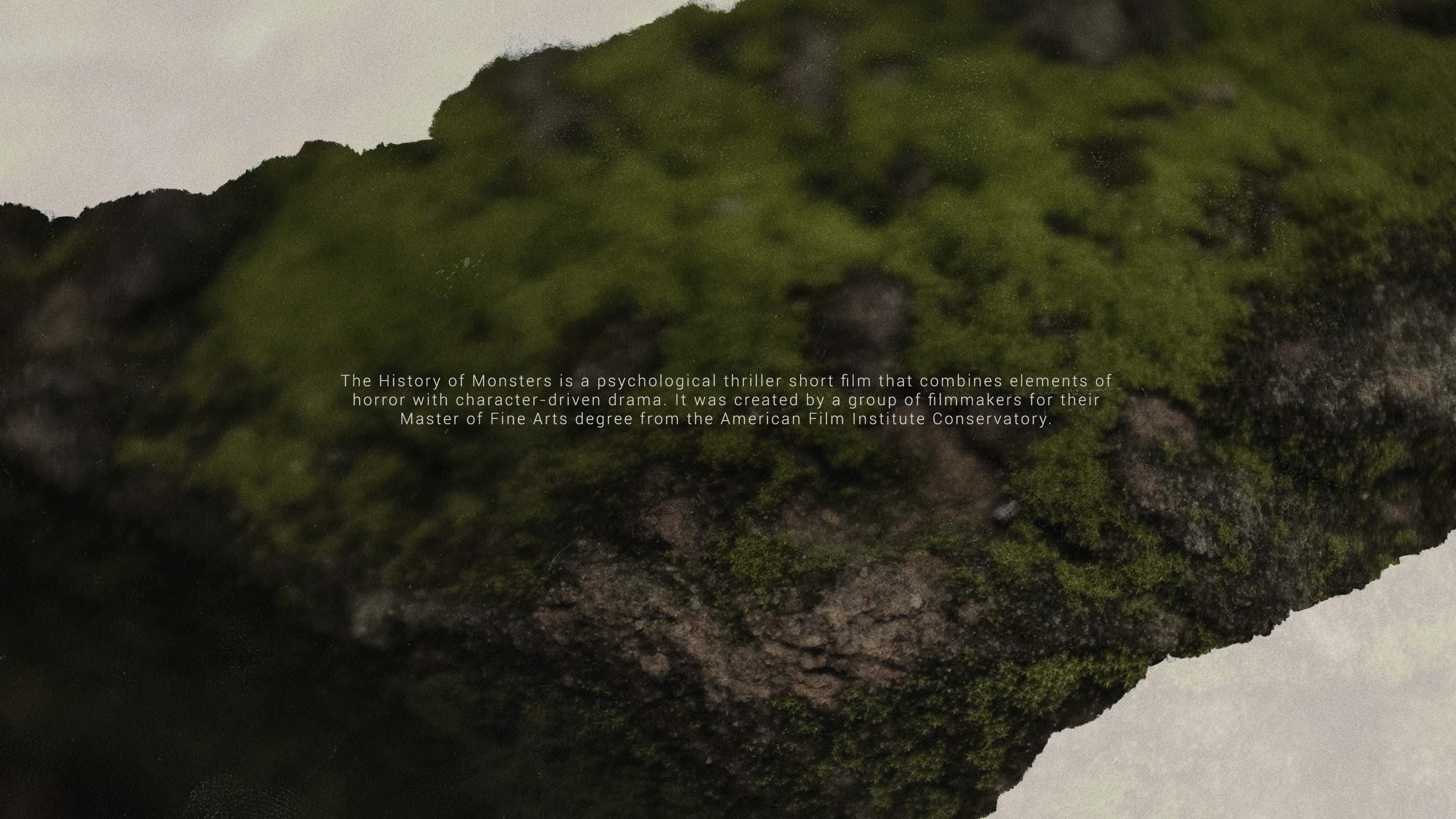


A dark, grainy, black and white image of a face in shadow, with the title 'THE HISTORY OF MONSTERS' overlaid in white serif font. The face is partially obscured by deep shadows, particularly around the eyes and mouth, giving it a mysterious and somewhat menacing appearance. The background is dark and textured, with some faint, lighter areas that suggest a night sky or a misty atmosphere. In the foreground, the dark silhouettes of trees and foliage are visible, adding to the eerie and atmospheric quality of the scene.

