

"You can't be a hostage to love"

CATHERINE BLACK

PIERLUCA ARANCIO

DE PUTA MADRE

A SHORT
FILM BY CATHERINE BLACK

A LOVE STORY

deputamadremovie.com


HELLO CHALLENGER PRODUCTIONS

De Puta Madre A Love Story

You can't be a hostage to love!

Tagline

"You can't be a hostage to love"

Logline

An idyllic picnic turns dangerous, forcing a kidnapped woman to struggle with her delusional ex-lover in a surreal exploration of love, obsession, and letting go.

Synopsis

A woman runs away from her life and dives back into the entrapment of her delusional ex lover. Set on a mountain top with a 360-degree view of the Pacific Ocean, the Topatopa Bluff, the Channel Islands, Los Padres National Forest, and the Ojai Valley, a woman is swept up in the delicious seduction of California. Held hostage by a breathtaking environment, a romantic lover who claims to love her, an idyllic picnic and everything that should have been. Fantasy quickly blends into reality and the woman is forced to fight for her life. After a dangerous struggle and a near death escape, the woman finally sets herself free once and for all.



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"a solid love story: great performances, soothing music and a beautiful setting...one truly beautiful piece of film... a film that leaves one thinking in the end." - **The Arts Guild**

"...she sees far into the dark tunnel and her mind lights the places where many of us are incapable of going...has the sense of detail one needs to make films that matter...When Catherine makes a film or researches a project she is all in and has the sensibility of a perfectionist."

- **Layne Coleman** (The Shape Of Rex)

"Sexy & Surreal" - **Bern Euler** (Festival director of Canadian Film Fest)

"...This raven-haired beauty is fanning the flames for female film-makers with the knack to leave a memorable impression.." - **Actress & Life Obsession**

• *"She gets a thrill when her work tugs at the audience with lasting brevity and we as fans are intrigued by her charms as a storyteller."* - **Actress & Life Obsession**

Awards & Nominations

WINNER **'Best Director'** 2015 Filmmaker Festival of World Cinema London

WINNER **'Best Lead Actress'** 2014 Madrid International Film Festival

WINNER **'Best Cinematography'** 2014 Columbia Gorge IFF

'Best Story' (Nominee), **'Best Short Film'** (Nominee) 2014 Madrid IFF

'Best Lead' Actress' (Nominee), **'Best Short Film'** (Nominee), **'Best Producer'**
2015 International Filmmaker Festival Of World Cinema London

Writer/Director: Catherine Black

Exec. Prod. Catherine Black, Jason Stare

Cinematographer: Bradley Stonesifer

Actors: Catherine Black & Pierluca Arancio

Production Designer: Jason Stare

Line Producer: David Goldberg

Costume Designer: Kaitlin Weichsel

Composer: Mark Kondracki

Additional Original Music: Sea Of Bees

Editor: Travis Flournoy

Sound Designer: Chance Pemberton

Produced by Hello Challenger Productions

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Cast & Crew Bios

Catherine Black

Writer, Director, Producer, Actor
(The Woman)



Catherine is an award winning Canadian actress, artist and filmmaker. She grew up in Owen Sound, a hilly artists haven in Southern Ontario. On her childhood snowmobile, Catherine disappeared into endless fields very fast. She is inspired by the outdoors. Nature and wide open space play a prominent role in Catherine's art. It was the unsupervised moments running around outside that informed so much of her strength, independence and artistic taste.

As an actress for 20 years, Catherine is best known for her role as Vanden in American Psycho, performing with Christian Bale, multiple guest starring roles on shows such as Highlander, Blue Murder, Odyssey 5 (opposite Peter Weller), and starring in The Donner Party opposite Crispin Glover. During her years in Toronto, Catherine starred in many

award winning productions, performing on all the great Canadian stages. Catherine has performed with Christian Bale, Malcolm McDowell, Crispin Glover, Peter Weller, Mark and Michael Polish, Winona Ryder, Hillary Duff, Sean Astin, Jon Cryer, Chevy Chase, Mark Boone Jr., Jared Leto, Reese Witherspoon, Eric Idle, Harland Williams, Katey Sagal and many more.

