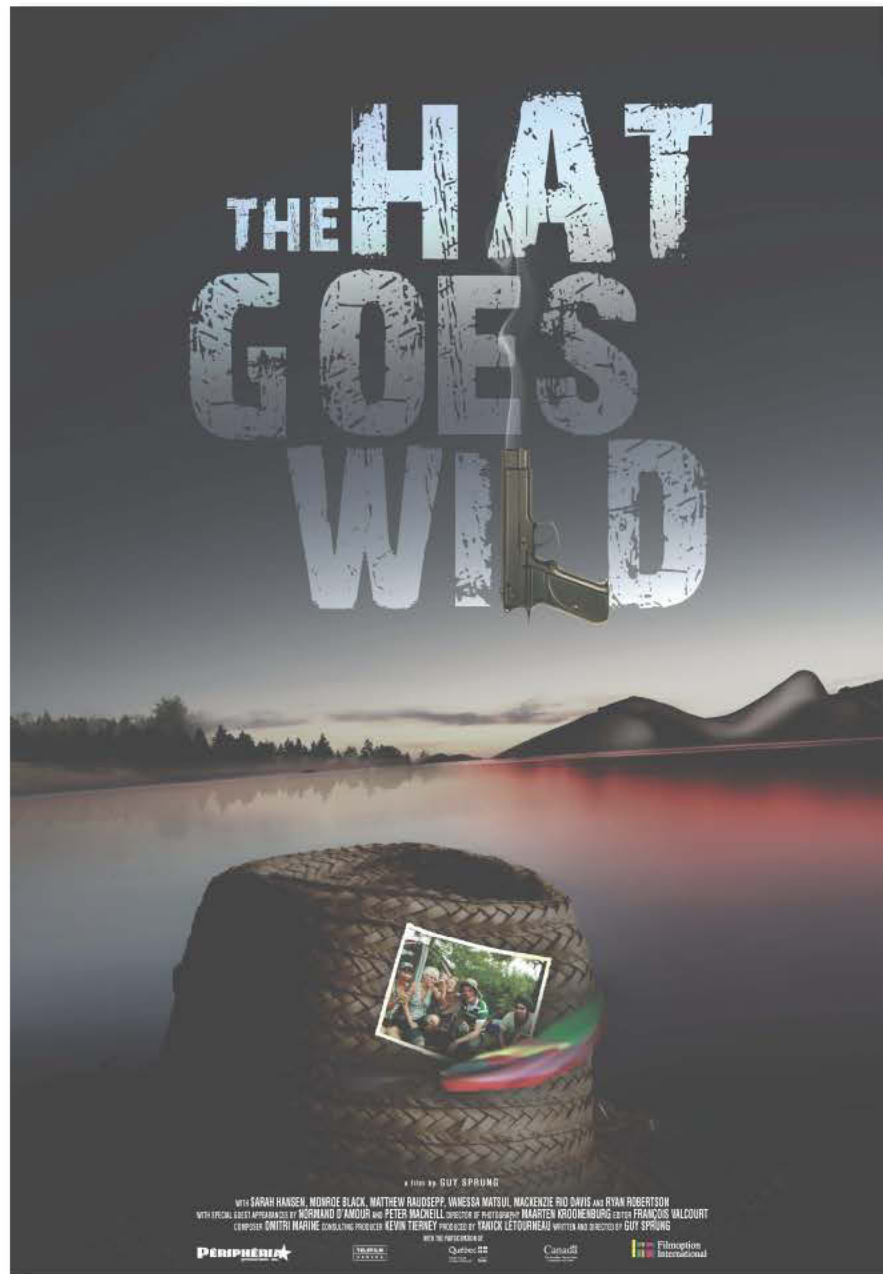


Press Kit



EXCLUSIVE ENGAGEMENT
AMC FORUM 22 - STARTS APRIL 27th, 2012

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THE HAT GOES WILD

FILMOPTION INTERNATIONAL
Presents

a PERIPHERIA PRODUCTION of
a GUY SPRUNG film

THE HAT GOES WILD

with SARAH HANSEN, MONROE BLACK, MATTHEW RAUDSEPP
VANESSA MATSUI, MACKENZIE RIO DAVIS and RYAN ROBERTSON
with special guest appearances by NORMAND D'AMOUR
and PETER MACNEILL
director of photography MAARTEN KROONENBURG
editor FRANÇOIS VALCOURT composer DMITRI MARINE
consulting producer KEVIN TIERNEY produced by YANICK LÉTOURNEAU
written and directed by GUY SPRUNG