THE HISTORY OF MONSTERS

A dark, atmospheric landscape featuring a mountain range in the background and a body of water in the foreground. The scene is dimly lit, with a mix of dark greens, browns, and greys, creating a moody and mysterious atmosphere. The text is centered in the middle of the image.

The History of Monsters is a psychological thriller short film that combines elements of horror with character-driven drama. It was created by a group of filmmakers for their Master of Fine Arts degree from the American Film Institute Conservatory.

## LOGLINE

Evelyn lives isolated in a cabin in the woods haunted every night by monsters of unknown origin. One day she finds a man in the forest and decides to help him. She becomes entranced by the stranger and struggles between her safety and her sexual desires.

## SYNOPSIS

For the past seven years Evelyn has been living isolated in a cabin in the woods. She has survived by following two very strict rules: First, spend every minute of daytime gathering food and water. Second: Always be indoors by sundown. That's when the monsters come. One day she finds a man bleeding to death in the forest and decides to bring him into her home. Craving for human contact, Evelyn becomes entranced by the stranger but her instinct is to protect herself, for she can't tell Adam's true intentions. Unable to trust him to stay or exile him into a certain death, Evelyn decides to keep Adam tied up inside her cabin and struggles between her desires for intimacy and her survival-oriented way of life.

## TECHNICAL SPECS

Title: The History of Monsters

Format: Live Action / Fiction / Short Film

Genre: Horror / Drama / Thriller

Duration: 19m 40s

Aspect Ratio: 2.66 : 1





## ABOUT THE HISTORY OF MONSTERS

THE HISTORY OF MONSTERS portrays the honest struggle of a woman who craves for human connection while knowing that even the ones closest to you can hurt you. At the core of this contradiction lies a story about trust, fear and desire. The language of the film focuses on Evelyn's perspective, paying close attention to her inner world and unspoken emotions. The post-apocalyptic setting and supernatural elements serve as an atmospheric backdrop that allows to dive deeper into the character's psychological truth. We are interested in this film being both entertaining and thought-provoking, as it tackles head-on a very complex discussion about gender dynamics.

Through hardship and sacrifice Evelyn has been able to create a safe haven for herself. Despite acquiring a certain level of comfort she feels that something is missing. She aches for human connection. One day she finds Adam injured in the woods and decides to save him from the monsters by bringing him into her home. Adam says he can be trusted but Evelyn is not naive. She knows that it wouldn't take much for a man to want to take advantage of her and all that she's built... but then again, he might be telling the truth and this could be a once in a lifetime opportunity for companionship. Adam's presence represents both opportunity and danger. The film never reveals Adam's true intentions, keeping the audience in a state of indecisiveness and constant questioning, much like Evelyn experiences it.

# THE FILMMAKERS



**JUAN PABLO ARIAS MUÑOZ**  
*Writer & Director ([jpariasmunoz.com](http://jpariasmunoz.com))*

Juan Pablo Arias Muñoz is a Chilean film director and writer based in Los Angeles, California. His latest work, the award-winning horror short film *HOMBRE* (2017), was featured at the New York Film Festival '17, the Stockholm Film Festival '17 and the Seattle International Film Festival '18 among many other international events. In 2017, he was awarded the Fulbright Scholarship to study a Master of Fine Arts in the United States. He graduated from the American Film Institute Conservatory in the Directing discipline in 2019.



**TALYA STERN**  
*Producer*

Talya Stern holds an MFA in Producing from the AFI Conservatory in Los Angeles. Prior to studying at AFI, she received her BS in Hospitality Management at Boston University. After discovering her passion for filmmaking while interning at the Cannes Film Festival in 2013, she moved to LA and has since independently produced numerous short films, music videos and a web series. She is currently an Executive Assistant at Haven Entertainment.

