



# *To Kill the Beast*

A FILM BY  
**AGUSTINA SAN MARTÍN**

Official Selection



Toronto International  
Film Festival 2021

# *To Kill The Beast*

A FILM BY  
**AGUSTINA SAN MARTÍN**

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Argentina - Brazil - Chile (2021)

In Spanish and Portuguese with English subtitles

Running Time: 79 Minutes







## S Y N O P S I S

Emilia (Tamara Rocca), 17, arrives in a religious town on the border between Argentina and Brazil. She is looking for her long-lost brother, with whom she has obscure, unfinished business.

She stays in the jungle at her weird aunt Inés's (Ana Brun) hostel where, according to rumors, a dangerous beast appeared a week ago. This beast, people claim, is the spirit of an evil man that takes the shape of different animals.

Between reality and mythology, human and animal, and guilt and sexuality, Emilia will seek to confront her past.





“I like to believe this film is an exorcism the main character does.”

#### DIRECTOR'S STATEMENT

There are so many nightmares one can have. There is a certain point where one's reality expands towards one's symbolic universes. This might be why I'm quite obsessed with dark and slightly surreal spaces. Things do not need to be physically real to be real for us. Most of my mystical, dark images from this film come from insomnia and dreams. Unique dark, deep, tropical, gothic universes usually absorb me. I like taking images from my nightmares and redefining them, re-shaping them, making them beautiful. It's healing for me.



The images we crafted for this film were designed as paintings. For days and days, we crafted them, patiently working between photography and VFX to get onto the exact mood we had in mind: those weird spaces that seem dreamy, that come from a nightmare but also seem to be an ordinary part of that world. Tangling up the real and the imaginary is for me a key. Nothing is truly real, nothing is truly imaginary: what we imagine is also real for us, it even can be more real than reality.

It's an emotional exorcism, yes. The film is built on a loose narrative where we enter teenage Emilia's mind. She has a very personal approach to everything that is happening around her. In that sense, the female and the horror are essences of this film. Little girls are taught they are defenseless. That they shouldn't feel safe on the street, at a party, not even at home. Isn't constant horror an organic response to that? That is why I have always been interested in telling stories where female leads learn about their own strength. It seems like a fascinating instance where the coming-of-age and the realization of one's own power go hand in hand. I believe it's a little epiphany many young girls go through. Mostly after years of being told passivity might be our place: there is a moment in our lives in which we realize we can occupy as much space as we want. And this is the core of *To kill the beast*, what I value the most about this little film.

We follow a shy teen, Emilia, who will seek for her long lost brother. She needs to confront him for a dark past she seems to be private about, yet we realize that he was a violent man. There is only one way out for her: herself. Once this teenager is able to find her own sexuality, she will find the strength to stand up for herself. This is what Emilia recognizes at the end of the film: we nurture what we fear. To look at something

that horrifies you without shaking, that is also a transcendental moment in one's life.

As I said before, I like to believe this film is an exorcism the main character does. In her quest, Emilia will have to face herself in order to confront what she needs to confront. As she seeks within, she falls for another girl. Without any melodrama between the two, without unnecessary explanations, this simple human bond empowers her.

The context of the story happens in a small town in Misiones. In Latin America, most of the myths involve masculine figures raping ("correcting") girls who disobey the rules or their fathers. In this sense, the imagery of the town and villagers in the movie goes around that. They all believe there is a beast who is the ghost of an evil man. This image of this evil masculine thread is constant. Religion is a huge part of this town's context, churches run the city while listening to over the top Gregorian Electronic music (that we composed particularly for it) from its amplifiers. All of this shapes the character of the town, which looks for a beast believing its demoniac side.

Yet "evil men" are no demons, they are no monsters. They are healthy sons of a disturbed society. And so, as the town seeks for monsters in the jungle, Emilia will seek her brother.

So, yes, this is a film about a girl that dares to kill a beast and the exorcism she makes to leave everything behind. I have a friend who always repeated to herself: "I am the most dangerous thing in the woods". This movie plays around that. Emilia's got no time to fear anymore.

**AGUSTINA SAN MARTÍN**



# AGUSTINA SAN MARTÍN

Agustina San Martín is an Argentine filmmaker. She studied filmmaking at the University of Buenos Aires, where she later worked as a screenwriting professor. She is also a screenwriter and colorist.

Agustina also worked as the DoP on films like *THE FUTURE PERFECT* (2016), directed by Nele Wohlatz (Best First Feature at Locarno), and short films like *HECTOR*, directed by Chilean filmmaker Victoria Giesen, which premiered in the Official Competition of the 69<sup>th</sup> Berlinale.

