

VARIETY

Movistar Plus, Los Javis Bet Big on Bold with ‘La Mesias’

By John Hopewell ▾



Credit: Suma Content - Movistar Plus

In 2017, [Movistar Plus](#), Spain’s biggest SVOD-pay TV player, rocked the San Sebastian Festival, the highest-profile movie event in Spain and Latin America region, with “The Plague,” the biggest series ever made in Spain.

Movistar Plus, owned by Telefónica, looks set to make waves again at this week’s San Sebastian by world premiering another big, bold series: “La Mesías.”



It's written, directed and produced by [Javier Ambrossi](#) and [Javier Calvo](#) – known in Spain as Los Javis – marking their follow-up to overseas breakout “Veneno,” a raunchy but highly grounded bio of Spanish trans icon Cristina Ortiz. “Veneno” was picked up by HBO Max for the U.S. market and made Ambrossi and Calvo among the most courted young showrunners in Europe.

“We’ve had to say ‘no’ to a lot of things, to big offers, a lot of money from and outside Spain, to keep faithful to ourselves, and battle to remember we wanted to make ‘La Mesías’ how we have,” Ambrossi recalls.

The very existence of Movistar Plus is itself an innovation. In continental Europe, no other telecom has driven so determinedly into original production, releasing on average 11 new series or returning seasons every year since September 2017.

“Many other telecoms in Europe – Deutsche Telekom, Vodafone – don’t produce so much content directly. They prefer to be third-party aggregators,” says María Rúa Agüete, senior research director, media & entertainment, Omdia.

“This is the unique differentiator and reflects Movistar Plus’ origins in its 2015 purchase of Canal Plus, whose management team had a tradition of content production.”

In a first phase of overseas expansion, spanning 2015-18, Netflix and indeed Movistar Plus launched ambitious series such as “Money Heist” and “Dark” (both Netflix) and “The Plague.”

These days, however, facing a global streamer investment downturn and weak economic environment, “Buyers are playing it safe at the moment and the safe option is crime in uncertain times,” Keshet Intl.’s Anke Stoll said at June’s Conecta Fiction TV forum in Spain.

Movistar Plus, in contrast, has stayed the course, giving full rein to its auteurs, releasing, for instance, 2020’s “Riot Police,” a compassionate take on members of a special intervention unit from “The Beasts” director Rodrigo Sorogoyen, and now “La Mesías.”

“Movistar understood from the first that this was a big auteur series. There aren’t that many [series] that enjoy that creative freedom and are yet mainstream. ‘La Mesías’ has both those elements,” says Ambrossi.

A family-framed psychological mystery thriller, “La Mesías” begins with thirtysomething Enric who literally wets himself watching a viral video of Stella Maris, a Christian pop band led by his sisters.



Memories flood back of his own childhood and youth, scarred by his parents' religious fanaticism, climaxing in mother Montse channelling her narcissism into declaring herself the daughter of God.

Enric escaped. Yet "you can't escape trauma, it's part of you, but you can evolve," says Calvo. Though deeply traumatized, Enric sets out to save his sisters, still locked up in the family home.

Ambrossi and Calvo have "a level of artistic ambition, authenticity, their own voice, a total ability to render accessible the toughest of issues; nobody manages emotion better," says Domingo Corral, Movistar Plus director of fiction and entertainment. "That combination means that in watching 'La Mesías,' you sense you're seeing an original, unique, different series."

The series' intense seven episodes weigh in mostly just over an hour each. The story's timeline hops from 2013 to the 1980s, when Enric and younger sister Irene are kids, to around 1997, catching them in their late teens. The production shot totally on location, mostly at 30 rural sites outside Barcelona. The series featured 170 characters and 3,800 extras.

Most vital, says Corral, was the shoot's length: 25 1/2 weeks, split in two blocks in Spain, separated by an interval, and one week in India.

"You do things better if you're not under pressure, and they shot with children, who bring a huge sense of truth to the series but require time," Corral says.

Macarena García and Roger Casamajor have died and have been resurrected in 'La Mesías'

Brothers in fiction and twinned forever, Macarena and Roger will never be the same after the journey of *The Messiah*. A glorious madness that definitively places Javier Ambrossi and Javier Calvo on the Olympus of the series.

By Gonzalo Cordero And Diego Lafuente (Photography) PUBLISHED: 10/05/2023

It seems strange to me to see Macarena García (Madrid, 1988) and Roger Casamajor (Lleida, 1976) smile. It is their natural state being together, but I have just been emotionally buried by *The Messiah* and I have not yet been able to digest the Martians (the adjective is not coincidental) that their characters go through. Two siblings, Enric and Irene, who meet again years after separately surviving a radically traumatic childhood and youth, marked by fervor and fanaticism.

It is added that it is the first time that they face an interview with someone who has seen the new series by Javier Ambrossi and Javier Calvo (premiere October 11 on Movistar Plus+) and perhaps that is why the three of us spoke with a special nervousness. Because *The Messiah* is very beastly on many levels. Dramatic, surreal, traditional... Perhaps you have heard that it is inspired by the Flos Mariae, the Christian pop group that is the stuff of memes and amateur psychiatrists, but that description falls as short as the praise that Macarena and Roger will receive for tremendous performances that were already wildly applauded at the recent San Sebastián Festival.



