



HUNGRY THING

DON'T BE AFRAID. THAT CAN'T BE REAL.

HUNGRY THING


D O N ' T B E A F R A I D . T H A T C A N ' T B E R E A L .

Format	Feature film
Original language / Country	Spanish / Spain
Duration	100 min.
Genre	Drama / Psychological horror
Theme	Supernatural / Home invasion
References	The Others / IT
Target audience	Women and men (25 - 50)

Director, producer, and screenwriter	Josué Ramos
Director of photography	Jon D. Dominguez
Music composer	Aránzazu Calleja


Logline

Wrapped in the grief left by her husband's abandonment, Camila and her young son Joel face a dark force embodied in the form of a hideous beggar, who has taken up residence in their home to feed on their pain and fear.



JRS FILMS
(+34) 645 821 324
mail@josueramos.com
28012 - Madrid

With funding from



SYNOPSIS

Christmas 1990. Camila's life has been shattered since her husband Julio abandoned her six months ago, breaking her heart and leaving her alone with little Joel, a 6-year-old boy with spina bifida who uses tiny crutches to walk and who has stopped talking since then.

Despite the difficult situation, Camila struggles to raise Joel by going to her new job as a cleaner, while fighting loneliness and depression, clinging to the vain hope that one day Julio will return home repentant.

However, the subtle scent of pain that Camila gives off has attracted a horrible character to her, a repulsive beggar who, after appearing in her dreams, causes her to have an accident at work, leading to her dismissal and her confinement at home.

When Camila feels that the beggar has moved into her own home to harass her, paranoia takes complete hold of her, evoking the dark psychotic episodes she experienced in her childhood after the strange death of her father.

Whether real or just a figment of her tormented mind, the beggar is hungry, and he craves to feed on her and Joel's pain and fear at all costs, even if he has to do unimaginable things to achieve it.



DIRECTOR'S NOTES

Hungry Thing redefines the genre and is presented almost as if it were a fable, but narrated in a very realistic way. An innovative proposal that uniquely blends social drama and supernatural horror.

This is not a conventional horror film; it is above all a family drama that explores the terrible consequences of heartbreak and grief, and where horror emerges as a metaphor for the tragedy within the characters.

Thus, the figure of the beggar, far from representing “evil” in a stereotypical way, symbolizes something much deeper and more universal: the inner voice of the ego. An entity that feeds on negativity and, if we are not aware of it, can torment us with dark thoughts and feelings, taken in this case to their ultimate consequences.

That is why the film moves away from the clichés of the genre and proposes an intimate and reflective horror, while at the same time creating unforgettable images with powerful symbolism that challenge the viewer to face their own fears.

Hungry Thing is undoubtedly an intense visual and emotional experience that leaves its mark, an original and necessary contribution to psychological horror cinema, capable of resonating deeply with any viewer.





**“In every mysterious element,
never explain.”**

—— *Stanley Kubrick* ——

REFERENCES



Hungry Thing draws on some of the most influential and successful horror films of recent decades, combining doses of psychological horror, suspense, and the supernatural.

Like *The Others* (2001), it builds tension through atmosphere and ambiguity, with a protagonist trapped in a reality that is falling apart. The combination of subtle terror with a deep emotional undercurrent has proven highly effective, as confirmed by the global success of *The Others*, which grossed over \$200 million.

Following in the footsteps of *IT* (2017), *Hungry Thing* introduces a disturbing entity that embodies childhood fears and past traumas, with Pennywise becoming a reflection of the protagonists' psychological deterioration. It also takes inspiration from *The Babadook* (2014) in its exploration of terror as a metaphor for depression, resulting in a disturbing story with a strong emotional charge. Both films demonstrated that intelligent, well-constructed horror can connect with wide audiences and generate a cult following.

The oppressive tone and sense of mounting doom are reminiscent of *Hereditary* (2018), a film that revolutionized the genre with its psychological progression and terrifying realism.

Hungry Thing shares this evolution of madness, where the supernatural and the psychological intertwine in a terrifying way. Visually, the film also adopts the meticulous staging of *The Conjuring* (2013), using production design and sound as key tools, ensuring a film that is both impactful and commercially appealing.

Following the formula of these blockbusters, *Hungry Thing* has the potential to become a modern benchmark in horror cinema. Its balance between a story with emotional depth and a disturbing visual execution strategically positions it in a market where horror remains one of the most profitable genres.

