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Slamdance 2026 Review: Santa Zeta is the Vigilante Film We Need in the Age of the Epstein Files



Jonita Davis



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The Spanish-language film from Spain comes at the most opportune time. It is a vigilante film that captures the rage and violence fantasies that so many are experiencing as more and more is revealed from the “Epstein Files”. The files are not even in *Santa Zeta*, but the predators are.

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NEKANE OTXOA

SANTA ZETA

África Girón Ndong, Arlette Torres, Iván Villanueva, Izoko, Jordi Monedero & Darci L. Strother

Written, Directed, Edited **Antonio Muñoz de Mesa** Production **Jordi Monedero Roiz** Cinematography Spain **Beatriz Pagés & Toni Cardenes** Cinematography USA & Korea **Park Sang-Bin**
Music **Lola Barroso** Sound Design **Pablo Isola** Colorist **Jordi "Yoyi" Molina & Emilio Jaquetti** Location Sound **Berni Pastor & Laura Gantes**
Assistant Director **Marina Fuente Robles** Production Assistant **Lola Lizzi** Visual Effects **Lucía Menéndez** Poster Design **Maria Cabañas**



ManodeSanto

By day, Zoe (played by Nekane Otxoa) is a travel vlogger with millions of in
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kills child predators in the most visceral of ways. This duality of the character's professions isn't the only one in *Santa Zeta*. However, it may be the most satisfying for viewers to live out their vigilante fantasies through Zoe and her night work.

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The first act of the film is filled with Zoa pulling antics under the theme of “x things to do in x location before you die.” These segments are filmed by Zoe and are spliced into the film to show both the influencer's view and the reality of the situation. It makes for a sometimes hectic viewing, especially when Zoe is chasing or being chased. Along the way, she consults with little sister Maia (África Girón) in conversations that are both wholesome and disturbing. When Maia begs her sister to hear “what happened to me,” it becomes clear that Zoe has a lot on her mind. The conversations always end with Maia asking her sister about a sound or what she is doing. This seems to shake Zoe out of the sisterly chat space. She emerges with new information and the name of her next prey.

This vigilante story is only about straightforward vengeance until Zoe goes home. There, the cracks start to form. In fact, every trip home reveals more and more to the audience about Zoe and Maia's dynamic. Soon, everyone, including Zoe, begins to question her world. Things are not adding up, and

she is remembering more and more about what happened to Maia. The truth is
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Audiences will see how she infiltrates pedophile rings and hunts down those who harm children. Zoe is issuing the justice that so many of us wish would be meted out to the perpetrators in the Epstein Files. This makes the violence almost satisfying. I must also note that no violence against children is ever captured. One of the victims Zoe saves is shown smiling, angelic, and happy to see her. Not a hair harmed on his head. This is important. It's as if director Antonio Muñoz de Mesa prioritized protecting children as a pervasive theme of the film, both in the plot and in its cinematic aspects. The film also posits Otxoa as a talent to watch.

Santa Zeta is playing at Slamdance Film Festival 2026. For more information, go to [Slamdance.com](https://slamdance.com) or SantaZeta.com.

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The Black C.A.P.E. is a magazine for films nerds, pop culture anoraks, the film and tv junkies. The C.A.P.E. is for the filmgoer who knows that culture and pop culture are tied. Cinema has a much deeper meaning than what we see on screen. We explore that and more in these pages.



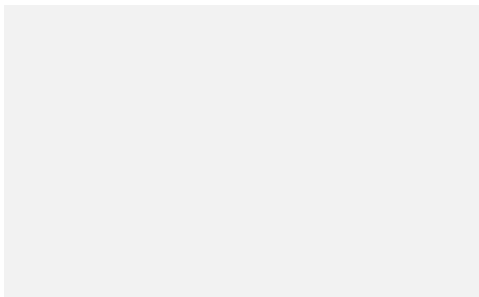
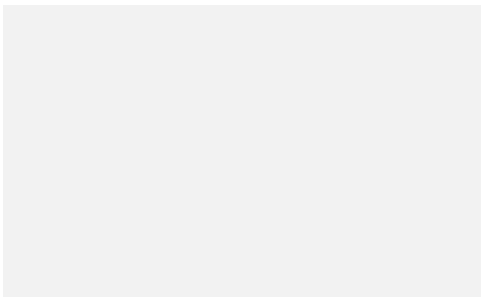
Written by Jonita Davis

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Jonita Davis is a member of the IFSCA, AAFCA, LAC, IJJ, a Rotten Tomatoes critic, author, and writing professor at DU, UCD, and RRCC.



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