"We were scared, we laughed... From the rehearsals we had the feeling of loving each other very much"



Diego Lafuente

Since I can't find the words, I'm direct: what the hell is *The Messiah* to you?

MACARENA GARCÍA: A journey of growth.

ROGER CASAMAJOR: A healing journey.

MG: A challenge that has forced me to go through so many fears and resistances... I have come out stronger.

RC: And one of the most powerful experiences of my career, because filming was another vital journey.

Did you join forces to walk the path together?

RC: We have been very lucky to agree on this project because we have helped each other a lot. It was difficult for me to understand Enric and also the Javis' very personal way of filming. And Maca, who also had great pressure, was there. Plus, she's a God level worker, I love her!

MG: From the rehearsals we had a feeling of loving each other very much. We were scared to death and we were dying of laughter. People are going to freak out about Roger as an actor. He arrives at incredible places, of great beauty and hope. A great gift and a very great discovery.

In fact, Roger, it is striking that they have dared to have an actor with little media coverage headline such a big project.

RC: It is very difficult to bet like that on a face that is not known, it is true. I took the test and when they caught me I was *shocked*. And at first I didn't gauge the magnitude of *The Messiah*. I didn't know what was coming!
[laughs]

What did you mean when you said it was difficult for you to fit into the Javis way of creating?

RC: I have always been very much a slave to the text, to working at home word by word. And they make everything much more alive, less constricted. You can't imagine what I have learned, it has been a total liberation. I came out different, more relaxed. And I think I'm a little better actor.



Roger: "The filming has been a total liberation. I came out different, more relaxed. And I think I'm a little better actor"



Courtesy Movistar Plus+.

Macarena, your case is just the opposite: you cannot know them better.

That is wonderful and at the same time it carries an extra responsibility because it is my family's project [Ambrossi is her brother] and I deeply want it to turn out well. I was even afraid that they wanted to kick me out and didn't dare. There was a moment when I told them: "Guys, really, I will always love you for believing in me so much, but if someone else does it, it's okay" [laughs].

Your brother told *Esquire* that this shoot brought you together even more because there were scenes that resonated with you in a very powerful way.

MG: Yes, it has been exciting and healing to contribute part of our path, that each child experiences things in their own way and the consequences reach the adult in a different way. Indeed, this story is told through the eyes of two brothers who try to overcome a trauma and meet again some time later. But I want to clarify that it has nothing to do with our history: we have not met

again because we never met each other, we have always held hands. And I have had a beautiful childhood and wonderful parents.

Ambrossi also said that this experience has made him love you even more.

It seems impossible but then it is possible. It is not always easy to find ways to discover more about the people you love, but we have that opportunity in life and also in our profession. Being able to discover ourselves a little more, delve into ourselves, is a treasure.

Did you work together with the actors who play you as young people?

MG: The boys proposed a clarifying exercise during rehearsals. They put the three Enrics and the three Irenes in a room together to improvise some of the key scenes to rescue things from the others and gauge each other's energy.

RC: They were very skillful because they made us blend in as much as possible. We even took out some calculated gesture that the three of us make, those little things that help weave the same character.



Macarena: "I had never resorted to these colors of hardness, tension, aggressiveness. I blocked myself because I had enormous difficulty accessing them"



Courtesy Movistar Plus+.

Macarena, to what limits did the character of Irene take you to even make you doubt your ability?

MG: I am used to working in a more expressive, warmer way. I had never resorted to these colors of hardness, tension, aggressiveness. And I saw that I had enormous difficulty accessing them. For my issues, as we all have. So it was an invitation to look at me. Why are there places where it is so difficult for me to enter? When I started rehearsing there was a moment of paralysis, of blockage, I spent a lot of time thinking, writing, getting into that energy that I can understand, because we all have a part of a child with a break. With a wound. I understood that wound but it was difficult for me to approach it. Little by little a way of walking, of looking, of thinking emerged. For me, Irene is a survivor who understood that her way to survive was to remain silent. Shut up and swallow. When she finally goes out into the world, He carries a huge backpack that no one knows about, hence his oddities, his tension, his lack of communication. I have worked harder than ever to get there, accompanied by the best.

When a character has a scar, and now I'm talking about physics, that has a very powerful cinematic echo.

Yes, all the characterization has helped me a lot. The scar served me to

imagine, to place sensations in it. And that hair ironed with impeccable straightness creates a very strange look.



Diego Lafuente

What was that process like for you, Roger?

RC: Ugh, there are so many layers... I didn't come to the shoot with a proposal of "Enric is like that" because it was impossible, we built it little by little. The Javis were also showing me the scenes in which we see Enric as a child and young man, so that he could really see everything he had gone

through. They have been teachers for me. Without a doubt I tell you that they are already my favorite directors, along with Agustí Villaronga.

You made five films with him. You were his favorite. Is there something of homage to Villaronga in your success?

RC: Agustí died in January, in the middle of filming. And from that moment he was very very present. An angel from whom I took many things to build Enric. He makes me happy that, in some way, his love and his vision are in *The Messiah*.

Macarena, how have you experienced this great artistic reunion with the Javis now that 10 years have passed since the premiere of *The Call*?

