



pUNK FILMS PRESENTS
He Hated Pigeons
a film by Ingrid Veninger

Canada, 2015, Spanish/English, 80 minutes.
HD, Colour, Audio 5.1, Live Score.

(Toronto – September, 2015) Canada's queen of DIY cinema is back with her 5th feature film. HE HATED PIGEONS about a young man pushed to the borders of sexuality, sanity, and to the edge of the earth, where he must step into his future before the extremes of an immense and varied landscape.

The risk-taking writer/producer/director Veninger wrote HE HATED PIGEONS to shoot in Chile, in Spanish, and to feature newcomer, Pedro Fontaine, in the lead role. Additionally, Veninger conceived of the film to have a live-score.

Veninger talks challenge, "this project has been the most intense not because I booked all the flights to Chile before there was a script, or because I planned to shoot in a foreign country and in a language that I don't speak, or because I promised the lead role to an actor whose work I had never seen... This film was the most challenging because every step of the process had to allow for the added uncertainty of a live-score. The idea of different musicians, in each city, improvising their own music was a commitment that influenced and informed every choice of making this film -- from writing and shooting, through editing and sound design. There was no way the live-score could be a gimmick, it needed to be intrinsically woven into the fabric of the film so that it became *essential*. HE HATED PIGEONS deals with letting-go. Life is uncertain. Filmmaking is uncertain. And, I want the audience to feel something which has its own intrinsic impermanence. So every public presentation will be a one-time-only event."

Actor, PEDRO FONTAINE talks about how he got the lead, "I met Ingrid while working at a women's film festival in Santiago, FEMCine, in early 2014. After one of the screenings, I told her I was an actor, and said that we should do something together. On her last night, she suggested that we 'repeat'. I had never done any Meisner exercises or 'repeating', but we sat on a sidewalk in Santiago and 'repeated' for almost an hour. After she left Chile, Ingrid was doing a lot of traveling with THE ANIMAL PROJECT and we stayed in touch. Then one day, she told me she wanted to write a role for me. That's how it all started."

Cinematographer, DYLAN MACLEOD, talks about how he became part of the project, "Years ago, when we were at Jarvis Collegiate, I was directed by Ingrid in a John Guare play, THE LOVELIEST AFTERNOON OF THE YEAR... This extended to shooting a CFC short, with Ingrid as producer, entitled THREE SISTERS ON MOON LAKE. Over the past years, I've attended the TIFF screenings of features she directed, and was excited at the prospect of working with her, especially on a shoot that would travel Chile, from the Atacama desert to Patagonia."

Sound designer, JAKOB THIESEN, talks about his role and the process, "This is my 4th feature with Ingrid, and she is generous in letting me see early cuts so that I can start planning and gathering audio. At first, the whole live-score idea unnerved me; I started to over-think it. Then, when the sound design process started and I began to interact with the picture, it actually freed me. The open spaces, the rhythm of the shots, Ingrid's direction, and Pedro's performance guided my work until the notion of a live-score was as organic as everything else in the film."



About the process PEDRO says, "During production we had long drives and whenever I was in the same car with Ingrid, I knew we'd be digging deep into the script. Even though the final film follows the flow of the original screenplay, we did incorporate a lot of real experiences from the trip – Ingrid likes to blur the lines. For instance, I kept being approached by religious people offering me pamphlets or 'words of wisdom', and that ended up being a scene in the film. Also, the biggest change happened when all the ferries heading south were booked, so we had to make an alternate route to keep going, and as a result, Ingrid had to re-write a whole section of the film. It was always challenging, always exciting. Ingrid said the experience would change my life, and it has. In September, I am moving to New York to study acting at The Neighborhood Playhouse – the school founded by Sanford Meisner."

VENINGER adds some final words about theme, "If there is one overarching theme, which can be seen in all my work, it is a set of questions in and around the nature of authenticity. What is authenticity? Is there such a thing? If we can be in some way authentic, does that mean we are more in the real world? Are our relationships deeper, more intimate? And how do we search for authenticity, or know it, or even feel it briefly? This interest informs how I shoot because I need the process of making a film to, in itself, be authentic. I want the process to engage my real life in a meaningful way. And in presenting my films to audiences, I want them to feel that they have experienced something of the real as well."

INGRID VENINGER – Writer/Producer/Director

Born in Bratislava and raised in Canada, Ingrid formed pUNK Films in 2003 with a 'nothing is impossible' manifesto. Awarded the 2011 Jay Scott Prize, presented by the Toronto Film Critics Association, Ingrid Executive Produced five features with the cash award (\$5000) and launched the 1KWave in Toronto. Since 2008, Ingrid has written/produced/directed 4 features (**ONLY, MODRA, i am a good person/i am a bad person, THE ANIMAL PROJECT**), all of which have premiered at the Toronto International Film Festival and have garnered awards and distribution worldwide. In 2014, Ingrid initiated the pUNK Films FEMMES LAB to foster features written and directed by Canadian women, sponsored by Academy Award winner Melissa Leo. Currently, Ingrid is one of five North American writers invited to participate in Hedgebrook's inaugural screenwriting retreat with her pUNK Films FEMMES script, **ROMEO'S HEAD**. Additionally, she will produce fellow Anais Granofsky's new feature, **PUJA'S BATMITZVAH**.

featuring **PEDRO FONTAINE, CRISTOBAL TAPIA MONTT** director of photography **DYLAN MACLEOD c.s.c.** sound recordist **BRADEN SAUDER** editor **MAUREEN GRANT** colorist **RYAN RUSKAY** titles & sketchbook art **MARCOS SORENSEN** production assistants **ESTEBAN SANDOVAL CARRASCO & DANIEL DIAZ OYARZUN** sound designer **JAKOB THIESEN** re-recording mixer **ERIC APPS c.a.s.** music **OHAD BENCHETRIT & JUSTIN SMALL** post facility **DELUXE TORONTO**

executive producers **DON CARMODY, PAUL GAMMAL, JULIA GRANT, JAMIE PAUL ROCK**
associate producers **KAY ARMATAGE, JEREMY BOXEN, LAUREL BRESNAHAN, INGRID HAMILTON, MARTIN KATZ, MIKE MILTON, JOEY NOLFI & ALICE G. BECK, RENAH PERSOFSKY, JEREMY PODESWA, WARREN P. SONODA, JOHN SWITZER, JACOB TIERNEY**

written, produced and directed by **INGRID VENINGER** supported by the **CANADA COUNCIL FOR THE ARTS** and **THE TORONTO ARTS COUNCIL** & many incredible **indiegogo champions**

For more information, request film, set up interviews, get GAT:

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