# THE FILMMAKERS



**TOM MEREDITH**

*Cinematographer (tommeredithcine.com)*

Tom Meredith began his career working as a cinematographer in Detroit, MI. During the height of the Michigan Film incentives, he worked in Camera Departments on films and television shows like SCREAM 4, CASH ONLY, and LOW WINTER SUN, before moving to Los Angeles in 2015. He has since received his Master of Fine Arts in Cinematography at the American Film Institute Conservatory. He has shot countless music videos, short films and two feature films.



**CHARLIE CARTER**

*Editor*

Charles Carter graduated from Central Film School in London with a first-class BA in practical filmmaking. HOLMGANG, one of the graduation films Carter edited, won Best Student Film at the London Independent Film Awards. Previously, he trained as an actor at Drama Centre London on their Foundation course. He also spent five months working as an edit trainee on the second season of the BAFTA-winning British television drama UNFORGOTTEN, where he became proficient with Avid. He recently graduated from the AFI in 2019 and has been editing a diverse amount of short form projects including a Directing Workshop for Women short film SINGLE, a web series QUINN'S PLACE and music videos.



**MAURICIO ABUD FRIEDERICHSEN**

*Production Designer (mauricioabuddesign.com)*

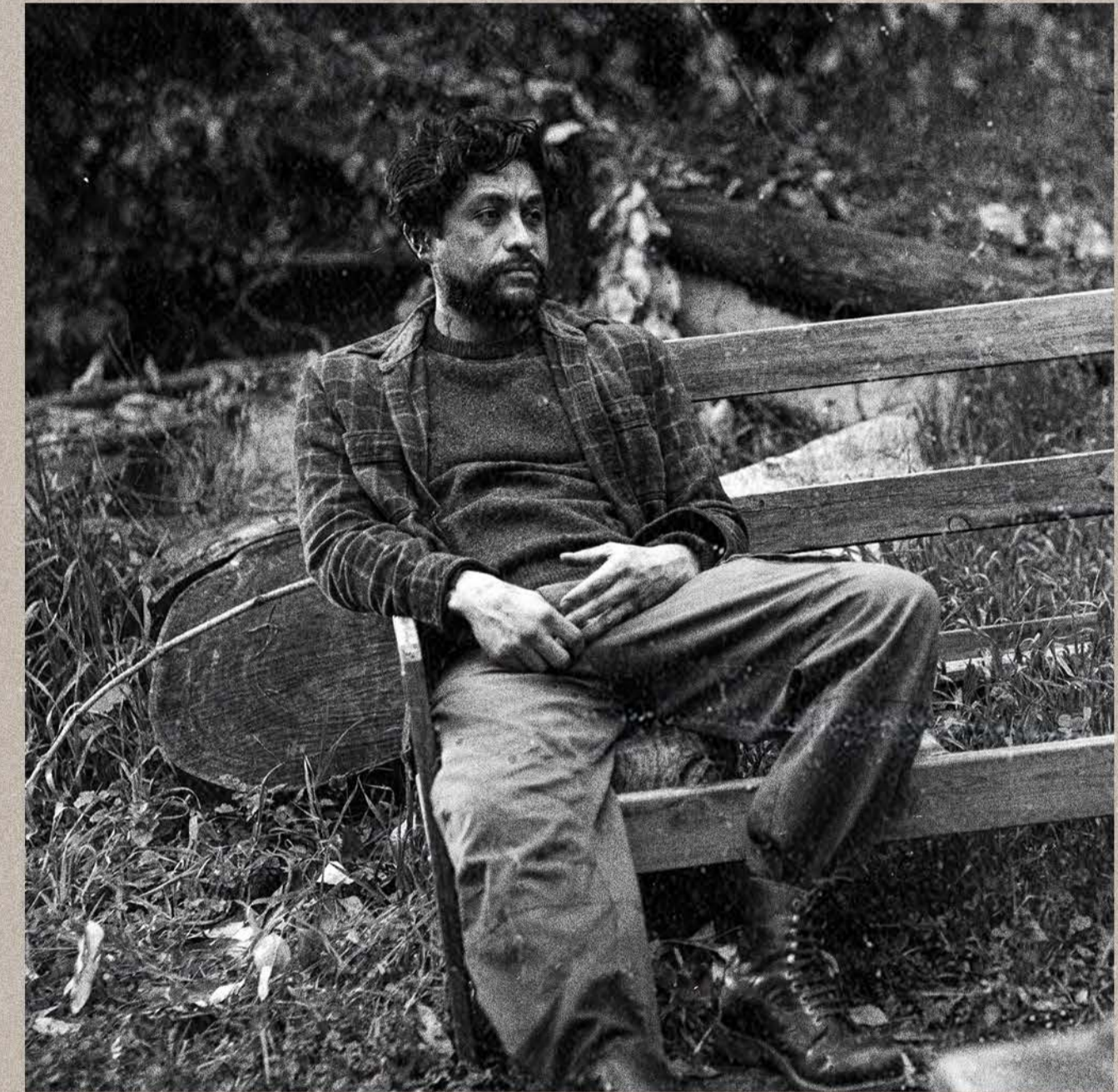
Mauricio Abud graduated from the Tecnológico de Monterrey in Mexico City in 2014, with a BA in Communication and Digital Media. As an undergrad he was involved in directing, producing and designing for student films. During college he also was a PA in his first feature film. After graduating he moved to Los Angeles and enrolled in the Producing program in UCLA Extension. After graduating he participated in the OPT program for a year and crewed for art departments for the local film industry. Four years after arriving to the city, Mauricio enrolled in the Production Design program at the AFI Conservatory, which he graduated in 2019.

