

E1 Entertainment
presents
A New Real Films Production
A Masculine-Feminine Film

Leslie, My Name Is Evil

Directed by Reginald Harkema
Producers: Jennifer Jonas and Leonard Farlinger

An Official Selection of the
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www.lesliemynameisevil.com

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SYNOPSIS

As the '60s rolled to a close, the United States was at the threshold of a turbulent time in history. President Nixon was in the White House and the U.S. was at war in Vietnam. The image of the picture-perfect, stay-at-home housewife with the ideal husband and family was being threatened. Forces of change—a sexual revolution, the use of hallucinogenic drugs and a new founded challenge to authority—had crept into family rooms and dinning table conversations.

Raised in a traditional Christian family, Perry leads a sheltered life, always doing what is expected of him. He has a wonderful virgin Christian girlfriend, Dorothy. He attends church with his family on Sundays and enjoys family dinners. He is following a career path that will prevent him from being drafted to fight in Vietnam. As a chemist he is book smart and company driven, but doesn't know the harsh realities of the world. Everything he believes in is challenged the day he is chosen to be a jury member in a hippie death cult murder trial, where the defendant on trial is a strikingly beautiful woman named Leslie.

Before finding herself on trial for murder, Leslie lived a normal life, where she was a cheerleader, homecoming princess and raised by parents who conveyed the image of the picture-perfect life. But she had a desire to discover the world beyond the confining walls of the bungalow she lived in with her parents, whose marriage eventually succumbed to divorce. Traumatized by Kennedy's assassination and an abortion, she escaped her seemingly idyllic life when the beautiful boy she was dating introduced her to a world unlike anything she had ever seen.

Leslie joined the hippie death cult led by a charismatic, sexy man, Charlie, who espoused peace, love and happiness with religious zeal, but hidden beneath his pseudo good message was the world of sex, drugs and other debauchery, including murder. Under his persuasion and the influence of LSD, Leslie participates in the murder of God-fearing citizens in their own home.

When Perry and Leslie lock eyes across the court at Leslie's murder trial, Perry is forced to confront the deepest, darkest parts of him and by extension, our society.

DIRECTOR STATEMENT

LESLIE, MY NAME IS EVIL started out as a chorus from a Pink Mountaintops song stuck in my head. I stumbled upon a copy of Helter Skelter at a Value Village and picked it up when I saw that the sexiest Manson girl was named Leslie Van Houten. She was a Dutch girl who was raised in a Christian home in the '50s and '60s, like my mom.

I read a bit of Helter Skelter when I was 12, but only the parts about the Beatles. As I re-read it almost 30 years later, I was struck by how much Christian imagery was used by Manson to keep his Family under sway.

I make Masculine-Feminine films and although they are rife with political inquiry, they need to be anchored in some kind of romantic melodrama. Through LESLIE I found an in. I began to imagine a Kuleshovian romance between a boyish-Christian juror and a hippie death cult murderess in which they never speak a word to each other.

As I started to do research about the Manson case beyond Helter Skelter, I learned that one week before the Manson Family was captured, the world learned about the My Lai massacre in Vietnam, when a US military unit went into a small village and slaughtered all the men, women and children. They went into huts and murdered "gooks", the way the Manson Family went into the Beverly Hills' mansions and killed "pigs".

I asked myself why the My Lai massacre was covered up, and the perpetrators defended by large parts of American society, while the Manson family was vilified. It was clear that concepts of the 'Other' were at work here; the Vietnamese victims were marginalized, because they were not 'us'. The Manson family entered our homes and killed us.

I learnt that the prosecutor, Vincent Bugliosi, built his case by reassuring the jury that the Manson family was the 'other'. He kept speaking of them as having defective personalities, a "bad seed", "murder in their hearts" that was not in us. Bugliosi's technique seemed to be effective with the jurors.

However, I think that *we* are the murderers and we don't acknowledge it. Murder and war are what we see on TV, not experiencing first-hand. They are the products of our labor that we are alienated from. Who are we to say that with all our indoctrination about God, family and the flag that in Leslie's circumstance, we wouldn't pick up the knife?

-- Reginald Harkema, Director

Q&A WITH DIRECTOR REGINALD HARKEMA

1. Where did your interest in the Manson Gang begin?

I think of them less as a gang and more as a family.

My interest started when I picked up a copy of Helter Skelter and learnt that the hottest Manson Girl was a Dutch girl with a Christian background named Leslie Van Houten. I'm Dutch with a Christian background. Leslie and my mom are basically the same age.

At this time, I was listening over and over to a song by the Pink Mountaintops called "Leslie" with its chorus "My name is evil" (later learnt that it was "my name isn't Eva"). This tune kept running through my head while I read Helter Skelter and really made me think about religion, indoctrination, temptation and how society defines evil.

2. You must have done an enormous amount of research. What surprised you? What saddened you?

What really surprised me was the banality with which the actual events unfolded and their inevitability. I guess this also saddened me.

After you ingest the apocalyptic party line that is Helter Skelter and start to do further research, you realize that Charles Manson is not some madman cult leader who could stop watches with a stare as he's made out to be. He's just a cheap ass Jesus pimp who would have been perfectly happy living with a harem of girls, his guitar and some gold records on the wall.

But because of a series of bad breaks and bizarre coincidences mixed in with copious amounts of LSD, Charlie snapped and took his revenge on society.

This case basically boils down to a failed hippie musician who tried to keep his harem of girls intact through fear by spinning a tale of apocalyptic doom. Because of a couple drug deals gone bad, suddenly Manson's gloom and doom scenario seemed to be coming true and off they went.

I guess what saddens me is how Leslie Van Houten was the ultimate open, idealistic, trusting person and she got fucked. Bad timing and circumstances for a poor girl from a broken home looking for love. I get her idealism and it was one of the things that most fascinated me about her character.

3. Have you met Leslie Van Houten or any of the people involved in the actual events?

No. Early on in my research, I read a Leslie Van Houten biography written by Karlene Faith, a criminologist at Simon Fraser University in British Columbia. My dad was a cop for the Vancouver Police Department and I figured that he could probably put me in touch with Faith. But after reading her book, I knew that she would bring an agenda to the movie that I didn't want to be part of it. I didn't want to make a movie that was an advocacy piece on either side about Leslie Van Houten. I see Leslie as a symbol of a much wider inquiry into how our society functions.

4. And how do you feel about the real Leslie and her continuing parole efforts?

I don't think Leslie Van Houten will ever be paroled, but I think she should be and I applaud her efforts in that direction. I only feel this way, because she hasn't been meted out a fair justice. If William Calley (principal of the My Lai Massacre) was still in jail and not free for the last 30 years and if many other war criminals and murderers that have gone free had been incarcerated, I'd say lock Leslie up and throw away the key.

5. How do you see the press fascination around the Manson Murders affecting the reception of your movie?

It's hard to get an angle on what the press will think. John Waters is going out on the Huffington Post, CNN and NPR advocating on Leslie Van Houten's behalf and getting vilified by people who can't imagine a sympathetic angle on anyone from the Manson Family.

Any press is good press though and because the film doesn't advocate about Leslie one way or the other, I don't think anyone will freak out that it's a pro-Manson film.

6. One point the film makes is that we're fascinated by lurid murders of individuals, but barely able to understand mass killing by government/corporations. Why is that?

It's hard to speculate on why people are fascinated by lurid murders, but I am sure they don't care about mass killing by governments, because they don't see it.

A turning point in my research was when I bought the infamous Manson Life magazine and saw that the letters page was all about the My Lai Massacre coverage in the previous issue. I picked up that issue and realized that the loyal soldiers of Manson breaking into homes to kill pigs was not much different from the loyal soldiers of the United States breaking into huts to kill gooks. And both stories broke and both trials happened at the same time.

