



Magnolia Pictures  
Presents

# **WEIRDSVILLE**

**DIRECTED BY**  
ALLAN MOYLE

**WRITTEN BY**  
WILLEM WENNEKERS

Press Notes  
90 min., 1.85:1, Rated R

# SHORT AND LONG SYNOPSIS FOR WEIRDSVILLE

## Short Synopsis:

When stoners Dexter and Royce mistakenly assume their friend Matilda has overdosed, they can't call the cops because she's OD'd on stolen drugs. So, they decide to bury her body themselves. Good news is she's not dead. Bad news is she wakes up just in time to interrupt a Satanic cult performing a ritual sacrifice in the same place the guys were going to bury her. Our heroes end up on the run from the Satanists, the drug dealer they stole the stash from, and a gang of angry little people all while trying to pull off a heist of their own. It's one crazy night in one crazy town!

## Long Synopsis:

Nothing much happens in the lives of 20-something pals Dexter and Royce except for getting high and hanging out with Royce's girlfriend, Matilda. This all changes one wintry Northern Ontario evening when Mattie overdoses on a stash of Dexter and Royce's drugs — drugs fronted by local drug kingpin and tough-guy Omar to sell in order to cover their previous drug debt.

Thinking her dead and knowing that calling the cops would only land them in jail the boys decide to bury her in the boiler room of the closed drive-in theatre where Royce used to work. With the impending threat of a drug dealer in their rear view mirror, the two set off to deal with Mattie's dead body.

While the boys begin to dig a grave downstairs, a Satanic cult lead by Abel enters the supposedly abandoned drive-in and begins a ritual involving pentagrams and human bloodletting in the upstairs concession stand. Their plan is to resurrect Jason Taylor (hippie turned reluctant but rich internet entrepreneur and Abel's unwitting hero) out of his coma. However, when Dexter walks in mid-sacrifice, everything goes awry.

Dexter and Royce are captured, gagged and duct-taped and Mattie's corpse is discovered. But when some of the sacrificed follower's blood unexpectedly 'awakens' Matilda an all out chase ensues. Luckily, Royce and Dexter get to her first. After safely stowing Mattie in Dexter's apartment, the boys run into Omar and his beefy sidekick Garry, who deliver a few swings of a curling stone and an ultimatum — debt (plus interest) paid by midnight or lights out. Knowing that millionaire Jason Taylor has a safe full of money at his place, Dexter and Royce take off to break in and steal it.

With a few unexpected bumps along the way, Dexter and Royce successfully manage to score the safe and take off with it in their trunk...well, sticking OUT of their trunk. En route back to Dexter's apartment to grab Mattie, they run into Abel. A classic car chase causes our boys to seek refuge in a mall where they encounter the fury of a three-and-a-half foot tall security guard named Martin. After winning his trust (Martin has unresolved issues with cults himself) he lets them leave without further battery.

Meanwhile at the New Age Resource Centre, Mattie (having been kidnapped by Abel) has been tied to an upside-down cross along with an unconscious Jason Taylor. Abel's plan is to offer Lucifer Mattie's life in exchange for Jason's. Just in the nick of time, Dexter and Royce arrive to try and stop the ritual and rescue Mattie. Omar shows up looking to collect his debt and he brought Gary — and his gun — with him. In hot pursuit of Abel and his cult, Martin and his (physically) diminutive friends arrive only to crash into Dex's car, propelling the safe from the trunk into the New Age Centre...crushing Abel.

With Abel plan's dashed, Taylor gives Dexter and Royce the okay to hand off the safe with all of his money (remember, he's a hippie) to clear their debt to Omar. They happily flee the scene with Mattie in tow.

## WEIRDSVILLE — ABOUT THE PRODUCTION

“I hate to advocate drugs, alcohol, violence, or insanity for anyone, but they’ve always worked for me.”

-Hunter S. Thompson

It began simply enough. In 2002, Producer Nicholas D. Tabarrok was in a pitch meeting with VH1 and they were looking for rock n’ roll movies. Tabarrok turned to writer and previous collaborator Willem Wennekers, who had a script that wasn’t about rock n’ roll, but had a rock n’ roll sensibility. That script was *Weirdsville*.

After reading the script Tabarrok “knew it would make a great feature film. It’s funny as hell; it’s manic, original, fast-paced, great characters, good moments and wonderful dialogue. I just knew it would have a huge appeal to that college, smart, movie-going crowd — the *Trainspotting* crowd.” Though it wasn’t what VH1 was looking for, Tabarrok optioned the script anyway, determined to make it elsewhere.

He also knew that he had to call director Allan Moyle. The two met making the MTV movie, *Jailbait!* It was a big success and they hit it off — becoming instant friends. “I knew this was his material,” says Tabarrok. “It’s got drugs and Satanists and hookers and dead bodies. And I thought, man, these are his people, this is his world.”

As expected, Moyle was immediately drawn to the story of *Weirdsville*. Says Moyle, “It’s really made for me. It’s about drugs and freaky people and things.” The two quickly agreed to develop it together. Moyle also describes it as “*Trainspotting* shot in Canada – but with more heart.” As a transplanted Canadian living in Los Angeles at 58 he’s come to realize what Canada has to offer. “Canada’s the best culture in the world. I finally really realized this when making *New Waterford Girl*, and recently another movie out West that this is a trippy country with huge resources, human resources.”

Of course, as Moyle points out, it all comes back to the story — and a good script. “The writer is the reason we’re all here. The director always gets too much credit for the writer’s work. I like everything about his writing. It’s good writing; smart writing. The drugs are really just a red herring. It’s a classic hero on a hero’s journey looking for redemption.”

### ON THE DIRECTOR:

#### ALLAN MOYLE

“When casting this film we had such an instant interest from the agencies because of Allan’s attachment,” says Tabarrok. “Sure the material was great and the actors loved the characters but we had all kinds of cast coming to us – which was a first for me – all because they were eager to work with Allan.”

Prop Master Jim Murray adds another observation that is as matter-of-fact as it is poetic, “Working with Allan is a dream. We all refer to him as the organic director. Some directors have everything planned out and you can’t talk to them. Allan, he just likes to have fun on set.”