Black is a self taught painter. She was commissioned by a missionary group to visually represent orphaned children for an orphanage in Cuba. Her paintings have been exhibited internationally since 1997. Most recently Catherine photographed and journaled the journey of her large oil paintings traveling from her family farm in Fergus Ontario across the Old Oregon Trail to California. This was Catherine's own Westward Expansion. At the end of this trail, Catherine's green card was waiting for her.

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Catherine's extensive practice as an actor and artist has rooted her artistic vision in filmmaking. Her filmmaking debut, the multi award winning 'sexy and surreal' short film, De Puta Madre A Love Story (2014), won Catherine 'Best Director' (2015 International Filmmaker Festival of World Cinema London), and 'Best Lead Actress' (Madrid IFF 2014) for her performance, 'Best Cinematography' Columbia Gorge IFF 2014 along with 5 category award nominations Internationally. catherineblack.com



Married movie making team Catherine Black and Jason Stare

Jason Stare

Producer, Production Designer, Sound Editor

The heart creates rhythm, which creates beats, which commands the body to move space. Jason Stare, drummer, sound designer, audio engineer, and visual artist from New York, graduated from S.A.E. Institute with a certificate in audio engineering and the Maryland Institute College of Art (M.I.C.A.) with a Bachelor of fine Arts Degree.

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Jason has been performing with a number of musical acts, most recently drumming for The Submarines (5+years). Performed on Love Notes/Letter Bombs (The Submarines) along with Jim Eno (Spoon). He shared the stage touring with Amiee Mann, The Walkmen, Richard Holy, Mason Jennings, The Morning Benders, The Brunettes and Brett Dennen.

Jason produced the award winning short film 'De Puta Madre A Love Story'. Currently Producing singer songwriter Kent Leggett, and sound designer for the Neo noir feature film The Killer The Singer and the Woman Who Ran. jasonstare.com



Bradley Stonesifer

Cinematographer

Bradley was raised in a small agrarian town in central Maryland. Born into wide open space, his love for the outdoors resolved early on as a staple of his intrinsic character, learning right away, the indispensable knowledge of self-sufficient living from his mother and father.

Graduating from Brooks Institute of Photography, summa cum laude, his tireless hands-on approach to camera and lighting laid the groundwork for his generous work ethic.

He has been fortunate enough to have films premiere at various festivals around the world. Some of the notable ones would be, "The Vicious Kind" at Sundance 09', "Almost Kings" at LAFF 10', "Spork" at Tribeca 10', "God Bless America" at Toronto 11'.

His favorite kind of project is the one that is presented with a world of inconceivable challenges, always seeing beauty in the process of figuring it out. Electing to construct his own circumstance and opportunity in a sometimes-cutthroat town, Bradley is tickled every time he has the favorable moment of spending the day with a camera in his hands. Brad won Best Cinematography (Columbia Gorge IFF 2014) for his work in De Puta Madre A Love Story. bradleystonesifer.com

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Pierluca Arancio

Actor (The Man)

Pierluca Arancio is an Italian actor who began his career in theatre productions across Europe and was on Italy's premier TV show, Stolen Hearts. Pierluca studied at the Royal Academy Of Dramatic Arts in Italy as well as The Strasberg Institute in NY.

Pierluca has worked on many productions Off-Broadway and has a supporting role in the Sundance nominated feature *The Imperialists Are Still Alive*.

Travis Fournoy

Editor

Travis has been editing documentary and reality television and film since 2004. He has cut television shows for broadcast on MSNBC, Discovery Channel, Lifetime, Bio, Style Network, Animal Planet, OWN, BBC Worldwide, and Fuse TV. He has been the sole editor of 3 feature documentaries (*Rebel Yell*, *Beirut Rising*, and *Thank You for Judging*), while providing additional editing to a 4th (*Without a Home*).

Travis also collaborates with musicians to create live, improvised visual presentations along with the music. He performs primarily with jazz musicians, including groups led by drummer Evan Stone, trumpet player John Daversa, and pianist Josh Nelson. The LA Weekly listed a show Travis did with Nelson as #2 on its list of the 5 best jazz concerts of 2012 in LA, saying "It was an engaging night of audio and visual, something we could use a lot more of in the L.A. jazz scene."