with the participation of



Length : 93 minutes

THE HAT GOES WILD

Synopsis:

Six college students head out on a canoe trip to celebrate their graduation. A web of secrets and lies...a stash of coke and cash...the decaying body of a dead biker...their home video falls into the wrong hands as the beauty of the Québec bush becomes a nightmare... then it gets worse...

Some trips you'll never forget ...

Synopsis en français:

Six cégépiens font un voyage de canot-camping pour célébrer la fin de l'année scolaire. Des secrets et des mensonges... Un stash de coke et de cash... Le cadavre d'un motard... La bande-vidéo, souvenir de l'expédition, tombe entre de mauvaises mains... La beauté de la nature québécoise devient cauchemardesque... Et tout vire à l'horreur.

Il y a de ces voyages qui ne s'oublient pas...

GUY SPRUNG - DIRECTOR

Guy Sprung is an award-winning Montreal Director with a significant international reputation. He founded the Half Moon Theatre in London, England where his production of Shakespeare's *Midsummer Nights Dream* (in Russian) ran for 11 years at the famed Pushkin theatre in Moscow. Former Artistic Director of the Vancouver Playhouse, Toronto Free Theatre and Canadian Stage Company and also a past Associate Director of the Stratford Festival in Ontario, he wrote and directed three major



Television documentaries for CBC and Radio Canada. He has written and directed numerous radio dramas, including *On Guard For Thee*, which won a national broadcasting award. He has directed television dramas for Global, TVO and Bravo networks. ***The Hat Goes Wild*** is his first feature film. Mr. Sprung is currently the Artistic Director of Montreal's Infinithéâtre, a theatre dedicated to developing and producing plays of Quebec playwrights in English.

THE HAT GOES WILD

The Cast

SARAH HANSEN - Suzanne

Sarah Hansen was raised in the small rural town of Ormstown, Qc. She first felt the rush of the stage at age three when she began performing with the local ballet school. During her senior year she was given the chance to take on the role of Carmen in the musical Fame. This experience reassured Sarah that her true passion and purpose in life was to perform. After graduating high school with awards in Drama and Dance she moved on to study for three years in the Professional Theatre Program at Dawson College. Immediately after obtaining her DEC she co-founded her theatre company Don't Tell Mama Productions and participated in the growth of another titled Chrysanthemum Tea Prods. and began her performance career in the Montreal Theatre scene playing such roles as; Jill in Butterflies Are Free, Dabby Bryant in Our Country's Good, Barbara in Riverside Drive and was part of the original cast of Dance Animal.

Soon after her career in theatre began Sarah started taking interest in Film and Television. She began to take classes and workshops which lead to her to work on such projects as; Fakers, Funkytown and Blue Mountain State. A bilingual actress, Sarah currently plays the recurring role of Rhonda on Radio-Canada's soap opera, 30 Vies.

MONROE BLACK - Angad

Fascinated with odd people and interesting characters Monroe started his acting career by accident when a classmate backed out of performing the lead in Jack & the Beanstalk therefore taking his spot as his teacher persuaded. That experience alone would push Monroe to further develop his trade and study the art of acting in depth with different coaches and institutions to further his knowledge of character. Eventually leading to a major role at the Centaur Theatre in "Games", which was critically acclaimed both locally and south of the border. Later he landed his first film role and getting a taste of being behind the camera. Which opened the door to other projects and even some commercials. With all this said and done the road doesn't end here as he keeps striving to hone his craft and push his boundaries.