Given Moyle’s approach to directing, it’s understandable why actors are lining up to work with him. “I’m there to serve my actors,” says Moyle. “I’m just the sleazy little wizard who sets it all in motion. I’m not going to tell these guys how to say their lines. You create a comfort zone — and it works because we’re all in that zone. I’ve learned that when it comes to directing, joy is a tool, that’s much more valuable than time or money. I couldn’t have known that at 28. That’s really the way to make movies and stay happy.”

Moyle also brings authenticity to the project. “This is his milieu, not just in filmmaking, but in real life,” says Tabarrok. “He’s a very edgy, street kind of guy. He can relate to homeless people, drug addicts and junkies. He gets them.”

## **ON THE WRITER:**

WILLEM WENNEKERS

The "original" *Weirdsville* was written as a half-hour script shortly after Wennekens graduated from film school.

"A group of my fellow graduates and I had access to a drive-in theatre and wanted to make a film there. Since we all wanted to be directors, we decided to each write a short film that we would direct and connect them as one feature film. The project never came to fruition and a year later I expanded the thirty-page script to a feature-length. This took about three weeks. However, the process from the first draft to production took a few years so there were a lot of drafts during that time."

"Nicholas Tabarrok and Allan Moyle assembled such an amazing creative team for *Weirdsville* that it was a pleasure to watch the film come together. Every single department on *Weirdsville* treated the film like a labor of love. At the end of the day, I feel deeply privileged to have had such a talented group of people make my crazy little script come to life."

## **ON THE PRODUCER:**

NICHOLAS D. TABARROK

"I have known and been friends with (screenwriter) Willem Wennekens for years, and he and I have developed a bunch of scripts together and this is the first one to go, so it's really exciting for us to be in production on one of his scripts" explains Tabarrok. "I love the humor. There are some really funny moments. They're all such great characters; they're all so unique, well conceived and funny. The other thing I love is now there are all these intricate complex storylines that all kind of converge and meet each other."

"I have no idea how this story got started in that crazy brain of his – I'd be afraid to know the origins," laughs Tabarrok.

"You know, to this point in my career, *Weirdsville* has been my favorite script. It was my passion project. So to have been able to make it, especially with a director whom I have known for years that I respect and love, along with this incredible case, it really is a producer's dream come true. I couldn't have asked for more."

## **THE LOOK OF WEIRDSVILLE**

An unconventional script called for an unconventional look.

"We're embracing an un-pretty, unpolished look," explains Tabarrok. "We're going to have some slightly out-of-focus shots, some odd framing and strange composition. There are things like having the camera look to find a frame and then moving off it a few inches and the color is going to be saturated. We're not going to be worried about things you usually have to be so careful about like shot continuity."

"We're going to be breaking a lot of rules and coming up with a really unique look. We want to tread new ground, shake the audience up a little bit."

"Films like *Man on Fire*, *Domino* and *The Constant Gardener* have been doing things like this," Tabarrok continues. "They're startling and new and you're sitting there in the audience watching this and you're riveted because it's against the conventions of how we've been taught to watch films and what we expect. So you're not only being hooked into the story, you're also being captured by the manner in which it's being told."

And finally, says Tabarrok, “going back to the whole of rock n’ roll thing, the script has that off kilter, unbalanced, rough-around-the-edges feel to it.”

Moyle agrees. “Because we’re making a movie about drugs, that starts with a dream, we can put in anything we want. It’s being shot so that there will be lots of extras for the DVD, a directors cut, fan’s cut and so on. And Nicholas totally gets this. The website will also have tons of stuff on it. ”

“We’re shooting this movie brave as hell,” adds Moyle. “We warned our continuity lady it would be like this. She’s a trooper. There’s been little flare ups on the set because what we’re doing is so strange – someone will say ‘the eye line’s wrong,’ and the DP gets irritated because we’re not worrying about the eye line. We’re going to cross the mythological ‘axis line’ that’s so strictly adhered to in conventional filming. I never understood it anyway. I’ve sat through hundreds of arguments on sets about where the axis was and whether we could cross it. Usually the DP and the continuity person battle it out, and I’m sitting there on the sidelines thinking, ‘I missed that day at school.’”

Other interesting tactics are being used to give *Weirdsville* it’s unconventional look and sound. Moyle, who scored all his movies with songs, has 30 or more songs planned for *Weirdsville*. “Were’ madly trying to make the movie more creative and different and interesting.”

Not surprisingly, *Weirdsville* requires an imaginative prop master which Moyle and Tabarrok found in Jim Murray.

“I worked with Allan and Nicholas on *Jailbait* and we really connected,” says Murray, from on set. “I’ve been trying to work with Nicholas again for years and Allan is such fun guy, I wouldn’t miss this opportunity.”

Sometimes, the seemingly simplest props are the hardest to find, Murray explains. “One of biggest challenges was finding the perfect garden gnome. It’s a small part but it plays a prominent role. You’d think it’d be easy to find but it wasn’t. It had to be the right garden gnome. The audience has to feel the connection to this gnome. It had to read as likeable. We couldn’t find the right ones in Canada, so we ordered some gnomes from England, but the final choice came from Arizona.”

Ironically, for a movie set in the dead of winter in Canada, snow has been one of their biggest challenges thanks to a freakishly mild winter.

“It’s a nightmare,” says Director Allan Moyle. “We’ve been finding creative ways to shoot around it, using snow blankets, fake snow, shooting everybody up. It’s a disaster.”

Although, as luck would have it, says Murray, the night they shot the biggest outdoor scene in which snow plays a big role – the night at the drive-in where Dex and Royce attempt to bury Mattie and come across the Satanists for the first time – it snowed like crazy. “There was almost too much snow for continuity with the rest of the filming,” laughs Murray. Moyle stresses that hiding the “Canadianess” of the location was never an issue. “In fact, we’re tripping on how Canadian we can make it by including details like Timmie’s ‘double-double’ coffee and hanging a huge Canadian flag with a marijuana leaf instead of a maple leaf on one of the sets.”

“Weirdsville is a small town of about 30-50,000, kinda run down, economically depressed, not very pretty, kind of industrial, seen better days,” adds Tabarrok. “And, no offence to the citizens of Hamilton, but that’s kinda what it is.”

Creating the ‘look of *Weirdsville* combined visions from the director, the producer, the actors, wardrobe, hair and makeup. And Robbi O’Quinn (lead Makeup) had a great time marrying all of these visions together to come up with something that suits not only each character but a look that everyone is happy with.