It's very strong, how beautiful. Living with them, their growth for me is something that I feel is inevitable, it is difficult for me to imagine another option. I see what we all see: immense talent and heads that are from another planet. But I also see their work, the time and love they dedicate, a spectacular involvement that I have not seen in anyone else. They challenge each other, they continue investigating. They are also becoming incredible directors on set. It is very exciting to see how they generate a team feeling, all of us who are there feel that the series is also ours, because it is true. And on top of that, they do it with great joy, which is not easy at all with the tension that a shoot entails. For my part, I think of Macarena from 10 years ago... And this character makes sense. They know my personal growth because we share everyday life and they can imagine me where perhaps others cannot. I appreciate it very much. Thanks to them I have discovered what they say about setting limits yourself. Suddenly you go through them and reach more. Doing all this from love only has beautiful things.

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SAN SEBASTIÁN 2023 Out of Competition Series review: *La Mesías*

by CRISTÓBAL SOAGE

02/10/2023 - Javier Calvo and Javier Ambrossi are back with an amazing series in which pop-culture elements delicately and perfectly interlock with more transcendental ones



Amaia Romero (left) and Carmen Machi (centre) in *La Mesías*

Javier Calvo and **Javier Ambrossi** are two of Spanish culture's most eclectic and omnipresent personalities. They are actors, key figures in the world of television and, most importantly, enormously talented filmmakers. They are the people behind two series that are beloved by the general public and highly revered by the critics (*Paquita Salas* and *Veneno* [+]), as well as a successful musical that has been performed on stages for the last decade and which they adapted for the big screen themselves as *Holy Camp!* [+], earning them five Goya nominations, one of which they cashed in on. Now, at the 71st San Sebastián Film Festival, they present their most ambitious project to date, *La Mesías* [+], a series that explores myriad topics, using as its starting point the story of a family traumatised by the religious fundamentalism of a mother who has been broken by life.

In this series, split into seven episodes, we initially meet Enric and Irene (played magnificently by **Roger Casamajor** and **Macarena García**), two adult siblings whose relationship with each other is non-existent but who share the scars of a traumatic past. Both their lives are shaken to the core when the outlandish music videos posted on YouTube by a group of young, ultra-Catholic sisters go viral. For anyone who knows even a modicum of online Spanish culture, this bunch of siblings will instantly bring to mind a very similar-sounding

case. “Los Javis” (the name by which Ambrossi and Calvo are popularly referred to) prefer to talk about other groups of brothers and sisters who have been made to feel isolated by unscrupulous parents, and use these as a source of inspiration. But that is not the point, in any case. The crucial thing here is that the way in which they tell this story of family, abuse, faith, hope and virality is what turns the series into a supremely powerful emotional steamroller.

Through these episodes, we are told a story that spans more than three decades, always centring on the gaze of Enric and Irene, whose childhood we discover through long flashbacks that explain in detail what their upbringing was like, who their mother was and what relationship they have with the eccentric Christian pop group that’s on everyone’s lips.

So much can be said about *La Mesías*, and it’s all good. The work of the entire cast is spectacular. **Ana Rujas**, **Lola Dueñas** and **Carmen Machi**, who play the mother of the family at different stages of her life, are the stars of numerous memorable moments and are able to act out the darkest of tragedies without neglecting their sense of humour – which is, nevertheless, somewhat scathing and always tinged with pain. The rest of the cast is no less brilliant. It would be unfair to single out any one name over and above the others, so let’s just say that the actors in *La Mesías* probably represent the most spectacular and best-assembled cast ever seen in a Spanish series.

There are more than enough elements to justify us slapping an “excellent” label on this production: for example, cinematography that offers some unforgettable visual moments, exquisite art direction and wardrobe design, and an impressive soundtrack, including an original score by **Raül Refree** accompanied by legendary tunes from the history of pop, the outrageous songs that the group **Hidrogenesse** has composed for Stella Maris (the name of the main Catholic pop group) and a couple of performances entrusted to Spanish pop star **Amaia Romero**, who also makes a stupendous acting debut in this show.

In short, *La Mesías* represents the consecration of two filmmakers who had nothing at all to prove but who - just in case they did - have now silenced those who put them down on account of their predilection for the less highly regarded side of pop culture.

La Mesías is an original 7x60-minute series produced by Suma Content and Movistar Plus+, which will also air the show in Spain in October.

(Translated from Spanish)

ESPINO F



'The Messiah': the maturity of Los Javis crystallizes in one of the best Spanish series of all time, using the Flos Mariae as an excuse | San Sebastian Festival 2023

Javier Calvo and Javier Ambrossi demonstrate in Movistar Plus+ that they have a lot to contribute in a practically perfect work

The meme is just the beginning

It doesn't matter what you think of [Los Javis](#) in their public and histrionic appearances on shows like '[Mask Singer](#)' : **their work speaks for itself** . A work that has been growing in maturity over the years. '[La Llamada](#)' , '[Paquita Salas](#)' and '[Veneno](#)' already made up a triplet of productions that confirmed the couple as the most powerful creative torrent of today, but with 'La Mesías' they have been able to go further, making **a work of maturity that leaves behind any prejudice you may have about them.**

From minute one, the Movistar Plus+ series reveals itself to be **truly outrageous, taken care of down to the smallest of details.** The Javis, connoisseurs and wise men of the country's popular culture, were perfectly aware that in this story there was something more than the meme and laughter, and they have been able to demonstrate it in a series that shows that talent must be worked on, chopped, mined **and give it shape.** It's giving the audience what they didn't know they wanted to see.