# THE TALENT



## **Valeria González**

Valeria González is a Los Angeles based actor, born in Monterrey, Mexico and raised in Barcelona, Spain. In Los Angeles, Valeria trained at the John Rosenfeld Studios and honed her Improvisational skills at UCB and The Groundlings. Valeria continues to study her craft passionately, she has performed in award-winning short films, and festivals around Europe and Canada. She is actively pursuing diverse roles in film, television and commercials.



## **Oscar Peña**

Oscar Peña is a Mexican-American actor from Southern California whose short time in the U.S. Navy allowed him to pursue his dream of acting through the GI Bill. Since graduating from The American Academy of Dramatic Arts in Los Angeles, Oscar has proven to be one to watch, booking roles on SHAMELESS, THE ROOKIE, and QUEEN SUGAR within the same year. His passion for playing intriguing characters has most recently led him to playing the character of Adam in THE HISTORY OF MONSTERS. He's represented by RSA Management & Abstract Talent.

## DIRECTOR STATEMENT

THE HISTORY OF MONSTERS is a project that is very close to me because it's the story of my mother. I was inspired by her courage, her sacrifice and her strength to push through a situation of abuse. This film represents the essence of what she went through after escaping a violent marriage. She was very young when she decided to focus only on raising me and my brother on her own, giving up all other aspects of her life. I believe she made this decision because she refused to let her past repeat itself. In this film, Evelyn refuses to be a victim much like my mother, and we explore the sacrifices she's forced to make in order to ensure her safety. At the heart of my mother's story lies a history of objectification and violence against the female gender. As a man I know I will never fully comprehend what it's like to experience the world like Evelyn, but it's very important for me to make an effort to grasp it. For these and many reasons more, this project became a compelling challenge as a film director and an imperative exploration as a man.

An interesting conversation could be had around the decision Evelyn makes at the end of the film. Some might consider it an immoral choice because she's killing an innocent man. I believe that, after understanding what Evelyn's been through, it's impossible to blame her for making that decision. She did what she had to do. She was forced to make this decision to keep herself safe. The real guilty party is what drove her to this point: toxic masculinity, the history of monsters.



## BEHIND THE SCENES



Juan Pablo Arias Muñoz (Director) and Mauricio Abud Friederichsen (Production Designer) discussing the interior design for Evelyn's cabin.



Cast and crew after the last day of principal photography.



Tom Meredith (Cinematographer) choosing the perfect lens for the shot.



Evelyn's cabin from outside.



Juan Pablo Arias Muñoz (Director) and Valeria Gonzalez (lead actress) discussing the next scene.