MATTHEW RAUDSEPP - Pierre

Matthew is an actor, musician and writer born and raised in Montreal. He has a diploma in Professional Theatre: Acting from John Abbott College where he was honoured with the Pam Montgomery Award. Theatre credits include Haunted Hillbilly (Sidemart), A View From The Bridge (Montreal Theatre Ensemble), and The Emptiest (which he produced and co-created with his company, Second Body). Film and TV credits include Orphan (Warner Bros.), Blue Mountain State (Lionsgate), and Dead At 17 (Lifetime TV). Matthew also makes up one third of MattandKyleandMatt.com (a sketch comedy website), and is in the indie rock band, Honheehonhee, that launched their debut album "Shouts" this fall. In 2012, look for him on the Centaur Stage in Montreal where he will be reprising his role in Haunted Hillbilly.

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VANESSA MATSUI - Barbara

Vanessa was born and raised in Toronto. She first caught the acting bug after being selected to act, write and tour a play with 7 other inner-city kids in Toronto and get credit for it instead of attending her last year of high school. It was *amazing*, needless to say, and the following year she was accepted into Concordia University's Theatre Program where she earned her BFA. Upon graduation she was cast in several commercials and a recurring role in IFC's *The Festival*. She also co-created an award winning theatre company, *Waking the Girl*, which allowed her to play diverse roles, such as Marie in *The Fairies Are Thirsty*, and tour Quebec and Nova Scotia.

Vanessa was then encouraged to try improv at Theatre Ste. Catherine in Montreal where she quickly fell in love with improv and with improvisers. It was there that she began performing in legendary improvised plays with a group that would eventually become *The Bitter End*. She continues to improvise with *The Bitter End* and enjoys the success of the first season of their critically acclaimed web series of the same title.

In between all of that, Vanessa acts in award winning- sketch comedy (*Blastback Babyzap* Just For Laughs 2008) in both the local independent film scene, with such films as the critically acclaimed and award winning *I 'Heart' Doomsday*, which screens at this years Comic-Con among other fests, and in mainstream film and television in projects such as Showcase's *Lost Girl* where she plays Cassie, HBO's *Fakers*, and SyFy's *Warehouse 13*. Aside from acting Vanessa co-created, CRANKYTOWN.CA, an interactive website and web series for tween and teenage girls, that was selected to be a part of the NFB, Studio XX and Heritage Canada's new initiative; First Person Digital. Oh and she also writes, directs and models. Most notably she wrote, directed and started in *Call Back*, which won the ACTRA award in 2008 for Best Short Film and models for such companies as Adobe Acrobat Photoshop, SAQ and Snarl Extravaganza in Tokyo.

RYAN ROBERTSON - Mike

Ryan Robertson is a proud young Canadian actor who started his career at 12 years old as a cartoon character in *Delta State* (Adrienne Mitchell). He has appeared in *15/Love* (Galafilm), *The Festival* (Phil Price), *Picture This* (Stephen Herek), *Durham County* (Adrienne Mitchell) and now *The Hat Goes Wild* (Guy Sprung). Ryan is a triple threat; athlete, entrepreneur and poet.

MACKENZIE RIO DAVIS - Cathy

Mackenzie Rio Davis is a graduate of McGill University. She currently lives between New York and Los Angeles.