O’Quinn expands, “One of the first shots we did was a scene where Dex is in bed waking up out of a week of trying to kick his drug habit. I applied a cream to Scott’s face that gave sort of an oily appearance. Scott quite liked the look of it and he wanted it as a continuous ‘down and out’ look for his character. So thus became Scott’s look.”

“The characters, the tone of the script didn’t warrant make-up in the traditional sense of a base...we wanted ‘realism’, the ‘organic’ look of everyday skin. We wanted to SEE skin,” O’Quinn continues. “The Royce character didn’t take much makeup at all. We kept Wes makeup-free and just broke down his eyes. There is this scene in the bathroom where Royce gets high and through some convincing, I put some cheek redness and some shine on him. There were some scenes where I thought a subtle effect would look quite good creatively but Wes really wasn’t into any ‘effect’ make-up. Which is where a makeup artist has to sometimes let go of his/her creative process as the actor wants to sell his piece in a different way.”

With Taryn’s character, O’Quinn got to play. Mattie had about four different looks. Her main look is heroin-chic. She is a drug addict with style. She has some flashback scenes where she looks a little more clean-heroin-chic, she has a look where she is drained of color, she has a commercial look and a cleaned-up look. “We had fun building these. I used Chanel Vitalumiere foundation which has photo-reflective pigments which helps soften imperfections and gives a luminescence. It allowed for build able coverage where/when we needed it, yet still allowed us to see ‘SKIN.’”

In regards to the other characters, for example, Abel, actor Greg Bryk was a big part of his creation. He loved the ideas of eyeliner, of Abel seeing this as his big night equivalent to a prom. He wanted to dress it. “I added some darkness in the eye area for added drama. Upon seeing Treena’s wardrobe, Maggie and I decided that a clean look was appropriate. She wanted the innocence of a doll. Seamus, played by Dax was so into his character. I remember during my prep, Dax called and wanted to know if his character could have a tattoo, a goat to be specific and black nail polish. I called Allan and this was all good. Dax arrived for his first day of shooting with part of his eyebrow shaved off. I thought this looked incredible. So thus Dax became Seamus. All of the cast made very good choices in my opinion.”

Of course, the prominence of drugs in the *Weirdsville* raised obvious questions about the film’s stand on drug use. Moyle is clear on his position. “I love drugs, I’m very pro-drugs, but I don’t consider pot a drug. And in terms of their danger to society and your body, alcohol and sugar are a lot worse in the long term. I’ve done every hallucinogenic known to mankind, often, and, in my opinion, I think it’s helped me and I didn’t go, you know, killing families or walking into strangers houses with a knife. Our culture’s fear of what happens to you when you take a hallucinogen is crazy. I’m really happy to see a movie in which normal people are taking drugs in a normal way. They’re young, they’re going to get over it. All artists try everything; it’s their job. But the movie is really about heart.”

Still, funders needed to know – is *Weirdsville* a pro- or anti-drug film. So Moyle took up the challenge and, with the help of Tabarrok, drafted a ten-page manifesto on the subject, which they ended up sending to the actors.

“They all said it made them want to do this movie,” laughs Moyle. “Even though I wrote it, not tongue-in-cheek, but to try to sell the idea that this would not be a pro-drug movie to the financiers. But of course it’s a pro-drug movie because we have Wes Bentley and Scott Speedman taking drugs. Okay, we don’t show needles going into arms, we show the cool way of doing drugs which is off a little piece of tinfoil, which is hipper, more real, more interesting, and hasn’t been done before. And these guys, for the first part of the movie, are taking drugs. But it’s a journey – and they quit drugs in the end. So ultimately, it’s both pro- and anti-drug.”

However, any controversy about *Weirdsville*’s stance on drugs is overshadowed by the positive energy surrounding the production. “Everyone seems so attracted to this script and this project in an unusual way,” says a clearly pleased Moyle. “There’s a buzz going on in our little production culture that I can feel, and it’s great. There’s something about this story and this script that has even sophisticated and somewhat jaded people smiling. It’s almost sure to become a cult hit.”

## ON CASTING:

Allan Moyle's philosophy is "directing is casting."

Moyle explains, "Dexter is the reluctant hero and Royce is the sidekick. Even though Royce gets to do fun things like cry and rush the villains...the burden is on Dex. He is a classic hero on a hero's journey." They wanted actors who would bring authenticity to the film.

And they found that in Scott Speedman [Dexter] and Wes Bentley [Royce]. Moyle continues, "We cast Wes and Scott, they're not comedians, they're actors. The last thing they want to do is hit the joke. We made a conscious choice to hire these serious actors, both 'methody' and both very serious actors in the role of these two comic people. So while the movie might not have the kind of humor you'd have with someone like Billy Crystal it's gaining something else."

Says Tabarrok about Scott, "It goes without saying he's a good-looking guy. He's got a lot of charm and charisma and the thing about Dex is he's the honorable one. Royce is a good guy but Dex is the one who says, 'We gotta do the right thing.' He's more thoughtful and he's making all the right choices and he kind of has to think through the decisions that Royce doesn't. Scott is a great actor who's had some amazing success and he has a real depth to him. There's always something going on behind those eyes. He looks thoughtful but he's also got on-screen charisma and the kind of good looks that audiences automatically like."

"I call him 'Uncle Scott' he's so smart," jokes Moyle. "He's all over the continuity person, making sure everything is correct and logical and honest. It's fascinating to see these two smart boys with built in integrity working with an old prostitute like me."

"Wes is not going to do anything he doesn't want to do. That really helps us and adds to the integrity of our film. If I ask Wes to do something cheesy he'll say, 'No I don't want to do that.' So I have to find a way of making it not cheesy or more authentic so I don't lose him. We're very good friends. I'm depending on him and Scott to maintain the authenticity of the story."

"We thought it would be cool to get serious actors to play this. It's losing the bump you get if it was a sitcom — and there are sitcom elements to the script — but we're gaining a mythical feel, and people are going to be shocked. You should see Scott and Wes doing the drugs, it's as if they were doing that all their lives. It's horrifying, like watching a train crash, and your eyes pop open. I'm thrilled but mystified as to how it's all going to come together. But I'm glad it's going to be interesting — interesting it will be."