The Special FX make up team during a seven hour session for multiple monsters.



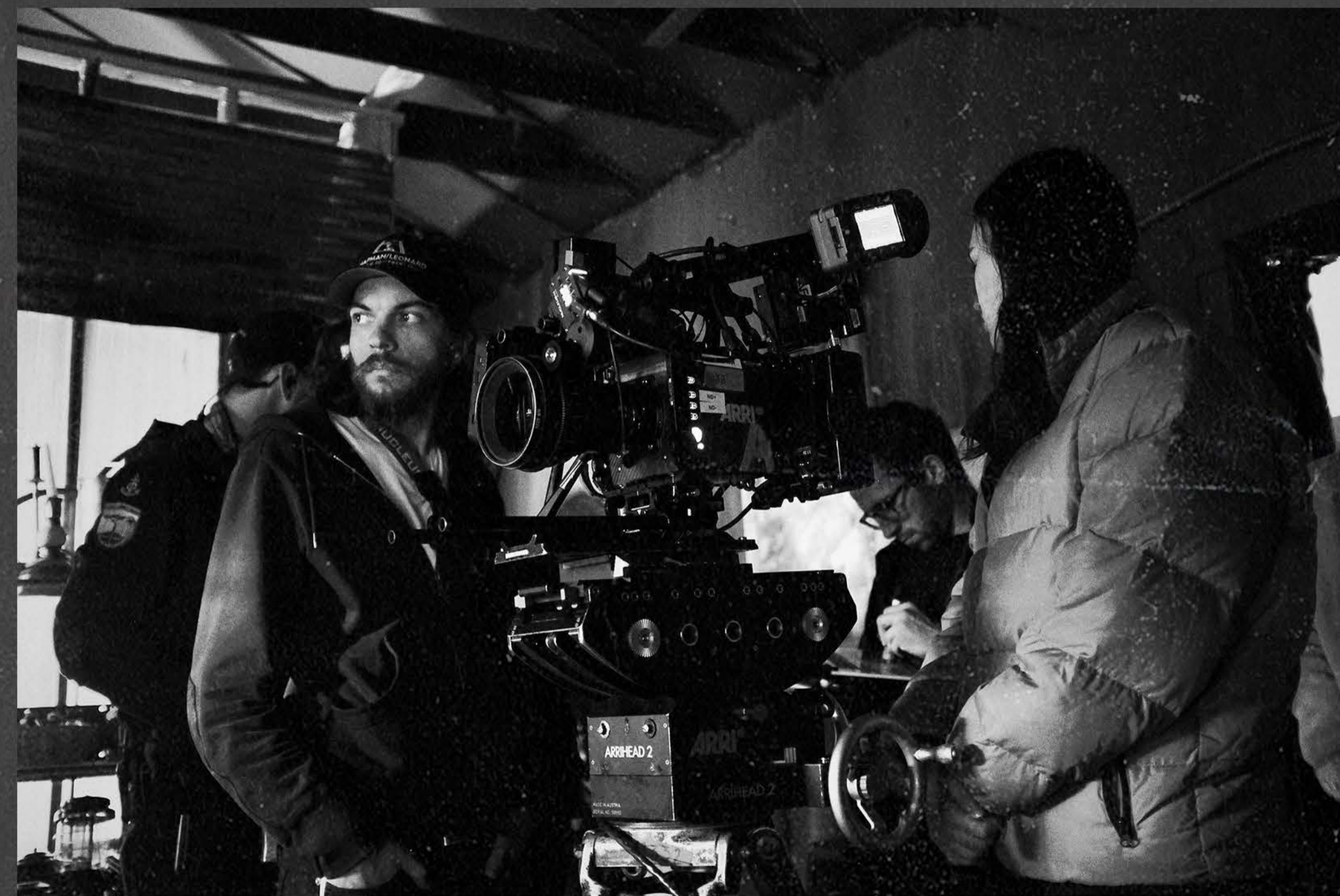
From left: Talya Stern (Producer), Juan Pablo Arias Muñoz (Director), Tom Meredith (Cinematographer) and Mauricio Abud Friederichsen (Production Designer) on the last day of principal photography.