THE HAT GOES WILD

Producer Yanick Létourneau

Yanick Létourneau co-founded Périphéria productions in 2000 with the intent of making auteur films. In 2000, he collaborated on his first short, *514-50 HipHop*. From 2001 to 2003, he filmed his first documentary feature, *Chronique urbaine* (2003), this work earned him the Pierre and Yolande Perreault Award for best emerging documentary filmmaker at the Rendez-vous du cinéma québécois in 2004. With Natasha Ivisic, he made the documentary *Je porte le voile* (2010), which presents Muslim women's thoughts on wearing the veil in Quebec. Létourneau completed his second documentary feature, *Les États-Unis d'Afrique*, recently. The film won the Critics Choice Award in Official competition at the last edition of RIDM International Documentary Film Festival (Montreal) in November 2011. Létourneau has produced the documentaries *Souvenirs d'Acapulco* (2005), *Midnight Ballads* (2006), *Territoires* (2007) and *MTL PUNK* (2011), as well as the short narrative films *Things Never Said in Playa Perdida* (2001), *Les adieux* (2005), *Three Mothers* (2008), *La belle au verre de lait* (2009), *Useless Things* (2009) and *Le gardien d'hiver* (2010). He is currently completing as a producer a feature documentary, *The Waiting Room*, and a first narrative feature, *The Hat Goes Wild*. Létourneau was co-producer of the Montreal editions of RESFEST, an international travelling festival presenting a selection of the best independent short films and videos in 35 cities around the world. He now co-chairs DOC Quebec and sits on the boards of the festival Hot Docs, the Montreal International Documentary Festival (RIDM) and the Documentary Network.

Director of photography MAARTEN KROONENBURG

Maarten was born into the film business, and grew up on his father's sets in Paris and London in the seventies. In 1984, at the age of seventeen, fresh out of high school, Maarten started working as a camera trainee in the growing Montreal film industry. At the age of 21 Maarten develops a taste for travelling, after having spent an entire year on the road shooting in Tahiti and China. After his road trip Maarten decides to go to McGill University, before spending the rest of his life in this crazy industry, Maarten wanted to acquire the cultural baggage that he felt he was missing. Maarten returns to the Montreal film scene as a focus puller in the early nineties, and pulls focus on at least 50 movies, and gets to continue his passion for travelling as his work takes him Africa, South East Asia, Europe, Russia, and South America. After a brief time as a camera operator, a difficult profession to pursue in Montreal, Maarten shoots his first feature as a Director of Photography in 2006, in 35mm anamorphic. Since then Maarten has been enjoying a diversified career as D.O.P., shooting feature films, short films, documentaries, commercials, television series and music videos. Maarten's passion for his work is infectious, and he believes that creating an enjoyable work environment is very important to what we end up seeing on the screen.

THE HAT GOES WILD

The Hat Goes Wild

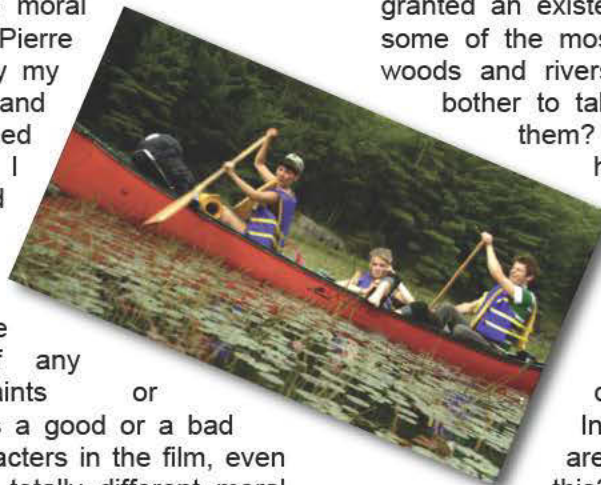
—musings of the Writer/Director...

When my eldest daughter turned 18, she took a gaggle of her school chums to a cabin in the bush to celebrate. They canoed, skinny-dipped, lounged, cooked and slept 13 to a room singled and coupled. The weekend passed in the freedom of sublime innocence without any seeming self-questioning or judgmental censoring of each others' mores. The high-school drug dealer even tagged along and no one cared a bit, even though as individuals they were not really into anything heavy. Sure, they almost burnt the cabin down by accident, but hey, that is only almost. No problem, eh?