Rounding out the cast is Taryn Manning, who plays Mattie, Royce's good-time girlfriend. "Taryn was a natural," says Tabarrok. "I have to give due credit, she wasn't on my radar originally, but an agent suggested, 'What about Taryn Manning?' and I thought, oh yeah, *Hustle & Flow*, she's just perfect, she's beautiful and young and she's sexy but she's got a street edge, you know. She's not bubblegum Hollywood, she's not a slick, airbrushed bland beauty. You look at her and you can see her — and I mean this in the most complimentary way — taking drugs, being a little down and dirty, living a 'street smart' life like Mattie is, so she just fits so well."

Taryn brings more than her acting talent to *Weirdsville*. Also a hot, new recording artist, one of the songs from her upcoming album, "It's Not My Fault", is being used in the film. Not only that, items from her new clothing line Born Uniqorn will also make an appearance in *Weirdsville*.

Legendary casting agent Mike Fenton (*Chinatown*, *One Flew Over the Cuckoo's Nest*, *E.T.*) cast the three leads from Los Angeles, while back in Toronto, Tabarrok and Moyle worked closely with Canadian casting agent Lisa Parasyn on the supporting roles. This collaboration was both creatively productive and incredibly rewarding.

Moyle was incredibly pleased with the chemistry between the three leads. "I met them all in Los Angeles. All three had other big movies offered to them and they choose our small movie. Because of the integrity of the script, they saw something there."

Scott, Wes and Taryn felt the same way. Scott comments, "It was pretty obvious right away that we were all going to make each other laugh in stupid ways." Wes adds, "We just clicked."

## **ABOUT THE CAST:**

### **SCOTT SPEEDMAN AS DEXTER**

Rising star Scott Speedman has just completed work on ANAMORPH, in which he and Willem Dafoe play detectives on the trail of a copycat serial killer. Before ANAMORPH, Speedman was seen reprising his role as Michael Corvin in UNDERWORLD: EVOLUTION sequel to the box office hit UNDERWORLD, as well as XXX: STATE OF THE UNION opposite Samuel L. Jackson and Ice Cube.

Other film credits include DARK BLUE opposite Kurt Russell; MY LIFE WITHOUT ME opposite Sarah Polley, for which he won Best Actor at the Bordeaux International Film Festival; THE 24<sup>TH</sup> DAY opposite James Marsden; UNDERWORLD opposite Kate Beckinsale; DUETS co-starring Gwyneth Paltrow and Maria Bello; and THE KITCHEN PARTY directed by Gary Burns.

Speedman's first film was the short feature, CAN I GET A WITNESS. The film was developed at the Norman Jewison Film Center in Toronto and was screened at the 1996 Toronto International Film Festival. Soon after, he landed the lead role in the Canadian feature KITCHEN PARTY, an off-beat comedy that explores the ironies of life in suburbia. Speedman then began studying at the *Neighborhood Playhouse* in New York before landing the role of "Ben Covington" in the popular WB drama FELICITY, which had a successful four season run. Speedman made his stage debut during his summer 2000 hiatus from "Felicity" performing the lead in the Edward Albee play *The Zoo Story* at the Equity Showcase Theatre in Toronto.

Born in London, England, and raised in Toronto, Speedman spent most of his youth immersed in athletics, following in the footsteps of his mother who held a world record in running. At ages 12 and 14, Speedman was a part of the relay swim team that held the national record for the 400-meter medley. In 1992 as a member of the Canadian Junior National Swim Team, Speedman performed well at the Olympic trials, but suffered a neck injury soon after and was forced to leave the sport.

He currently divides his time between Los Angeles and New York.

### **WES BENTLEY AS ROYCE**

Wes Bentley was born in Jonesboro, Arkansas to two Methodist ministers. Wes was a drum major at his junior high, and wanted to be a hip-hop artist. Wes later attended Sylvan Hills High School in Sherwood, Arkansas, where he was in the drama club. He placed second in the state of Arkansas in solo acting in 1996, his senior year of high school, the same year he starred in a local production of JOSEPH AND HIS AMAZING TECHNICOLOR DREAMCOAT.

At his mother's urging, Wes attended Juilliard School in New York after high school graduation. He was there only a short time, but appeared in stage work like HENRY IV, PART I and THE WEAVERS.

Wes then worked at Blockbuster, and was a waiter at TGI Friday's on Long Island until he was called in for Sam Mendes' AMERICAN BEAUTY. Even though he didn't even have a headshot, he landed the role of Ricky Fritts, which got him nominated for Best Supporting Role at the 2000 Bafta Awards, Blockbuster Entertainment Awards and MTV Awards, and won him the Most Promising Actor Award from the Chicago Film Critics Association, the Online Film Critics Society Awards - Best Supporting Actor Award at the Screen Actors Guild Awards and the Young Hollywood Award at none other than the Young Hollywood Awards.

Other feature films include SOUL SURVIVORS, THE CLAIM, FOUR FEATHERS, and THE GAME OF THEIR LIVES. He can next be seen in the extremely anticipated comic book adaptation GHOST RIDER, starring Nicholas Cage.

## **TARYN MANNING AS MATILDA**

Taryn Manning recently starred as 'Nola' in Paramount's HUSTLE AND FLOW, for director Craig Brewer and producer John Singleton. She also starred in Wes Craven's THE BREED opposite Michelle Rodriguez and Oliver Hudson. She recently wrapped production on the films AFTER SEX, which also stars Zoe Saldana and Mila Kunis and David Benioff's directorial debut WHEN THE NINES ROLL, in which she co-stars with Justin Chatwin (WAR OF THE WORLDS).

In the film, Manning sings some of her original songs which fall under the punk music genre which is the theme of the film. Manning is currently filming Oxygen's original movie BANSHEE, in which she was cast in the lead role of 'Sage'. BANSHEE depicts the story of a car thief (Manning) on the run from a killer whose car she has stolen. This film will debut in late summer or early fall of 2006.

