), '*The Harvester*' (David Pérez Sañudo), '*The Open Window*' (Ana Graciani), and '*Caballé*' (Patricia Ortega), reaffirming its commitment to new voices, consolidated filmmakers, and a contemporary production open to different audiences and formats.