'The Messiah' has a little bit of everything: **pure drama, psychological horror, mystery in the form of a puzzle, unexpected science fiction** and a very, very subtle touch of comedy. It even gives him time to discuss the power of cinema and telling stories (both to others and to oneself) as the **only way out of a life you never dreamed of.** It is a perfect mix, black magic that comes to our television demonstrating that prestige is something that must be earned and not just another type of genre.

Back to the past

I admit that **it was difficult for me to get into the first episode of 'The Messiah'** , perhaps the one most lacking in that terror that completes the formula, making it perfect. The game of Los Javis is to let us loose in the middle of a plot that has been happening for a long time and make us fill in the gaps in continuous trips between the past and the present. The problem is that, at first, I didn't fully understand how to put together the pieces of the puzzle that was placed before me, and the current timeline seemed, perhaps, excessively flat. **It was one more magic trick of the series, of course: before finishing the second one I was completely in** and about to finish off with that third episode better than most of the films we have seen in [San Sebastián](#) .



The Javis have managed to create something special, new, different, with a captivating charisma that is not afraid to disconcert the general public if necessary. The timelines give each other more information until everything begins to fit under its own weight: a mysterious phrase said in the present makes everything make sense in the past, and the events that occur there condition those of now. **It is an incredible script, a prodigy analyzed, thought about and rewritten a thousand times until it reaches a notorious state of perfection.**

La Voz de Galicia

SILVER OR LEAD

The Javis reach an unusual creative maturity in the magnificent "The Messiah"

JOSE LUIS LOSA

SAN SEBASTIÁN / E. LA VOZ



Javier Ambrossi, Ana Rujas, Carmen Machi, Macarena García, Cecilia Roth, Amaia Montero, Lola Dueñas and Javier Calvo, at the premiere of "La Mesías" in San Sebastián Juan Herrero | EFE

The Movistar+ series, presented in San Sebastián, shakes you and cradles you around the idea of the Apocalypse

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When the programming team of the San Sebastián Festival almost completely clears the programming of its penultimate day of screenings to leave all visibility to a product that is not purely cinematographic but is intended for consumption as a series on a platform, you sense that they will have found something very powerful in this to which they demand our attention.

To see *The Messiah* in its entirety, **the new series by Javier Ambrossi and Javier Calvo**, you had to enter one of the festival rooms, and not exactly the most comfortable one, at four in the afternoon and leave after twelve at night. My grateful impression is that of someone who sat in the seat to see the new Los Javis and comes out talking about the work of Ambrossi and Calvo because the degree of creative maturity and the dimensions reached by this river-film of more than eight hours deserve to abandon any diminutive familiarity.

In my case, I did not connect with his first foray onto the screen - *The Call*, itself an adaptation of a play - nor was I a follower of the *Paquita Salas* series. I appreciated for the first time that these two guys had a non-negligible narrative pulse and quite a few ideas of their own - and many others phagocytosed from others but very well metabolized - with *Veneno*, where they managed to hit many things: the mythologization of a suburban creature with a popular and folkloric but never despicable Fassbinderian stamp. Or the construction of modern legends from the territories of trash TV, with a very intelligent and adult game of metafiction. But that definitive confirmation that Calvo and Ambrossi must be taken very seriously and that we are not facing a post-pop epiphenomenon or one limited to labels like queer makes its way *when* you appreciate that torrent of creativity and the ability to combine genres like the horror cinema and the family melodrama that overwhelms you in ***La Mesías*, which will be released by Movistar on October 11, segmented into seven chapters**. The macrofunction is - in the essential course of its history - of the formation of a sect. Like Calvo and Ambrossi, they like to start from material rescued from the Spanish television *trash* subculture or born on the networks, **that group of zombified sisters who dedicate their songs on the Internet to God and the salvation of the world**, with the mystical gift - which is not singing - to present themselves as the daughters of The Chosen One, they are an obvious derivative of a group of real little monsters that went viral in 2013, called Flos Mariae, and who saw the reason for what they were creating - something remotely similar to music - in the salvation by the will of God from an incurable cancer that his mother suffered

The Messiah of Los Javis is **the matriarch that crosses and bifurcates the series as a disturbed entity**. The fact that the action takes place in three dramatic periods is reflected in the happy idea that three actresses will take over the character. Ana Rujas, Lola Dueñas and Carmen Machi are the successful solution of continuity that begins in Spain in the 80s and the socialist triumph, when this woman is an immature mother and forces her two children from a first marriage to accompany her in a sentimental education in which they are inappropriate witnesses of sex, drugs and *rock'n roll* of those who refuse to be burdened by their protective role. And it continues when this woman - already then Dueñas and then Machi - leads herself along paths of another, much less innocent madness. And she begins to give birth to girls in series, in her alliance with a Catholic fundamentalist who embodies Albert Pla.