Taryn is a versatile young actress, known for exploring a range of diverse roles in both independent and major studio films. She was most recently seen on the big screen in Nigel Cole's A LOT LIKE LOVE opposite [Ashton Kutcher](#) and [Amanda Peet](#). In the film she plays Kutcher's younger sister. Taryn also starred opposite Britney Spears in CROSSROADS, the road trip movie about three best friends, directed by Tamra Davis (Gun Crazy). Taryn also received rave reviews as Kirsten Dunst's best friend and confidant in Disney's CRAZY/BEAUTIFUL. Taryn's other feature film credits include: Anthony Minghella's Civil War epic, COLD MOUNTAIN, WHITE OLEANDER and 8 MILE. She also recently starred in Mark Milgard's DANDELION opposite Vincent Kartheiser, Mare Winningham and Arliss Howard. The film debuted in the American Spectrum competition at the 2004 Sundance Film Festival and was nominated for Best Cinematography at the Independent Spirit Awards.

Taryn first drew attention when she played 'Rebecca Peabody' on Fox's critically acclaimed "GET REAL". Other television credits include CBS's "CSI: MIAMI", ABC's "THE PRACTICE", the WB's "POPULAR", "NYPD BLUE" and appearances in two pilots, "RYAN CAULFIELD" and "68".

Taryn recently started her own clothing line, *Born Unicorn* with her best friend Tara Jane. She is currently in the studio with music producer, Mike Elizondo where she is recording tracks for her debut solo album. Both singles, from her former band *Boomkat*, "The Wreckoning" and "What You Do To Me", from Boomkatalog One hit #1 on the Hot Dance Club Play Charts and they finished 2003 as the #5 Hot Dance Club Play Artists for the year in Billboard Magazine. Also, their song "Wastin' My Time" was personally licensed by Eminem and was featured on the *8 Mile* soundtrack which sold over 6 million records worldwide. Boomkat's remake of the Blondie song "Rip Her to Shreds" can be heard in the opening credits of the Paramount film *Mean Girls*, which debuted at #1 at the Box office.

Born in Falls Church, Virginia and raised in Tucson, Arizona until age 12, Taryn's enormous energy and competitive nature has brought her recognition and awards in everything from Karate to roller-skating. While living in Cardiff, California she discovered dance and her love for performing was realized. This led her to attend the prestigious Orange County High School of the Arts where her talents in dance, acting and voice were featured in numerous stage productions. Taryn currently resides in Los Angeles.

## **GREG BRYK AS ABEL**

On the big screen, Greg's credits include SHOOT 'EM UP, David Cronenberg's A HISTORY OF VIOLENCE, NEIL, SLATLAND, PIZZA, MEN WITH BROOMS, THE GOSPEL OF JOHN, and THE PAWN.

Bryk appears as a regular in the futuristic drama series REGENESIS and had a recurring role in TILT for ESPN. Other television credits include DRESDEN FILES, SHOW ME YOURS, BODY AND SOUL, THE ELEVENTH HOUR, BLUE MURDER, SUE THOMAS F.B. EYE and THE RELIC HUNTER.

A native of Winnipeg, Manitoba, Bryk studied at Queen's University in Kingston, Ontario, where he lead his varsity football team to the Vanier Cup in 1993. He decided to pursue an acting career after landing his first role as the lead in the university's production of HAMLET. After graduating with a Bachelor of Honours in Drama and English, he went on to perform on some of North

America's most prestigious stages including the Stratford Festival, the Stratford Conservatory, Circle in the Square, New York's Metropolitan Opera, and the Prairie Theatre Exchange. Bryk makes his home in Toronto with his wife and children.

### **DAX RAVINA AS SEAMUS**

Dax attended Ryerson Theatre School in Toronto after completing STREETCAR. Without representation he returned home to his native Halifax to begin his career. He even went as far as sneaking into a production office to drop off a picture and resume. Upon doing this director David Anspaugh (*Rudy, Hoosiers*) took notice and cast him in his first role in the feature film WISE GIRLS. After completing his first film Dax's career started to take shape. He was cast in the CBS M.O.W. MAFIA DOCTOR and the critically acclaimed LOVE THAT BOY directed by Andrea Dorfman. Upon completing these films he relocated to Toronto and signed with agent Penny Noble. Upon signing with Penny he won the guest-starring role of Sonny on the TV series DOC. Other television projects include the TV series MUTANT X and he was also seen most recently alongside Shawn Ashmore in the CTV film TERRY. He also worked alongside Terrance Howard (*Ray, Hustle and Flow*) in John Singleton's box office hit FOUR BROTHERS.

Dax has a strong passion for comedy and has collaborated with director Jay Dahl and close friend actor Mark Day on three projects to date. The most recent being the TV pilot for CBC titled CHEAP DRAFT – The follow up to the award winning short film BACKJUMPING. He can also be seen in the upcoming feature IT'S UNDER MY SKIN alongside Donald Faison (*Scrubs*) and Sopranos star Jamie Lynn Discalla, directed by Mike Cerrone (writer of ME MYSELF & IRENE and THE 3 STOOGES). Future projects include the feature MR. BLUE SKY – slated to go to camera in Los Angeles this summer.

### **MAGGIE CASTLE AS TREENA**

Maggie Castle is a gifted young actress with a long list of credits starting from a very early age. She has starred in over twenty film and television projects including *Beach Girls, The Perfect Man, The Woods* and *The Jackal*. Her depth of professional experience and her natural youthful looks give her the kind of versatility as a performer that regularly lands her roles in both studio and network productions. With excellent instincts for both dramatic and comedic material, Maggie Castle is one of the hottest new acting talents coming up the ranks.

### **RAOUL BHANEJA AS OMAR**

Born in Manchester, U.K, Raoul grew up in Bonn, Germany and Ottawa. A graduate of Canterbury Arts High School in Ottawa and the National Theatre School of Canada, he began acting at 15 as a founding member of the Shakespearean street theatre group, A Company of Fools.

Bhaneja has appeared in the critically acclaimed productions HELEN'S NECKLACE and THE DOMINO HEART at the Tarragon Theatre. Other selected theatre credits include SAVAGE SENSUALITY (Shakespeare's Globe Theatre, U.K. *Christopher Plummer Artistic Fellowship Award*), SIN CITY (2002 *Canadian Comedy Award Nomination*), THE SCHOOL FOR WIVES (Soulpepper Theatre), STANDING FEMALE NUDE (Storm Collective), THE CHERRY ORCHARD (Theatre Smith- Gilmour/ Columbus), HAMLET (Neptune Theatre), SPEAK (Prairie Theatre Exchange) and two seasons at The Blyth Festival under the direction of Paul Thompson.