Betting on this film means betting on a production with enormous commercial appeal, capable of attracting both general audiences and lovers of quality horror.

TONE AND ATMOSPHERE

Hungry Thing evokes nostalgia for early 90s culture, immersing the viewer in an era full of iconic references and retro aesthetics, thanks to careful staging: from the sets, costumes, and vintage cinematography to a soundtrack that mixes classical instrumentation with modern synthesizers.

A good visual reference can be found in the magnificent photographs of Gregory Crewdson, who often portrays his characters in spaces full of mystery, with numerous details that reveal much about the personalities of their inhabitants.

The film manages to surprisingly fuse horror and the paranormal with tenderness and innocence. This duality humanizes the characters and adds an emotional dimension that enriches the narrative, thus providing an experience that captures both the imagination and the heart.

The script for *Hungry Thing* was written based on the Uncanny phenomenon, a term coined by Freud that is based on uncertainty, the feeling that something or someone has a strange characteristic that prevents us from knowing for sure whether or not it is a threat. So each scene is designed to heighten the unease and mystery to its maximum expression.



A man in a dark suit and tie walks down a hallway. The floor has a prominent black and white zigzag pattern. The walls are lined with heavy, dark curtains. The lighting is dim, creating a mysterious atmosphere.

**“The more unknowable the mystery,
the more beautiful it is.”**

—— *David Lynch* ——

CHARACTERS



Camila Dolera

A single mother with an unstable job and a life marked by constant struggle, her top priority is the well-being of her son, Joel. Despite her sweetness and maternal devotion, she carries a deep emotional wound. Inside, she is torn between the desire to maintain stability and the fear that her own mind will play tricks on her. The shadow of anxiety and the past haunt her, pushing her toward an abyss from which she may not be able to escape.



Little Joel

Camila's son. A good six-year-old boy with an intelligence beyond his years. His life has not been easy, but his spirit remains pure and hopeful. He was born with spina bifida, which forces him to use crutches to walk. He is observant and very perceptive, which allows him to notice details that adults miss. His refuge is his action figures, which also become his alter ego so he can express his thoughts, since he stopped talking when his father abandoned them.



Elisa Dolce

Mother of Camila and grandmother of Joel, her love for them is unquestionable, although her way of showing it sometimes clashes with her daughter's sensibilities. She is pragmatic, direct, and, above all, protective. A woman with a warm appearance but a strong character. She fears that her daughter will sink into the same despair that destroyed her husband years ago. Elisa has seen firsthand the ravages of a tormented mind and knows that there are certain signs that should not be ignored.



The Beggar

Dark, imposing, and with an appearance that gives you goosebumps. No one knows who he is or where he comes from, but his appearance says it all: a man who has been devoured by life itself, like a bad omen that refuses to go away. He does not seem to be a simple vagrant; his mere presence exudes something unnatural, something that possesses a primitive and insatiable hunger for the darkest emotions that dwell within us. Is he real? Or just a reflection of madness?

CAST



Marta Etura

Born in San Sebastián, she is a prominent Spanish film, theater, and television actress. *La vida de nadie* (2002) earned her a Goya nomination. In 2005 and 2006, she received further nominations for *Para que no me olvides* and *Azuloscurocasinegro*. In 2010, she won the Goya for her role in *Celda 211*. She also starred in the well-known Baztán trilogy, playing Inspector Amaia Salazar in *El guardián invisible* (2017), *Legado en los huesos* (2019), and *Ofrenda a la tormenta* (2020).



Daniel Sánchez

A young actor aged just 6, who has pleasantly surprised us after being selected in a demanding casting process involving more than 50 children. His amazing concentration and innate talent for acting made him stand out immediately, winning us over with his ability to convey emotions with impressive naturalness. Despite his young age, he shows unusual artistic maturity, which promises him a promising future in the world of acting.



Elena Irureta

A veteran Spanish actress with more than four decades of experience. In 2020, her portrayal of Bittori in the series *Patria* earned her unanimous critical acclaim and awards such as the Forqué, Feroz, and Platino. In addition, in 2024 she was awarded the Zinemira Prize at the San Sebastián Film Festival for her contribution to Basque cinema. Throughout her long career, she has worked with renowned directors such as Julio Medem, Icíar Bollaín, and Juanma Bajo Ulloa.