People in that Life Magazine flipped out about the My Lai Massacre. They published two pages of reactions pro and con. It was a divisive debate for a country about why they went to war. I would go so far as to say that Manson became a mighty convenient bogeyman to take the heat off this issue.

Now the government has figured out that they shouldn't let people take pictures of the battlefield.

7. Manson apparently attempted to contact Phil Spector when he was recently incarcerated in the same prison. How do you see Manson's own desire for fame and relationship to the music business playing into the drama? There may be some details from the original story that the public doesn't understand—particularly the role of the Beach Boys. And how does that relate to your bigger theme of individual vs. government/corporate violence? Our contemporary narcissism is a corporate invention to a certain extent, so even with respect to something like the Manson murders isn't there a certain corporate complicity?

This is a difficult question in regards to Manson. He totally wanted the fame and the stardom and all the wealth that a major label record deal could deliver him in the sixties. But he also didn't want to compromise his music and became a pain in the ass to the record

company people. Manson is kind of like the first punk that way.

The first domino to fall in this whole story was when Manson ruffles Terry Melcher's feathers at a recording session, because Manson didn't know how to play in a studio with a microphone arrangement. Melcher was the Byrds producer who was turned onto Charlie by Dennis Wilson of the Beach Boys. Melcher was also the guy leasing his home to Roman Polanski when Sharon Tate was murdered there.

There is certainly corporate complicity to the ongoing "legend" of Manson. Prosecutor Vincent Bugliosi often rails about young people having a dangerous fascination for Manson, but he's the one who sold 7 million copies of Helter Skelter!

8. You're in an interesting position as a film-maker with respect to that theme. Will your movie exacerbate our tendency to dwell on the pulp side of murder or make people think twice about their values?

Certainly a movie that holds on a woman's bloodied face for a minute as she stabs over and over with a knife while psychedelic fuzztone rock screams "Kill, kill, kill" is not shying away from the pulp side of murder. But usually that is all a movie gives you.

I want to show how the values that we have are not much different than the ones of the woman with the knife. Maybe that's why I hold on her face so long. I wanted to capture that transition from shock and horror to bloodlust that I believe exists in all of us.

9. How does the violence in this movie relate to the more "principled" violence in MONKEY WARFARE?

The violence in LESLIE, MY NAME IS EVIL is principled violence. All violence is just a projection of misguided principles as far as I'm concerned.

At heart both MONKEY WARFARE and LESLIE, MY NAME IS EVIL are films that reject dogma. They are heartfelt cries for the audience to question their beliefs. They advocate for critical theory out of ideas manifested in the study and practice of montage. Montage is about combining images and sounds together to create new meanings. When you engage in the practice of montage, you become much more aware of the process by which meanings are created. You develop a greater sense of critical thinking.

For example, you don't accept the viewpoint given by a TV news story without questioning what was kept out of it and what was kept in to make that story (Iraq anyone? - I worked as a TV news editor after film school).

Children should be taught from an early age to combine and break down images into different meanings, so that they know different meanings can be created. I think they would look on any truths or dogmas given to them with a more skeptical eye. At least they'd think about it more closely.

10. You're a huge fan of the New Wave. The characters in LESLIE seem like perfect New Wave characters in a way, as well as presaging the current culture of narcissism that we touched on before. How do you see the influence of the Nouvelle Vague operating in LESLIE?

The New Wave is just a part of my filmmaking DNA. Every movie I make is to me an experiment in montage, so I operate from a tradition that reaches back to Dziga Vertov rather than DW Griffith (although I can tie those two traditions together).

I was more influenced in the making of LESLIE, MY NAME IS EVIL by the New Queer Cinema movement and Todd Haynes, in particular (both also heavily-influenced by the New Wave).

My goal was to reach back to late sixties American cinema to do a sixties period piece, but do it as a melodrama or court room drama, genres that had fallen out of favor by the late sixties. This self-reflexive re- contextualization of genre is a hallmark of such films as "Superstar" and "Far From Heaven" by Todd Haynes. I call LESLIE, MY NAME IS EVIL an "agitprop melodrama".

11. The look of the film is so interesting. It's accurate but surreal at the same time. What was the intention behind that? Was it to represent a memory rather than recreating reality? Did you feel a certain artificiality helped to highlight the political discourse?

This is a reflection of how I approach tone in my films, something that many have difficulty dealing with.

I try to structure scenes for actors to play out in such a way that they believe the dialogue they are saying, like they are in a Cassavetes film. Even if it is ridiculous and not anything anyone would ever say, the characters have to believe it. I want the audience to not have to suspend their disbelief about the characters and follow where they go.

I then want the settings to create a separation that comments on the actions and dialogue of the characters. In this sense, I guess I do want to highlight the political discourse through the artificiality, but also other aspects of subtext in the scene.

For example, I wanted a sense of physicality and guilt to permeate the gynecologist office scene where Leslie's Mom takes Leslie to get an abortion. I asked for a huge cross-section of a pregnant womb to be placed behind Leslie for the entire scene.

Leslie was raised in a Christian home and then her mom forced her to get an abortion. In a sense, her mom sanctioned the idea of murder to Leslie. In the wake of movies like Knocked Up and Juno, I wanted to approach the issue of abortion in a more complex fashion. On the simplest level, the anti-abortion case could be made that Leslie became a murderess because she got an abortion. On a more complex level, it could be said that Leslie became a murderess, because she was taught abortion was murder and then told that murder was okay. Maybe someone shouldn't have taught her that abortion was murder.

I guess that's still pretty political.

12. You've worked with Don McKellar a lot. How did he contribute to the movie?

Don surprised me. I wanted him to play the greasy Defense Attorney, almost as an extension of his MONKEY WARFARE character. Jaded and beat down, but gone legit.

Don wanted to play the Prosecutor. I didn't think he could do it, but I've known Don so long and worked with him on so many projects that I just wanted him involved. I went on faith and Don did the work. He researched, read, studied and watched film. He surprised me. Who knew Don could be so smarmy? And he did something no other actor I know would dare do. He went for the receding hairline! Put on 50 pounds for a role? That's old hat. People in community theatre do that. Receding hairline on an actor? Never.

13. All the young actors are exceptional—really close to the real people physically and quite convincing. Kristen Hager is especially terrific. Was it difficult for her? It's a demanding and upsetting role.

Kristen is an amazing 'turn it off', 'turn it on' actress. She transformed from Kristen to Leslie in the moment that the camera turned over.

Kristen just soaks up information and processes. I would talk on for hours about her character and she would listen, ask questions then go away. I'd come to set and watch what she came up with.

Let me put this in perspective. When pouring over research, it's nothing to come up with an idea for a shot when you come across Leslie Van Houten saying, "I became obsessed with the knife. Once it went in, it kept going in and in. The more I stabbed, the more fun it was." Jonny, let's frame up a low angle CU. Props stand by with the blood! Kristen is the one who actually has to find something in herself to emotionally express this abstract idea. She's the one we watch going through this transition. That is her weighty contribution to this whole endeavor.

I guess getting shot in the face with fake blood is difficult.

14. Tell us a little bit about that final image and why you chose to hold it for so long?

We actually held that image longer in previous cuts. This might be a case where the creator is so inured to the image that they no longer understand its power.

The song "A Child of a Few Hours is Burning To Death" plays over it and we decided to cut out after the lyrics "Her eyes are full of smoke / Her mouth is full of fire". I guess I wanted people to dwell on its meaning. I didn't want to just flash shock with the imagery, I wanted people to sit and think about it for a second like a George Segal sculpture in an art gallery.