In January 2006 at Theatre Passe Muraille in Toronto, he opened HAMLET (solo) which he conceived with director Robert Ross Parker. It was performed at the prestigious Banff Centre in Alberta in July 2006 along with several other tour dates.

Bhaneja has appeared as a series regular on TRAIN 48 (where he also made his television directing debut) and the Ken Finkleman series AT THE HOTEL. Other guest star and leading credits include THE ELEVENTH HOUR, THE ASSOCIATES, STREETIME, OPEN HEART and most recently THE DRESDEN FILES, a pilot for the Sci Fi Network (USA). His feature film credits include ARARAT, EXTRAORDINARY VISITOR, VIOLET, PICTURE CLAIRE, GODSEND, TOUCH

OF PINK and the recent hit, THE SENTINEL starring Michael Douglas. He recently co-wrote and produced JUST VISITING a short film directed by Jeff Stephenson in which he also acted opposite Shawn Doyle and Brigitte Solem.

He recently narrated THE IN-BETWEEN WORLD OF M.G. VASSANJI for Bravo and has lent his voice to many documentaries, cartoons and radio plays including the successful STEVE THE FIRST and SECOND series on CBC Radio.

Raoul is the leader of the MAPLE BLUES AWARD winning band, RAOUL AND THE BIG TIME. They have appeared on *Canada AM* (CTV), *Studio 2* (TVO), *Breakfast Television* (City TV) and *Daytime* (Rogers), have completed two videos and released their second CD entitled *Cold Outside*.

## CHARACTER THUMBNAI LS:

**DEXTER** is the quiet, introspective half of the duo known as Dexter and Royce. Dexter once had ambitions, but they've long since drifted away on an ocean of drugs. When we meet him, Dexter is about to get his life back on track, but then Royce calls.

**ROYCE** is a quintessential Canadian kid. He loves hockey, and he loves to have a good time but unfortunately, he also loves drugs. Royce has got an off-kilter sensibility that could have made him a great inventor, but as it stands he's lost in a haze of debt, drugs and death.

**MATILDA** is a girl with ambitions much bigger than Northern Ontario. Once a figure skater, she never lost the taste for adulation. The drugs give her that feeling, but it's not enough. One day she'll split Weir dsville and take on the world. One day...

**ABEL** was a troubled teen when someone asked him what the pentagram on his heavy metal jacket meant. Abel read up on the subject and dedicated his life to his own personal brand of Satanism. A calm, collected preppie on the outside, there's an angry confused kid on the inside. One that's not above spilling a little blood for the cause.

**TREENA** was a lost girl who wanted to dedicate her life to something meaningful. Unfortunately, the first thing that came along was Abel and his small, but select Satanic cult. Treena is willing to wade into any battle and give her all for the cause. Even if the cause is completely insane...

**SEAMUS** was a drug addict before he became a Satanist. In his mind, it's better to kill others than to kill yourself. He's dedicated to the cause, but is tired of having to do all the heavy lifting...

**OMAR** came to town from who-knows-where after some 'unpleasantness' he's reluctant to speak of. He's the kind of man that rises to the top of his game no matter where he is. Unfortunately for the residents of Weir dsville his game is low-level drug dealing...

**GARRY** is Omar's hard-pressed sidekick who's good with the muscle, but not too good at following orders to the letter. His PhD in Integrated Sciences doesn't come in handy in this line of work.

**JASON TAYLOR** is an old-school hippie who attended Woodstock and followed the Grateful Dead for six solid years before settling in Weir dsville. Now he's a dot.com millionaire who's abandoned the hippie lifestyle for a Mansion on the edge of town. But he still holds true to his flower-power ideals.

**IRENE TAYLOR** met Jason at a Grateful Dead concert outside Seattle. She believes in her hippie ideals and regrets trading in the nomadic lifestyle for a Mercedes and a house full of stuff she doesn't want.

**MARTIN** is a big man in a small body. He's taken every security and self-defense course there is. His height has kept him from a career in law enforcement, so he does the next best thing; mall security. Don't mess with this guy, in his spare time he recreates Medieval battles with his friends.

## **ABOUT THE FILMMAKERS**

### **ALLAN MOYLE - Director**

Allan Moyle was born in Quebec, where he went to McGill University and made video and 16 mm documentaries and docudramas on the hippie streets of Montreal. He won some festival fame with such hits as MONTREAL MAIN and THE RUBBER GUN. He briefly experimented with acting in New York in AMERICA HURRAH and in Canada with JOE and OUTRAGEOUS, but gladly gave that up.

Next he made a 35 mm commercial movie in New York City for The Robert Stigwood Organization—an experience that drove him into retirement on the island of Greece for a couple years.

He moved to Los Angeles which was where he wrote and directed his huge success, PUMP UP THE VOLUME starring Christian Slater, a \$4 million movie for New Line, then an independent studio. He then turned with mixed success, to the major studios and bigger budgets with THE GUN IN BETTY LOU'S HANDBAG for Disney and EMPIRE RECORDS for New Regency/Warner Brothers. Meanwhile, he toiled in development on screenplays of his own and those of others.

He has also laboured as a production rewriter (script doctor) on several movies including SCHOOL TIES and A THING CALLED LOVE. Other directors have attempted several of Allan's original scripts including films such as LOVE CRIMES, directed by Lizzy Borden and A RED BLOODED AMERICAN GIRL, directed by David Blyth.

He returned to Canada and the independent film world to direct NEW WATERFORD GIRL, a film set in Cape Breton, which set Canadian box office records. This was followed by TV Movies X CHANGE, JAILBAIT!, SAY NOTHING, and MAN IN THE MIRROR: THE MICHAEL JACKSON MOVIE.

Currently living in Venice, California, he was thrilled to return to Canada to direct WEIRDSVILLE with Darius Films.

### **NICHOLAS D. TABARROK - Producer**

Nicholas began his film career like so many film careers do – at the bottom. His first job in the industry was spent working as a production assistant on a soap opera. Quickly realizing that learning how money was spent on a production would be an invaluable education his next job was as an assistant accountant. Nicholas' facility for numbers and high energy allowed him to rise quickly up the ladder and it wasn't long until he was a key accountant. From there he made a move out of the accounting department into Production Managing.