Javier Botet

An actor renowned for his notable performances in horror films, where he has brought numerous iconic creatures to life. His physical appearance, influenced by Marfan syndrome, has allowed him to play characters such as Tristana Medeiros in the *[REC]* saga (2007-2009), the Crooked Man in *The Conjuring: The Enfield Case* (2016), the leper in *IT* (2017), the Neomorph in *Alien: Covenant* (2017), and the White Walker in the famous series *Game of Thrones* (2019).

LOCATIONS

Filming in the Canary Islands offers significant advantages for any audiovisual project. The city of La Laguna, with its historic center declared a World Heritage Site, provides the perfect setting for the mood of our story: its narrow cobbled streets, flanked by colonial stone houses and wooden balconies, form a labyrinth of shadows where every corner could hide an ancient secret. It is the perfect canvas for conveying the emotional oppression experienced by Camila, lending an air of unparalleled authenticity.

To achieve a more immersive atmosphere, Hungry Thing's family home, where much of the film takes place, will be built on a custom-designed film set. This approach will allow for control over every visual and narrative detail, from the layout of the rooms to the texture of the walls, while also providing total creative freedom for camera movements.

In addition, the big draw for production companies to shoot in the Canary Islands is the 50% tax rebate on production costs, which, together with the Canary Islands economic and tax regime (REF)—which includes exemptions from Canary Islands tax (IGIC) and tariff reductions—and an increasingly powerful audiovisual infrastructure, makes the islands an ideal destination for film production.





**“I believe in putting the horror in the mind of the audience,
and not necessarily on the screen.”**

— *Alfred Hitchcock* —

CREATIVE TEAM



Jon D. Dominguez

IMDb

A prominent cinematographer from Basque Country who has had a remarkable career in Spanish cinema, participating in a variety of projects ranging from commercials and music videos to television series and feature films.

He has starred in films such as *The Platform*, *Rich Flu*, *Fe de etarras*, and *Open Windows*, as well as popular television series such as *El vecino*, *Vota Juan*, and *El fin de la comedia*, and was nominated for a Goya Award for *Cinco Lobitos*.



Aránzazu Calleja

IMDb

Composer of soundtracks for numerous feature films, with a personal style that blends electronic, acoustic, and folk elements; after studying music in Barcelona and at Berklee College of Music in Boston.

His talent has shone particularly brightly in films such as *Timecrimes*, *The Platform*, and *Akelarre*, which earned him the Goya Award for Best Original Score, thus establishing him as a leading voice in contemporary film composition.



PROD. DIR. & SCRIPT



Josué Ramos



After gaining experience in the world of short films with five pieces that won many awards, he made the leap to feature films with *Bajo la Rosa*, a film produced by his own production company: JRS FILMS.

This surprising psychological thriller, written, directed, and produced by Ramos himself, was selected for more than 50 prestigious festivals and won 30 awards in less than a year: San Diego, Chicago Latino, Feratun, Madrid Film Festival, Nocturna Festival, Maryland, Oaxaca...

The film has been sold worldwide, adapted for theater in several countries, and its rights have been acquired by Chris Hemsworth's production company in Hollywood to make an American remake, as well as another in Mexico.



2023 **Confesiones** (Feature) Exec. Prod, Script.



2018 **Bajo la Rosa** (Feature) Prod., Director, Script.

2014 **Solo los ojos** (Short) Prod, Director, Script.