Agustina directed her first short film *THE CRY OF THE OXEN* (2015), which premiered at the Festival de Cartagena and was an official selection of the Mar del Plata Film Festival. It won best short at FICIC, Festival de Cine del Desierto in Mexico and won INCAA TV. It was nominated for the Premios Cóndor.

In 2017, *SWEDISH COUSIN*, Agustina's second short film, premiered at the 67<sup>th</sup> Berlinale Film Festival and won First Prize in BAFICI, Best short at the Festival de Cine de Huelva, and Best LGBT short film at the Festival Internacional de Cine de Ciudad de Mexico. It had a broad



festival tour and was part of the official selection at VLAFF, Zinebi, Panoramic Stockholm Latino American Film Festival and Queer Lisboa.

In 2019, Agustina premiered her third short film, *MONSTER GOD*, at the Cannes Film Festival in the Short Film Official Competition and won the Jury's Special Mention. Later, the film won the Golden Camera 300 prize at the Manaki Brothers Festival and was shown in other festivals including: AFI Fest, La Habana, Curta Cinema Río and El Gouna and many more.

*TO KILL THE BEAST*, her first feature film, participated in the Script Station at 66<sup>th</sup> Berlinale Talents in 2016. With it, she was part of BAFICI BAL, Bolivia Lab and Los Residentes in Paraguay. It also competed in the La Habana Film Festival Script Competition. The film will premiere at TIFF 2021.

Agustina was selected to be a fellow in the Rolex Mentor and Protégé Arts Initiative to be the alumni of the director, composer, actor and Broadway talent, Lin-Manuel Miranda.



## PRODUCTION TEAM

### CAUDILLO CINE

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Caudillo Cine is a young fiction and documentary film production company founded by Diego Amson and Fernando Salem, professionals with vast experience in narrative and audiovisual production. Caudillo Cine is characterized by the strength, spirit and vocation of independent filmmaking in each of its projects.

Among its most outstanding fiction feature films are: *DEATH DOESN'T EXIST*, and *LOVE DOESN'T EITHER* (2019), directed by cofounder Fernando Salem which premiered at the 34th Mar del Plata International Film Festival.

Upcoming titles include *TO KILL THE BEAST* (2021), the debut feature by Agustina San Martín, which will premiere at TIFF 2021.

## PRODUCTION TEAM

### DIEGO AMSON

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Diego Amson (Producer) and cofounder of Caudillo Cine. In 2009, Diego Amson founded Tarea Fina with Juan Pablo Miller. They obtained international recognition with their first production, *LAS ACACIAS*, which won the Golden Camera in Cannes. He also produced films such as *NI UN HOMBRE MÁS* and *EL CERRAJERO*. He left Tarea Fina after six years, in search of a more personal approach, founding Caudillo Cine.

### LUCILA DE ARIZMENDI

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Lucila de Arizmendi (Producer) is an Argentine Film Producer and Photographer. She founded Imprudencia, alongside Maca Herrera Bravo and Facundo Lema and produced *MONSTER GOD* (2019), a short film directed by Agustina San Martín, which premiered at the 72nd Cannes Film Festival and won the Jury's Special Mention. She is also Producer and Executive Producer of *TO KILL THE BEAST* (2021), the debut feature by the same director which will have its world premiere at TIFF 2021.

Lucila was Associate Producer and Line Producer of *DEATH DOESN'T EXIST*, and *LOVE DOESN'T EITHER* (2019), the second film directed by Fernando Salem, which premiered at the 34th Mar del Plata International Film Festival. She was also Line Producer of *LA OLA SIN FRONTERAS* (2019), a documentary directed by Gauchos del Mar.

She has also produced the short documentaries *How To Talk To Lorrie Moore* (2020), directed by Majo Moirón, and *Playa Unión*, directed by Michelle Gualda, currently in post-production.



## PRODUCTION TEAM

### ALINE MAZZARELLA

Aline Mazzarella (Co Producer) graduated with a degree in Cinema at the Federal Fluminense University, with a masters degree in Visual Arts at IUAV - Istituto Universitario di Architettura di Venezia, in Italy. She has worked as project assistant at the Roberto Marinho Foundation, where she worked on the content production of the Paço do Frevo and MIS/RJ museums. In 2014, she founded the production company Estúdio Giz, where she works in Business Development. She is the producer of SICK, SICK, SICK, directed by Alice Furtado, which had its world premiere at the Directors' Fortnight in the 2019 Cannes Film Festival, and PAULISTAS, directed by Daniel Nolasco, which had its world premiere in the "Next Masters" competition at Dok Leipzig 2017.