For me, the image seems so much about our relationship to the violence for which our society is culpable. It's not real. It's a diorama in a museum. Throughout the film, the scenes with Perry and his family are placed in theatrical settings. This is where we, "the silent majority", live. This theatrical diorama is the product of our labors.

ABOUT THE PRODUCTION

The song “Leslie” by Pink Mountaintops captured filmmaker Reginald Harkema’s attention when he stumbled upon a copy of Helter Skelter at a Value Village. He flipped through it and discovered that the sexiest Manson girl was named Leslie Van Houten. As Harkema read Helter Skelter and listened to the Pink Mountaintops, the idea for a film began to form. LESLIE, MY NAME IS EVIL would become the story of a sheltered chemistry student who falls in love with a hippie death cult murderess while being a juror at her trial.

Harkema was conducting background research for this screenplay for about a year when his previous film, MONKEY WARFARE, won the Special Jury Award at the 2006 Toronto International Film Festival. Funders soon began asking about Harkema’s next project, so gradually he began to describe his hippie death cult murderess anti-war satire to MONKEY WARFARE’s producers, Jennifer Jonas and Leonard Farlinger. They discussed Iraq, Afghanistan, psychedelic drugs, free love, music, Christianity and how war is similar to a cult in its own right. The producers loved the idea and secured development financing.

In helping him shape a vision for “Leslie”, Harkema looked back at other Manson films to see what ground had been covered. They mostly fell into the category of sensationalistic gore and fact-based TV drama. All dealt with the specter of Manson, but none with the girls. They were just one-dimensional robots. Harkema became more confident there was room for a movie about a Manson girl that was human, and that the time was right to give the Manson mythology a fresh relevance.

The summer of 2009 is the 40th anniversary of the Manson murders, so the team went into high gear to finish the film in time – funders and a distributor came on board, and a vision for LESLIE, MY NAME IS EVIL began to take shape. Period pieces are never easy, but the trick was how to do a groovy sixties psychedelic period piece for the limited budget. Harkema caught the premiere of I’M NOT THERE by Todd Haynes, and saw in that film the inspiration for a design approach of his own. Even from the script stage, Harkema began to imagine a stylized pop art approach to the movie that enhanced the contrast between Perry’s Christian lifestyle and Leslie’s anti-establishment Manson death cult.

Harkema’s unique, artistic approach to collaboration inspired the entire creative team to embrace the idea that saving money could inspire telling the story in a new way. For example, in the courtroom, extras would have played the court audience, but instead were replaced with a Jasper Johns-like American flag. In addition, dramatic scenes integrated with stock footage in such a way that the characters actually interact with the famous ‘68 Chicago riots, ocean side make-out parking lots were created with rear-screen projection, gritty 16mm reversal would be shot to add to a ‘60s period feel, groovy Malibu beaches were shot at Bluffer’s Beach near Toronto and in studio, and the perfect location for the infamous Manson movie ranch was found near Peterborough, Ontario. The stylized universe for “Leslie” was born.

The search for actors to play the roles of Leslie and Perry, the sheltered chemistry student, was challenging. Harkema saw the mini-series “Guns” directed by his friend Sudz Sutherland in which Gregory Smith played a dope dealer. After watching some “Everwood” episodes in which Smith was the star, Harkema recognized Smith’s inner geek and knew he’d be perfect for the role. Soon after, a long and arduous search for an American female movie star began. Offers were made, time was ticking. Then during a Canadian casting

session, a resume landed on Harkema's lap from an actress who was in I'M NOT THERE, Kristen Hager. Hager is one of those Canadian beauties who understands character roles in huge American films like WANTED and ALIEN VS. PREDATOR2. Hager began her audition: a love scene with her hippie boyfriend Bobby and her devastating self-incriminating courtroom testimony. Both Harkema and Farlinger were giddy and speechless, they knew they had found their Leslie and made a silent pledge to do whatever it took to ensure she got the film's demanding female lead role.

The film came together soon after when Tiio Horn, one of the stars in this year's Trotsky, emailed an audition to New Real Films. Rounding out the Manson girls was Anjelica Scannura and Sarah Gadon from ABC's HAPPY TOWN . Don McKellar and Tracy Wright, the stars of MONKEY WARFARE, signed on as the prosecuting attorney and Leslie's mother. The last big challenge of casting the film turned out to be the role of Charlie, the death cult leader. Villains are always attractive parts for good actors but Manson is in a league of his own. Enter prize-winning Canadian actor Ryan Robbins (THE GUARD, SANCTUARY). Robbins' charismatic, evil, impassioned, warped but somehow sexy rendition of Charlie fit the bill and then some.

Filming began in Ontario in November of 2008 after a 3 month delay. Yet somehow the production was blessed; even though it often snows in November in Canada, the temperature was 25 to 30C degrees. In that first week, the crew basically became a hippie cult devoting itself to capturing sun flared naked hippies romping in the sand, Leslie's sexual initiation into Charlie's doomed cult, and a homage to The Who's classic film Tommy: sexy acid queen cult girls worshipping Charlie hanging from a huge cross.

The Manson ranch was also the location for one of LESLIE, MY NAME IS EVIL's most memorable sequences: Perry's nightmare. Inspired by filmmaking giant Kenneth Anger, infamous for his blasphemous and scandalously erotic masterpieces, the virgin sacrifice dream sequence brought the production to even weirder heights. Cinematographer Jonathan Cliff (PASSENGER SIDE, REDACTED), shot this dream sequence scene of naked blood-drenched girls with a mesmerized lens. The art department lead by Mark Gabriel (TORONTO STORIES), with team Sarah Millman, Tracy Loader, and Josie Stewart, lit candles, pumped smoke and sprayed fake blood onto the actors from off-camera. In the scene, Perry is led to the womb of Manson's cult where his veiled virgin fiancée Dorothy (played by Kristin Adams of CHILDDSTAR) lies on an altar beneath Charlie. Perry plunges his knife into Dorothy and propelled by the fearless editing of Kathy Weinkauf (MONKEY WARFARE), his bride-to-be dies. And all that was shot on Gregory Smith's first day on set!

For the kangaroo courtroom scenes that followed, the production transformed the set of one of Canadian's longest running television shows "Street Legal" into Harkema's unique stylized version of the Manson trial. One entire wall would become an American flag while another would become a portrait of Richard Nixon. Here images of the My Lai Massacre, the Vietnam War, and the Manson murders are intercut with the testimonials from what Time magazine called the trial of the century.

DIRECTOR'S NOTES ABOUT THE MUSIC & SOUNDTRACK

Leslie – Pink Mountaintops

The movie starts with this song. I was in Vancouver on an editing assignment and I only had about 20 of my records with me. This song was on the first Pink Mountaintops album, and I listened to it over and over. I dove into the story of the Manson Family when I read Helter Skelter, and I started to see that it still had much to say about how our society defines evil. The song's chorus "Leslie / My name is evil" seemed especially fitting for the story. Only later did I find out that the chorus was actually "Leslie / My name isn't Eva".

Will You Walk With Me – West Coast Pop Art Experimental Band

This song is off the first West Coast Pop Art Experimental Band album that I got at a record swap for \$1. The West Coast Pop Art Experimental Band was a very dark vision of '60s flower child hippie-dom. The song sounds like Buffalo Springfield crossed with the Velvet Underground. I was particularly drawn to the lyrics "Did I hear my little baby cry / Don't worry about your baby anymore / You'll never hear your baby cry again". This seemed very apt for a Christian girl who turns on, tunes in and drops out after her mother forces her to get an abortion.