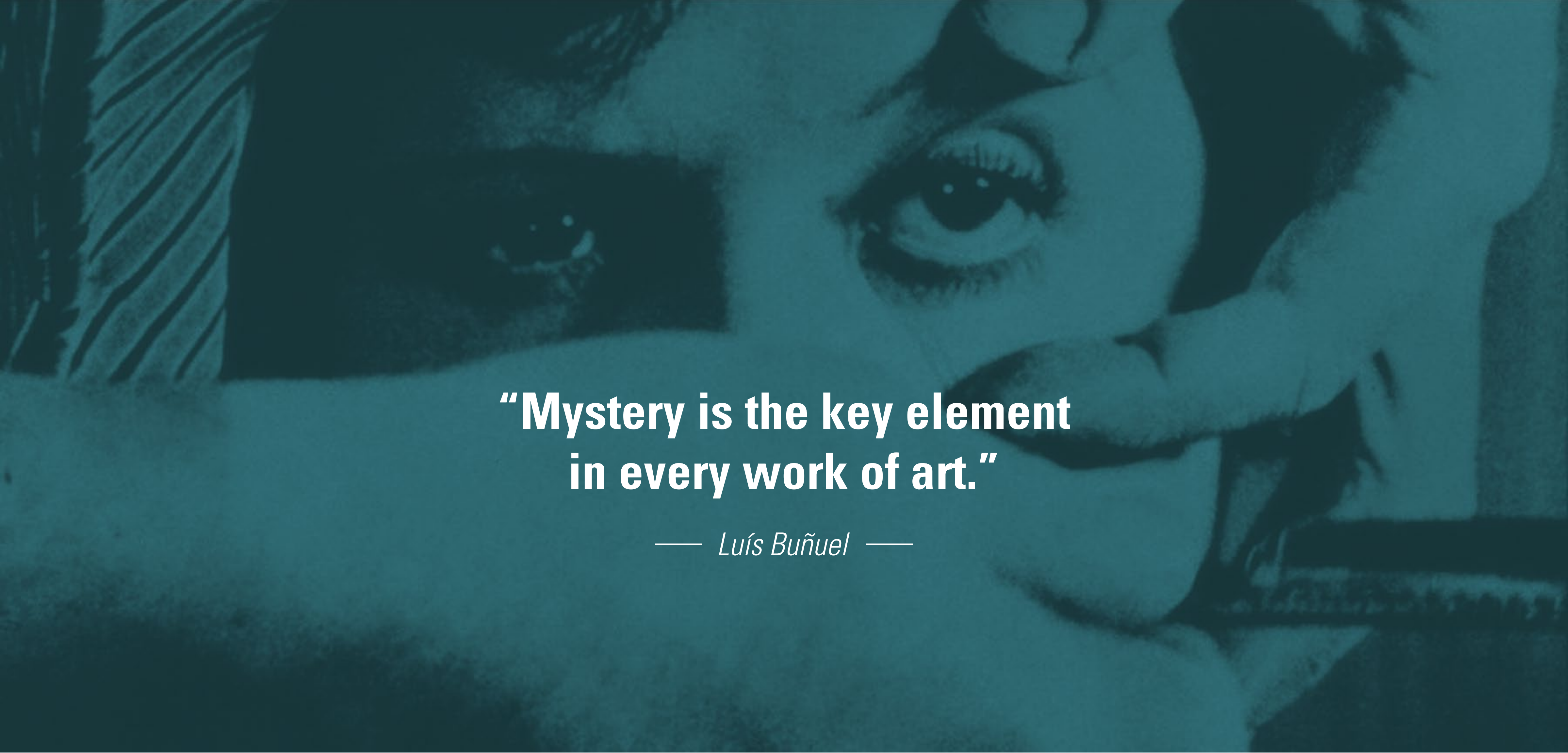
2012 **Precipitaciones** (Short) Prod., Director, Script.

2011 **Ánima** (Short) Producer, Director, Script.

2010 **New Order** (Short) Producer, Director, Script.

2009 **El Corazón de Anita** (Short) Prod, Director, S.