From left: Cara Lawson (1AD), Tom Meredith (Cinematographer), Juan Pablo Arias Muñoz (Director), Alexandra Bayless (Hair & Makeup Dept Head), Caroline Allander (Costume Designer), and Valeria González (lead actress) shooting a scene in the forest.



From left: Tom Meredith (Cinematographer), Juan Pablo Arias Muñoz (Director) and Mauricio Abud Friederichsen (Production Designer) planning the next shot.



Ben Long (1st AC) and Bethany Michalski (Camera Operator)













## CREDITS

Written & Directed By **Juan Pablo Arias Muñoz**  
Produced By **Talya Stern**  
Cinematography By **Tom Meredith**  
Production Design By **Mauricio Abud Friederichsen**  
Edited By **Charles Hartley Carter**  
Makeup Designed By **Alexandra Bayless**  
Special Effects Makeup Designed By **Ashley Stansbury**

## FURTHER INQUIRIES

**Juan Pablo Arias Muñoz / Director & Writer**  
[jp.arias.m@gmail.com](mailto:jp.arias.m@gmail.com)

**Talya Stern / Producer**  
[stern.talya@gmail.com](mailto:stern.talya@gmail.com)

# CREDITS

	Script Supervisors	<b>Sultana Jabbar</b> <b>Eddie Vigil</b>
	Production Coordinator	<b>Froso Tsipopoulou</b>
	Gaffer	<b>Gemma Doll-Grossman</b>
	Best Boy Electric	<b>Lucia Rinaldi</b>
	Electricians	<b>Eriq Duboise</b> <b>Daniel Short</b> <b>TJ Signaigo</b>
	Key Grip	<b>Joel Schaeffer</b>
	Grips	<b>Kishan Patel</b> <b>Corey Millikin</b> <b>Tyler Deraedt</b> <b>Nick Mullen</b>
	Assistant Editor	<b>Arndt Werling</b>
	Story Editors	<b>Abraham El-Raheb</b> <b>Christina Kingsleigh Licud</b>
	Production Sound Mixer	<b>Delroy Cornick</b>
	Boom Operator	<b>Christian Lainez</b>
	Art Director	<b>Mercedes Hachuel</b>
	Property Master	<b>Deanna McDonald</b>
	Art PAs	<b>Timothy Burnham</b> <b>Justin Thau</b> <b>Young Heo</b> <b>Sarah Norrbom</b> <b>Arturo Cervantes</b> <b>Sofia Ribeiro</b> <b>MP Murdoch</b> <b>Dean Skinner</b> <b>Lotta Lemetti</b> <b>Nicholas Westfall</b> <b>Nathaniel Chastain</b>
	Evelyn	<b>Valeria Gonzalez</b>
	Adam	<b>Oscar Peña</b>
	Creatures	<b>Craig Win</b> <b>Mark Wind</b> <b>Joe Filippone</b> <b>Johnson Cooley</b> <b>Anthony Li</b> <b>Ian Fraser-Herron</b>
	Stunt Coordinator	<b>Tony Snegoff</b>
	Unit Production Manager	<b>Marc Tarczali</b>
	First Assistant Director	<b>Cara Lawson</b>
	Second Assistant Director	<b>Quinn Else</b>
	Story	<b>Juan Pablo Arias Muñoz</b> <b>Ignacio de la Maza</b>
	Music	<b>Karin Okada</b>
	Casting Director	<b>Erika Flores</b>
	Camera Operator	<b>Bethany Michalski</b>
	Steadicam Operator	<b>Derrick Axtell</b>
	First Assistant Camera	<b>Ben Long</b>
	Second Assistant Camera	<b>Christopher Brooks</b>
	DIT	<b>Riley Shen</b>
	Still Photographer	<b>Mathieu Seguin</b> <b>Anton Shavik</b>

Costume Designer **Caroline Allander**

SFX Makeup Artists **Derrick Childers**  
**Rachel Ehrlich**  
**Kenneth Alexander**  
**Amber Talarico**  
**Shaina Paulson**