Love From Above

Emma Kehayas, the wife of my composer Paul Kehayas, has been an ardent student of jazzy romantic '50s pop since she was a teenager. Paul worked up a tune for her to sing and Emma and I collaborated on lyrics. While '60s psychedelic soundtracks accompany Leslie's spiral into sin, I wanted Perry to be stuck in the past. The song is about two kids in love conflicted by their commitment to chastity – America's moral strength. I titled it "Love From Above" as a twist on the phrase "death from above" used by airborne units in Vietnam.

Safe in My Garden – The Mamas and Papas

When you shoot a '60s California period piece in Ontario in November, you have to find offbeat ways to make the film feel Californian. What is more Californian than The Mamas and Papas? The guitar lilt at the beginning made me cry the first time my editor laid it underneath the end of the scene where Katie accepts Leslie into the Family. I was also drawn to lyrics like "When you go out in the street / So many hassles with the heat" and "Somebody take us away" as a reflection of the hold Charlie has over the flower children in his garden.

Will You Follow Me to Hell, Girl?

I had my music composer work up a tune after showing him the Salome dance from Nicholas Ray's *KINGS OF KINGS*, because I wanted Leslie to dance like Brigid Bazlen. I wrote lyrics giving Charlie the philosophy and Bobby the sensuousness. I felt this song nicely summarized the internal conflict Leslie felt about Charlie and Bobby. The vocals are performed by Ryan Robbins (Charlie) and Travis Milne (Bobby).

Slip Inside This House – 13th Floor Elevators

It's one thing to be a hippie in California in 1967. Try pulling that stuff off in Texas in 1966. 13th Floor Elevators is the perfect band to soundtrack a hippie death cult. This song is abundant with crazy cult religious imagery like "tribes ascending", "heavens shower" and "disciples unending".

Black Grease – The Black Angels

I saw this band open for the Pink Mountaintops and bought their “Passover” album, which includes this song. The fuzz guitar / bass build is pure tension. The opening is perfect to announce the murder scene – I shot the murder scene with this song in mind. Everything is hammered home from the “kill, kill, kill” chorus over Leslie’s blood-spattered face to the fuzz fadeout on the shower drain. This song signals the climax of the first part of the movie and separates it from the second part.

The Virgin Sacrifice Dream

After the crazy rock ‘n roll hippie antics in the first half of the movie, I had to figure out how to change the tone from the court room in the second half to revisiting the madness. I came up with the idea of a virgin sacrifice dream sequence inspired by the belly dancing sequence in HEAD. “Can You Dig It?” by the Monkees wasn’t quite malleable enough for what I wanted to do, so I passed this assignment to my composer, Paul Kehayas. He quickly came up with a demo that our naked extras swayed to when we shot the sequence. I wrote lyrics and enlisted Sarah Millman, our costume designer, for her California girl vocals.

A Child of a Few Hours is Burning to Death – West Coast Pop Art Experimental Band

After I got the first West Coast album, I went and bought the others. This song is off their 3rd album. I had the imagery of the “diorama” napalm victim at the end of the movie in mind for quite some time, but couldn’t think of a song to use. The obviousness of this song fortunately struck me before filming, and we made the napalm victims a woman and a child.

Paul Kehayas’ Score

Paul Kehayas is a music-geek rock guitarist friend of mine for many years. Kehayas inspired some of the dialogue about mono recordings in MONKEY WARFARE. I initially enlisted him to come up with a song for Bobby and Charlie to sing, and the virgin sacrifice dream sequence. This is Paul’s first feature film score and the first time I worked with a composer. Our self-conscious approach to film music is also unique. Most film music sits in the background and creates mood. There are not many movies where music will suddenly stop and start or completely change genres because of the action that is occurring (although I admit to being influenced in this by Antoine Duhamel’s score in Godard’s Weekend). I’m also thankful for guidance in our rookie efforts by veterans like sound designer Steve Munro, music editor Kevin Banks and especially our mixer Lou Solakofski (the scene where Leslie gets her Family nickname “Lulu” was written as a tribute to Lou).

ABOUT THE CAST

Kristen Hager (Leslie)

Born in Red Lake, a small town in Northwestern Ontario town, Kristen Hager is now based in Montreal, Quebec. A recent graduate of York University with an Honours B.F.A. from the Acting Conservatory, Hager has already made an impression the film and television industry.

Most recently, Hager garnered attention with her supporting roles in Universal Studios' WANTED, starring Angelina Jolie, James McAvoy and Morgan Freeman, and opposite Cate Blanchette and Richard Gere in director Todd Haynes' Bob Dylan biopic, I'M NOT THERE, the Golden Globe Award-winning film, which premiered at the Venice Film Festival in 2007.

Hager's first on screen appearance was in the Lifetime mini series "Beach Girls" in 2005. From there she launched her career and has worked with some of Hollywood's greatest talent. Her television credits include a recurring role on Donnie Wahlberg's series "Runaway" for the CW Network; supporting roles on Sci-Fi's "The Dresden Files", CBC's "St. Urbain's Horseman" and CTV/Lifetime's "Who Named The Knife". Her guest star appearances include the CBC hit series "Sophie" and the NBC/CTV series "The Listener", directed by Clement Virgo.

Hager starred in the Strause brothers' much anticipated Fox Studios' ALIEN VS. PREDATOR sequel, ALIEN VS. PREDATOR: REQUIEM. She will next be seen in the Canadian feature film "You Might as Well Live" and the CBC television series "The Wild Roses."

Gregory Smith (Perry)

Canadian-born actor Gregory Smith has turned the industry upside down with his passionate performances, securing his place in the upper tier of Hollywood's hottest young actors.

Smith was most recently seen in the epic sci-fi fantasy "The Seeker: The Dark is Rising," based on the best-selling novel by Susan Copper, it is the story of a boy whose life is turned around when he learns he is the last of a group of immortal warriors who have dedicated their lives to fighting the dark forces.

Smith is best known for his work on the WB's critically acclaimed show "Everwood," which came to an emotional close after four magnificent seasons. Smith played Ephram, opposite Treat Williams as his father, in the story of a family who moves to Colorado after the mother's death.

Smith was also seen in the romantic drama CLOSING THE RING, which premiered at the Toronto Film Festival in 2007. Directed by Richard Attenborough and starring Shirley MacLaine and Christopher Plummer, the story follows a young man searching for the owner of a ring lost by a World War II bomber pilot.

Smith starred in the critically acclaimed independent film NEARING GRACE opposite Jordana Brewster. NEARING GRACE is a story of a young man who loses his mother just before graduating from high school. The film was featured at the Los Angeles Film Festival.

Smith has worked with some of Hollywood's biggest names, starring opposite Colin Farrell in the Warner Bros. film AMERICAN OUTLAWS, and opposite Mel Gibson and Heath Ledger in Columbia/Tristar's THE PATRIOT. His work in the DreamWorks' film SMALL SOLDIERS earned him high praise from director Joe Dante. He began his film career at the early age of six and built up a lengthy resume with such films as LEAPING LEPRECHAUN and SPELLBREAKER: LEAPING LEPRECHAUN 2, THE ADVENTURES OF CAPTAIN ZOOM IN OUTER SPACE, a starring role opposite Richard Dreyfuss in KRIPPENDORF'S TRIBE, and starring with John Hurt in the independent film THE CLIMB.

His work on the small screen is equally eclectic and impressive, earning him the 1997 UNICEF Award at the Berlin Film Festival. Smith has appeared in STREET JUSTICE, HAT SQUAD, SIRENS, THE COMMISH, MOM P.I., FLY BY NIGHT, MEEGO, OUTER LIMITS, M.A.N.T.I.S and ARE YOU AFRAID OF THE DARK? He co-starred with Francis Fisher in the NBC movie THE OTHER MOTHER, and starred opposite Shelly Duvall in the Showtime film MY TEACHER ATE MY HOMEWORK, earning him the Young Artist Award for "Best Leading Young Actor." He also starred in Disney's television movie "Zenon - Girl of the 21st Century," still airing on the Disney Channel.