Spending a few years Production Managing really gave Nicholas a firm grasp of the physical, "nuts and bolts" of filmmaking. And in 1998 Nicholas read the screenplay MOTEL and knew this was a film he wanted to make himself. "It was a great script," remembers Nicholas "it really had all the elements that I look for in a film: great dialogue, complex characters and a film noir setting." Nicholas decided that MOTEL would mark his maiden voyage as a Producer. In a remarkably short period of six months, he managed to raise the necessary financing for the low budget indie through a combination of private investment and studio financing.

MOTEL ended up spending a year on the festival circuit and screened at over a dozen festivals around the world, earning prizes and critical praise along the way. Since that debut Nicholas has produced over a dozen films, including the Jane Seymour starring television movie BLACKOUT selected by CBS to run during sweeps weeks, and the Sci-Fi thriller DECEIVED starring Academy Award winner Lou Gossett Jr.

The best known of Nicholas' pictures is the teen comedy JAILBAIT!, the first of MTV's original movies. Since premiering on the network to record ratings, JAILBAIT has been seen by millions of viewers around the world on television, video and DVD.

2004 was a busy year for Nicholas with three feature films completed: THE LIMB SALESMAN a love story set in a dystopian future starring Clark Johnson, THE LIFE AND HARD TIMES OF

GUY TERRIFICO a honky tonk-umentary starring Kris Kristofferson and the true story heist film COOL MONEY, starring James Marsters. He continued at that pace in 2005 with A LOBSTER TALE (produced in association with L.A.-based Catch One Productions) starring Colm Meaney and the indie romantic comedy RUN ROBOT RUN!

In addition to his producing work, Nicholas is proud to have mentored many film interns, students, fledgling producers and directors over the years. There are countless members of the Toronto film community who got their start working on a Darius Films production. Nicholas also frequently speaks on panels and guest lectures at film schools on the subject of feature film production.

## **WILLEM WENNEKERS – Writer**

Willem Wennekens studied acting at Calgary's Mount Royal College and the University of Calgary before attending film school at the University of Regina. While a film student, Willem won a National Student Film Festival award for 'best cinematography' for the film FOLLOWED and his shamelessly self-promoting video for *Much Music's* annual 'Temp' contest won him a summer job working at Much.

Shortly after graduating from the U of R, Willem pulled up stakes and moved to Toronto to pursue screenwriting. He was a quarterfinalist in the Nichol Fellowships in Screenwriting competition sponsored by the Academy of Motion Picture Arts & Sciences and was also a quarterfinalist in the Chesterfield Writer's Film Project competition.

Willem's screenplay THE NIGHT CLASS was produced in Los Angeles as SEDUCED BY A THIEF starring Sean Young, Ron Perlman, and John Saxon. Willem has also contributed pieces to National Lampoon online and the CSC News and has directed music videos for indie artists Love and Death and Abolengo.

Willem is currently developing a number of projects and, like every screenwriter, hopes to make the leap to directing. He currently lives in Mississauga with his wife and three children.

## **ABOUT MAGNOLIA PICTURES**

Magnolia Pictures, an independent distributor, recently released the Academy Award-nominated documentary JESUS CAMP, Bong Joon-ho's THE HOST, Christopher Smith's SEVERANCE, Dan Klores' CRAZY LOVE, Katherine Dieckmann's DIGGERS, Hal Hartley's FAY GRIM and Zoe Cassavetes' BROKEN ENGLISH. Upcoming releases include Charles Ferguson's explosive Iraq war documentary NO END IN SIGHT, Johnny To's EXILED and the groundbreaking horror film THE SIGNAL. Magnolia Pictures is part of a vertically-integrated group of media properties co-owned by Todd Wagner and Mark Cuban that also includes the Landmark Theatres chain, production companies HDNet Films and 2929 Productions, and high-definition cable networks HDNet and HDNet Movies.

# THE CAST & CREW OF WEIRDSVILLE

## CAST LIST

DEXTER  
ROYCE  
MATTIE  
ABEL  
JASON TAYLOR  
TREENA  
OMAR  
GARRY  
JEREMY  
MARTIN  
ANTHONY  
THEO  
SHELDON  
IRENE TAYLOR  
TODD  
GUY WITH CELL PHONE  
SQUINTY

SCOTT SPEEDMAN  
WES BENTLEY  
TARYN MANNING  
GREG BRYK  
MATT FREWER  
MAGGIE CASTLE  
RAOUL BHANEJA  
JAMES MCQUADE  
JOE DINICOL  
JORDAN PRENTICE  
MARK PARR  
ALLAN REDFORD  
JOEY BECK  
ELIZABETH LENNIE  
SHANE WYLER  
STEPHEN JACKSON  
DEREK GILROY

## CREW LIST

PRODUCER  
ASSOCIATE PRODUCER  
DIRECTOR  
WRITER

NICHOLAS D. TABARROK  
JENNIFER L. STIVALA  
ALLAN MOYLE  
WILLEM WENNEKERS

## PRODUCTION

LINE PRODUCER/PM  
PRODUCTION COORDINATOR  
ASSISTANT PRODUCTION COORDINATOR  
PRODUCTION ASSISTANT  
PRODUCTION ASSISTANT  
PRODUCTION ASSISTANT (*VOLUNTEER*)  
PRODUCTION ASSISTANT (*VOLUNTEER*)  
PRODUCER'S ASSISTANT  
(*VOLUNTEER*)  
DIRECTOR'S ASSISTANT  
(*VOLUNTEER*)

HARTLEY GORENSTEIN  
KIMBERLY BRADLEY  
AMANDA ALDEN  
A.J. REYNOLDS  
JULIA VISENTIN  
VEDE SEETERRAM  
KATIE KELLY  
LAUREN WOODCOCK  
DEBBIE KWAN

## **ACCOUNTING**

PRODUCTION ACCOUNTANT  
1ST ASSISTANT ACCOUNTANT  
PAYROLL ACCOUNTANT

JENNIFER L.STIVALA  
KEVIN SCHEMBRI  
BRIAN TURLEY

## **A.D. DEPARTMENT**

1ST ASSISTANT DIRECTOR  
2ND ASSISTANT DIRECTOR  
3RD ASSISTANT DIRECTOR  
TAD  
SET P.A.