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Kaitlin Weichsel

Costume Designer

Kaitlin Weichsel is a gifted freelance costume designer in film, theatre and fashion. A graduate of USC film. Kaitlin won Macy's Next Style Star 2014.



Mark Kondracki

Composer

As a composer, Mark has a unique ability to connect music to a director's creative vision for a project. The synergy crystallizes important moments and drives the audience's emotional investment in "the story". To that end, Mark is committed to collaborating to draw out a project's musical needs-whether guitar, orchestral or electronic. Mark began his career as a classically trained pianist and became an expert guitarist. As a musician, he has toured with several bands and shared the stage with No Doubt, Gregg Allman and others. Mark's music has been featured on television, in film and a variety of advertising and corporate projects. outloudaudio.com

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TECHNICAL DETAILS

Runtime: 16 minutes

Country of Origin: Canada/USA

Shot With: Arri Alexa

Aspect Ratio: 1.85 (frame rate 23.98)

Audio: Dolby Certified in Stereo and Surround Sound

Filming Locations: Ojai , California



Director Statement

De Puta Madre was a working title that stuck. It's about a crazy Latin love affair a woman escapes into and then from. I added the "A Love Story" after production because I didn't want people to think this was a Spanish language film. I like that the phrase de puta madre can be used as either very bad or very good depending on the context or the

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region. This relationship, albeit short lived, was both very good and very bad, and I like that the audience can have their own interpretations depending on their experiences and which character they relate most to. Spanish is such a creative language, and, to me, this title sums up the movie and that kind of dangerous and exciting romance.

I wrote De Puta Madre A Love Story right after I got married. I had watched a live performance of The Collection Of Marie Claire. Hearing a song about a man kidnapping a woman right after I got married, really struck me. It got me thinking about a certain kind of love, where someone thinks just because they love you, they own you. I wanted to focus on the emotional aftermath of this sort of relationship.

I had always wondered what all those lost Ophelia-esque girls in white dresses wandering through open fields and riverbeds were really doing. This romantic disappointed and iconic image doesn't serve women and is probably born out of a man's idea of little girl's silly unhappiness. I wanted to break free from this. I wanted to be honest about what happens to someone emotionally after escaping an abusive relationship. I didn't want The Woman to be a victim. Her kidnapping is completely voluntary. She was always free to begin with, but it is The Woman's own spiritual to come to terms with that, in her own way, in her own time.

It's hard to see ourselves in painful memories. We are blurry, but the one who hurt us is crystal clear. De Puta Madre A Love Story lives somewhere between the conscious and unconscious mind. The memories run their course, the subconscious screams for a choice to be made, and when we finally wake up, everything comes into the sharp hard focus of reality.



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Five Q&A's with The Filmmaker

1) As a first time female filmmaker, what challenges, if any, did you face?

I'd have to say, that everyone I worked with, showed me a great deal of respect. Of course, there were times where I had to stick my elbows up and state my case. As a well mannered, Canadian woman, I had to learn how to communicate exactly what I needed to these loud brass American men. There definitely is a cultural difference when it comes to doing business. However, I am rather passionate when it comes to my art, and my passionate delivery was, 9 times out of ten, received throughout pre and post-production. There really was only a few people who rocked the boat in a non beneficial way. Those people ultimately left the project. Jason Stare and I had a joke that it was because they were a "worst case", which The Woman mockingly says about The Man in De Puta Madre A Love Story. My DP, Brad Stonesifer, was also incredible to work with. I adored creating the shot list with him and photo-boarding on location. He understood that the movie depended on my single vision and he honored that. I don't think my voice was ever before granted with the reverence as the "be all and end all". If anything, I remember having to mentally adjust to that. It only took a second. While filming, I was also acting and producing, so I was rather quiet and serious on set. Brad and I communicated very well, and filming was calm and efficient as a result of lots of planning, zero egos and effective communication.