Ryan Robbins (Charlie)

Born and raised in Victoria, BC., Ryan Robbins knew he wanted to be an actor at a young age. He attended arts oriented schools where he wrote, produced, directed and starred in high-school productions; having his first taste of Shakespeare at the age of twelve.

After high school, Robbins began his professional career as a circus performer; traveling to Australia to perform. After coming back to Canada, he went to Asia and in his early twenties, he was producing and directing for a production company in Malaysia. Longing for a new creative outlet and now living in Vancouver, he helped form an experimental band, Hellenkeller. During that time, he was a struggling artist, believing in his art but also homeless; living in a van during the winter months. It all changed for Robbins one night while on stage performing with his band, he was discovered by a local filmmaker, who launched his career into the world of film and television.

Robbins' most recent projects include 'The Guard' the top new Canadian series that airs on Global TV. He also had a supporting role opposite Anne Hathaway and Patrick Wilson in the feature film PASSENGERS released in September 2008.

Robbins won the "Best Actor" award at the Sacramento Film Festival for the film WHEN JESSE WAS BORN and has also won and been nominated for several Leo awards.

A character actor, Robbins is constantly reinventing himself, aspiring to keep each character fresh and unique. Robbins can be seen guest starring in re-occurring roles on "Blade", "Battlestar Galactica", "Stargate: Atlantis", Season Three of "The Collector" and the series lead in the CTV series "Alice I Think". Robbins can also be seen playing lead roles in the independent films SMILE OF APRIL, SHELETERED LIFE, THE CABIN MOVIE and WHEN JESSE WAS BORN (a multiple award winner). His other credits include "Supernatural", "Smallville", "Catwoman", "Walking Tall", "The Days", "Kingdom Hospital" and "The Bug" (winner of three Leo Awards). You can also see Robbins in Steven Spielberg's TAKEN and the highly acclaimed Spielberg mini-series "Into the West".

Don McKellar (Prosecutor)

Don McKellar was born in Canada and has a varied career as a writer, director and actor. He was the screenwriter of ROADKILL and HIGHWAY 61, and co-writer of DANCE ME OUTSIDE, the Genie Award-winning THIRTY TWO SHORT FILMS ABOUT GLENN GOULD and THE RED VIOLIN (he also appeared in the latter two). He received a Genie Award as Best Supporting Actor for his role in Atom Egoyan's EXOTICA and the Prix de la Jeunesse at Cannes for his directorial debut, LAST NIGHT, which he also wrote and starred in. He also wrote, directed and played the lead in CHILDSTAR.

His stage writing credits include the five plays he co-created with the Augusta Company and the book for the musical "The Drowsy Chaperone", for which he won a Tony Award. He also wrote and starred in the CBC television series "Twitch City". Other film and television appearances include David Cronenberg's EXISTENZ, Atom Egoyan's WHERE THE TRUTH LIES, and the series "Slings and Arrows" for Rhombus Media and the Sundance Channel.

Recently he collaborated on the film adaptation of Jose Saramago's Nobel Prize-winning novel Blindness. Directed by Fernando Mereilles, he wrote the screenplay which stars Julianne Moore, Gael Garcia Bernal and Mark Ruffalo.

Tom Barnett (Defense Attorney)

Tom Barnett trained as an actor at the University of Toronto, receiving a BA in Theatre, and Circle in the Square Theater School in New York City. He has worked extensively in film, television, and theatre. He has played leading roles in films such as; "Niagara Motel", "Rats and Rabbits" and "Mrs. Ashboro's Cat," which garnered him a 2004 Gemini nomination for best performance in a television feature.

Barnett makes other notable supporting role appearances in many films including TRAITOR, BREACH, and THE REAGANS. On television he will soon be seen as Gil on the new Family Channel/Disney show "Overruled". He has played in recurring roles on "Queer as Folk" and "This Is Wonderland". Numerous guest appearances include: "CSI Miami", "Flashpoint", "Dead Zone", "The Dresden Files", "The Eleventh Hour" and "Kevin Hill" to name a few.

On stage Tom has performed in leading roles from coast to coast in Canada, starring in plays such as "Hamlet", "Angels in America", "Cat on a Hot Tin Roof", and "The Drawer Boy" in some of the most prominent theatres across the country including the Tarragon, Theatre Passe Muraille, and the Stratford Festival.

Tiio Horn (Katie)

Born and raised in Kahnawake, a Mohawk reserve just outside of Montreal, Tiio Horn (pronounced 'dio') graduated from Dawson College's DOME Theatre Program in 2005. Since completing her studies, Horn has worked consistently in film, television and voice.

Some of Horn's credits include the Universal feature film JOURNEY TO THE CENTER OF THE EARTH starring Brendan Fraser, as well as a supporting role in the MOW "Moccasin Flats: Redemption" and the Lifetime movie ABDUCTED. In 2007, Horn starred in the short film "The Colony" which premiered at the Toronto International Film Festival and has won numerous awards around the world. Horn is also a series regular on the animated television show "By the Rapids." Most recently, Horn landed the role of Monica in the CBC

pilot "18 to Life," as well as a supporting role in the feature film "The Trotsky" opposite Jay Baruchel.

Sarah Gadon (Laura)

Born in Toronto, Sarah Gadon spent the majority of her adolescence training and performing as both a Junior Associate at the National Ballet School of Canada and at Claude Watson School for the Performing Arts. She continued her education in the diverse and alternative Interact program at Vaughn Road Academy. Gadon graduated high school as an Ontario Scholar, gaining recognition for her academics through awards and a scholarship for her charity work for global women's rights.

It was during this time that Gadon began actively pursuing a career in the Canadian film and television industry by starring in the Canadian film *Siblings* and appearing as a recurring character on the award-winning *ELEVENTH HOUR*. Gadon also lent her voice to Nelvana's *MY DAD THE ROCKSTAR*, *FRIENDS AND HEROES*, and narrated the CBC film *SOCIETY'S CHILD*.

Gadon is currently continuing her passion for academics at the University of Toronto. She continues to support Canadian arts in her leading roles in the Canadian Film Centre project, *BURGEON AND FADE*, and CBC's *THE BORDER*. She also continues production on *RUBY GLOOM* and *BEING ERICA*. Gadon continues to prove herself as a talented and promising actress, dancer and visual artist and is now starring in ABC's *HAPPY TOWN*.

Anjelica Scannura (Sadie)

Born to Maltese and Irish parents, Anjelica Scannura was raised in Toronto. She arrives to film and television from a dance background, studying at the National Ballet School for 11 years and achieving the highest-ranking Canadian in her age group in the Europe International Dance Competition.

Her forte is Flamenco dance, a passion shared with her family who owns a flamenco dance school and company. She performed for the prime minister for Malta when she was 8 years old and has also performed for Russell Crowe and Sting. Her style and proficiency gained her attention by international flamenco dance companies in Spain who offered her a spot in the company, but she decided that acting was what she really wanted to pursue.

Over the years, Scannura has enjoyed more than one genre of dance, she also studied Irish dance for 7 years and travelled to Ireland, England and Scotland as a championship Irish Dancer. After 8 years of doing modern dance she was accepted at the Alvin Ailey School in New York City, but once again her heart was won over by acting and she chose to stay in Toronto to pursue her career in film, television and theatre.

Scannura's supporting role as Sadie in *LESLIE, MY NAME IS EVIL*, is her first role in a feature film. Her other film and television credits include her recurring role as Jenny on "Overruled"; "Nothing Really Matters", "Renegade Press.com", "Triple Booked" and the Disney MOW "Camp Rock".