WENDY ORD  
PIERRE OUELLET  
GARFIELD RUSSELL  
DOMINIKA JUREK  
SHERRI LEVESQUE

## **ART DEPARTMENT**

PRODUCTION DESIGNER  
ART DIRECTOR  
1ST ASSISTANT ART DIRECTOR  
GRAPHICS DESIGNER  
STORYBOARD ARTIST  
APPRENTICE (*VOLUNTEER*)

OLEG SAVYTSKI  
JON GOULDING  
GRAHAM CASWELL  
JERRY NICOLAOU  
KEITH MORRIS  
CHRISTINA HANTOS

## **CAMERA**

DIRECTOR OF PHOTOGRAPHY  
A CAMERA OPERATOR  
B CAMERA OPERATOR  
A 1ST ASSISTANT CAMERA  
B 1ST ASSISTANT CAMERA  
A 2ND ASSISTANT CAMERA  
B 2ND ASSISTANT CAMERA  
C CAMERA OPERATOR  
CAMERA TRAINEE  
STILLS PHOTOGRAPHER

ADAM SWICA  
COLIN HOULT  
BRAD VOS  
GOTTFRIED PFLUGBEIL  
JOHN COLAVECCHIA  
JONAH CLAENER  
ROBYN CLARKE  
KEITH HLADY  
NICOLE TOROK  
SHANE MAHOOD

## **CASTING**

CASTING AGENT - CANADA  
CASTING ASSOCIATE  
CASTING AGENT - U.S.  
EXTRAS CASTING  
EXTRAS CASTING

LISA PARASYN  
KHADIJAH MABAYEKE  
MIKE FENTON  
JAN ANTON HARPES  
RICHARD BROWN

## **CATERING/CRAFT**

## **SERVICES**

CATERING  
SERVER  
CRAFT SERVICE  
SERVERS

BY DAVID'S  
SEAN WATT  
STARGRAZING  
ARWA DEGROOT  
TAMSIN SMITH  
KIM ANTAL

## **CONSTRUCTION**

CONSTRUCTION COORDINATOR  
CONSTRUCTION TRACKER  
HEAD CARPENTER  
CARPENTER  
CARPENTER  
KEY SCENIC  
SCENIC PAINTER

DAVE BRACKEN  
JACQUI BRACKEN  
TIM YOUNG  
ERIC NUFER  
CRAIG TOVELL  
JASON HERRIOT  
SYLVIA LANGE

## **CONTINUITY**

SCRIPT SUPERVISOR

DANIELLE DEPEYRE

## **ELECTRIC**

GAFFER  
BEST BOY ELECTRIC  
ELECTRIC  
ELECTRIC  
ELECTRIC  
GENNY OP

TERRY BANTING  
JOHN POGUE  
CINAR ERYASAR  
CHAD EDWARDS  
BLAYNE BADGE  
RANDY BROWN

## **GRIP**

KEY GRIP  
BEST BOY GRIP  
GRIP  
GRIP

JOE STRAZZERI  
LINDSAY "LUCKY" TODD  
CHRIS "SHAKER" MORSEBY  
LUKE "SKYWALKER" GORDAN

## **HAIR/MAKEUP**

KEY HAIR  
ASSISTANT HAIR  
KEY MAKEUP  
ASSISTANT MAKEUP

SANDY SOKOLOWSKI  
SHIRLEY BOND  
ROBBI O'QUINN  
TALI KALB

## **LEGAL**

LAWYER

DAVID STEINBERG

BOB TARANTINO

## **LOCATIONS**

LOCATION MANAGER

ASSISTANT LOCATION MANAGER

ASSISTANT LOCATION MANAGER

LOCATIONS P.A.

LOCATIONS P.A.

EARDLEY WILMOT

KYLE O'CONNOR

FERNANDO DASILVA

JAMES DUFFY

IGOR ZAMBELI

## **POST PRODUCTION**

EDITOR

1ST ASSISTANT EDITOR

MUSIC SUPERVISOR

MICHAEL DOHERTY

BRIGITTE RABAZO

JOHN ROWLEY

## **PROPS**

PROPERTY MASTER

ASSISTANT PROPS

JIM MURRAY

MARIO MOREIRA

## **PUBLICITY**

UNIT PUBLICIST

ASSISTANT TO PUBLICIST

U.S. PUBLICIST

EPK PRODUCER

EPK VIDEOGRAPHER

WEB SITE DESIGNER

DEBRA GOLDBLATT

LAURA STERN

MICHAEL SALTZMAN

CHRISTOPER SMETS

TAUQIR SHAH

DAVID WAHICHE

## **SET DECORATION**

SET DECORATOR

LEAD SET DRESSER

SET DRESSER

SET DRESSER

BERT KIRKHAM

DANNY BURKE

BRETT JONES

JESSE O'CONNOR

## **SET MEDIC**

SET MEDIC

YAN REGIS

## **SOUND**

SOUND MIXER

ROB FLETCHER

SOUND MIXER  
BOOM OPERATOR

BRIAN NEWBIE  
IAIN STEWART

## **SPECIAL EFFECTS**

SFX  
SFX

BROCK JOLLIFFE  
REG ASHBY

## **STUNT COORDINATOR**

STUNT COORDINATOR

RANDY BUTCHER

## **TRANSPORTATION**

TRANSPORT COORDINATOR  
TRANSPORT CAPTAIN  
DRIVER

GLEN CRESSWELL  
XAVIER VILLADA  
JOHN TOFFOLI  
NICK BABISHUK  
JOE CHIRCOP  
DOUG WARREN  
DUSAN STEPANOVIC

## **VISUAL EFFECTS**

VFX SUPERVISOR (SPIN)  
VFX SUPERVISOR (INVISIBLE PICTURES)  
VFX PRODUCER (INVISIBLE PICTURES)

JEFF CAMPBELL  
NOEL HOOPER  
CHRISTA TAZZEO

## **WARDROBE**

COSTUME DESIGNER  
ASSISTANT DESIGNER  
SET SUPERVISOR  
TRUCK SUPERVISOR  
WARDROBE BUYER

ALEX KAVANAGH  
STEPHANIE LEES  
MIDORI NAGAI  
CHARLENE SENIUK  
ANGELA MARY GARDNER

## **MOUSE WRANGLER**

MOUSE WRANGLER

DORNE WILSON