You are afraid of the profiles of a sect enriched by references that cover an arc that takes you from the Manson Family to the Guyana of the Reverend Jim Jones. Those videos of the abducted and pale babies who sing in a pre-conciliar and Tridentine key the horrific lyrics and music that are the work of their loving mother, directly inspired by ~~God~~ and whose inspiration in the real time makes to ~~evangelize~~ are the centerpiece that is in front of the construction of a kidnapping. That of those girls isolated by their mother from the outside world, locked in that castle of purity - a nod to the great Arthur Ripstein - from which they work to gain millions of followers *and* save the world from the Apocalypse.

Series

"The messiah": verses of brilliance, psalms for the convinced | San Sebastian Festival

Javier Calvo and Javier Ambrossi present, with Movistar+, their new and ambitious series inspired by the ultra-Catholic group Flos Mariae



▲ "The messiah": verses of brilliance, psalms for the convinced | San Sebastian Festival MOVISTAR+

The first sequence of "The Messiah", a new series by Javier Calvo and Javier Ambrossi (the Javis), is a kind of definition by work. A scale model, perhaps. After ontologically placing her new story on the most convenient physical and temporal plane, and then jumping into the ropes, we see an actress dressed in Jewish clothing in the middle of the field, as if alluding to a dream manifestation. Right after, actors. Child actors. And, when the trompe l'oeil is about to be torn down, the camera turns so that we find ourselves, in effect, in front of a film shoot. It is as if the materialization of self-awareness did not leave the creators, undoubtedly among the few in this country who can afford such exquisite production design on television or streaming.

VIDEO

Movistar Plus+ descends into hell with 'La Mesías' in the trailer for the new Los Javis series

The series created by Javier Calvo and Javier Ambrossi will arrive very soon on Movistar Plus+ with a cast that includes Lola Dueñas, Carmen Machi and Macarena García

[Video — Miguel Bernardeau is 'El Zorro' in the first teaser of the Amazon and TVE series, with an appearance by Rodolfo Sancho](#)

The trailer for *The Messiah* becomes suffocating in just a few seconds. Prior to the premiere of the series, scheduled for Wednesday, October 11, **Movistar Plus+** has released this promotional video that twists the dark story created by **Javier Calvo** and **Javier Ambrossi**.

Composed of **seven episodes**, this **Suma Content** production enters the life of a family tormented by the messianic delusions of a mother who is inflexible towards her daughters.

The **Flos Mariae** sisters, members of the Christian pop group that went viral on YouTube in 2014, assure that they will be very attentive to the premiere of *The Messiah* in case there is any coincidence between their story and the plot of the series [in case they have to take legal measures](#).

Drama and suspense go hand in hand in this fiction starring **Macarena García**, **Roger Casamajor**, **Ana Rujas**, **Lola Dueñas**, **Carmen Machi**, **Albert Pla**, **Amaia**, **Biel Rossell Pelfort**, **Irene Balmes**, **Bruno Núñez**, **Carla Moral** and **Cecilia Roth**.



Review of 'The Messiah': Praise this series!

The new series created by the Javis premieres on October 11 on Movistar Plus+.

'[The Messiah](#)' is here. It belongs to everyone. And the premiere is just the beginning of what is going to become a phenomenon. **Let's say it clearly: it is the best series of 2023** (to say the least). Little has been said about the synopsis of this story and we are not going to give spoilers either so that the viewing surprises and excites you as it does us.

The public plot follows the following: "The viral video of a Christian pop music group made up of several sisters impacts the life of Enric, a man tormented by a childhood marked by religious fanaticism and the yoke of a mother with delusions messianic". And now that we have been blessed to have enjoyed this series that arrives on October 11 on Movistar Plus+, we are going to get to know **The 10 Commandments for which you must see this series** created, produced and directed by the Javis.

1 You will love 'The Messiah' above all things



Carmen Machi as Montse with three of her daughters in 'La Mesías'

Without fear of creating a hype that will not be fulfilled in all viewers later, 'The Messiah' is a masterpiece. **Everything works (which is no small thing), but everything is also impeccable** . Get hooked from the beginning with pieces that you don't understand very well, but at the same time your body asks you for more and more and more.

The management of the rhythm is beastly, the mix of genres match perfectly as its creators have already shown us on other occasions, the black humor is always present and when you least expect it it makes you break and more escapes you . **of a tear** 'The Messiah' is pure magnetism. You can not stop staring at her.

2 Thou shalt not take the Name of the Jarvis in vain

Not everything the Jarvis do as creators has to be good, but it is. They manage to excel in each project, growing with each one they do and setting the bar higher and higher. And they get it. There are people who believe that they are overrated, but really if you come to see what they do, **with that love, that desire to entertain and to put certain topics on the table**, you would realize that all the praise has been earned with work. and illusion.



They have been with this project for three years and now there is a qualitative leap since they made 'Veneno'. **They are the most mature Javis, being 200% them**, leaving us impressed without knowing what will be next, but everything indicates that it will be, once again, something big that will leave us applauding the screen as we are accustomed to.