Kristin Adams (Dorothy)

Kristin Adams is a Toronto-based actress who began acting professionally at age 16. She started out in commercials and quickly made the transition to television and film work. Her television credits include the CBS TV movies "At the Mercy of a Stranger" and

"Blackout," the TV series "Dear America" (HBO), "Soul Food" and "Street Time" (both Showtime), "Playmakers" (ESPN/Showcase), "The Eleventh Hour," (CTV), "Jonovision" and "72 Hours" for CBC, and Lifetime's "Absolution."

Adams starred in the 2005 Lifetime miniseries BEACH GIRLS and has portrayed lead and supporting roles in a number of acclaimed feature films, including Scott Smith's FALLING ANGELS, (for which she was nominated for the Vancouver Film Critics' Circle Best Actress in a Canadian Film award) Don McKellar's CHIDSTAR, and Atom Egoyan's WHERE THE TRUTH LIES, as well as the short films "The Waldo Cumberbund Story," and "Ninth Street Chronicles." She currently stars in the critically acclaimed feature film WHO IS KK DOWNEY?

Peter MacNeill (Judge)

Peter MacNeill's recent feature film credits include CINDERELLA MAN with Russell Crowe and the David Cronenberg film A HISTORY OF VIOLENCE opposite Viggo Mortensen. He appeared in Kevin Costner's feature OPEN RANGE, with Costner, Robert Duvall and Annette Bening, and in John Smith's Geraldine's FORTUNE, opposite Jane Curtin. In 1997 MacNeill received a 1997 Genie Award for Best Supporting Actor for his performance as 'Whiskey Mac' in Thom Fitzgerald's THE HANGING GARDEN. Among his other big screen credits are WHO IS CLETIS TOUT? with Christian Slater and Richard Dreyfuss; THE CAVEMAN'S VALENTINE, featuring Samuel L. Jackson; VIOLET opposite Mary Walsh; FREQUENCY with Dennis Quaid; SIMON BIRCH, based on a John Irving novel; and David Cronenberg's CRASH with Holly Hunter and James Spader. MacNeill appeared in the thriller THE MARSH with Forest Whitaker and recently completed work on the upcoming feature film TALK TO ME starring Don Cheadle.

On television, MacNeill had a recurring role on the new CW series "Runaway" starring Donnie Wahlberg as Wahlberg's father. He recently completed the CBC biopic "Victor", based on the life of Olympic gold medalist Victor Davis, "The House Next Door" for Lifetime and the six-part CBC series North/South. MacNeill appeared the CBC movie HEYDAY! written and directed by Gordon Pinsent, as well as the CBC mini-series H2O, written by and starring Paul Gross. In 2003, he won a Gemini Award as Best Supporting Actor for his work on THE ELEVENTH HOUR. MacNeill earned a 1994 Gemini Award nomination for Best Supporting Actor for his performance in GROSS MISCONDUCT, a television movie directed by Atom Egoyan; and again, in 1998 for his role in Penelope Buitenhuis' GIANT MINE.

His extensive list of television credits includes the popular series "Queer as Folk", "Framed" with Rob Lowe and Sam Neill; "Blue Moon"; Sturla Gunnarson's "Dangerous Evidence: The Lori Jackson Story"; "Deep in My Heart" with Gloria Reuben and Anne Bancroft; the fact-based "Long Island Incident"; and "My Own Country" with Marisa Tomei. He also appeared in STORM OF THE CENTURY, a mini-series based on the book by Stephen King. Among his many episodic credits are recurring roles on the series "Traders" and "PSI Factor".

Peter Keleghan (Perry's Dad)

Born and raised in Montreal in the middle part of the last century, Peter Keleghan studied acting at John Abbott College and Concordia University. He then concentrated on classical theatre with a diploma from The London Academy of Music And Dramatic Art in England and a degree from York University in Toronto. He went on to become a member of The Second City, and The Stratford Music and Shaw Festivals.

In the late '80s, Keleghan joined up with Steve Smith and co-wrote and starred in sixty episodes of the Gemini award winning, "The Comedy Mill". From there, Keleghan brought the character of Ranger Gord to The Red Green Show for 14 seasons.

When Keleghan moved to Los Angeles in 1991, he starred in 3 of his own pilots for NBC and ABC as well as guest starring in some of television's most popular series including "Seinfeld", "Murphy Brown", and "Cheers." He spent 2 months on ABC's "General Hospital" as Barry Durbin.

Back in Canada (his favorite) in the mid '90s, he created the role of Jim Walcott with Ken Finkleman for The Newsroom, which won an International Emmy. From there, Rick Mercer asked him to join the cast of "Made In Canada"(a.k.a. The Industry around the world) as Alan Roy, that completed a very successful five year run. Keleghan had a continuing role on Showcase's "Slings and Arrows" as Mark McKinney's nemesis Mr. Archer.

Keleghan is a fourteen time Gemini Award nominee and a four-time winner in the category of Best Performance in a Comedy Program or Series for his roles as the self absorbed Jim Walcott in The Newsroom and as the vain and vociferous Alan Roy in Made In Canada. Appearing on the cover of MacLean's magazine, Keleghan has been called "...the funniest man in Canadian television..." The Toronto Star (January 2003), as well as one of the eight "Cutting edge performers of Hollywood North", Razor Magazine Feb. 03 and in Apr. 03, Peter was voted one of the "Top Ten Funniest People In Canada", by Star TV. Peter was also nominated twice for a Canadian Comedy Award and for an Actra Award for his role on The Newsroom.

Keleghan has produced his own 2 episode pilot for CBC called "Walter Ego". He also has a lead role in the Canada/England co-pro feature film by George F. Walker, and Bernard Zukerman NIAGRA MOTEL directed by Gary Yates. Keleghan has hosted the ACTRA Awards in Toronto for 3 years and the DGC Awards for 3. He hosted "Man Alive Night" at the CBC Winnipeg Comedy Festival on CBC. After a 12 year absence, Keleghan returned to the stage to tremendous reviews in late 2005 in the one-man show "Fully Committed". Currently he is a semi regular in the Showcase series "Billable Hours" for which he is nominated for his latest performance Gemini. In March 2007, he shot a pilot for NBC called "Business Class". Keleghan has a continuing guest role on "Murdock Mysteries", and has 5 Canadian feature films: EATING BUCANEERS, THE BEND, COOPER'S CAMERA, and GRAVYTRAIN, and the short film "PMO" all released in 2008-2009. He most recently shot "Eighteen To Life" - a series pilot for CBC. Along with his partner Leah, he is writing, starring and producing LOVE LETTERS FOR CANADA, a CBC Valentine's Day special due in 2009. Keleghan is the recipient of the Actra Award of Excellence for 2008.

Tracy Wright (Leslie's Mom)

Tracy Wright has worked extensively in Canadian theatre, film and television. She was a founding member of the Toronto-based experimental theatre group, The Augusto Company, and together with Don McKellar and Daniel Brooks, she co-created six groundbreaking productions. Her stage work has won her three separate DORA nominations for Red Tape, The Lorca Play and Lion in the Streets.

Her most notable television appearances include "Twitch City", "Dice", "The Kids in the Hall", "It's Me", "Gerald" and "Northern Town".

Wright has also worked extensively in film with some of Canada's best directors. She previously worked with director Reginald Harkema in MONKEY WARFARE, starring opposite McKellar. Wright also appeared in BLINDNESS, written by McKellar and directed

by Fernando Meirelles. She recently finished the feature film directed by Daniel Cockburn, YOU ARE HERE.

