MUERE, MONSTRUO, MUERE
(MURDER ME, MONSTER)
A FILM BY ALEJANDRO FADEL
SYNOPSIS

Rural police officer Cruz investigates the bizarre case of a headless woman’s body found in a remote region by the Andes Mountains. David, the husband of Cruz’s lover, Francisca, becomes the prime suspect and is sent to a local mental hospital. He blames the crime to the inexplicable and brutal appearance of the “Monster.” Cruz stumbles on a mysterious theory involving geometric landscapes, mountain motorcyclists and a mantra stuck in his head: Murder Me, Monster.
Over the years I have visited many very eccentric places in Mendoza, the province I was born in. These places have become almost invisible to the local eye due to the devastating force of daily life. A silent monastery, a psychiatric hospital, a mountain army regiment, a Russian weather station in the Argentinian desert. The house that I grew up in was more or less in the middle of all that.
I have always been interested in experiences that place man on the limits of social condition. In small towns the dysfunctional lives side by side with the ordinary, in harmony. Thus, like the spaces that frame the story, the characters in this film are destined to marginality and indifference. Fragile creatures desperately seeking for love, incapable of interior growth, success and happiness. Because this story is told through their eyes, this is not a distanced portrait of places, animals, machines and production processes but a melancholic horror film.
The fantasy element of the storyline was my brutal way to pull the characters out of their isolation and make them confront their moral conflicts and their civil responsibilities. The horror in the film is only the visible part of a banalized violence, camouflaged by a routine of repression and fear. In the end, this is primarily a film about isolation and the distant, almost absurd idea of freedom. Groups of men sheltered by solid institutions, finding themselves facing the fear of the unknown. The unknown here eventually takes shape.
Imagine for a moment the structure of the film as a simple drawing. The reflection of a mountain in a lake. Two triangles inverted as in a mirror, which is the recurring motif of the film. On the one hand, a marriage in crisis and two men who love the same woman. The husband is accused of a crime and declares himself innocent and blames a Monster. The woman’s lover, a rural police officer, is strangely the only one willing to listen to the man’s rants. The only one willing to follow the thread of his discourse in search of the truth. These two men are the believers of which this film makes a portrait. It is the contemplation of their erratic research that gives substance to this story: to observe them with acuity, while remaining in this uncomfortable position between distance and empathy. The Monster is the top of the second triangle, the inverted triangle: the place where our two characters can meet.
While I was writing the story and the characters were taking shape, I could not help but think of a text by Roberto Bolaño, “Literature + Disease = Illness”. Here’s a brief excerpt:

“In a desert of boredom, an oasis of horror. There is no diagnosis more lucid to express the disease of the modern man. To leave boredom, leave the impasse, the only thing we take in hand, but not so much because even that requires effort – it’s the horror, in other words, Evil. Either we live like zombies, like slaves fed raw meal, or we become slavers, evil beings...”
Alejandro Fadel was born in Mendoza, Argentina in 1981. In 2003 he co-directed “Love (first part)” that premiered in Venice Critics’ Week. As a writer, he worked with Pablo Trapero, Damián Szifrón, Walter Salles, Adrian Caetano and Peter Weber, among others. Since 2011 he’s a founding member and partner in the production company La Unión de los Ríos, based in Buenos Aires. “The Wild Ones” (Los Salvajes – 2012) his first feature as a writer and director, was premiered and awarded at Cannes Critics’ Week. His short film “Gallo Rojo” co-directed with Zamo Mkhwanazi opened at the 2016 Cannes Directors’ Fortnight. “Muere, Monstruo, Muere” (2018) selected for Cannes Film Festival Official Selection Un Certain Regard is his second feature as a writer and director.

**SELECTED FILMOGRAPHY**

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<td>MUERE, MONSTRUO, MUERE</td>
<td>(MURDER ME, MONSTER)</td>
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MAIN CAST

Cruz: VÍCTOR LOPEZ
David: ESTEBAN BIGLIARDI
Francisca: TANIA CASCIANI
Psiquiatra: ROMINA INIESTA
Sara: SOFIA PALOMINO
Niño: FRANCISCO CARRASCO
Monstruo: STÉPHANE RIDEAU
Capitán: JORGE PRADO
MUERE, MONSTRUO, MUERE
(MURDER ME, MONSTER)
A FILM BY ALEJANDRO FADEL

FORMAT: DCP 2K Scope (2.39:1)
COLOR
5.1
109 MIN.
ARGENTINA – FRANCE – CHILE

Production Companies:
LA UNIÓN DE LOS RÍOS (Argentina)
ROUGE INTERNATIONAL (France)
UPRODUCTION (France)
CINESTACIÓN (Chile)

Coproduction:
FRUTACINE (Argentina)

Associate Producers:
ARTE / COFINOVA
AJIMOLIDO FILMS
MARAVILLA CINE
QUANTA POST
MIKROS / TECHNICOLOR
Script: ALEJANDRO FADEL
Cinematography & Camera:
JULIAN APEZTEGUÍA & MANUEL REBELLA
Editing: ANDRÉS P. ESTRADA
Sound: SANTIAGO FUMAGALL
Art Direction: LAURA CALIGIURI
Costumes: FLORENCIA CALIGIURI
Original Music: ALEX NANTE
Additional Music: BEATRIZ FERREYRA
SFX: ATELIER 69 / CLSFX & IDENTIKIT
VKX: MIKROS IMAGE & WANKA CINE
Executive Producer: AGUSTINA LLAMBÍ CAMPBELL
Associate Producers: EZEQUIEL FADEL,
ALEJANDRO ISRAEL, IVAN EIBUSZYC,
PAULA ZYNGIERMAN
Producers:
AGUSTINA LLAMBÍ CAMPBELL,
ALEJANDRO FADEL, FERNANDO BROM,
JULIE GAYET, ANTOUN SEHNAOUI,
NADIA TURINCEV, JEAN RAYMOND GARCIA,
BENJAMÍN DELAUX, ÉDOUARD LACOSTE,
DOMINGA SOTOMAYOR, OMAR ZÚÑIGA

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