3 You will honor Ana Rujas, Lola Dueñas and Carmen Machi

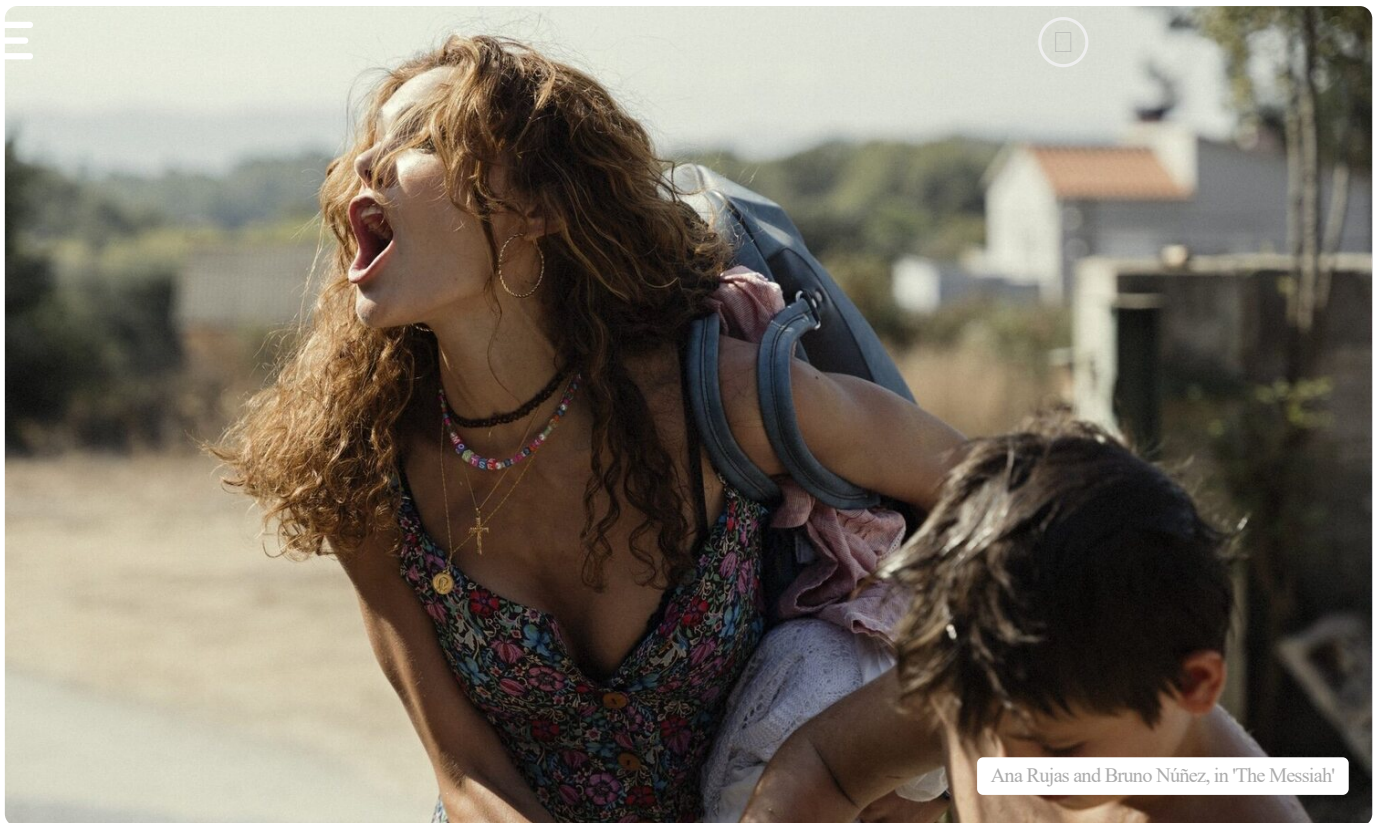
If [Jedet](#) , [Daniela Santiago](#) and [Isabel Torres](#) received joint awards for giving life to Veneno in the series of the same name, the avalanche of recognition must be repeated with the trio formed by [Ana Rujas](#) , [Lola Dueñas](#) and [Carmen Machi](#) . **My goodness, beautiful love, what these three great actresses do** embodying Montse. Beastly. What the three of them do is to honor them very strongly.



A woman in three very different stages, who has an impressive arc with otherworldly nuances. Montse is the mother of these sisters who presents us with the official synopsis. We meet her as a young woman around thirty (Rujas) where she is a **very free, very fun and chaotic Montse to move on to the fifty-year-old** (Dueñas), more burnt out, sadder, more self-absorbed; and she surprises us again at sixty with Machi, happier, calmer and with a new hope.

But the essence is the same at all times even though this energy changes over the years. We will always find an intense woman, with emotions on the surface, frustrated, **making risky decisions, doing atrocities**, and being very lacking in affection. Montse needs to be loved, but she loves her in a very questionable way; She doesn't know, she has never been taught to love.

4 You will not steal a timeline



The series is told in three timelines, but we could almost talk about four. All of them are very well delimited and with transitions that do not allow the viewer to get lost, since that is not the intention. We have the three eras as I have seen in the previous commandment and they are shown chronologically. But beyond this, we start with what could be the fourth line, which is really the third but which we see from the beginning of the series. In other words, **it would be the present with flashbacks of the period with Rujas and that of Dueñas .**

5 You will not forget the new generation

Established actresses carry the weight of this story. Not only the three who play Monste, but also [Macarena García](#) , as generous and correct as always. But in addition to them, who we already knew were not going to disappoint, 'The Messiah' **presents us with a lot of actresses and actors whom we are not going to lose track of .** Despite having an extensive career behind him, many will discover Roger Casamajor, one of the protagonists of this series, specifically the one who starts the action with his character Enric.