**“Mystery is the key element
in every work of art.”**

— *Luís Buñuel* —

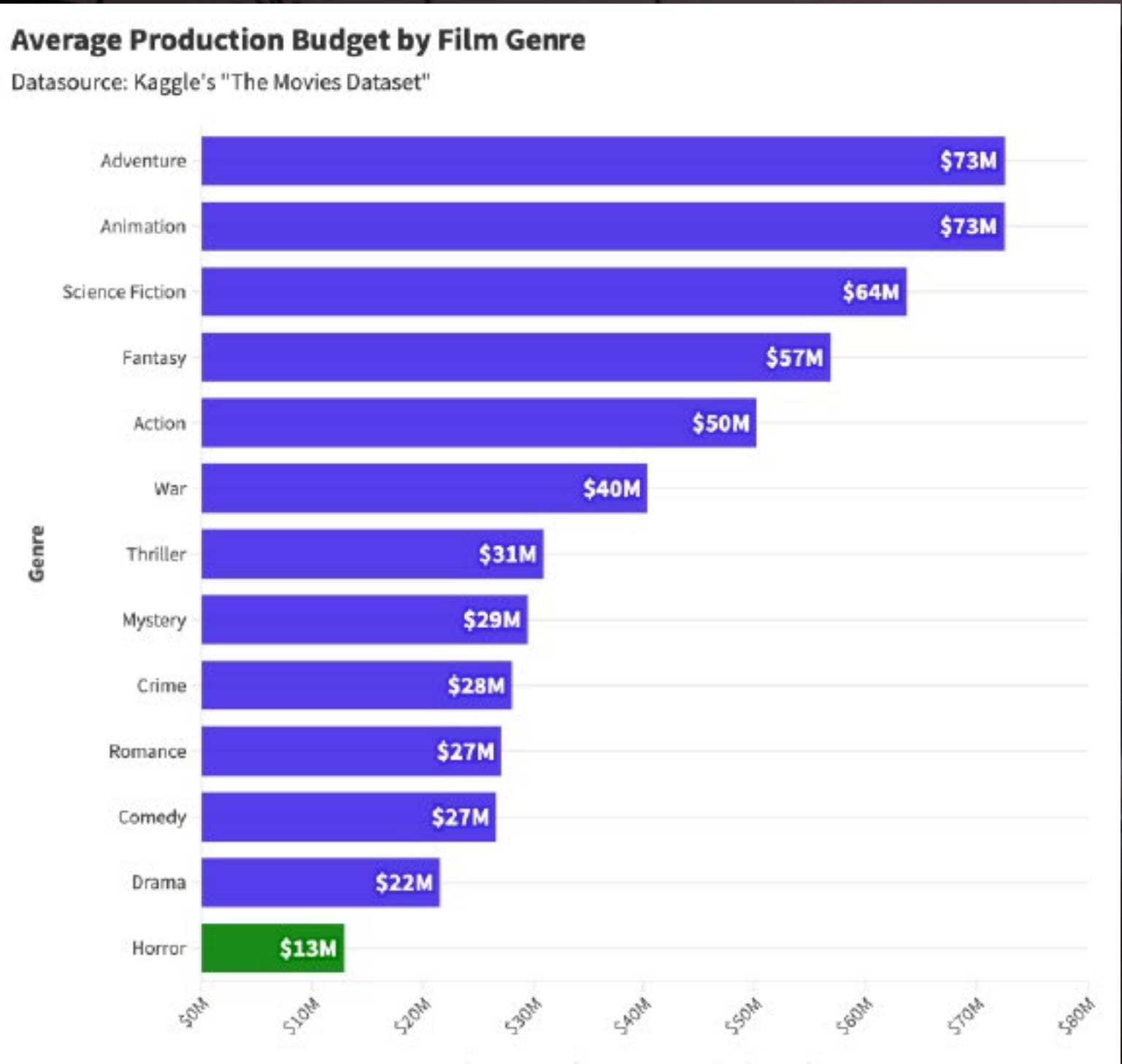
PROFITABILITY

The horror genre is the most profitable in cinema due to its low production costs and high return on investment. Unlike other genres, it does not need big visual effects or famous stars to capture the audience's attention. The essential thing is a creative narrative that tells a good story and generates intense emotions, something that can be achieved on a tight budget.