Her credits include Bruce McDonald's HIGHWAY 61, and PICTURE CLAIRE, Patricia Rozema's WHEN NIGHT IS FALLING, SARABANDE directed by Atom Egoyan, Jeremy Podeswa's THE FIVE SENSES, Bruce McCulloch's DOG PARK and SUPERSTAR, and Don McKellar's LAST NIGHT (awarded the Prix de la Jeunesse award at the Cannes International Film Festival). Wright also appeared in McKellar's film CHILDSTAR. Wright starred in the multi-award winning (Special Jury Prize, Sundance 2005; Producers Award, 2005 Independent Spirit Awards; Critics Week Award for Best Feature Film and Prix Regards Jeune among others at Cannes in 2005) film directed by Miranda July, ME, YOU AND EVERYONE WE KNOW.

Travis Milne (Bobby)

In the few short years Travis Milne has been acting professionally, he has made his mark in film and television. Based out of Vancouver, Milne has played principle roles in the Jason Priestly directed MOW THE OTHER WOMAN and CONFESSIONS OF A GO-GO DANCER for Lifetime. He has also appeared in the BIONIC WOMAN, HOLIDAYS IN HANDCUFFS, EVEREST '82, and HOPE FOR THE BROKEN CONTENDER.

Milne is the recipient of the Best Film Award for Acting at Mobifest in Toronto and was also nominated for Best Student Film at the AMPA's for a project that he starred in, wrote and directed. Holding a diploma in theater studies and a degree in Motion Picture Arts, Travis is a multi-faceted actor who also writes and develops his own projects from the ground up. As an avid outdoor enthusiast, Milne was the perfect fit as a host for the series "My Green House", where he shared his appreciation for all this green and good for the planet.

ABOUT THE FILMMAKERS

Reginald Harkema (Director)

Reginald Harkema has directed four feature films. His first feature, A GIRL IS A GIRL, debuted at the 1999 Toronto International Film Festival. His second film, BETTER OFF IN BED, is a seldom-seen rock documentary featuring the New Pornographers, which was suppressed from release by Neko Case. Harkema's third feature film, MONKEY WARFARE, which he wrote and directed, won the Special Jury Award at the 2006 Toronto International Film Festival, as well as the Special Jury Prize at the 2007 Boston Independent Film Festival, and Best Narrative Feature at the 2007 Arizona International Film Festival.

Harkema is now developing two projects; THE DEATH TRIPPERS, is about two bikers who fall in love with a woman they meet at a gangbang, and THE REBEL KIND, which is a punk rock trash melodrama about the Modernettes based on the memoirs of bandleader Buck Cherry.

Harkema came to directing from a film editing background. His editing credits include HARD CORE LOGO, LAST NIGHT, FALLING ANGELS, FIX: THE STORY OF AN ADDICTED CITY, and CHILDSTAR.

About New Real Films

New Real Films is a feature film company working in a wide range of budgets and genres. New Real is an author-driven production company that creates, develops and produces original independent drama. The slate of films reflects their love of outcasts and rebels who make daring and comic choices that challenge the status quo. Their goal is to birth thought-provoking movies that generate critical and commercial success and to build a national and world audience for theatrical film.

New Real Films has just finished its eighth feature film, Reginald Harkema's follow-up to MONKEY WARFARE, entitled LESLIE, MY NAME IS EVIL. New Real is also executive producing HUNGRY HILLS from the novel by George Ryga, directed by Rob King. In 2008 New Real released ALL HAT starring Luke Kirby, Keith Carradine and Rachael Leigh Cook, Bruce LaBruce's gay zombie movie OTTO; OR UP WITH DEAD PEOPLE, and the eclectic multi-directed TORONTO STORIES.

New Real has diverse projects in development including A DISCOVERY OF STRANGERS from the Arctic exploration Governor General's award-winning novel by Rudy Wiebe, VON GLOEDEN by Michael Turner and Bruce LaBruce, LEAGUE OF MONSTER SLAYERS by TIFF Discovery Award Winner Aaron Woodley as well as TIFF Special Jury prize winner Reg Harkema's motorcycle movie entitled, THE DEATH TRIPPERS.

Leonard Farlinger, Producer (New Real Films)

Leonard Farlinger is a writer/director/producer who began his filmmaking career as an assistant director on Francois Girard's THIRTY TWO SHORT FILMS ABOUT GLENN GOULD. Along with partner Jennifer Jonas, he produced Reginald Harkema's latest LESLIE, MY NAME IS EVIL. His latest feature film as director ALL HAT was written by novelist Brad Smith and premiered at the Toronto Film Festival 2007. He is currently an executive producer on HUNGRY HILLS from the novel by George Ryga. In 2008, he co-produced the feature films, OTTO, UP WITH DEAD PEOPLE and TORONTO STORIES. In 2006, he produced MONKEY WARFARE, which won a Special Jury prize at TIFF and the Boston Independent

Film Festival. In 2004, he directed the Gemini-winning *MOW, IN THE DARK* starring Kathleen Robertson about Montreal's famous LSD experiments.

A three-time Genie Nominee for best short film, he is a graduate of the Canadian Film Center. His first feature, *THE PERFECT SON* was nominated for two Best Actor Genies and premiered at the Toronto International Film Festival 2001. He is currently writing the adaptation of Rudy Wiebe's best-selling novel, [A Discovery of Strangers](#).

Jennifer Jonas, Producer (New Real Films)

Jennifer Jonas is a literature grad from McGill and Cambridge who left academia after her first film experience on *QUEST FOR FIRE*. Along with partner Leonard Farlinger she produced Reginald Harkema's latest feature *LESLIE, MY NAME IS EVIL*. She is currently an executive producer on *HUNGRY HILLS* from the novel by George Ryga. She produced *TORONTO STORIES*, which premiered at the Toronto Film Festival 2008 for which she was nominated CFTPA Producer of the Year. She also produced Bruce LaBruce's gay zombie movie, *OTTO, UP WITH DEAD PEOPLE*, which had its world premieres at Sundance and Berlinale 2008. In 2007, she produced *ALL HAT* starring Keith Carradine, Luke Kirby and Rachel Leigh Cook, which premiered at the Toronto International Film Festival for which she was also nominated CFTPA Producer of the Year. She produced *MONKEY WARFARE* starring Don McKellar and Tracy Wright, which won a Special Jury Prize at the Toronto International Film Festival 2006.

Her film credits include executive producer of *CAKE* starring Heather Graham and Sandra Oh, and *SUGAR*, starring Brendan Fehr nominated for Best Actor and Best Adapted screenplay Genies, both co-produced with New Real Films. She produced Don McKellar's feature film *CHILDSTAR* starring Jennifer Jason Leigh with Rhombus Media for which Leigh won a Genie. She also produced *THE PERFECT SON* starring Colm Feore and David Cubitt nominated for two Best Actor Genies. Other feature film credits as producer include *THE LIFE BEFORE THIS* (co-producer), *PERFECT PIE* (co-producer) and the Cannes Film Festival Prix de la Jeunesse Winner, *LAST NIGHT* (associate producer). For television, Jonas has produced Grammy-nominated, "Satie and Suzanne" as well as "Firebird" and "Elizabeth Rex" for Rhombus Media. As Assistant Director, Jonas worked on *EYE OF THE BEHOLDER*, the Academy Award-winning *THE RED VIOLIN*, and the internationally acclaimed *THIRTY TWO SHORT FILMS ABOUT GLENN GOULD*.

Avi Federgreen, Co-Producer

Avi Federgreen has over 15 years of experience in the Canadian film industry. He has enjoyed a career that has spanned all genres of production from music videos to television series to full-length features. Having started in the locations department, Federgreen quickly moved into production management, line producing, post supervising and producing.