Albert Pla will also **attract attention as Montse and [Amaia](#) 's husband , who makes his debut in the world of acting** by making a splash. She is one of the daughters and members of the Stella Maris group (see 6th Commandment), like Carla Moral, Iona Roig, Lluç Jornet, Sara Martínez, Arlet Zafra, Joana Buch and Ninoska Linares, just as we will also meet the brilliant Irene Balmes and Bruno Núñez.

6 You will sanctify the music of Stella Maris

'The Messiah' has not yet been released and we are all fans of Stella Maris. This Christian pop music group formed by the daughters of the family is one of the pearls of this series. To save the world, they sing songs and record video clips that go viral on YouTube. Each one of them has a function, such as editing, composition, costumes... **and who is in charge of the lyrics? God, and it comes to them through Montse, their link on Earth.**



The clothing worn by the components, the choreography and the editing make the Stella Maris video clips gold. In the series they go viral (no wonder), but in real life they are also going to be viral. Their catchy songs are going to be played a lot, **the dances are going to become TikTok trends and you hope they don't release an album** with their songs and merchandising.

7 You will not tell the false testimony that it is a biopic of Flos Mariae

Whoever wants to believe for their fantasy that it is a biopic of the Flos Mariae, go ahead. But is not. "Looking at reality and **imagining what reality is like when passed through your filter is more powerful** than making a biopic," commented Javier Calvo in the



The Flos Mariae are an influence, there is no doubt, but it is not the only one if it is their story. To create this series, a lot of real cases have been documented, which have two themes in common: religious fanaticism and art. In 'The Messiah' we are not only going to see art in music, but also in cinema. **The seventh art has enormous importance in this series** (for the story and for its characters), especially "Dancing in the Rain." Minispoiler: What a beautiful chapter 3.

8 You will commit alien acts



From the beginning we are going to see aliens in this series, something that they already show us in the trailer itself. **Perhaps this is the plot that may a priori squeak** among viewers by showing us a more alien world (as if that of the Stella Maris were not). But we know that one thing can happen and another, let's say it's more unlikely, that's why it can take us out of the story a little.

Likewise, there is no doubt about where things can go with an issue that will make us reflect, because if this series is going to show us anything, it is that we all believe in something. Therefore, **we cannot determine that another person's beliefs are absolutely crazy** when yours may be exactly as crazy in the other's view.

9 You will not indulge impure thoughts or desires such as oppression



Beyond the story that 'The Messiah' tells us, it deals with issues that need to be talked about. The most obvious of these is mental health. Montse's condition is what **leads an entire family to have a life completely different** from what we could call usual. She is visible throughout the entire series and is even mentioned.

This also leads to talk about motherhood and not only about this but about others, including one's own decision not to want to be a mother. **It is also about religious fanaticism and the danger it can pose** to both you and the people around you. And no less important, it talks about oppression. Of the imposition of norms. Of lying to impose your truth. That your truth is the only truth. To feel superior. To make others inferior. Not giving freedom. This exists in our society and much more than we imagine. And in this series we see it with Montse and what her daughters receive, who continue to be victims just as she herself is.

10 (No) You will covet one more season



With everything that stirs and makes us feel 'The Messiah' we need more. We want to remain in all those sensations, that produce more emotions in us and not say goodbye to this exciting story from all possible points of view. It's not going to happen. This **is a very closed story that is told in 7 chapters** and does not need to be longer; Paradoxical as it may seem, it does not ask for more. But who knows if it could become an anthology where we address new fanaticisms and new cases of oppression...

AHORA QUÉ SERIE

premiere series

Javier Calvo and Javier Ambrossi are moved by 'La Mesías': "It is a criticism against the power that oppresses minorities"

'The Messiah' arrives on October 11 on Movistar Plus+ and at the San Sebastián Festival presentation the creators Javier Calvo and Javier Ambrossi surrounded themselves with the entire cast, including the young performers who ended up crying with emotion.



The 'La Mesías' team is almost complete and excited during the press conference at the San Sebastián Festival. | Movistar Plus+



Javier Calvo and Javier Ambrossi thanked the reception that their new work is having after the success of their previous series 'Paquita Salas' and 'Veneno' during the presentation in San Sebastián. With **'The Messiah'** they take a leap and after a comedy and a biopic they have created a **series that goes from thriller, to drama, or horror, without abandoning humor** . A whole mix of genres because just as Javier Calvo said: "That's life."

"I don't like that something has to be just fun, dramatic or terrifying. I think that's the key to everything and I think you have to mix different things," Calvo explained. Furthermore, Ambrossi recognized the eclecticism of both and pointed out that they are a creative couple: "There are two of us and we have different references and it is a mix of everything, **our references together are a bomb** ," he said, causing the journalists present to laugh.

Indeed, **the series is loaded with references and as they said it arose from "the interest in making a series like 'The Young Suicides'"** , but the initial idea "fell short" and they continued investigating until they found that world of isolated families. , sisters and young people who, due to their parents' beliefs, end up living outside of society. They found many examples, from the Shaggs sisters, to the Wolfpack brothers or the Turpin family. " **We were very interested in isolation** and in all of them there were points in common such as religious fanaticism that always came from some belief and its relationship with art, whether making music, films or recording."