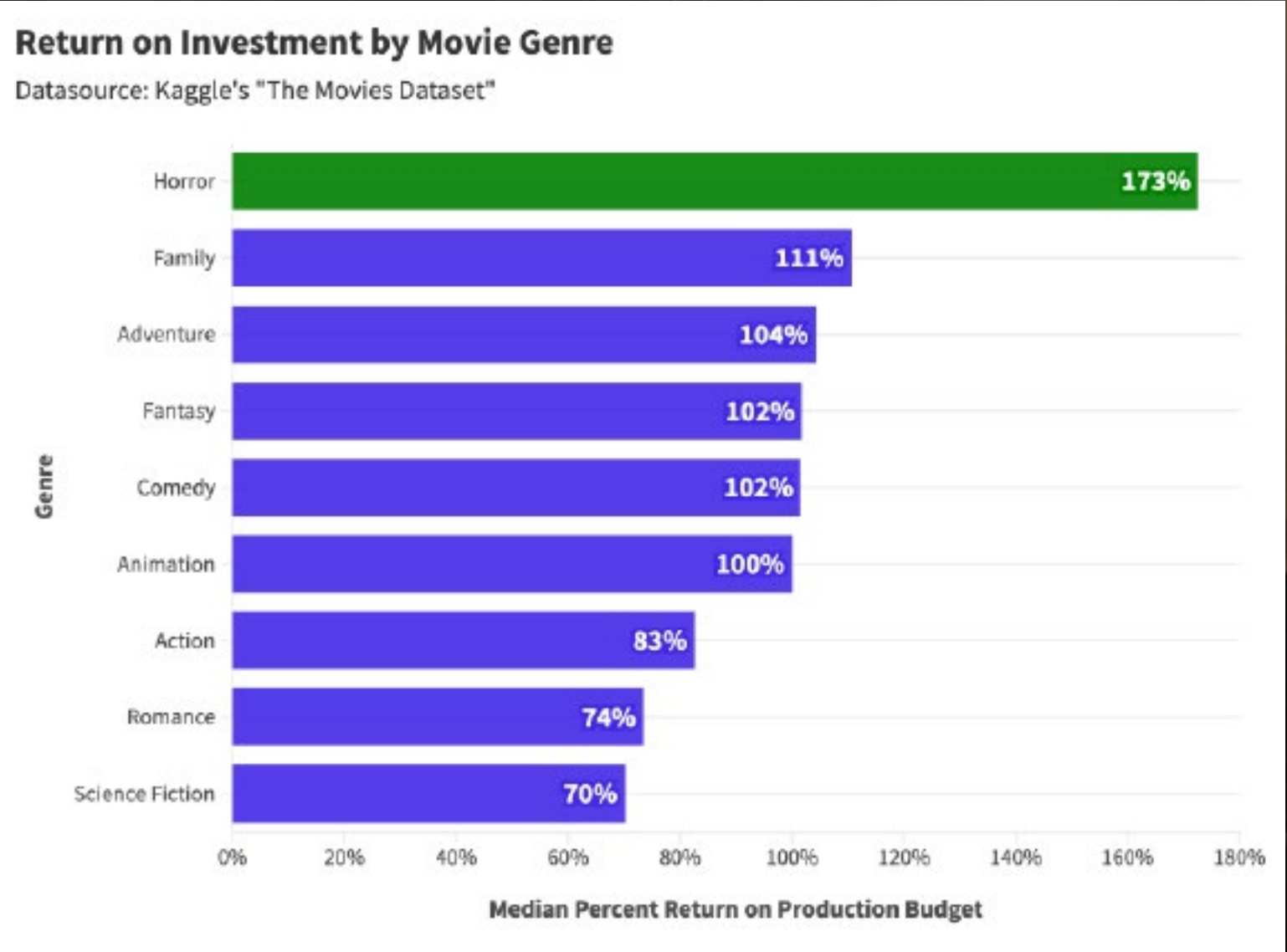
Examples such as Paranormal Activity and The Blair Witch Project, made with minimal investment, managed to gross millions, exponentially multiplying their initial investment. In addition, horror has a global reach: fear is a universal language that connects with audiences of all cultures and ages, ensuring a broad and diverse market.

The rise of streaming platforms has increased demand for fresh ideas, while audience loyalty to the genre guarantees a steady stream of viewers eager for new experiences.

Investing in horror films represents an ideal opportunity to minimize risk and maximize profits. It is a genre where creativity trumps capital, achieving extraordinary results with limited resources. For smart investors, horror is the safest and most profitable bet on the market.



As can be seen in these two graphs, horror is by far the film genre that requires the least investment and, at the same time, generates the highest profits. It is also the genre that sells best outside Spain, positioning itself as the safest and most profitable bet in the audiovisual market.



BUDGET

Presupuesto del proyecto: “HAMBRIENTO”
Productora: JRS FILMS
Basado en la versión 6 del guion
Fecha del presupuesto: 01/09/2025