### MATHEUS PEÇANHA

Matheus Peçanha (Co Producer) graduated with a degree in Cinema at the Federal Fluminense University, with international exchange at the Buenos Aires University, in Argentina. He has worked as a project coordinator at Bananeira Filmes, where he worked on projects such as MATE-ME POR FAVOR (2015), FILME DA MINHA VIDA (2017) and ZAMA (2017). In 2014, he founded the production company Estúdio Giz, where he works in Planning and Production. He is the producer of SICK, SICK, SICK, directed by Alice Furtado, which had its world premiere at the Directors' Fortnight in the 2019 Cannes Film Festival, and PAULISTAS, directed by Daniel Nolasco, which had its world premiere in the "Next Masters" competition at Dok Leipzig 2017.

## PRODUCTION TEAM

### ORO FILMS

Oro Films is a production company based in Santiago and Berlin, founded by Dominga Ortúzar and Florencia Rodríguez in 2017. Its main focus is developing director driven feature films and documentaries, with contemporary and original visual storytelling and independent filmmaking. The aim of the company is to support young filmmakers from Chile and abroad in order to push the creative narrative in cinema, finding a place for diverse voices.

Its portfolio includes: the short film AGREEABLE DAMAGE (directed by Nicolás Postiglione, Best Music Award at SANFIC 2020) and the fiction feature film THE ANNOUNCED DEATH (directed by Benjamín Rojo) currently in post-production. In development are the fiction feature projects: BEAUTIFUL YET MORTAL (directed by Nicolás Postiglione) and CELESTE (directed by Nayra Ilic), selected in the TFL Extended 2020, Torino Feature Lab 2021 and recently confirmed at the Europe-Latin America Coproduction Forum at San Sebastián Film Festival.

### SANTIAGO CARABANTE

Santiago Carabante (Co Producer) is an Argentine film producer. He produced LE BLU (2016) by Guillermo Rovira, which premiered at BAFICI and with Agustina Llambi Campbell, Fernando Brom and Giselle Lozano he produced LOS VAGOS (2017), which premiered at Mar del Plata International Film Festival and the Bright Futures section of Rotterdam.

He also produced FAR FROM US (2018), by Verena Kuri and Laura Bierbrauer, which premiered at Berlinale and FANTASMA VUELVE AL PUEBLO (2020) by Augusto Gonzalez Polo. ESE FIN DE SEMANA (2021) will premiere New Directors of San Sebastian International Film Festival.

Since 2018, he has been a partner of the Argentine film production company La Unión de los Ríos. They recently produced PEQUEÑA FLOR by Santiago Mitre. They are currently developing LA NOCHE DE LOS ANIMALES, by Santiago Reale, LA PRÁCTICA by Martin Rejtman, LAS AVENTURAS DE LA CHINA IRON by Alejandro Fadel, VIEJA LOCA by Martin Mauregui and EL TEMA DEL VERANO by Pablo Stoll.



## CAST BIOGRAPHIES

### TAMARA ROCCA

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Tamara Rocca is an Argentinian actress, dancer and performer. She graduated from the Instituto Superior de Arte del Teatro Colón and studied at Taller de Danza Contemporánea del Teatro San Martín. She performed in ALICE IN WONDERLAND directed by Alejandro Cervera and in THREE GENERATIONS directed by Jean-Claude Gallota, among others.

She began her studies as an actress with Barbara Goldschtein, Gerardo Chendo and Cristina Banegas. She was part of projects such as: THE SEVEN DEADLY SINS by Bertold Brecht directed by Romina Almirón, which found success at the Fringe Festival in Bergen, Norway. HOW TO EXPLAIN ART TO A DEAD HARE IN 2059 directed by Rodrigo Arena, which was performed at FIBA.

In 2019, she starred in her first feature film TO KILL THE BEAST directed by Agustina San Martín, which will premiere at Toronto Film Festival 2021. She also starred in the debut feature film of director and producer Andrew Sala, LA BARBARIE, which is in post-production.

She is currently part of BALLET EMBRUJADO a popular Argentine dance and theater company.





## J U L I E T H   M I C O L T A

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Julieth Micolta is an Afro-Colombian daughter of a peasant father and mother and currently resides in Chile. As a sociology student, she participated in the CLACSO's school of Afro-descendants held in Cuba in 2018, and has

experience working on issues of migration, anti-racism and interculturality applied to children and educational spaces. She is the author of the anti-racist story LA NEGRA CASILDA, and creator of the anti-racist educational project BEMBA COLORÁ, which strives to resignify the Afro-descendant identity through storytelling and play.