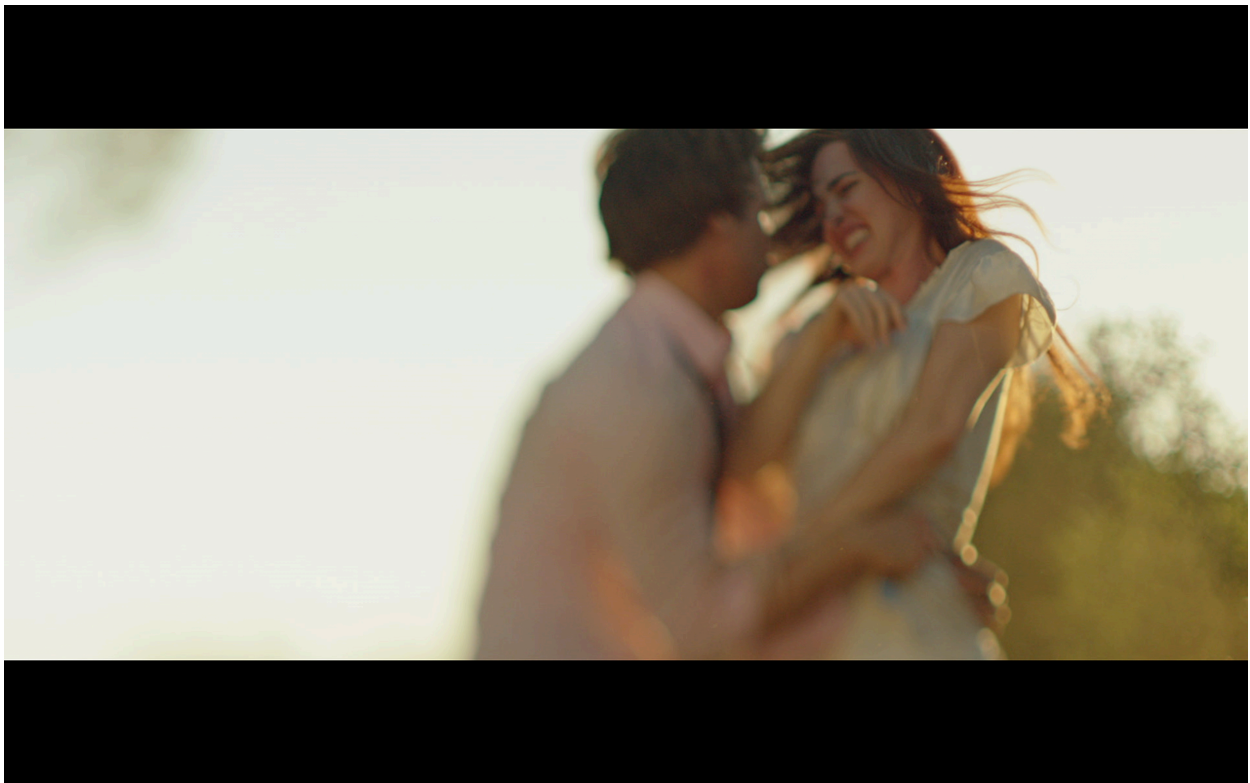


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2) How Much of De Puta Madre A Love Story is based off of your real life?

“The Character of The Man is superficially based off of real life person I once knew. More deeply, it is based off of varied relationships, both platonic and romantic, throughout my life, and how painful it is to realize that you are nothing more than a love object. This recurring character, seems to have since exited my life, but it left me asking questions. In my work, I usually play with fantasy, the subconscious and interpretive memories. There is a quote from a Tom Waits song that I really resonate with as an artist; “I tell you all my secrets, but I lie about my past.” Of course, I was never kidnapped, but something about my personality often feels like I am.



3) What was it like directing yourself? Did you find it distracting?

“I knew this story like the back of my hand and I had no one to please, so it felt effortless, natural and very freeing actually. Often the director is the only one who knows what’s going on with the entirety of a film, and so to be the screenwriter and

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director was very informative for me as an actress. I definitely want to do it again. My DP, Brad, and I had a detailed shot list and we also photo-boarded the entire movie on location. I had two staged readings and was lucky enough to have rehearsals with Pierluca over the better part of a year. We had time to let it gestate. I probably filmed myself performing the entire movie in one shot at least 10 times. I used those videos to direct myself before production. Producing was the only position that distracted me as both an actor and director. As a producer, I'm like "how much to make this conversation end so I can go back to doing what I love?" It's a bit of a conflict of interest."