Construction Coordinator **Brian Carlson**  
Construction Assistant **Phil DeAvila Molina**  
Scenic Painter **Macy Martinez**  
Graphic Designer **Estela Hachuel**

Post Production Sound Services **This Is Sound Design**  
Sound Designer **Nathan Ruyle**  
Supervising Sound Editor **Nathan Ruyle**  
Re-Recording Mixer **Nathan Ruyle**  
Sound Effects Editor **Roman Fusco**  
Foley Artist **Mike Miller**  
Sound Studio Manager **Robert Louis Howley**  
Foley/ADR Mixer **Robert Louis Howley**

Colorist **Arianna Shining Star**

Visual Effects **Nicholas Ashe Bateman**

Transportation Coordinator **Michael Hellerstein**  
Drivers **Walter Spohn**  
**Guillermo Vidales**

Assistant Production Coordinator **Rachel Ichimura**  
Production Assistants **Celia Fogel**  
**Kayla Fantozzi**  
**Eric Ryan**  
**Neal Kumar**

Catering **IT Catering**  
First Aid **Nile Adams**  
Security **Kings Enterprise Security Services**

*Additional Photography*

Unit Production Manager **Rachel Ichimura**  
First Assistant Director **Justin Daering**  
G&E **Tyler DeRaedt**  
**Corey Millikin**  
Sound Mixer **Christian Lainez**  
Costume Designer **Caroline Allander**  
Hair & Makeup Artist **Alexandra Bayless**

Sponsors

**Abe Stern Foundation** **Thomas and Deborah Meredith**  
**Eduardo Abud** **Pilar Muñoz**  
**Ken Arquelio** **Daniel Pfeifer**  
**Original Stream Capitol/LERFilm** **Irit and Seymour Stern**

Partners

**Daniel Dobarganes** **Michal and Kobi Hass**  
**Abraham El-Raheb** **Marc Pannia**  
**Ariela Epstein** **Eric Ryan**

Benefactors

**Lolita Anderson** **Itai Hass**  
**Jason Apple** **Gina Jara**  
**Debbie and Michael Blumenthal** **Christina Kingsleigh Licud**  
**Suzanne Celis** **Emilio McPherson**  
**Geraldo Antonio De La Cruz** **Angelita Mendoza**  
**Dr. Matias Javier De La Maza, PhD** **Josh Miller**  
**Morad El-Raheb** **Sarah Schmidgall**  
**Miran and Yael Epstein** **Teck Siang**  
**Evy and Larry Farbstein** **Gina Tavi**  
**Jason Ginn** **Terry Tavi**

Special Thanks

Zade Akkad	Omar Kamara
Marco Arias Muñoz	Mariana Diaz Leal
Asher Baca	Debrah Madaj
Halee Bernard	Lidia Nikon
Ryan Binse	Nick Oleksiw
Richard Blue	Samir Oliveros
Ariel Brown	Raymond Arturo Perez
Daniel Casey	Bryana RaKysha
Andrea Chignoli	Sam Rashba
Paula Colaner	Melisse Riahi
Aurea Contreras	Austin Rourke
Darius Dawson	Sebastian Barba Ruan
Carlos De La Cruz	Mikhail Saburov
Luis De La Parra	Joel Schaeffer
Richard Ferrando	Maximiliano Scheleff
Nicolas Galat	Mathieu Seguin
John Graney	Denah Angel Shenkman
Constanza Geller	Jake Stock
Noa Hass	Natalia Tabilo
Francisco Hervé	Kathleen Thomas
Zach Hirsch	Frosso Tsipopoulou
Jane Hollon	Iñaki Velasquez
Favienne Howsepian	Jordan Kensley
Jacinta Izquierdo	Garrett Wilson
Thayer Juergens	Spencer Wilson



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Produced at the AFI Conservatory in partial fulfillment of the requirements for the Master of Fine Arts Degree or Certificate of Completion.

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Juan Pablo Arias Munoz, AFI Directing Fellow  
Charles Hartley Carter, AFI Editing Fellow  
Tom Meredith, AFI Cinematography Fellow  
Talya Stern, AFI Producing Fellow

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