I became curious and started making notes for a feature film. The working title was *Categorical Imperative*, in reference to Immanuel Kant, the Prussian philosopher whose moral axiom is quoted by Pierre in the film. (Luckily my producer and distributor weaned me off the title.) I became fascinated by the fact that in Quebec today my children's generation live blissfully free of any moral constraints or judgements. Is this a good or a bad thing? All the characters in the film, even the adults, take a totally different moral stance on the drugs that the teenagers stumble on in the woods. If anything, it is the Police (the "responsible adults") themselves who are the most implicated in the final outcome of the action. Each of the young adults has a different moral take on the value and implications of his/her own actions. Angad, the Sikh is the

most pragmatic, he knows what he is doing is wrong but he also needs the money to gain independence from his family. Barb and Pierre just want the money to better navigate the materialistic buy buy buy drive of the world they live in. Suzanne, at the end, is not guided by any moral parameters, she simply has a gut feeling that she would never get any pleasure out buying anything with the money they are returning home from the bush with. It is not a moral thing, she simply has a sense that she would not feel right. She gives the money back to the Turtle.

The turtle? Right. This is also a film about our estrangement, our city-life alienation from the world of nature that surrounds us, that we live in. We Quebecers have been granted an existence in the proximity of some of the most beautiful and pristine woods and rivers in the world. Do we bother to take time to get to know them? No. Do we even know how lucky we are to live surrounded by this natural and spiritual wealth? (Would you prefer to be brought up in the war-torn Middle East? Or the droughts of Africa or India?) How fucking lucky are we? And do we respect this? It is not an accident that on the trip North, our heroes are responsible for the road-kill of the Turtle while Pierre, the driver, is talking on a cell phone. More and more we are absent from the present and lost in the universe of the internet. And the dead turtle follows them ... or the spirit of the turtle, or something. Karma they call it, jokingly, but



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this actually might be close to a truth. And inexplicably in the middle of this 'home movie' are brief moments where the turtle's POV takes over the camera. The camera even, if you can believe it, briefly travels to another universe. Do we really live in the best of all possible worlds? Just check out the Nature. Oh and by the way, the bird calls are all very habitat specific. I am a bird watcher.

And the parents of our heroes? That includes me too. What is our responsibility for the lack of moral compass of our children's generation? Each of the young adults has his/her own quite unique relationship and set of issues with his/her parents. Cathy is being troubled by her step-father in a vile and criminal fashion. Barb's father, a lawyer, is facing prison time for fraud. Pierre seems to come from the perfect happy home, or, has he been spoiled rotten to the point where his inbred sense of entitlement is totally unrealistic, even a-moral? Suzanne has the typical lack of self-confidence that results from growing up in a broken home. Sure, we may not see the parents in the film, but they are far from invisible in the story line.

The film is also a portrait of the Post Bill 101 generation of Quebec. -Think of the article "Ici on parle English" in the April 15 edition of l'actualité-. At ease in either language but in this case living in English. The métissage of English and French is a reality that the heroes of the film live with.



Pierre is clearly a Francophone who has chosen to live in English and go to an English Cegep. Suzanne, has a Francophone father and an Anglophone mother. In the end Suzanne makes a clear decision that she wants to be called, not Susan, but "Suzanne" with a Francophone pronunciation, the name she was baptised with. Sure, ironically of course, she makes this declaration in English. But nevertheless she has chosen the identity she will live with from here on. Norman D'Amour playing an Anglophone cop in the QC police force? With a twin brother who is a Francophone who rents the teenagers the canoes? What is that all about? All part of our linguistic chaos that we live in Quebec. And viewed from the perspective of an Anglophone Québec artist. It is our job after all to be the gadfly that stirs up the beast.

Sure, *Deliverance* and *Blair Witch Project* were referenced in the conceiving of the film. This is Canadian film world after all and we have to be able to put things in nice recognizable and saleable packages. And of course such labels did help get Telefilm money for the making of the film. It is also how the Producer and the Distributor hope to sell the film. *The Hat Goes Wild* can be viewed in reference to the above mentioned iconic movies, and it certainly does exploit or at least pay homage to, the "teen horror" film genre. But I hope it is a bit more, too. A movie with lots of interwoven themes. A snapshot, a portrait, an exploration of a generation. Almost like a nineteenth century novel with the warp and woof of the themes and Leitmotifs woven in the cloth of the of the narrative. The turtle lurks beneath the surface.

Guy Sprung