Trailer for 'The Messiah' |

"We were building this," Calvo continues, "and **we realized that we were making a series about leaving home, about how you have to leave** . I realized with an Almodóvar film that I had to go and discover the world." Layers were added to these premises, Ambrossi noted: "My own relationship with my sister and the things that unite and separate us and what it means to be brothers." So we also talk about what it means to be someone's brother or sister. And so, **layer upon layer, all the references and personal experiences** that turn into fiction have been added. Something that they wanted to make very clear is that "they have not been based on any real event and that it is a totally original series."

"We wanted a project that **deals with the different ways of believing from all areas** because there are many types of spirituality but we were interested in manipulation from the fascist perspective that targets a fragile minority and tells them what they can and cannot do. do". It is something that also worries them because as Javier Ambrossi stated: "The LGBTI collective is often in that situation." "The series is **a critique against the power that oppresses and also vindicates the power of minorities to escape** ."

Connection with the public

Regarding the **connection with the millennial generation that they achieve in their jobs, they assured that it is something that "comes out, without intending it . "** They believe that perhaps the key is that they do not take young people for fools: "The generations that come after us know a lot about audiovisual language and they read us and know when a series is standard." In response to those who still today tell them that "the modern thing is to talk about polyamory," Calvo assures that "the revolutionary thing is doing things well done, with quality, care and detail. That is universal."

To achieve this, they highlighted that **working with the director of photography Gris Jordana**, with whom they already worked on 'Veneno', has been key. They analyzed each of the scenes to decide the shots in relation to the psychology of each character. "That work has been very nice," they recalled.

Overwhelming casting

Ambrossi had his sister Macarena García, one of the protagonists of the series, at his side , and the emotion was evident when listening to her talk about their relationship. In addition to the young actress, the creators have appeared accompanied by an **overwhelming cast that includes Lola Dueñas, Cecilia Roth, Carmen Machi, Ana Rujas, Amaia, Roger Casamajor and Albert Pla** , a mixture of experience and inexperience. When trying to explain how they have come to bring together this casting, whether or not many of their cinematographic references are among the actresses, they have ended up saying that they are moved a lot by sensations. "There are small gestures in a casting that make you fall in love." Even so,As is the case of Macarena García or Amaia, in others it has not been so evident but it was also clear to them as soon as they saw them. In the case of Cecilia Roth, they assured that "she was the one who cast them."

Amaia makes her debut as an actress in her friends' series and assured that she has felt "confident and super comfortable and they have done everything possible to make us feel that way." "It has been an incredible journey, there are many things that I have learned about how to work and also about myself, because I did not know what I could do. I have felt **incredible and I think I have been quite good at it** ," she assured naturally. that characterizes it.

Laughing, they explained that "**they didn't even hear Roger speak . "** "Ambrossi said that he was Eric and I don't know if you know that this person is a bit of a witch," Calvo clarified. Eva Leira and Yolanda Serrano have been the casting directors with whom they have worked and they encouraged them to look for performers beyond their usual circle. For this reason, **they did many tests for the character of Ana Rujas, who plays Montse, the protagonist, in her youth, but they always ended up returning to her** : "Who is that young mother that you don't want to have, we wanted a mix between Penélope Cruz in 'Ham Ham', but passed by Brittany Murphy who you know is going to betray you because it is her nature."

'The Messiah', by Los Javis, the most anticipated premiere of the season

Javier Calvo and Javier Ambrossi present, launch a series about the atrocities that are done in the name of faith

INTACT SPACE Updated: 05 Oct 2023 - 10:46 CET



I Already legendary, **Javis** have triumphed at the **San Sebastián Film Festival** with their latest series, '**The Messiah**'.

At Movistar+ everything is ready for the premiere next October 11. Those who were able to see a preview assure that it will undoubtedly be one of the most important series of 2023, due to plot and quality.

'**La Mesías**' is a new opportunity to see **Los Javis** in another register completely different from that of Veneno or Paquita Salas.

This time families are the basis of everything, they talk about childhood and religious fanaticism. The directors have done magic when it comes to capturing the idea they had and everything indicates that the public will fall in love with them, once again.



Carmen Machi, Lola Dueñas and Ana Rujas play the same character, Monserrat, in different stages.

But they are not the only protagonists, there are also Cecilia Roth, Roger Casamajor, Macarena García, Albert Pla, Amaia and Biel Rossell .

The cast is numerous. More than **170 characters** participate (in addition to 3,800 figurative people) in a narrative arc that spans from the 80s to 2013.

Synopsis

The Messiah' is a family thriller that talks about overcoming trauma, faith as a tool to fill the void and art as the only way to escape terror .



It all begins with a viral video of a Christian pop music group made up of five sisters, which impacts the life of **Enric** , a man tormented by a childhood marked by religious fanaticism and the yoke of a mother with messianic delusions.

Raül Refree is responsible for the original soundtrack, while the **duo Hidrogenesse** is in charge of the original songs, to which two original songs by **Amaia and Albert Pla** will be added . Music has a fundamental role.