Productor: Josué Ramos
Director y guionista: Josué Ramos
DOP: Jon D. Dominguez

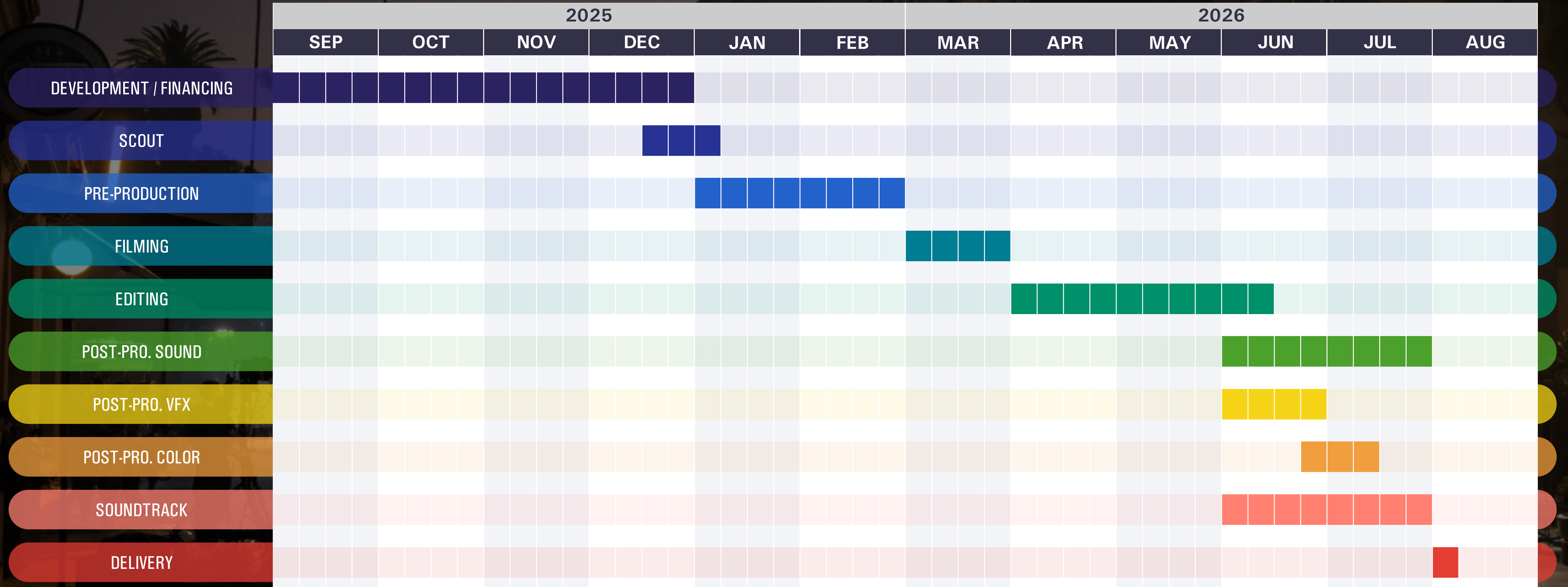
Localizaciones: Islas Canarias
Días de rodaje: 20
Semanas de rodaje: 4

CUENTA	CONCEPTO	TOTAL
01.01	Guion	50.000 €
01.02	Música	30.000 €
02	Personal artístico	108.550 €
03.01	Equipo de dirección	63.268 €
03.02	Equipo de producción	30.454 €
03.03	Equipo de fotografía	29.511 €
03.04	Decoración	6.882 €
03.05	Sastrería	1.908 €
03.06	Maquillaje y peluquería	4.869 €
03.08	Efectos especiales en rodaje	1.809 €
03.09	Equipo de sonido	5.123 €
03.10	Montaje, etalonaje y VFX	75.000 €
03.11	Electricistas y maquinistas	3.722 €
04.01	Decorados y escenarios	50.000 €
04.02	Ambientación	19.450 €

CUENTA	CONCEPTO	TOTAL
04.03	Vestuario	3.000 €
04.05	Varios escenografía	3.100 €
05.01	Estudios de rodaje	61.000 €
05.02	Salas de montaje y sonorización	71.000 €
05.03	Varios producción	36.150 €
06.01	Maquinaria y elementos de rodaje	73.500 €
06.02	Transportes	9.300 €
07.02	Viajes	4.000 €
07.03	Hoteles y comidas	31.000 €
08.03	Discos duros de backup	750 €
09.03	Materiales de delivery	12.000 €
10	Seguros y S.S. a cargo de la empresa	125.851 €
TOTAL COSTE DE REALIZACIÓN		911.201 €
03.02	Productor ejecutivo	45.560 €
11	Gastos generales	56.750 €
12.01	CRI y copias	2.000 €
12.02	Subtitulado	1.500 €
12.03	Intereses pasivos	15.000 €
TOTAL GASTOS GENERALES + P&A		170.810 €

TOTAL COSTE DE REALIZACIÓN	911.201 €
TOTAL GASTOS GENERALES + P&A	170.810 €
GRAN TOTAL	1.032.011 €

PRODUCTION TIMELINE





JRS FILMS

(+34) 645 821 324

mail@josueramos.com

28012 - Madrid