She participated as a dancer in the FUNDARTE PLAY MUJERES, FUERZA VITAL and starred as an actress in the play YO TAMBIÉN QUIERO SER UN HOMBRE BLANCO HETEROSEXUAL directed by Manuel Morgado. In 2018, she was part of the opening cast of the VIÑA DEL MAR FESTIVAL.



**A N A   B R U N**


Ana Brun is a celebrated Paraguayan actress and lawyer. With no formal training and from a very young age, she was passionate about theater and started her career with director Don Hector de Los Rios, in *THE DIARY OF ANNE FRANK*. Other theater work includes: *GRUPO GENTE DE TEATRO*, *LA FARÁNDULA*, *ARLEQUÍN TEATRO*, *EL HILO ROJO*, *ESQUINA PELIGROSA* and others. Her final

stage performance was *KUÑA RECOVE*, starring alongside Edda de los Rios and Myriam Sienra, had great success and toured in Bolivia, Uruguay, Brazil, Chile and Spain.

Her film and television work includes: Sylvio Back's documentary film *LA GUERRA DO BRASIL* (1987), and the series *EPOPEYAS, SUCESOS Y PERSONAJES* (1997) directed by Carlos Benegas. After many years away from acting, she was invited to star *LAS HEREDERAS* (2018) directed by Marcelo Martinessi, for which she won a Silver Bear for Best Actress at Berlinale.

Her most recent film credit *TO KILL THE BEAST*, directed by Agustina San Martín, will premiere at Toronto Film Festival 2021.





## CAST BIOGRAPHIES


### JOÃO MIGUEL

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João Miguel is one of the most prestigious actors of his generation, with celebrated works in theater, film, and television. He has worked on some of the most iconic Brazilian contemporary films including: CINEMA, ASPIRINS AND VULTURES (2005), directed by Marcelo Gomes, which premiered at Cannes's Un Certain Regard Selection in 2005, LOVE FOR SALE (2006), directed by Karim Aïnouz, which screened as a part of Venice Horizons Selection 2006, ESTÔMAGO (2007), directed by Marcos Jorge and MUTUM (2007), directed by Sandra Kogut, which premiered as a part of Cannes Director's Fortnight Selection 2007.

He has also worked with celebrated Brazilian directors including: Ruy Guerra, Cao Guimarães and Suzana Amaral. In television, recent credits include: the series 3% (Netflix) and Assédio (TV Globo).





## C A S T

Emilia	<b>Tamara Rocca</b>
Inés	<b>Ana Brun</b>
Lautaro	<b>João Miguel</b>
Julieth	<b>Julieth Micolta</b>
Joaquin	<b>Kaique Jesus</b>
Helena	<b>Sabrina Grinschpun</b>
Cura	<b>Carlos Griebler</b>
Melisa	<b>Melanie Gamonal</b>
Jesus	<b>Ariel Lorenzo</b>
Cacu	<b>Ian Kiefer</b>
Boyfriend	<b>Federico De Elias Bevacqua</b>
Seeker	<b>Anyela Soto Bernales</b>