Highlights include the acclaimed TV mini-series "It's Me...Gerald" (Showcase), and the feature films *HIGH LIFE* (directed by Gary Yates, starring Timothy Olyphant), and *ONE WEEK* (directed by Michael McGowan, starring Joshua Jackson), all of which he co-produced. *ONE WEEK* premiered with a gala screening at the 2008 Toronto International Film Festival (TIFF), and was recently named Best Canadian Film at both the Calgary and Edmonton film festivals. It continues to screen at festivals across the country and will open theatrically in early 2009.

Federgreen also produced the documentary AS SLOW AS POSSIBLE (directed by Scott Smith), an official selection at HotDocs 2008, and he served as supervising producer on the first two seasons of the Saskatoon-based TV series "Rabbit Fall", starring Andrea Menard. In 2006, he took on the role of Associate Producer for the feature film EMOTIONAL ARITHMETIC, starring Susan Sarandon, Gabriel Byrne, and Christopher Plummer.

Federgreen has also become a tireless proponent of the short format. He continues to produce a number of dramatic short films including "Tight Space", "Scout", "The Chair", and most recently "Pudge", directed by Annie Bradley. "Pudge" premiered at TIFF 2008 and has been screened at five other acclaimed festivals internationally. THE CHAIR received a Bronze Award at the Worldfest Houston International Film Festival in 2001. He also produced the music videos "Giving Thanks" (artist Tamara Podemski), and "Tough as a Pickup Truck" (artist Jim Witter).

Federgreen produced HUNGRY HILLS, also programmed in TIFF 2009.

E1 ENTERTAINMENT PRESENTS
A NEW REAL FILMS PRODUCTION
A MASCULINE-FEMININE FILM

GREGORY SMITH
KRISTEN HAGER
RYAN ROBBINS
PETER KELEGHAN
KRISTIN ADAMS
KANIEHTIIO HORN
ANJELICA SCANNURA
SARAH GADON
TRAVIS MILNE
TOM BARNETT
PETER MACNEILL
TRACY WRIGHT
AND
DON MCKELLAR

LESLIE, MY NAME IS EVIL

EDITED BY KATHY WEINKAUF
CASTING DIRECTORS JENNY LEWIS C.D.C. & SARA KAY
COSTUME DESIGNER SARAH MILLMAN
PRODUCTION DESIGNER MARK GABRIEL

SOUND
HENRY EMBRY
STEVE MUNRO
LOU SOLAKOFSKI

ORIGINAL MUSIC COMPOSED BY PAUL KEHAYAS
DIRECTOR OF PHOTOGRAPHY JONATHON CLIFF
CO-PRODUCER AVI FEDERGREEN
EXECUTIVE PRODUCER JOHN HAMILTON
PRODUCED BY JENNIFER JONAS & LEONARD FARLINGER
DIRECTED BY REGINALD HARKEMA

Leslie	Kristen Hager
Perry	Gregory Smith
Charlie	Ryan Robbins
Katie	Tiio Horn
Sadie	Anjelica Scannura
Dorothy	Kristin Adams
Judge	Peter MacNeill
Prosecutor	Don McKellar
Defense Attorney	Tom Barnett

The Bailiff	Sherry McLaughlin
Perry's Dad	Peter Keleghan
Leslie's Mom	Tracy Wright
Bobby	Travis Milne
Laura	Sarah Gadon
Horse the Ranch Hand	Matt Murphy
Knifewielding Juror	Richard Zeppieri
Ponytail Juror	Robert Dayton
Nurse	Cindy Wolfe
Supervisor	Stewart Arnott
Rosemary	Viviana Zarrillo

Director	Reginald Harkema
Writer	Reginald Harkema
Producer	Jennifer Jonas
Producer	Leonard Farlinger
Co-Producer	Avi Federgreen
Editor	Kathy Weinkauff
Director of Photography	Jonathon Cliff
Production Designer	Mark Gabriel
Composer	Paul Kehayas
Production Manager	Avi Federgreen
Asst. Prod. Manager	Bruce Hutchinson
Asst. Prod. Coordinator	Helen Parkinson
Production Assistant	Kali Budzinski
Production Intern	Carlie Clough
Producer/Dir. Assistant	Mallary Davenport
Producer/Dir. Assistant	Thom Chapman
New Real Films Intern	Nathalie Herzhoff
Production Accountant	Denise Taylor
Assistant Accountant	Jonathan Poots
Daily Production Accountant	Kim Killam
Art Director	Michelle Lannon
First Asst. Art Director	Duncan Kemp
Swing	Cindy Wolfe
First Assistant Director	Bruce Speyer
Second Assistant Director	Stephen Belanger
Third Assistant Director	Mark MacDonald
Trainee AD	Catherin Wallace
Daily TAD	Fatima Palhetas
Camera Operator	Sylvaine Dufaux
First Asst. Camera/Focus Puller	Lainie Knox
Second Asst. Camera	Aaron Mallin
Camera Trainee	Brendon O'Brien

Stills Photographer
Casting Director (TO)
Casting Director
Background Casting
Caterer
Craft Service
Craft Service
Script Supervisor
Script Supervisor
Construction Coord.
Head Carpenter
Gaffer
Best Boy
Best Boy Daily
Electric
Genny Op
Daily Electric
Daily Electric
Daily Electric
Daily Electric
Key Grip
Best Boy
Grip
Daily Grip
Daily Grip
Daily Grip
Locations Manager
Asst. Locations Manager
Locations PA
Key Make Up
First Assistant Make Up
Second Assistant Make Up
Daily Make Up
Key Hair
First Assistant Hair
Second Assistant Hair
Daily Hair
Assistant Editor
Sound Design
Prop Master
Asst. Prop Master
Set Decorator
Buyer
Lead Dresser
Dresser
Daily Dresser
Sound Mixer
Boom Operator
SPFX Coordinator
SPFX Key

Jessica Eaton
Jenny Lewis Casting
Sara Kay
Rita Bertucci
En Route Catering
Daniella Vicuna
Esther Cecereu
Laurie Stevenson
Lyudmila 'Liusy' Genkova
Setscapes
Zac Ward
Sean Hearn
Stephen Langer
Liezle Swanepoel
Daniel Sturman
John Greenwood
Devon Burns
Alex Knisch
Richard Leko
Hugh McJanet
Caley Wilson
Mael Ikonomu
Jon Cameron
Eric Grauer
Callum Parrott
Silvio Dominianni
A.J. Hordal
Cassandra Lammerding
Geoff Edie
Traci Loader
Aeren Perrier
Tenille Shockey
Omar Roessler
Josie Stewart
Mischaela Richter
Rebecca Pello
Etheline Joseph
Angela Fong
Steve Munro
Sam Pryse-Phillips
Jeff Horn
Selena Colucci
Penny Gay
Simon Corbett
Rob Singh
Deirdre Doods
Henry Embry
Ron Stermac
Max MacDonald
Mel Ramsay

Unit Publicist
EPK
Security
Security
Security
Security
Stunt Coordinator
Transportation Coordinator
Picture Vehicle Coordinator
Transport Captain
Driver
Driver
Honeywagon Driver
Daily Driver
Daily Driver
Daily Driver
Costume Designer
On Set Supervisor
Truck Supervisor
Wardrobe Intern

Juli Strader
David Rendall
Jim Benson
Fred Bucsis
Glenys Summers
Pat Summers
Shawn Orr
Alan Moy
Alan Moy
Scott Clarke
Sean Brady
Teri Stewart
Glenn Weller
David Belli
Albert Ezerzer
Bryan Montgomery
Sarah Millman
Lisa Diquinzio
Tashia Friesen
Ashley Bull