Producer Jason Stare and Filmmaker Catherine Black in preproduction

4) Who are your influences as a filmmaker?

"I watched Bad Lands right after I had reconstructive knee surgery and was a fan of Malick ever since. I just love film in general. As a child I watched Dr. Zhivago every weekend. I knew the movie inside out and was absolutely mesmerized by the story. I

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also knew all the songs and dialog to The Wizard of Oz by the time I was 5, and when asked to keep a journal in grade 1, I wrote out the entire screenplay. My spelling is atrocious, but I literally wrote out the entire movie. As a teenager I'd often skip school and go to the local rep cinema. Like Water For Chocolate forever changed me as an artist. I only saw it once in high school but it broke my heart wide open. One day, I kicked my high school boyfriend out of my house because he was making fun of My Own Private Idaho while we were watching it. He thought it was "sooo weird", so he had to go. I still get utterly carried away by a movie, any movie. I just completely surrender every time. I have so many influences, but these early memories stand out."



5) This is your first movie as a filmmaker, is this just a one time thing or do you see yourself doing this for a living?

"I shadowed filmmaker Andre Cazabon on Letters To A Street Child and really wanted to be a filmmaker after that, but I had reconstructive knee surgery and my dream went dormant for a time as I focused on recovering, painting and acting. It was enough, and I forgot about filmmaking for many years. I wrote De Puta Madre A Love Story during a period of time where I wasn't auditioning, and I really just wanted to act. I didn't realize that I would love making a movie as much as I did. It fulfilled me as an artist much

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more than any other medium ever had before. I have always been a visual artist so it just makes sense, as I already think visually, but I am also an actress so I already study loads of scripts, create characters and perform in front of others. While filming American Psycho, and watching Mary Harron direct with a baby on her hip, I was interested with what she was doing. I've always loved staying on set and being about of the entire productions, watching every position, and having my own opinion about how it should be filmed. This was my film school. Acting will always be my first love, but I am really interested in all aspects of a production. I have always looked at acting and painting in the same way, and when I paint, I get into character just as I would as if I were playing a role. Sometimes, I even paint as a way to dive deeper into a character. There is also an element of performance in directing that I find thrilling. Not that people are watching you, but that you prepare and prepare and plan and plan, and ultimately it all comes down to making strong and active decisions in the moment. I love everything about post-production as well. That's my happy place. I loved piecing together my vision with others through sound, color, music, etc. I was sad when it was all over. Looking back, filmmaking was just a natural evolution for me as an artist. My next project is a horror comedy called Girl Trip that just got green lit. Girl Trip is about the darker side of female friendships. I'm also developing a couple features right now. One is about my father's previous life as a Scottish biker. I am grateful that the industry has changed so much since I began acting, because if it hadn't, I don't know if I would be making films today. I will always continue to create my own content because I don't know what else to do. ”

LOCATION LOCATION LOCATION

One week before principal photography was scheduled, director Catherine Black, postponed filming because she could not stand behind any of the locations available. Two years prior to this, Catherine visited a Universal Spiritual Center in Ojai California,



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called Meher Mount on the recommendation of her shiatsu therapist in Toronto.

Catherine had no idea what the centre represented, but knew that it was one of the most breathtaking places she had ever visited. The audience needed to be swept up in the delicious seduction of California, and held hostage by its beauty in order for the story to work. Catherine could not get this location out of her mind. All other places paled, and she was determined to find the right location, or nothing. On a whim, Catherine emailed the center and asked if they would be interested in letting De Puta Madre A Love Story film there for a donation. The caretaker's consulted with the Meher Mount board of directors and received their approval, provided the content of the film was in alignment with the ethics and principles of the spiritual center. Catherine then searched the Internet for information about Meher Mount. When she had visited, no one spoke of Meher Mount, Meher Baba or any spiritual message. She learned that it was a Spiritual Center dedicated to Meher Baba and Meher Baba's message of Truth and Universal Love. A few days of Catherine feeling that maybe she was not spiritual or deserving enough to film on sacred land, Catherine received a green light from the Meher Mount board of directors, and production was scheduled a month later. Leslie Bridger; one of Meher Mount's caretakers, said being a part of the filming process was one of his most enjoyable days at Meher Mount.

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