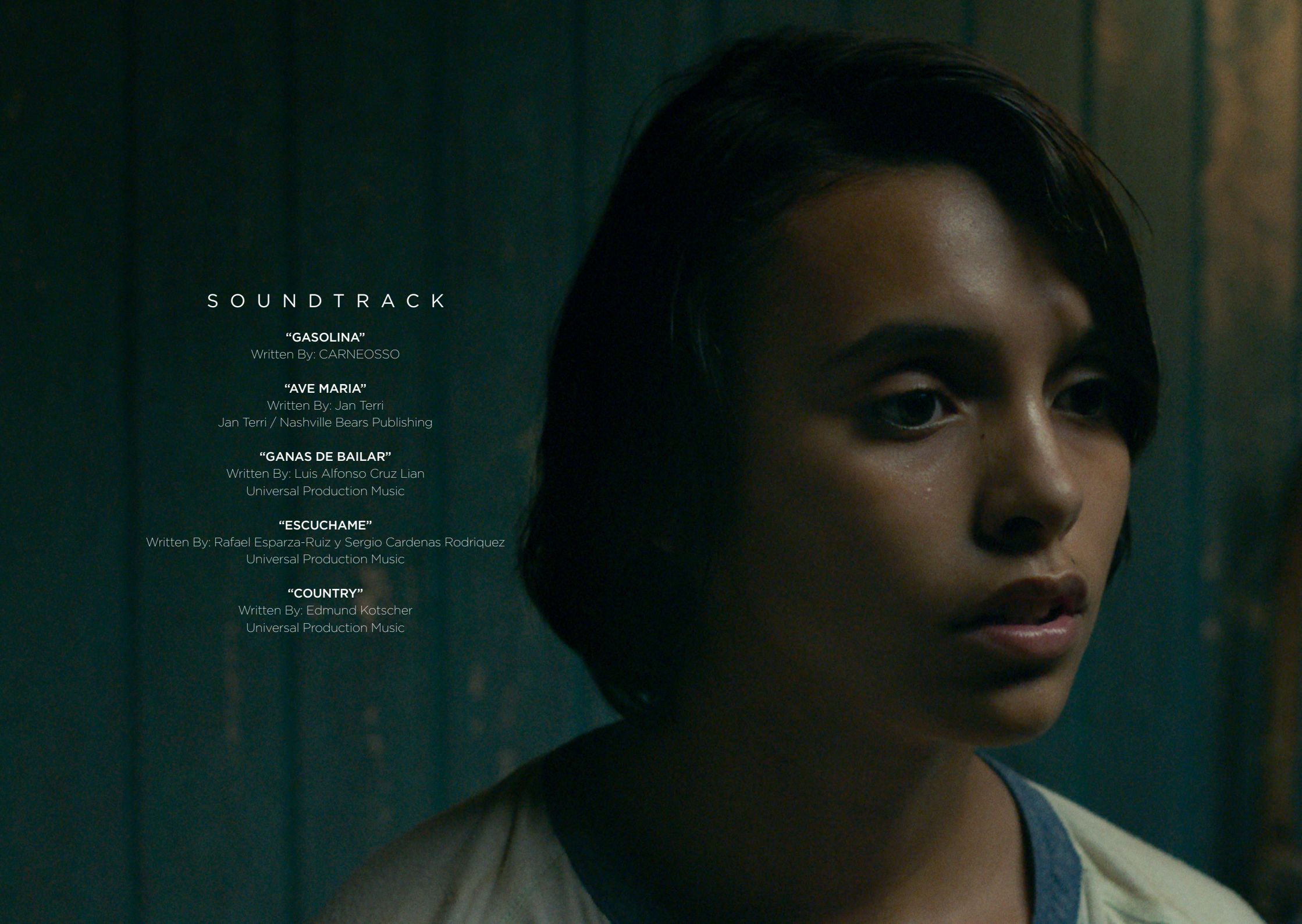




## C R E W

Writer and Director	<b>Agustina San Martín</b>
Producers	<b>Diego Amson, Lucila de Arizmendi</b>
Co-producers	<b>Aline Mazzarella, Matheus Peçanha</b>
	<b>Thiago Yamachita, Dominga Ortúzar Bullemore</b>
	<b>Florencia Rodríguez Araya, Santiago Carabante</b>
	<b>Agustina San Martín</b>
Executive Producers	<b>Lucila de Arizmendi, Diego Amson</b>
Executive Producer Brazil	<b>Carlos Eduardo Valinoti</b>
Executive Producers Chile	<b>Florencia Rodríguez Araya</b>
	<b>Dominga Ortúzar Bullemore</b>
	<b>Constanza Sandoval</b>
Director of Photography and Camera	<b>Agustín Ravotti</b>
Art Director	<b>Carolina Farinella</b>
Line Producer	<b>Ana Godoy, Juan Godoy</b>
Editors	<b>Hernán Fernández, Agustina San Martín</b>
	<b>Mercedes Gaviria Jaramillo (ASA)</b>
Sound Director	<b>Laura Zimmermann</b>
Direct Sound	<b>Tiago Bello</b>
Sound mix	<b>O Grivo</b>
Original Music	<b>Florencia Momo</b>
Assistant Director	<b>Juan Martín Treffinger</b>
Production manager	<b>María Peralta Ramos</b>
VFX Supervisor	<b>Constanza Sandoval, Agustina San Martín</b>
Colorists	<b>Zebra Films</b>
Studio	<b>Gogó</b>
Mixing Studio	<b>Atalante</b>
Sound post studio	





## S O U N D T R A C K

### **“GASOLINA”**

Written By: CARNEOSSO

### **“AVE MARIA”**

Written By: Jan Terri  
Jan Terri / Nashville Bears Publishing

### **“GANAS DE BAILAR”**

Written By: Luis Alfonso Cruz Lian  
Universal Production Music

### **“ESCUCHAME”**

Written By: Rafael Esparza-Ruiz y Sergio Cardenas Rodriguez  
Universal Production Music

### **“COUNTRY”**

Written By: Edmund Kotscher  
Universal Production Music



